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**The Kilkenny Marble Works: A Family Business
Enterprise**

**PhD Thesis submitted to the
History of Art and Architecture Department
Trinity College Dublin**

**Vol. II
Illustrations**

2011

Tony Hand



Thesis 9650.2

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Chapter One
The Colles Family.



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Rothe House, Kilkenny.



Fig.1.2. William Colles of Kilcollen (1648-1719). Artist unknown. Rothe House, Kilkenny.

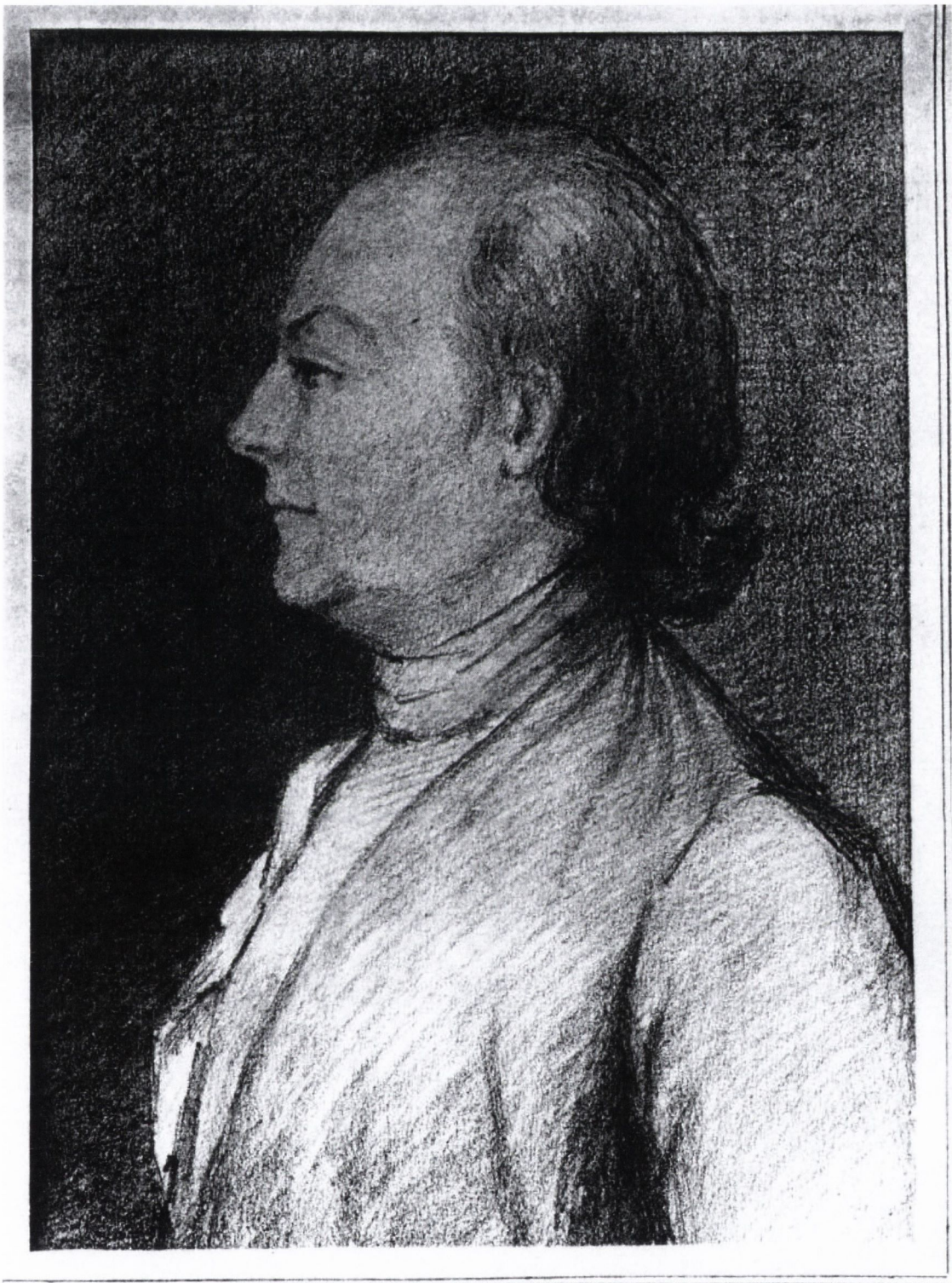


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Fig.1.5. Ruin of lower flour mills at Maddoxtown

