



Darley Collection

Royal Irish Academy Special List No. A045

Drawings of chimney-pieces created by George and Hill Darley in the course of their work as stone-cutters in Dublin between c. 1757-1813.

Originally catalogued by Patrick Pilkington with Petra Schnabel, with assistance from Sarah Allen, July 2013
Identity Statement and revisions by Karen de Lacey, October 2015

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Identity Statement

Reference code: RIA/3 C 34
Title: Darley Collection
Date range: [1757]-1943
Level of description: Fonds
Extent: 1 oversize box containing 98 items, including 90 drawings of chimney-pieces. Drawings are largely ink and watercolour on paper.

Context

The Royal Irish Academy holds a collection of drawings of chimney-pieces created by George and Hill Darley in the course of their work as stone-cutters in Dublin between c.1757-1813. As the drawings are undated, it was decided to use the known dates during which the Darleys were active as stone-cutters in Dublin as the date range for the collection as a whole. These drawings are considered to be one of the most extensive collections of original late eighteenth-century designs for chimney-pieces in Britain or Ireland.

Administrative History

Darley Family

The Darleys were an important family of stone-cutters, sculptors, builders and architects who were active across two centuries in Dublin and Co. Down. Henry Darley (d.c.1728), was a stone-cutter and quarryman in Newtownards, Co. Down in the late seventeenth and early eighteenth century.¹ Henry's three sons, Moses (d.1754), Arthur (1692-1742) and Hugh (1701-1771), followed him into the stone-cutting trade, as would many of their children in turn.

The middle son, Arthur Darley, married, firstly, Elizabeth Thompson (d.c.1725), by whom he had a son – Edward (1718-1794). Following his wife's death, Arthur then married Mary Wirling, the daughter of a Presbyterian minister, and had four sons who survived into adulthood - George (1731-1813), John (1733-1785), Hill (1735-1800) and Arthur (1740-1818). All four were born in Newtownards. It is said that when Arthur died suddenly in 1742, leaving no will, his property passed to his first son Edward, who made no provision for Arthur's widow and her family.² It was therefore left to the eldest son of his second family, George, to support them and as such, aged seventeen, he travelled to Dublin.

It has been suggested that George was most likely apprenticed to his cousin, Henry Darley, a successful contractor and son of Moses Darley.³ An examination of the lists of Ancient Freemen of Dublin shows that George Darley, mason, was admitted by special grace in Easter 1757.⁴ Craftsmen who were not born in Dublin and who were not members of a trade guild were sometimes granted admission in this way. Indeed, George's uncles Moses and Hugh had gained admission by special grace in 1720 and 1738 respectively. Just a few months after George, in September 1757, Hill Darley, mason, was admitted following service with Henry Darley. In 1760, John Darley, mason, was admitted following service with Moses Darley and finally in Midsummer 1765, Arthur Darley, carpenter, was admitted following service though his Master is not named. From these beginnings, this branch of the Darley family prospered.

¹ 'Darley Family', *Dictionary of Irish Architects*, http://www.dia.ie/architects/view/1391/DARLEYFAMILY* (Accessed 2 October 2015)

² Claude Colleer Abbott, *The life and letters of George Darley – poet and critic* (London, 1928).

³ *Ibid*, p.2.

⁴ Dublin City Library and Archive, *Ancient Freemen of Dublin database*, <http://databases.dublincity.ie/freemen/about.php> (Accessed 2 October 2015)

As mentioned above, their cousins, the children of Moses and Hugh, became extremely successful in their own right. Henry Darley went on to work with James Gandon on the Custom House and his son Frederick, a successful builder and developer who married Arthur Guinness' eldest daughter, later became an Alderman and Lord Mayor of Dublin. Frederick's own son and namesake would later go on to be Architect to the Royal Dublin Society and Trinity College Dublin among others.

By the 1760s, George, John and Hill were all working in Dublin as stone-cutters, while the youngest, Arthur, was both a carpenter and a builder. George is listed in Dublin directories as a stone-cutter from as early as 1761 when he was based on York Street. He moved in 1775 to 5 Mercer's Street where he and his brother Hill operated a stone-cutting business together from 1785 until 1800, the year of Hill's death. It should be noted that George was generally referred to as George Darley Junior, to avoid confusion with his cousin of the same name, age and occupation. It seems likely that John worked with George and Hill as he too is listed at York Street from 1768 and moved to Mercer's Street in the same year as George, though he is not listed at the same address. Arthur operated his business from Dorset Street from 1773 until 1794, moving from no. 42 to no. 53 in 1787. He was declared bankrupt in July 1792.⁵

George married Jane Johnstone (1738-1806) in 1755 and had 17 children. In later years, the family lived in Springfield House, Stillorgan. One of his sons, Henry Darley M.D. (1770-1856) married Sarah Guinness in 1817 in St. Peter's (COI), Dublin. They lived in The Grange, Stillorgan and were active in the parish there, with Henry acting as a churchwarden. It was this Henry Darley who appears to have given the Darley Collection drawings to Sterling Ballantine, the donor of the collection (see: Archival History, pg. 8). George and Jane are buried in their son Henry's grave in St. Brigid's, Stillorgan. Interestingly, another son of George and Jane, Arthur Darley, was the father of the well-known poet George Darley. Indeed, as a child the poet stayed in Springfield House with his grandparents George and Jane from c.1795-1802, while his own parents were in America.⁶

Hill Darley appears to have died unmarried. John Darley married Frances Guinness (*d.c.*1795), a sister of the brewer Arthur, in 1763, though there appears to have been no issue. Following John's death in 1785, she remarried to a Michael Rye. In 1766, Arthur Darley married Elizabeth Mason (*d.*1781). Their eldest son, Robert Darley (1767-1833) was a carpenter, sculptor and architect who worked in Dublin and London.

⁵ *Finns Leinster Journal*, 21 July 1792.

⁶ Abbott, *George Darley – poet and critic*.

Ballantine Family

The Darley Collection was donated to the Royal Irish Academy in 1889 by Sterling Ballantine. Ballantine (c.1815-1890) was the son of Dublin stone-cutter, Robert Ballantine (*fl.* 1826-1850s), who had a business on Dorset Street.

A 'Robert Ballantin' of Dorset Street first appears in a list of those present at a meeting of the masters of various trades and manufactures in Dublin in September 1826.⁷ In 1829, the business of 'Robert Ballantine & Sons' is listed at 139 Upper Dorset Street, in 1835 at 9 Upper Dorset Street, in 1845 at 11 Upper Dorset St and in 1868 at 35 Great Brunswick Street.⁸ A directory entry for 1845 describes Robert Ballantine's business as an 'old established marble manufacturer and chimney-piece warerooms'.⁹ Other entries note that he works in both 'Irish and foreign marble'.¹⁰ Another family of Ballantine marble-makers, headed by Alexander and Archibald Ballantine, were also working on Dorset Street during this time. However, a link between the two families cannot be proved.

Robert Ballantine's business seems to have been reasonably successful. He appears to have worked on the Pro-Cathedral when the south and east porticos were added from 1834-1844. Indeed, in 1839, the Committee Appointed for Erecting the Front Portico of the Metropolitan Church, noted how they had selected 'such contractor as offered not the cheapest terms, but the greatest security for fulfilling his engagement in the best and most satisfactory manner.'¹¹ The contractor was of course 'the Messrs. Ballantine' who were to complete the work for £4,300. By 1850, Robert Ballantine was listed as a Burgess of the Rotunda Ward in the city. We find him again in January 1851, applying to the North Dublin Poor Law Union in January 1851 for a female servant, who was released to him with a suit of clothing.¹²

The name of Robert Ballantine's wife is not certain and she may have been the Mrs. Ballantine who died in April 1831 at 9 Dorset St.¹³ In any case, he and his wife appear to have had at least three children – Sterling (c.1815-1890), Robert (c.1821-1859) and Stuart (c.1823-1844).

The youngest son, Stuart Ballantine, died at the age of 21. Nothing else is known of him.

⁷ *Freeman's Journal*, 4 April 1837.

⁸ Various Dublin directories – *Pettigrew & Oulton. The Treble Almanack, Slater's Dublin Directory* etc.

⁹ *Pettigrew & Oulton Dublin Directory*, 1845.

¹⁰ *Pettigrew & Oulton Dublin Directory*, 1843.

¹¹ 'Great Meeting in the Metropolitan Church', *Freeman's Journal*, 23 January 1839.

¹² North Dublin Poor Law Union, Board of Guardians Minute Books, 22 January 1851.

¹³ St. Mary's (COI), Dublin, Burial Records, 19 April 1831, <http://churchrecords.irishgenealogy.ie/churchrecords/details/d036040406321> (Accessed 2 October 2015).

The middle son, Robert Ballantine Junior, was admitted to the Royal Dublin Society's School of Figure Drawing in 1833. The following year, he entered the School of Modelling where his work was awarded a prize in 1836.¹⁴ In Dublin directories of the time he is listed at his father's premises as a 'sculptor and general modeller'.¹⁵ An R. Ballantine created funerary monuments for Henry Faulkner (1845), Isabella Longworth (1849) and Rev. Moore Morgan (1857).¹⁶ Robert Junior married Margaret Francis Long of Castle Market, in the churches of St. Andrews (Roman Catholic) and St. Mary's (Church of Ireland), in January 1848. He gave his occupation as 'Gentleman' on his marriage certificate. Robert and Margaret had a daughter, Mary Stuart Ballantine, presumably named for the youngest Ballantine brother, who married Frederick Muntz in 1873 and Bernard Ferenbach in 1881. In 1859, a death notice appeared in *The Freeman's Journal* – 'April 28, in New York, aged 38, Robert Ballantine, son of the late Robert Ballantine of Dorset Street in this city'.¹⁷ Unfortunately, nothing is known of when or why Robert went to New York. The notice also serves as the only indication that Robert Ballantine Senior had passed away by this date.