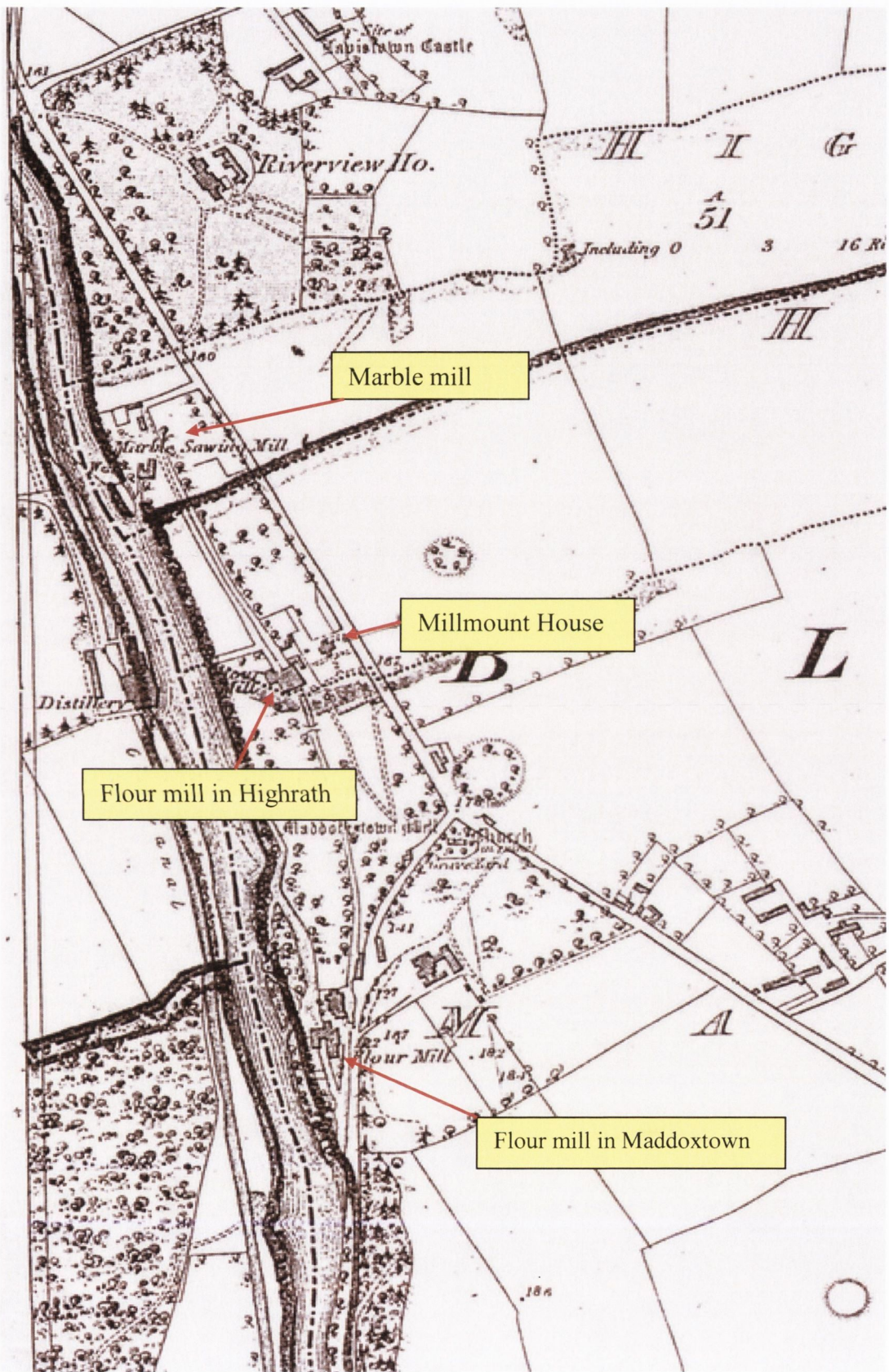


Fig.1.6. Ordnance Survey 6" Map 1839 showing the marble mill to the north and the flour mills to the south. Courtesy of the Library of the Kilkenny Archaeological Society.

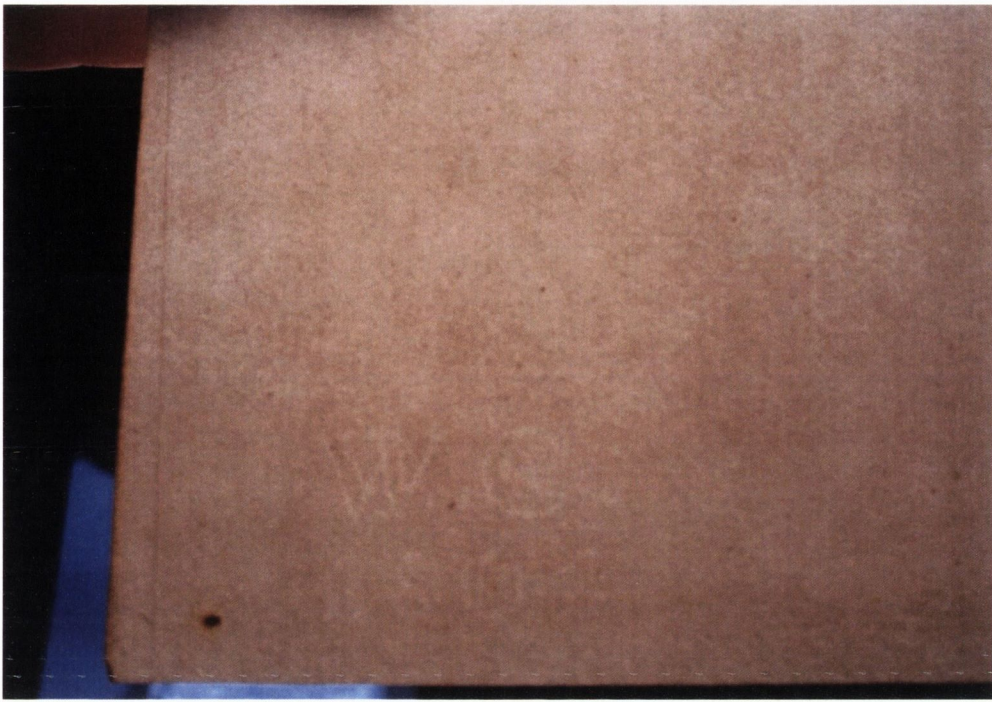


Fig.1.7. Sample of writing paper with watermark W(illiam) C(olles) 1804.