The eldest son, Sterling Ballantine, joined his father's stone-cutting business. He married Mary Long, of Dame Street, in the churches of SS. Michael and John (Roman Catholic) and St. Andrews (Church of Ireland) in February 1847. The marriage certificate gives Sterling's occupation as 'Marble Maker'. The couple appear to have had one daughter, Mary Martha Ballantine, who was baptised in February 1848. She married in 1877 to Charles Murphy. Though both Robert Junior and Sterling married women with the surname 'Long', the women were not sisters.

In 1863, a sheriff's notice appeared in the newspapers advertising the sale of the stock-in-trade of Sterling Ballantine 'an eminent sculptor'. Ballantine's chimney-pieces, marble, stone, tools, furniture and even kitchen utensils were all to be sold due his being bankrupt. When he wrote to one of the RIA Members offering them the Darley Collection in 1889 his address was given as 4 Westland Row. Sterling Ballantine died at the age of 75 in 1890, just over a year after donating the collection to the Academy.

¹⁴ 'Robert Ballantine [2]', *Dictionary of Irish Architects*, <http://www.dia.ie/architects/view/6640/ballantine-robert%5B2%5D%2A> (Accessed 23 October 2015).

¹⁵ *Pettigrew & Oulton Dublin Directory*, 1845.

¹⁶ Ingrid Roscoe, Emma Hardy and M. G. Sullivan, *A biographical dictionary of sculptors in Britain, 1660-1851* (London, 2009).

¹⁷ *Freeman's Journal*, 15 February 1859.

Archival History

The collection was donated to the Royal Irish Academy in April 1889 by Sterling Ballantine. Ballantine sent the drawings, unsolicited, to an Academy member along with a letter which is now in the collection (3 C 34/4/3). Ballantine suggests that the Academy might be interested in the drawings as a record of 'the high state of workmanship existing in Dublin more than a century ago'. It is not clear with whom he initially made contact as his letter is merely addressed 'Dear Doctor', though it may have been Dr. Stephen Myles Mac Swiney who presented the drawings at a meeting of the Academy in May 1889. The minutes note: 'Dr. S. M. Mac Swiney exhibited a series of Drawings of Dublin Ornamental Marble Work of the last century which were presented to the Academy by Mr. Stirling Ballantine. A special vote of thanks was passed to Mr. Stirling Ballantine for his Donation.'¹⁸

The drawings have a fairly clear provenance in that Ballantine noted that it was the 'late Henry Darley of Stillorgan' who gave him the drawings. This Henry Darley was George Darley's grandson. However, it is not known how this transaction came to pass as there is no evidence of a business or personal connection between the Darley and Ballantine families. Interestingly, Henry Darley died in 1856, while there is evidence that Ballantine had possession of the drawings from at least 1848 so perhaps the drawings had transferred into the Ballantine's ownership soon after the death of George in 1813.

The drawings have remained in the care of the Library of the Royal Irish Academy since 1889 and were conserved in two lots in 2013 and 2015.

It should be noted that there has been confusion regarding the relationship or indeed identity of George and Hill Darley. Often, they have been treated as one person. In 1965, when the chimney-piece drawings were displayed at an exhibition entitled 'Irish Architectural Drawings', they were listed as the work of one George Hill Darley.¹⁹ The following year, an article in *The Irish Times* perpetuated this idea, referring to chimney-pieces in Castle Blunden, Co. Kilkenny, which were the work of 'George Hill Darley, of the famous firm in Mercer Street'.²⁰ Even as

¹⁸ *Minutes of Proceedings of the Royal Irish Academy*, April 1887 to June 1902.

¹⁹ *Irish Architectural Drawings* (London, 1965).

²⁰ *The Irish Times*, 27 August 1966.

recently as 2007, when chimney-pieces were being sold at auction, it was reported that 'it is...not possible to say for certain what was the relationship between George and Hill.'²¹

Ballantine did not explicitly state the creator of the drawings when the collection was donated. In recent times, the drawings were noted in Academy Records as being the work of George Hill Darley. Interestingly, an Academy Library catalogue from 1916 describes the collection as 3 parcels of 'Drawings of Mantelpieces for Dublin Houses' by Bossi.²² This name has then been struck out and George Hill Darley written in its place. This is interesting as a letter from C. P. Curran in the collection (3 C 34/4/4) discusses the possibility of whether some of the chimney-piece drawings could have been done by Bossi. Though Curran answers in the negative, it is not surprising that this was suggested. Pietro Bossi, an Italian craftsman (described in directories as an 'inlayer in marble and stucco-worker') came to Ireland and worked from Fleet St between 1785 and 1798. This was the exact period in which George and Hill Darley were listed as working together. Additionally, there is also a certain prestige attached to Bossi chimney-piece. If one looks at some of the surviving Bossi chimney-pieces in Dublin, such as the one in the President's Office at the Royal College of Physicians in Ireland, there are striking similarities in design with a number of chimney-pieces depicted in the Darley Collection. Conor O'Neill has noted that 'there is no single documented chimney-piece that can be linked to Bossi' and he posits that carvers like Bossi may have been employed to decorate the chimney-pieces made by Dublin marble workers, noting that 'the fact that he [Bossi] may have worked for a number of stone-cutters may explain the variety of chimney-pieces with comparable in-laid panels'.²³ Therefore, while it is theoretically possible that Bossi worked with the Darleys, it is unlikely that any proof will be forthcoming.

Some of this confusion around the stone-cutter Darleys must undoubtedly be the result of the lack of contemporary accounts of their lives and work, all that remains are brief glimpses in directories and newspapers. Additionally, they have been somewhat overshadowed by the work of their more famous and successful cousins.

²¹ *The Irish Times*, 3 November 2007.

²² *MSS case catalogue* (1916).

²³ Conor O'Neill, 'In Search of Bossi', *Irish Architectural and Decorative Studies*, Vol 1 (1998).

Content and Structure

Scope and Content

The collection consists of 90 drawings of chimney-pieces of varying designs, done largely in ink and watercolour. The drawings in the Darley Collection would most likely have been working documents, created to show potential clients the variety of designs and materials the Darleys, and indeed later the Ballantines, could provide. It is for this reason that a number of the drawings show chimney-pieces with different marble and decorative options on either side. One design (3 C 34/3/17) has a note from Hill Darley indicating the impressive speed at which the business could work – “This chimneypiece [or] either of them I can have finished in three weeks from the time the drawings are returned’. The working nature of the drawings is further apparent from the various pencil annotations which feature - scale rules, measurements and even price. The majority of the designs are noted as costing between £20 - £75, a huge sum of money for the period.

Being as a number of the drawings bear the signature of ‘Hill Darley of Mercer St’ (3 C 34/3/17) and the fact that he was never listed individually in directories as a stone-cutter, it seems likely that the drawings were created by both George and Hill Darley in the course of their work together. One drawing (3 C 34/3/25) bears the name of Arthur Darley, suggesting that he occasionally worked with his brothers, presumably in his capacity as a builder.

It is clear from one drawing (3 C 34/3/40) that by 1848, Sterling Ballantine not only had possession of the drawings but was in fact using them in his own work. The drawing is signed ‘Hill Darley, Mercer Street’, with a later inscription noting ‘This design is in Mr. Ennis’ House on Merrion Square, altered by S. Ballantine for the Music Room. 1848.’ The Mr. Ennis in question is possibly Sir John Ennis (1800-78), 1st baronet, businessman, landowner and politician, who lived at 9 Merrion Square East until his death in 1878. Additionally, there exists one drawing (3 C 34/3/27) with the signature of a John Keane. An architect of this name worked with the Ballantines on the porticos of the Pro Cathedral in Dublin.

A number of drawings are annotated with names and addresses. This might conceivably refer either to the client or one of the craftsmen working on the chimney-piece. Among those named are: Mr. Cooper (3 C 34/1/2 and 3 C 34/3/1), Patt McLoughlin (3 C 34/1/6), [Patt] Ryan of

36 Bishop Street (3 C 34/2/2), Lord Desart (3 C 34/2/11), John Sheane (3 C 34/3/5), John Kiley (3 C 34/3/23), Mrs [Walter], Merrion Square (3 C 34/3/31), Mr. Stawell (3 C 34/3/36) and Dan Murphy (3 C 34/2/20). One particularly interesting document (3 C 34/4/1) is a bill for work carried out on the home of William Ashford (1746-1824), a well-known landscape painter. The house in question, Sandymount Park, was designed by Ashford's close friend James Gandon. The villa is still in existence and is today called Roslyn Park or the Gandon Villa.

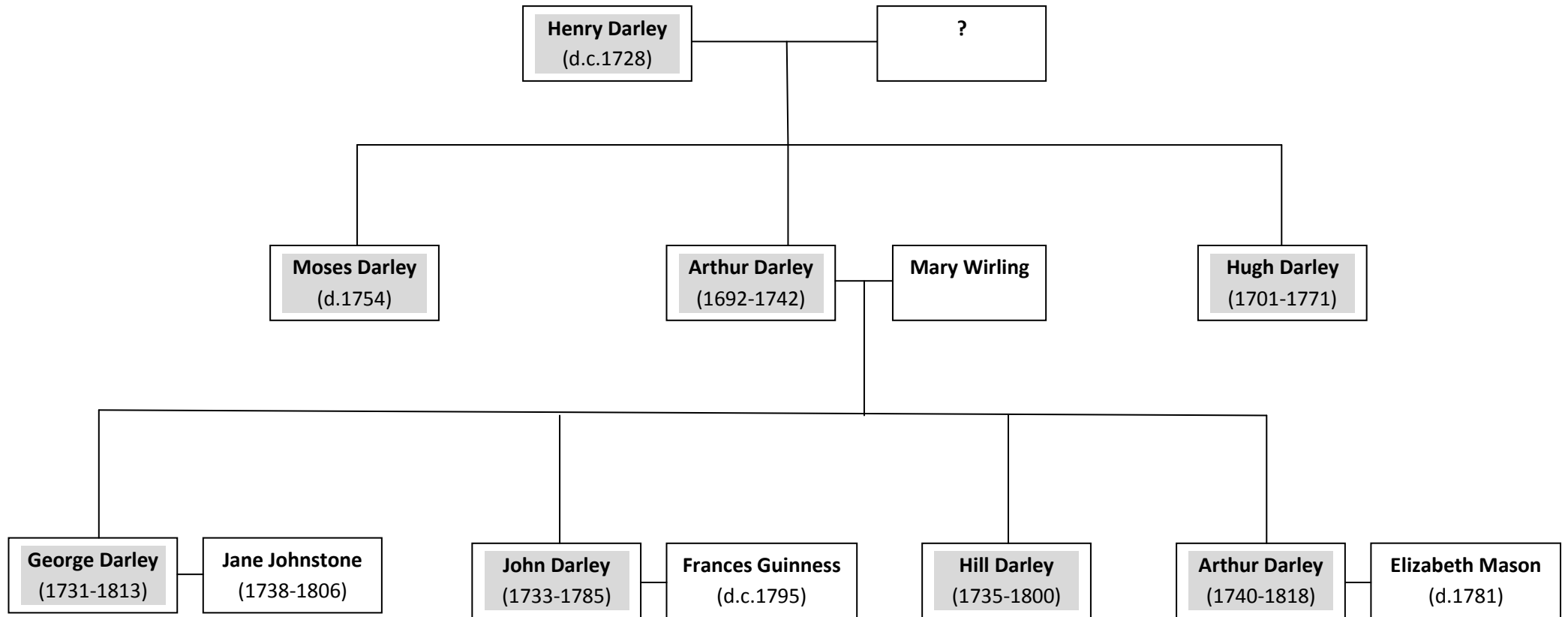
System of Arrangement

The collection was arranged into five different series and this arrangement has been maintained. Series 1 comprises seven architectural (i.e. un-carved) drawings. Series 2 comprises nineteen drawings featuring running friezes. Series 3 comprises sixty-two drawings of chimney-pieces with centre tablets. Series 4 consists of miscellaneous correspondence and notes, some of which relates to when the collection had been transferred to the ownership of the Academy. Series 5 consists of two drawings which were once in a frame but which have now been conserved and mounted separately.

Access and Descriptive Control

Condition of access:	Available to holders of an RIA Library reader's ticket.
Language:	English
Physical characteristics:	Papers are generally in good condition
Finding aid:	Descriptive catalogue and online Presto catalogue entries
Archivist's note:	Originally catalogued by Patrick Pilkington, Petra Schnabel and Sarah Allen. Identity Statement and revisions by Karen de Lacey.
Conventions:	ISAD (G) & IGAD
Date of description:	2013 & revised 2015

Appendix I: Simplified Darley Family Tree



Series One

3 C 34/1 (1-7)

Reference Code: 3 C 34/1/1
Title: **White Statuary Chimney-piece**
Date: c.1770
Description: Design for a chimney-piece with a break fronted cornice shelf.
Very similar to items 3 C 34/1/2-4.
Watermark: Fleur de Lis.
Inscription on verso: 'This done of black & white Italian marble with Marble Slab and [fire stone] cover for £20'.
Extent: 1 item

Reference Code: 3 C 34/1/2
Title: **White Statuary Chimney-piece**
Date: c.1770
Description: Design for a chimney-piece with a break fronted cornice shelf. Inscriptions give some measurements and suggest that the marble on the cornice shelf is veined and that the centre tablet and pilasters are purple, most likely brèche violette.
Inscription: 'Mr. Cooper'.
Extent: 1 item

Reference Code: 3 C 34/1/3
Title: **White Statuary Chimney-piece**
Date: c.1770
Description: Design for a chimney-piece with break fronted cornice shelf. Similar to item 3 C 34/1/4.
Extent: 1 item

Reference Code: 3 C 34/1/4
Title: **White Statuary Chimney-piece**
Date: c.1770
Description: Design for a chimney-piece with a break fronted cornice shelf.
Similar to 3 C 34 /1/3
Extent: 1 item

Reference Code: 3 C 34/1/5
Title: **White Statuary Chimney-piece**
Date: c.1770
Description: Design for a chimney-piece with layers of beading carved on the cornice shelf.
Ink inscription reads: 'To be done by this plan and all the old work new polish'. Further pencil inscription reads: 'Mr Darly thinks that this is the best manner that the chimneypiece can be fitted up in'.
This perhaps refers to an old or reused chimney-piece, perhaps for restoration or alteration.
Ink inscription reads: 'To stand 2 ½ [feet?] before the wall'. Further measurements written in pencil.
Crossed-out ink inscription at bottom reads: 'Black [slab 2.7]'.
Extent: 1 item

Reference Code: 3 C 34/1/6
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Design for a chimney-piece in ink with decorative details in watercolour. Colouring suggests the centre tablet is of blue marble, the remainder of Sicilian or 'Old English'.
Inscription: 'Patt McLoughlin Esq.'
Inscription on verso: measurements.
Partial watermark reads: 'J. Watman'.
Extent: 1 item

Reference Code: 3 C 34/1/7
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Design for a chimney-piece with a break fronted cornice shelf and Doric pilasters.
Inscription suggests pilasters are to be purple, possibly brèche violette, over jambs of Sienna marble.
Remarque indicates depth measurements.
Extent: 1 item

Series Two

3 C 34/2 (1-20)

- Reference Code: 3 C 34/2/1
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Recto: Design for a Grecian style chimney-piece, possibly to be made in cast iron. Grate contains an integrated steel interior. A circular boss is carved on each corner block and an egg & dart design is carved on the in grounds.
Inscription indicates the scale as '1 inch to a foot'. Remarque: depth of opening.
Verso: Foliated finial in a late Medieval Gothic style.
Watermark reads 'Smith & A ...'
Extent: 1 item
- Reference Code: 3 C 34/2/2
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Recto: Irish statuary chimney-piece with dentil cornice shelf with layers of beading and egg & dart. Colouring suggests a frieze of Sienna marble. Frieze is overlaid with festoons of white marble suspended from ribbon bows. Each corner blocking is carved with a ewer.
The pilasters feature graduated husks and fleurs suspended from a ribbon bow.
Pencil inscription: '£40'. Ink inscription: 'No. 10'.
Verso: Faded pencil inscription: 'To Mr [Patt] Ryan. No. 36 Bishop Street, Dublin. 'Mount [Cashell]'.
Extent: 1 item

Reference Code: 3 C 34/2/3
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Recto: Pencil drawing of chimney-piece with foliate corbels to the blockings. Frieze with fluting and foliated rosettes. The left corbel is fluted while the right corbel is carved with acanthus leaves and beading. Left hand side of frieze is blank.
Pencil inscription: 'chimney piece for...'
Verso: Pencil drawings for mouldings and numerical calculations.
Extent: 1 item

Reference Code: 3 C 34/2/4
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink drawing of a neoclassical chimney-piece. Across the frieze panel are carved festoons suspended on ram's heads with identical festoons on each pilaster.
Multiple types of decoration on bed mould, in-ground and soffits. Cornice shelf decorated with egg & dart.
Extent: 1 item

Reference Code: 3 C 34/2/5
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink drawing of a decorative chimney-piece.
Bed moulds are carved with a dentil frieze. The frieze panel is inlaid with fingers of red marble. The Doric pilasters are in white statuary marble. Each corner blocking is carved with an urn.
Ink inscription: 'Brocktella and statuary marble column chimney... white veind marble hearth 2 feet 10 inches br...'
Extent: 1 item

Reference Code: 3 C 34/2/6
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink drawing of a white statuary chimney-piece
The frieze panel is carved with a festoon suspended from ram's heads, husks and half paterae. The right pilaster is carved with a waving laurel band suspended from a ram's head. The left pilaster is carved with a ram's head suspending graduated husks. Smaller husks are carved into the in ground.
The cornice shelf is carved with an egg & dart design.
Pencil inscription: '£75', '£10'.
Watermark: Coronet
Design is similar to 3 C 34/2/4.
Extent: 1 item

Reference Code: 3 C 34/2/7
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Design for a chimney-piece, possibly for a dining room.
Frieze panel is carved with five laurel rosettes intersected with urns & ewers; three of the rosettes are centred by smaller rosettes and the remaining two contain a knife and spoon design.
The base of the pilasters feature acanthus with helixes of laurel leaves rising from them.
Small swags are carved at the top of the Ionic pilasters.
Extent: 1 item

Reference Code: 3 C 34/2/8
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Pencil drawing of a neoclassical chimney-piece.
The frieze is carved with tazze on foliate feet suspending festoons which are intersected by rosettes.
An egg & dart design is carved on the cornice shelf and in ground.
The pilasters are carved with graduated laurel helixes suspended from ribbon bows. Scanozzi / Henry Cheere-like corbels top each pilaster.
Watermark: 'R K'.
Extent: 1 item

Reference Code: 3 C 34/2/9
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink drawing of a chimney-piece with foliate urns on each corner blocking. The frieze is inlaid with fingers of red & yellow marble.
Ink inscription reads: 'By a scale of three quarters of an inch to a foot'.
Extent: 1 item

Reference Code: 3 C 34/2/10
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink wash drawing of a chimney-piece.
Frieze is carved with flutes intersected by rosettes. The left corner blocking features a fluted tryglyph and the left pilaster is also fluted. The right corner blocking features an urn and the right pilaster features graduated husks suspended from a ribbon bow.
Ink inscription reads: 'Mr Knox'. Pencil inscription: £30.
Watermark: 'TW or WT'.
Extent: 1 item

Reference Code: 3 C 34/2/11
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Pen and ink wash drawing of chimney-piece with fluting to frieze, blockings and pilasters. A scale rule has been drawn in ink.
Verso: Ink inscription reads: 'Bespoke 21st April 1799'.
Pencil inscription in middle reads: '25G...'.
Pencil inscription at bottom reads: 'Lord Desart'.
Extent: 1 item

Reference Code: 3 C 34/2/12
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Pen and ink wash drawing of a Neoclassical chimney-piece.
The cornice shelf and bed mould feature dentil moulding and an egg & dart design. The frieze is carved with a festoon suspended on ribbon bows, intersected with circular paterae.
On the left corner block is carved an oval paterae while graduated husks suspended from a ribbon are carved on the left pilaster. The right corner block features an urn. The right pilaster is carved with husks and a swag suspended from a ribbon bow.
The carvings have been highlighted in a grey wash to indicate shadow.
Watermark features a design which resembles the number 4 intersected with an inverted V, intersected with the conjoined letters VD.
Extent: 1 item

Reference Code: 3 C 34/2/13
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Ink drawing of a chimney-piece.
The frieze panel is decorated with heavy festoons suspended from ribbon bows.
The pilasters are carved with graduated helixes of laurel leaves suspended from ribbon bows.
Watermark: Partial coronet.
Extent: 1 item

Reference Code: 3 C 34/2/14
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink drawing of a neoclassical chimney-piece.
The frieze is carved with foliated tazze from which festoons hang. The tazze are interspersed with circular paterae.
The cornice shelf features a egg & dart design. The pilasters are carved with a ribbon bow from which a helix of laurel leaves is suspended.
Watermark: Hunting horn with letter K.
Pencil inscription: '£75'.
Design identical to 3 C 34/2/15.
Extent: 1 item

Reference Code: 3 C 34/2/15
Title: **White Statuary Chimney-piece**
Date: c.1775
Description: Ink drawing of a neoclassical chimney-piece.
The frieze is carved with foliated tazze from which festoons hang. The tazze are interspersed with circular paterae.
The cornice shelf features an egg & dart design. The pilasters are carved with a ribbon bow from which a helix of laurel leaves is suspended.
Pencil inscription: '£80' and '[...] Attorney General'
Watermark C Taylor.
Extent: 1 item

Reference Code: 3 C 34/2/16
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Ink drawing of a neoclassical chimney-piece.
The frieze is carved with ribbon bows from which festoons hang. The bows are interspersed with circular paterae on the left and a knife and spoon motif on the right.
The pilasters are carved with a ribbon bow from festoon and swag are suspended.
Pencil inscription: '£56.17.6'.
Verso: Ink inscription: 'Chimney piece for Ld. [Grayrawley] - 6.5 wide from out to out 5:5 high'.
Extent: 1 item

Reference Code: 3 C 34/2/17
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a break fronted chimney-piece.
The centre tablet is carved with a circular paterae which suspends a festoon which is tied on to the handles of two ewers.
The left frieze panel and pilaster is inlaid with Sienna marble while the right panel is of white statuary.
Each corner blocking has been carved with a ram's head whose horns are scrolled. Festoons are suspended from the corner blocking down each pilaster.
No watermark.
Extent: 1 item

Reference Code: 3 C 34/2/18
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a chimney-piece in Sienna and white statuary marble.
The frieze panel is of Sienna marble overlaid with white statuary circular wreaths enclosing circular rosettes, crossed spoons and knives and dart & arrow motifs. These wreaths are centred between ewers and urns.
The cornice shelf features an egg & dart design.
The tapering pilasters have drapery hanging from the Ionic capital. A laurel leaf helix rises from acanthus leaves at the base.
Ink inscription: 'No.1'.
Watermark: J. Honig & Zoonen.
Extent: 1 item

Reference Code: 3 C 34/2/19
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a neoclassical chimney-piece.
The frieze panel is of Sienna marble overlaid with bucrania which suspend festoons from their horns.
The cornice shelf is carved with a bead and reel design. The Doric pilasters are stop fluted with Sienna marble.
Ink inscription: 'No.2'.
Watermark: Obscured.
Extent: 1 item

Reference Code: 3 C 34/2/20
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Unfinished pencil drawing of a chimney-piece.
The frieze panel is carved with a fluting motif intersected with foliate circular paterae. The cornice shelf is of plain moulding and is break fronted at the corner blockings.
Each corner blocking has been carved with a beading and acanthus leaf design.
Pencil inscription: 'Dan Murphy', 'Chimney-piece for hall, left hand' and some measurements.
Extent: 1 item

Series Three

3 C 34/3 (1-62)

Reference Code: 3 C 34/3/1
Title: **White Statuary Chimney-piece**
Date: c.1800
Description: Design for a chimney-place in white statuary and a brown veined marble.
In the oval centre tablet is carved a lyre flanked by laurel leaves. Each corner blocking contains an oval paterae.
The pilasters are of white statuary with brown marble intersected by circular paterae. The chamber is 'closed down' in Bardiglio/Dove-grey marble with an arched opening. A half grate of engraved brass steel is visible.
Pencil inscriptions indicate keystone and spandrel.
Inscription: 'No.2', 'Mr. Cooper', '£26'.
Partial watermark: 'J. Honig'. (Likely J. Honig & Zoonen)
Extent: 1 item

Reference Code: 3 C 34/3/2
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Ink drawing of a white statuary neoclassical chimney-piece.
The centre tablet is overlaid and carved with an urn with ram's head handles, from which a festoon is suspended.
The frieze to the right of the centre tablet is inlaid with tryglyphs in a red marble which are intersected by circular paterae. The frieze to the left of the centre tablet is identical in design except it is inlaid with a gold/green marble.
The Doric pilasters are fluted in red marble on the right and gold/green marble on the left.
The frieze panels, soffits and in grounds appear to be of Sienna marble.
An egg & dart design is carved on the cornice shelf.
Ink inscription: 'No.4'.
No watermark.

Extent: 1 item

Reference Code: 3 C 34/3/3
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: The plain centre tablet is overlaid and supported on guilloche legs.
The frieze to the right of the centre tablet is carved with swags, from which tassels are suspended. Beneath this are carved foliated finials flanked with S scrolls. Right corner blocking is carved with an oval paterae. The right pilaster is ionic in style.
The frieze to the left of the centre tablet is of similar style to right but without drapery and of a wider form. Left corner blocking is carved with urn. The left ionic pilaster is inlaid with green marble and spiral fluting as seen at Hadrian's Villa at Tivoli. The pilasters and jamb slip is inlaid with Sienna marble.
Dentil moulding features on the in ground and a bead and reel design features along the edge of the chimney-piece, from shelf to footblock.
Ink inscription: 'No.6'

Extent: 1 item

Reference Code: 3 C 34/3/4
Title: **White Statuary Chimney-piece**
Date: c.1775
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet is carved with an oval urn with looped handles, through which is threaded drapery suspended by circular paterae. The frieze, in Sienna marble, is overlaid with ram's heads and ribbon bows which suspend festoons.
Each corner blocking is overlaid with oval paterae and further ribbon bows suspend husks to either side of these.
The cornice shelf is carved with layers of dentil and egg & dart decoration. The bed mould is carved with flutes intersected with quatrefoils.
Pilasters with composite capitals are inlaid with both Verde Antico marble and Sienna marble.
Inscription: 'No.7' and '£25'.
Extent: 1 item

Reference Code: 3 C 34/3/5
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink and watercolour drawing of a break fronted chimney-piece.
The centre tablet is carved with a foliate urn. The urn and ribbon bows suspend a festoon. The frieze features three paterae above a border inlaid with fingers of brown marble. Each corner blockings is carved with urns.
Watermark: J Kool.
Pencil inscription: '£30'.
Verso: pencil inscription: 'No.1'; 'John Sheane'.
Extent: 1 item

Reference Code: 3 C 34/3/6
Title: **White Statuary Chimney-piece**
Date: c.1795
Description: Ink and watercolour drawing of a chimney-piece.
Narrow centre tablet with foliate urn with ram's head handles from which festoons are suspended.
White statuary frieze is inlaid with yellow/orange marble in borders of octofoils and a Greek key pattern.
Each corner blocking features a neoclassical urn. The pilasters are of white statuary inlaid with a border of yellow/orange marble.
Small Remarque pencil drawing of alternate shelf design.
Watermark: half watermark possibly the lower section of fleur-de-lis suspending a bell with letters 'JHZ'.
Pencil inscription: '£34'.
Extent: 1 item

Reference Code: 3 C 34/3/7
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a chimney-piece.
The overlaid centre tablet is carved with a neoclassical urn with looped acanthus feet.
The frieze is inlaid with a border of octofoils in a yellow/orange marble interspersed with conjoined hexagonal frames in a green marble.
Each corner blocking is carved with foliate urns from which are suspended festoons. The pilasters are richly carved and the back panels are of yellow/orange coloured marble.
Watermark: very similar to 3C34/3/6
Pencil inscription: '£60' and some measurements.
Extent: 1 item

Reference Code: 3 C 34/3/8
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Drawing of a chimney-piece in a neoclassical style. The frieze and centre blockings are in white statuary inlaid with Belgian black marble paterae. The pilasters are carved with acanthus and agapanthus leaves. An additional drawing of the chimney-piece's side profile indicates that the pilasters are shaped like scrolls. Contains a scale rule.
No watermark.
Extent: 1 item

Reference Code: 3 C 34/3/9
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a chimney-piece. The centre tablet is carved with a tripod urn holding flowers which is flanked by winged griffins with foliated S scroll tails.
The right frieze panel is of Sienna marble inlaid with a Greek Key pattern. Below that, the bed mould is inlaid with fingers of Sienna marble intersected with three blue/grey octofoils.
The left frieze panel contains quatrefoils and octofoils in a blue/grey marble, surrounded by conjoined diamond frames in Sienna marble.
Each corner blocking is carved with covered urns whose griffin handles suspend drapery. On the left ionic pilaster is carved a ribbon bow suspending husks of Bardiglio marble. The right ionic pilaster has fluting in Sienna marble.
Ink drawing of scale rule.
Pencil inscription: '£50.17.6'
Watermark: Hunting horn and letter K.
Extent: 1 item

Reference Code: 3 C 34/3/10
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a break fronted chimney-piece. Centre tablet carved with an oval covered urn with eagle's head handles suspending festoons. Beneath the centre tablet, the bed mould panel is carved with acanthus paterae.
The right frieze panel has a Greek Key pattern inlaid with Spanish Brocatello. The lower right section of the frieze has been carved with acanthus and bead and reel designs. The left frieze panel has a Greek Key pattern inlaid with Sienna marble. The lower left section of frieze is of white statuary marble inlaid with fingers of Sienna marble which are intersected by octofoils.
Both Ionic pilasters are of tapering white statuary marble carved with ram's heads from which are suspended festoons. Acanthus leaves are carved at the bottom of each pilaster.
Pencil inscription: '£56.17.16' and measurements.
Watermark: 'J Honig & Zoonen'.
Extent: 1 item

Reference Code: 3 C 34/3/11
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Large ink and watercolour drawing of a break fronted chimney-piece. The overlaid centre tablet features two urns in profile with festoons hanging from their handles to a circular paterae. The left section of the freize and pilasters are inlaid with Sienna marble upon which sits a ram's head in white statuary. A similar design features on the right section of the chimney-piece.
Inscription: 'No. 3'.
Extent: 1 item

Reference Code: 3 C 34/3/12
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Ink and watercolour drawing for a chimney-piece.
The centre tablet is carved with a neoclassical urn on a pedestal flanked with winged griffins with foliated tails. The paws of each griffin rest on the edge of the pedestal.
Below the centre panel, the lower bed mould is carved with fluting and circular paterae centred by an octofoil. The frieze panel is in white statuary inlaid with diamond shaped guilloche in Sienna marble.
On each corner blocking is carved a covered urn whose handles suspend drapery. The ionic Pilasters feature a ram's head from which is suspended a festoon. The bottom of each pilaster is carved with acanthus leaves.
Pencil inscription: '£56.17.6'
Watermark: 'RK'.
Extent: 1 item

Reference Code: 3 C 34/3/13
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet is carved with a male head flanked by acanthus leaves. The frieze panel is carved with eight male heads in profile. Each corner blocking is carved with a bow and quiver, surrounded by a laurel wreath which is suspended from a ribbon bow. The pilasters are carved with an urn which is suspending an oval medallion and festoon.
Scale rule drawn in ink.
Pencil inscription: '£60'.
Partial watermark: Hunting horn.
Extent: 1 item

Reference Code: 3 C 34/3/14
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet is carved with a woven basket filled with flowers. The right side of the frieze panel is carved with a festoon suspended by ribbon bows. The left side of the frieze panel is carved with a foliate urn. The right pilaster is carved with a helix of foliage intersected by a thyrus. The left pilaster is carved with an urn with acanthus handles from which wheat stems and acanthus suspend a flute.
Left variation was most likely created for a ladies boudoir.
Partial watermark 'G R Patent'.
Extent: 1 item

Reference Code: 3 C 34/3/15
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a chimney-piece.
Narrow centre tablet with foliate urn with ram's head handles from which festoons are suspended.
White statuary frieze is inlaid with Sienna marble in borders of octofoils and a Greek key pattern.
The left corner blocking features a neoclassical urn. The right corner blocking is plain. The pilasters are of white statuary inlaid with a border of Sienna marble.
Design is very similar to that of 3 C 34/3/6.
Pencil inscription: '£30'.
Watermark: 'RK'.
Extent: 1 item

Reference Code: 3 C 34/3/16
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a chimney-piece in white statuary and brown marble. The frieze panel is carved with circular paterae and stop flutes.
The right pilaster is fluted and inlaid with a dark brown marble. The left pilaster is inlaid with a frame of brown marble.
Scale rule drawn in ink.
Pencil inscription: '£20' and some measurements.
Extent: 1 item

Reference Code: 3 C 34/3/17
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet is carved with a neoclassical covered urn with scroll handles suspending foliage.
Below this, the bed mould is inlaid with fingers of Spanish Brocatello intersected with carved octofoils. The frieze panel is carved with swags in Spanish Brocatello and black marble suspended by a central ribbon bow and two loops.
Each corner blocking is carved with a Neoclassical covered urn with griffin handles from which swags are suspended.
Each ionic pilaster is decorated with ribbon bows suspending graduated festoons of husks inlaid with Brocatello and black marble.
Pencil inscription: '£56.17.6' and some measurements.
Verso: Ink inscription: 'Hill Darley Mercer Street Dublin. This chimneypiece [or] either of them I can have finished in three weeks from the time the drawings are returned.'
Extent: 1 item

Reference Code: 3 C 34/3/18
Title: **White Statuary Chimney-piece**
Date: c.1775
Description: Ink and watercolour drawing of a highly carved white statuary and Spanish Brocatello chimney-piece. The centre tablet depicts an Arcadian scene in which a seated helmeted figure is in conversation with another male figure. A male figure in peasant clothing plays a violin and there is a mountainous scene in the background, possibly depicting the Sugar Loaf, Co. Wicklow. The frieze panel is in white statuary inlaid with pointed Gothic panels in Spanish Brocatello. The bed mould is carved with overlaid acanthus leaves. The cornice shelf is carved with layers of egg & dart and bead & reel designs. The pilasters are carved with female figures. The female figure to the left holds a lyre and the one to right holds a trumpet. Both are suspended on a pedestal with S scroll foliage and with ferns. The pedestals are balanced on covered urns. The out-grounds and in-grounds are of Spanish Brocatello.
No watermark.

Extent: 1 item

Reference Code: 3 C 34/3/19
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing for a chimney-piece, most likely for a dining room or male study. The centre tablet is carved with five cupids, one cupid holds up a basket while another has his bow and quiver over his shoulder. The right frieze panel is carved with a bow suspending festoons of grape leaves. The left frieze panel is carved with 3 ribbon bows suspending festoons of oak leaves intersected with foliated paterae. Each corner blocking is carved with a cupid with festoons of foliage draped over their shoulders. The right pilaster contains a vine leaf wreath and foliage suspended from a ribbon with arrows. The left pilaster is carved with a platform suspending a festoon on which is perched a puffin-like bird with outstretched wings. There are egg & dart, agapanthus and bead & reel designs on the bed mould, cornice shelf and in ground. Partial watermark.

Extent: 1 item

Reference Code: 3 C 34/3/20
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet is carved with an urn whose C scroll handles suspend drapery.
The frieze panel is of Sienna marble. The out grounds are in white statuary marble and extend to the full height of chimney piece. The in grounds and soffit are of moulded white statuary.
A Sicilian marble panel in the chamber is filled with elaborate swags, festoons and paterae laurel leaves. The opening is centred by a half steel and brass grate.
Pencil inscription: 'Ground to be Brockatella & Cover Statuary Veined Slab'.
Watermark: Partial coronet.
Extent: 1 item

Reference Code: 3 C 34/3/21
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Large ink and watercolour drawing of a chimney-piece.
The overlaid centre tablet is carved with a scene depicting Poseidon in a shell-shaped sea chariot. A cupid holds Dolphins with reins while another cupid holding a trident plays a flute or horn. This drawing is arguably less sophisticated than others in the collection and may have been a client's suggestion.
The frieze panel is of Spanish Brocatello overlaid with neoclassical urns. The Ionic pilasters are of white statuary inlaid with Spanish Brocatello. There are layers of egg & dart and beaded moulding on the cornice shelf.
Pencil inscriptions: some measurements.
Watermark: 'IV'
Verso: a pencil drawing of curtain drapes with detailed measurements – possibly Victorian or early 19th cent.
Extent: 1 item

Reference Code: 3 C 34/3/22
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a chimney-piece.
The frieze is of Sienna marble centred by an oval panel of white statuary marble carved with a lyre surrounded by a laurel wreath. Each corner blocking is carved with an upright oval paterae. The pilasters contain Sienna marble frames intersected by circular foliate paterae.
Watermark: Fleur-de-lis.
Pencil inscription: '£26', '4 foot in the [C...]'

Extent: 1 item

Reference Code: 3 C 34/3/23
Title: **White Statuary Chimney-piece**
Date: c.1800
Description: Ink and watercolour drawing of a chimney-piece.
Ink inscriptions note that Sienna marble is to be used on the frieze panel and pilasters. White statuary marble is to be used for the cornice shelf.
The frieze panel is centred by an oval centre tablet of white statuary marble carved with a lyre surrounded by a laurel wreath. Each corner blocking is carved with an upright oval paterae. The pilasters contain Sienna marble frames intersected by circular foliate paterae.
Ink inscriptions: 'Veind Marble Slab & Cover (crossed-out) dove stone white [capo] and g[...]', 'For John Kiley [by James Vill]', '£26', 'Rome 24 by 10 feet 12 ½ feet high', 'No.12'
Elaborate watermark with male figure and lion. Very similar in design to 3 C 34/3/22.

Extent: 1 item

Reference Code: 3 C 34/3/24
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a chimney-piece.
The overlaid centre tablet is carved with a neoclassical urn on foliated foot which supports festoons from paterae to either side. The frieze panel and blockings are of Sienna marble.
The bed mould of is of plain Tuscan white statuary. The Doric pilasters stand on deep foot blocks.
Partial watermark: '& Zoonen'. (Most likely J. Honig & Zoonen)
Pencil inscription: '£50'.
Extent: 1 item

Reference Code: 3 C 34/3/25
Title: **White Statuary Chimney-piece**
Date: c.1795-1800
Description: Ink drawing of a chimney-piece. The fluted frieze panel has an oval centre tablet centred with a basket containing fruit. Both pilasters are similarly fluted. An alternative centre tablet has been drawn in the opening of the chimney-piece; this oval tablet is carved with a wreath of laurel leaves suspended from a ribbon bow with a festoon. Vitruvian scrolling is carved on the left hand side of the cornice shelf, while the right side is plain.
Pencil inscriptions: 'Arthur Darley' (brother of George and Hill Darley), '46 Dorset Street', 'this is the ornament at present [inserted] in centre', 'shelf [5 inch] broad & rounded [...] slab 2.0 [...]' and some further measurements.
Scale rule drawn in ink.
Watermark: 'blauw'.
Verso: 'Arthur Darley, 46 Dorset Street'.
Extent: 1 item

Reference Code: 3 C 34/3/26
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Large ink and watercolour drawing of a chimney-piece of Sienna and variegated peach coloured marble. The overlaid centre tablet of Sienna marble is carved with a white statuary neoclassical covered urn from which festoons and swags are suspended. The frieze panel is of white statuary inlaid with fingers of the peach colour marble. Each corner blocking is carved with a neoclassical ewer. Tapering ionic pilasters of Sienna marble are overlaid with white statuary drapery and husks. Scale rule drawn in ink. Watermark: Partial hunting horn.
Extent: 1 item

Reference Code: 3 C 34/3/27
Title: **White Statuary Chimney-piece**
Date: c.1798
Description: Ink and watercolour drawing of a white statuary chimney-piece with contrasting yellow veined marble. The centre tablet is carved with a covered urn with rams head handles. Ribbons suspend festoons from the urn. Each corner blocking is carved with a covered urn. The jamb panels are of yellow veined marble with plain ionic white statuary columns. The in grounds feature an egg & dart design, as does the cornice shelf. Verso: Ink inscription: 'John Keane', 'No.4'. Watermark: 'J Kool' with a fleur-de-lis.
Extent: 1 item

Reference Code: 3 C 34/3/28
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink and watercolour drawing of a white statuary and Sienna marble chimney-piece.
The oval centre tablet is carved with a lyre flanked by laurel leaves. Each white statuary corner blocking is carved with urns on foliate feet. Jamb panels are in Sienna marble with white statuary pilasters inlaid with Sienna and circular carved paterae.
Quite similar in design to 3 C 34/3/22-23.
Pencil inscription: '£26'.
Ink inscription: 'No.2'.
Partial watermark: Coronet.
Extent: 1 item

Reference Code: 3 C 34/3/29
Title: **White Statuary Chimney-piece**
Date: c.1775
Description: Ink and watercolour drawing of chimney-piece.
The white statuary frieze panel is carved with a fluted covered urn at centre with ram's head handles. To either side masks and ribbon bows suspend festoons which are also held in the mouth of the ram's head handles. Below the frieze panel are carved foliate circular paterae.
The right corner blocking has a fluted covered urn whose square handles suspend husks. The left corner blocking is carved with a foliate circular patera.
Both jamb panels are of a veined yellow marble with Ionic pilasters in white statuary marble. A half paterae below each capital suspends two ram's heads from which and a festoon falls in a helix shape. The base of each pilaster is carved with acanthus leaves.
Acanthus tip decoration on cornice shelf.
Scale rule drawn in ink.
Watermark: 'IV'
Extent: 1 item

Reference Code: 3 C 34/3/30
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a break fronted chimney-piece in white statuary and Portoro marble.
The centre tablet is carved with a fluted covered urn with square handles. Oval paterae to either side suspend drapery looped through the handles of the urn.
Each corner blocking is carved with a covered fluted urn with foliated feet, which suspends drapery from its handles.
The white statuary pilasters are inlaid with Portoro borders.
Carved detail to cornice shelf.
Pencil inscription: '£22.15'.
Watermark: Half coronet.
Extent: 1 item

Reference Code: 3 C 34/3/31
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet is carved with a covered urn headed with a ribbon bow suspending arabesques and festoons to each side.
Each corner blocking is similarly carved with an urn suspending drapery from curled handles.
Pilasters in a white statuary are fluted and tapered. The jamb panel is of Rose Granite. Beading design on cornice shelf. Scale rule drawn in ink.
Verso: Ink inscription: 'The [Dublin] Chimney piece, for Mrs [Walter] Merrion Square. Light coloured granite grounds to be put up by [December] 1st '91. 4:1 high by 4:2 wide in the [Char], [F...] [...]. Moulded [....] [...]'
No watermark.
Extent: 1 item

Reference Code: 3 C 34/3/32
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink and watercolour drawing of a white statuary chimney-piece.
The centre tablet is carved with a fluted urn which suspends a swag from ribbon bows to each side.
Each corner blocking is carved with a diamond shaped paterae.
The right pilaster has reeded panels intertwined with a similar paterae, the reeding is of different heights.
The left pilaster is fully reeded.
Verso: Pencil inscription: 'No.20'.
No watermark.
Extent: 1 item

Reference Code: 3 C 34/3/33
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink drawing of a break fronted chimney-piece.
The Portland stone centre tablet is carved with an urn which is covered by a swag suspended by rings. Circular octofoils are carved between the curves of the drapery.
Each corner blocking is carved with an upright oval paterae. The frieze panel which is fluted and stop fluted.
The pilasters are carved with a scroll pattern. The in grounds have a reed design with leaves to the left and right corners. Plain moulded cornice shelf, bed mould and soffit.
Pencil inscription indicating opening '4 2' '10 gs - Portland'.
Scale rule drawn in ink.
Watermark: Partial fleur-de-lis.
Extent: 1 item

Reference Code: 3 C 34/3/34
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Ink drawing of a white statuary chimney-piece.
The centre tablet is carved with a circular paterae and crossed branches of foliage. The frieze panel is fluted. Each corner blockings is carved with an upright oval paterae. Pilasters are carved with acanthus leaves suspending graduated husks. The in grounds are carved with an egg & dart design.
Ink inscription: some measurements.
Partial watermark: 'Zoon' (Likely J. Honig & Zoonen)
Extent: 1 item

Reference Code: 3 C 34/3/35
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Ink and watercolour drawing of a white statuary chimney-piece.
The frieze panel is carved with an oval centre tablet showing a seated female figure holding a lyre in her right hand and a bow in her left. A building with a spire is visible in the background.
The corner blockings are carved in antis with cherubs on raised pedestals, one holds a husk, the other a bow and arrow.
The pilasters are fluted and inlaid with an upright oval patera on right and a sideways oval patera on left. The cornice shelf is of plain moulding.
Ink inscription: some measurements. Scale rule drawn in ink.
Verso: Ink inscription 'Slab 2ft broad'.
Partial watermark.
Extent: 1 item

Reference Code: 3 C 34/3/36
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a chimney-piece in white statuary and Sienna marble.
The centre tablet is carved with a covered fluted urn with square handles. Circular paterae carved to each side of the urn suspend drapery through its handles. The frieze panels are of white statuary inlaid with octofoils. Below the frieze panel, the soffit panel is inlaid with a Greek key design.
Each corner blocking is carved with an urn in white statuary. The cornice shelf features dentil moulding and the bed mould is inlaid with Sienna marble.
Pencil inscription: 'No. 1', '£34' and some measurements.
Watermark: 'Zoonen' (Likely J. Honig & Zoonen)
Verso: Pencil inscription: 'Mr Stawell Ground Blockatella. No [Breaks] in Cornice, the tablet & frieze blocks to differ from what is drawn. the top of pilasters to be inlaid with a [New] [D] top in this manner' (Includes small illustration of top of pilaster)
Design of centre panel is identical to 3 C 34/3/30.
Extent: 1 item

Reference Code: 3 C 34/3/37
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet is carved with a fluted elliptical urn on foliate S scroll feet. Two sphinx sit atop the urn. Ribbon bows to either side suspend festoons which hang from the urn.
The upper section of the frieze panel is inlaid with Sienna while the lower section is carved with beading and interlinked paterae.
Each corner blocking is carved with an urn similar in style to the centre tablet. The looped handles of the urn suspending festoons.
The pilasters are of Sienna intersected with a carved paterae in white statuary. The out grounds are of plain white statuary and are carved with leaves in the left and right corners.
Pencil inscription: '£38'
Watermark: Half hunting horn and letter K.
Extent: 1 item

Reference Code: 3 C 34/3/38
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a break fronted chimney-piece in Spanish Brocatello and white statuary marble. The centre tablet is carved with a white statuary urn with square handles and a foliate foot. Ribbon bows to each side of the urn suspend festoons which pass through a ring on the urn. The frieze panel is of white statuary inlaid with a Spanish Brocatello border. The lower frieze panel is fluted. White statuary pilasters are inlaid with Brocatello borders. Each corner blocking is carved with an urn with a strigilated fluted neck and foliate top. In the centre of the drawing a Remarque suggests an alternate centre tablet which is carved with three ribbon bows suspending festoons of husks. Ink inscription: '4 feet in the clear, the hearth stone [to], included in the price' and 'This part may be fluted [H...] [V...] white in ground in either [...] without any additional change', Pencil inscription: '£30'. Watermark: 'Honig & Zoonen' (Likely J. Honig & Zoonen)
Extent: 1 item

Reference Code: 3 C 34/3/39
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a white statuary and Sienna marble chimney-piece.
The centre tablet is carved with a French horn, pipes and a lyre. Foliated brackets are carved on both sides of the centre tablet.
The frieze panel is of Sienna overlaid with white statuary urns carved with oval paterae. The lower frieze panel is carved with paterae.
Each corner blocking is carved with strigilated urns on hooped feet which are covered by fabric. The panels below the corner blockings are carved with ribbon bows holding festoons.
The pilasters are carved with a fluted half pedestal. The cornice shelf and in ground are plain. The opening contains an engraved brass and steel half grate.
Pencil inscription: '20 guin'.
Watermark: 'RK'.
Extent: 1 item

Reference Code: 3 C 34/3/40
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a Sienna and white statuary marble chimney-piece.
The centre tablet is carved with an elliptical urn. Two sphinx sit atop its strigilated cover. Ribbon bows suspend festoons which hang from the urn.
The frieze is of white statuary marble overlaid with Sienna marble panels in which are circular paterae. Small festoons are interspersed between the panels.
Each corner blocking is carved with a fluted urn whose bird's head handles suspend drapery.
The top half of the ionic pilasters are intricately carved with agapanthus and beading. The lower section is inlaid with a Sienna octofoil suspending Spanish Brocatello festoons. The in ground and soffit are fluted.
Scale rule drawn in ink alongside some measurements.
Watermark: Fleur-de-lis
Verso: Ink inscription: 'Hill Darley Mercer Street Dublin'. A later ink inscription reads: 'This design is in Mr Ennis House Merrion Square, altered by S Ballantine for the Music Room. 1848-'.
Extent: 1 item

Reference Code: 3 C 34/3/41
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink drawing of a white statuary chimney-piece.
The frieze is set with a variety of panels. The oval centre tablet depicts a female figure holding a lyre; a building with a spire can be seen in the background. Smaller panels to either side are carved with two heads in profile. At the corners of the frieze are carved panels with a standing figure facing holding a ball.
The right pilaster is moulded and intersected with a cherub in a circular panel. The left pilaster is plain and intersected with a putto holding drapery.
Pencil inscription indicates the measurement of the opening.
Remarque for shape of foot blockings.
Design of centre tablet very similar to 3 C 34/3/35. A chimney-piece of this design can be found at the Irish Architectural Archive, 45 Merrion Square East, though the panels are different in design to the drawing.
Extent: 1 item

Reference Code: 3 C 34/3/42
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a white statuary and Sienna marble chimney-piece.
The centre tablet is of Sienna marble. The white statuary frieze is inlaid with fingers of Sienna intersected with Sienna octofoils.
Each corner blocking is inlaid with three tapered fingers of Sienna.
The pilasters have a similar design with inlaid Sienna fluting and a white statuary paterae.
There is fluted white statuary moulding to soffit and shelf.
Pencil inscription: '£30'.
Watermark: letter K.
Extent: 1 item

Reference Code: 3 C 34/3/43
Title: **White Statuary Chimney-piece**
Date: c.1785-1790
Description: Ink and watercolour drawing of a white statuary and Spanish Brocatello marble break fronted chimney-piece. The centre tablet is carved with an urn on foliate feet while paterae on either side suspend festoons which drape from the urn. Each corner blocking is carved with foliate urns with S scroll handles. The frieze is inlaid with fingers of Spanish Brocatello marble. The cornice shelf is moulded in white statuary marble. The pilasters are of white statuary marble carved with ribbon bows which suspend festoons. Watermark: 'J H & Z'.
Verso: Two pencil drawings for finials, one of which is has been cut in half.
Extent: 1 item

Reference Code: 3 C 34/3/44
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and pencil drawing of a white statuary chimney-piece. The centre tablet is carved with an Arcadian scene showing a shepherd playing a flute. In the background is a mountainous landscape with sheep and a cottage. The tablet has an acanthus tipped border. The frieze panel contains two panels, one is plain and the other shows an urn with S scroll foliate feet. Both pilasters are carved with figures. On the right pilaster a male haymaker in britches holds a pitchfork. On the left pilaster a milkmaid carries a shoulder yoke from which is suspended two milk pails. Each figure stands on a pedestal. The in ground and soffit are carved with beads and acanthus leaves. The cornice shelf is moulded in white statuary. There are no watermarks or inscriptions.
Extent: 1 item

Reference Code: 3 C 34/3/45
Title: **White Statuary Chimney-piece**
Date: c.1770
Description: An ink and pencil drawing of a Portland stone chimney-piece at Castle Hyde.
The frieze is carved with a lyre. To the right of the lyre is a sphinx with a foliate tail which forms an elaborate arabesque. To the left of the lyre, ribbon bows suspend vines.
The right pilaster features a herma with acanthus leaves. The left pilaster is carved with a satyr's head with crossed vine leaves and grapes. Both pilasters terminate in a scroll.
Pencil inscription indicates measurement of opening and notes that the design is to be made in Portland stone and will cost £20.
No watermark.
Extent: 1 item

Reference Code: 3 C 34/3/46
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a white statuary and Sienna marble break fronted chimney-piece.
The centre tablet is carved with an elliptical covered urn with foliate feet. The urn's bird head handles hold festoons from ribbon bows to either side. This design is taken from a black basalt ink well found at Herculaneum.
Each corner blocking is carved with an urn with festoons draping from the handles.
The upper frieze panel is of Sienna marble while the lower frieze section is fluted.
Both pilasters are of white statuary marble inlaid with Sienna borders intersected by an octofoil.
There is a simple moulded cornice shelf.
Pencil inscription: '£20'.
Watermark: Hunting horn and letter K.
Extent: 1 item

Reference Code: 3 C 34/3/47
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a white statuary and Spanish Brocatello marble chimney-piece.
The centre tablet is carved with an elliptical covered urn with foliate feet. The urn's bird head handles hold festoons from ribbon bows to either side.
The upper layer of the frieze panel is in white statuary marble inlaid with Spanish Brocatello octofoils. The lower layer is inlaid with fingers of Spanish Brocatello.
Each corner blocking is carved with an urn whose ram's head handles suspend drapery.
The white statuary pilasters are inlaid with Spanish Brocatello frames.
The opening has carved acanthus leaves in left and right corners.
Pencil inscription indicates measurement of opening. Further inscriptions: '[I.I.]' and '£34.2.6'.
Watermark: Partial coroneted hunting horn.
Design of the centre tablet is identical to 3 C 34/3/46 and 3 C 34/3/48.
Extent: 1 item

Reference Code: 3 C 34/3/48
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink drawing of a white statuary chimney-piece.
The centre tablet is carved with an elliptical covered urn with foliate feet. The urn's bird head handles hold festoons from ribbon bows to either side.
Each corner blocking is carved with an upright oval patera.
The pilasters are ionic in style.
Remarque: Black wash drawing below foot blockings indicating the shape of the pilasters.
Pencil inscription: '£56.17.6', 'Lord [D]' and some measurements.
The centre tablet is identical in design to 3 C 34/3/46 & 3 C 34/3/47.
Extent: 1 item

Reference Code: 3 C 34/3/49
Title: **White Statuary Chimney-piece**
Date: c. 1785
Description: Ink and watercolour drawing of a white statuary and Spanish Brocatello chimney-piece.
The overlaid centre tablet is carved with an elliptical covered urn on arabesque foliate foot. Two sphinx sit atop the urn while a ram's head handle holds festoons from two ribbon bows to either side. The panel directly below the centre tablet is fluted and intersected with octofoils.
The frieze panel is of white statuary marble inlaid with Sienna marble bows which suspend Spanish Brocatello and black marble festoons.
The corner blockings are carved with urns on foliate foot whose bird's head handles suspend swags.
The right pilaster is carved with an open flower which suspends a festoon which reaches almost the full height of the jamb. The left pilaster is carved with a ribbon bow which suspends a festoon and swag which terminates in a tassel. The cornice shelf is moulded in white statuary with a dentil shelf to the left.
Pencil inscription: '£45.10'.
Watermark: Partial hunting horn and letter K.
Extent: 1 item

Reference Code: 3 C 34/3/50
Title: **White Statuary Chimney-piece**
Date: c.1765
Description: Ink and watercolour drawing of a chimney-piece.
The centre tablet features a reclining lion amid foliage with a sunburst overhead. The left side of the cornice shelf and the in ground is carved with an egg & dart design.
Foliage, possibly oak leaves, is carved on the pilasters.
No inscriptions or watermark. This drawing is notably smaller than the other in the collection.
Extent: 1 item

Reference Code: 3 C 34/3/51
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a white statuary chimney-piece.
The centre tablet is carved with an urn on foliate foot with griffin handles which hold a festoon suspended from ribbon bows.
The frieze panel is of white statuary marble inlaid with Sienna marble ribbon bows which suspend a festoon of Spanish Brocatello and black marble. The festoons are interspersed with Sienna marble octofoils with a black marble centre.
The corner blockings are carved with differently styled covered urns with foliate feet which suspend drapery from their handles.
The ionic pilasters are inlaid with a Sienna marble ribbon bow which suspends Spanish Brocatello and black marble festoons. There is a plain moulded cornice shelf.
The centre tablet is similar in design to 3C34/3/46-48.
Scale rule drawn in pencil.
Pencil inscription: '£40'.
Watermark: Hunting horn and letter K.
Extent: 1 item

Reference Code: 3 C 34/3/52
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing of a white statuary chimney-piece.
The centre tablet is carved with a foliated shell. The cornice shelf and in ground are carved with an egg & dart design. The corner blockings are fluted.
The pilasters are also carved with foliated shells which suspending large festoons.
No inscription or watermark. The drawing is notably smaller than the other in the collection.
Extent: 1 item

Reference Code: 3 C 34/3/53
Title: **White Statuary Chimney-piece**
Date: c.1770
Description: Drawing of a white statuary chimney-piece. Centre tablet with three diamond paterae suspending drapery. Frieze panels with foliated arabesques carved with husks. Mouldings below upper frieze panel carved with egg and bow and acanthus. Plain jam panel and out grounds in antis with foliate console brackets. In the manner of Scanotti. Moulded shelf break front to centre tablet with egg bow and acanthus.
Pencil inscription: 'No.1'.
Extent: 1 item

Reference Code: 3 C 34/3/54
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Incomplete ink and pencil drawing of a break fronted chimney-piece.
The centre tablet is carved with two ribbon bows which suspend festoons. The corner blockings are beaded scroll brackets. The plain moulded cornice shelf is break fronted.
The right pilaster is carved with ribbon bows suspending festoons and swags which terminate in a tassel.
The left pilaster is carved with a ribbon bow which suspends a festoon.
The decoration for the centre tablet and pilasters are in pencil.
Pencil inscription indicating the measurements of the opening.
Scale rule drawn in ink.
Partial watermark.
Extent: 1 item

Reference Code: 3 C 34/3/55
Title: **White Statuary Chimney-piece**
Date: c.1830-1835
Description: Ink drawing of a chimney-piece. The frieze panel and corner blockings are carved with circular paterae. The pilasters have acanthus leaf capitals which form a scroll shape when seen from the side. Pencil inscription gives measurement of opening. Watermark (partial): 'Jackson &'. Verso: Neoclassical drawing of a figure on laurel branches set in an oval frame with ribbon bows to either side suspending festoons.
Extent: 1 item

Reference Code: 3 C 34/3/56
Title: **White Statuary Chimney-piece**
Date: c.1775-1780
Description: Ink and watercolour drawing of a white statuary chimney-piece. The frieze panel is centred by an elliptical covered urn whose bird's head handles suspend festoons held by ribbon bows to either side. The corner blockings are carved with upright neoclassical urns with square handles which suspend festoons. Each pilaster is tapered and topped with two ram's heads from which is suspended a helix of laurel leaves held in a ribbon bow in the centre of the pilaster. The pilasters sit on ram's feet. The dentilled opening has honeysuckle in the corners. The bed mould and cornice shelf is decorated with an agapanthus tip design. There is a purple wash in the background and a black wash indicates the chimney opening. Pencil inscription: '£60.5'. Ink inscription: 'No.9'.
Extent: 1 item

Reference Code: 3 C 34/3/57
Title: **White Statuary Chimney-piece**
Date: c.1835
Description: Ink drawing of a chimney-piece.
The inlaid centre tablet is somewhat crudely drawn with various classical figures and children, one of whom holds a lyre while another holds an urn.
Two panels to either side of the centre tablet are carved with lyres, pipes and laurel branches.
Each corner blocking is carved with a seated figure in a landscape.
Pilasters are carved with acanthus leaves from which hang crossed arrows which themselves suspend festoons of oak leaves.
The right bed mould is fluted while the left bed mould is plain.
No watermark.
Extent: 1 item

Reference Code: 3 C 34/3/58
Title: **White Statuary Chimney-piece**
Date: c.1785
Description: Ink and watercolour drawing of a white statuary marble chimney-piece.
The overlaid centre tablet is carved with a naked figure holding a staff set in oval frame. The frame is supported on crossed laurel leaves. Three ribbon bows suspend festoons.
The frieze is carved with eight panels showing heads in profile.
Each corner blocking is carved with ribbon bow which suspend a bow and a quiver.
The cornice shelf features bead & reel moulding.
The pilasters are carved with a foliate urn which suspends a medallion showing a head in profile from a ribbon bow.
Watermark: 'J. Watman'.
Extent: 1 item

Reference Code: 3 C 34/3/59
Title: **White Statuary Chimney-piece**
Date: c.1790
Description: Pencil and ink drawing of a chimney-piece.
The centre tablet is carved with cupids, one of whom holds a bow and quiver.
The frieze features plain moulded panels.
The corner blockings are carved with a cupid, the cupid on the right blocking holds a bow and arrow while the cupid on the left blocking has a festoon draped over his shoulder. The pilasters are of plain moulding intersected by a raised paterae.
No watermark.
Extent: 1 item

Reference Code: 3 C 34/3/60
Title: **White Statuary Chimney-piece**
Date: c.1765-1770
Description: Ink and watercolour drawing of a break fronted chimney-piece.
The centre tablet is carved with a festoon suspended from octofoils.
The frieze panel is carved with foliate scrolling.
The corner blockings are fluted. The right pilaster is carved with an open shell which suspends a heavy festoon.
The left pilaster is carved with a ribbon which suspends a festoon.
Egg & dart design has been carved at the opening.
Partial watermark: 'Honig &' (Likely J. Honig & Zoonen)
Extent: 1 item

Reference Code: 3 C 34/3/61
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: An ink and watercolour drawing of a white statuary marble and porphyry stone chimney-piece. The frieze is of porphyry stone overlaid with circular paterae suspending looped festoons which terminate in a foliate S scroll at a diamond shaped paterae. The bed mould is carved with circular bosses. Each corner blocking is carved with diamond shaped rosettes. The pilasters feature cat's heads within a frame. Suspended from the mouth of the cats are upside-down helmets and spear tips which themselves suspend a festoon. The opening is carved with scallop shells and foliated S scrolls. Ink inscription: 'No.5'. Watermark obscured. This drawing is notably larger than others in the collection.
Extent: 1 item

Reference Code: 3 C 34/3/62
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink drawing of a chimney-piece. The centre tablet is carved with the figure of Diana flanked by her attendants and a dog. A classical temple can be seen in the background. The upper section of the frieze panel is carved with ribbon bows suspending drapery over an oval panel carved with an arrow and quiver. The lower section of the frieze panel is carved with a guilloche moulding. Each corner blocking is carved with ribbon bows suspending dead hares. The pilasters feature a vase of flowers which suspends ears of corn and a laurel helix. Watermark: Partial hunting horn with coronet.
Extent: 1 item

Series Four

3 C 34/4 (1-6.3)

Reference Code: 3 C 34/4/1
Title: **Bill for work at Sandymount Park House**
Date: c.1788-1789
Description: Bill for work and materials from George and Hill Darley for work undertaken at Sandymount Park House, the home of landscape painter William Ashford. The work appears to have been carried out between October 1788 and March 1789. Items include Portland stone urns, slabs, and back hearths.
Verso: Design for a finial.
Extent: 1 item

Reference Code: 3 C 34/4/2
Title: **Drawing of a front door**
Date: [1757-1813]
Description: Ink and watercolour drawing of a front door with measurements.
Extent: 1 item

Reference Code: 3 C 34/4/3
Title: **Letter from Sterling Ballantine**
Date: April 1889
Description: Letter from Sterling Ballantine, 4 Westland Row, to an unnamed person ('Dear Doctor') enclosing the

drawings of chimney-pieces by George and Hill Darley which now form the Darley Collection. 'As I am aware that you are a member of the R.I. Academy, Dawson St. perhaps you would kindly take charge of the enclosed 'designs' which were given to me by the late 'Mr. Darley of Stillorgan'. They may interest some of the members as showing the high state of workmanship existing in Dublin more than a century ago.'

Extent: 1 item

Reference Code: 3 C 34/4/4

Title: **Note by C. P. Curran regarding the Darley Collection**

Date: 13 September 1943

Description: A note written by C. P. Curran, a lawyer and architectural historian, regarding the Darley Collection of chimney-piece drawings held by the Royal Irish Academy. Curran suggests that the designs were executed by George Hill Darley and Arthur Darley and notes that the family were well-known stone-cutters in Dublin. It should be noted that George and Hill Darley were brothers but have occasionally been mistakenly treated as one person.

Extent: 1 item

Reference Code: 3 C 34/4/5

Title: **Fragment of Paper**

Date: 20th century

Description: Fragment from a larger sheet of printed paper from a French publication mentioning Quiberon and Gardes.

Extent: 1 item

Reference Code: 3 C 34/4/6.1

Title: **Fragment of paper with pencil inscription**

Date: 20th century

Description: Fragment of paper with pencil inscription referring to drawing 3 C 34/4/1. 'Possibly work from a different hand than first. John Keane?'

Extent: 1 item

Reference Code: 3 C 34/4/6.2
Title: **Fragment of paper with pencil inscription**
Date: 20th century
Description: Fragment of paper with pencil inscription referring to drawing 3 C 34/4/1. 'No. 6 Ely Place'.
Extent: 1 item

Reference Code: 3 C 34/4/6.3
Title: **Fragment of paper with pencil inscription**
Date: 20th century
Description: Fragment of paper with pencil inscription referring to drawing 3 C 34/4/2: 'The bill from Mr. Ashford to Darley is in same hand as designer's notes on drawings. Was Ashford the designer?'
Extent: 1 item

Series Five

3 C 34/5 (1-2)

Reference Code: 3 C 34/5/1
Title: **White Statuary Chimney-piece**
Date: [1757-1813]
Description: Ink and watercolour drawing a chimney-piece.
The centre tablet is of white statuary carved with a ribbon bow from which is suspended a lyre and pipes.
The left frieze panel is of Sienna inlaid with white statuary ribbons in the shape of a Venetian window. The right pilaster is carved in a Rococo manner with a shell suspending graduated husks on a Sienna background. The left frieze panel and pilaster is similarly decorated but is inlaid with brown marble.
The in grounds are carved with an egg & dart design.
The cornice shelf is decorated with a bead & reel design.
No visible watermark.
Ink inscription: 'No.8'.
Extent: 1 item

Reference Code: 3 C 34/5/2
Title: **White Statuary Chimney-piece**
Date: c.1780
Description: Ink and watercolour drawing of a white statuary chimney-piece.
The centre tablet is carved with an elliptical covered urn on foliate feet. The handles of the urn are shaped like bird's heads and festoons are suspended from ribbon bows into the beaks of the birds.
The frieze is inlaid with ribbon bows suspending festoons of Spanish Brocatello and black marble.
On the outer corners of the frieze panel are carved urns on foliate feet which suspend drapery from their handles.
The tapered ionic pilasters are of white statuary. Bows suspended festoons in Sienna marble.
Inscription: ['Mr Mrunten ..Dr]' 'No. V' and '£50'.
Watermark: letter K.
Extent: 1 item