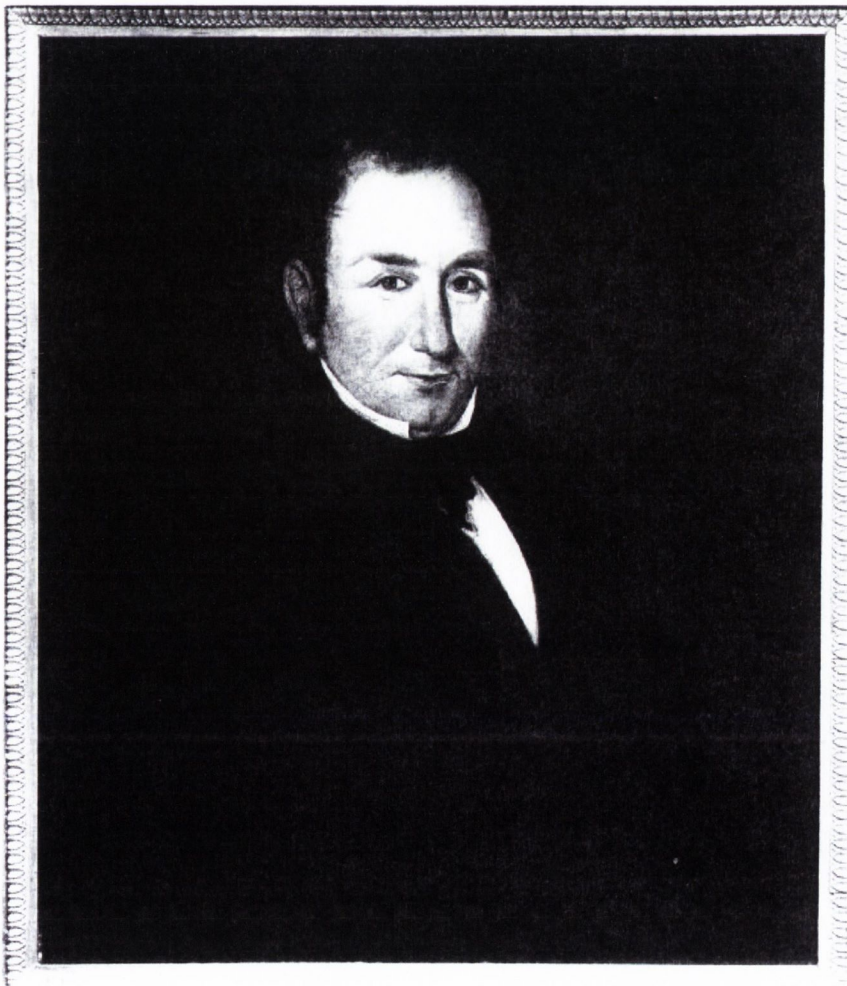


Fig.1.8. Richard Colles of Riverview (1774-1849). Courtesy Newberry Library, Chicago.



Fig.1.9. Riverview House, now Lavistown House, built by Richard Colles in 1800. Courtesy Royal Society of Antiquaries of Ireland.

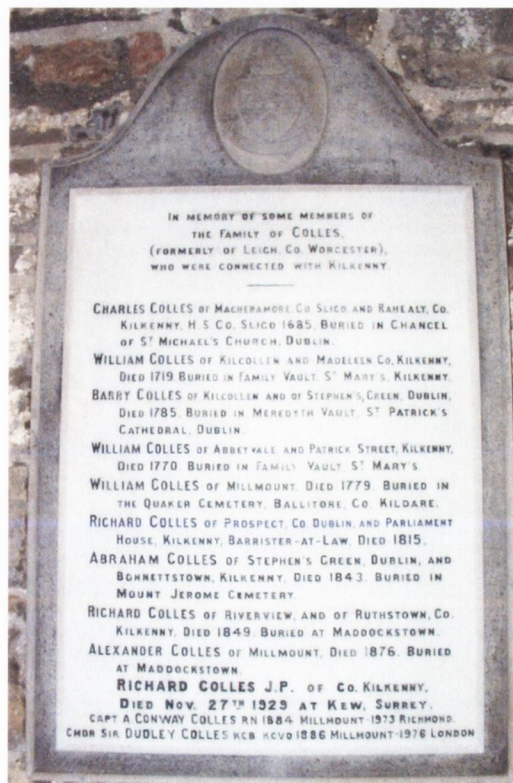


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Chapter Two

The Black Quarry and Kilkenny Marble Mills.



Fig.2.1. Kilkenny marble downpipe to the right of doorway on Stern Tighe's house, Usher's Quay, Dublin. Courtesy Irish Architectural Archive.



Fig.2.2. Eight inch square section of marble pipe with countersunk head for proper fit to prevent leaking. This section of pipe is from Castlefield House, Co. Kilkenny.

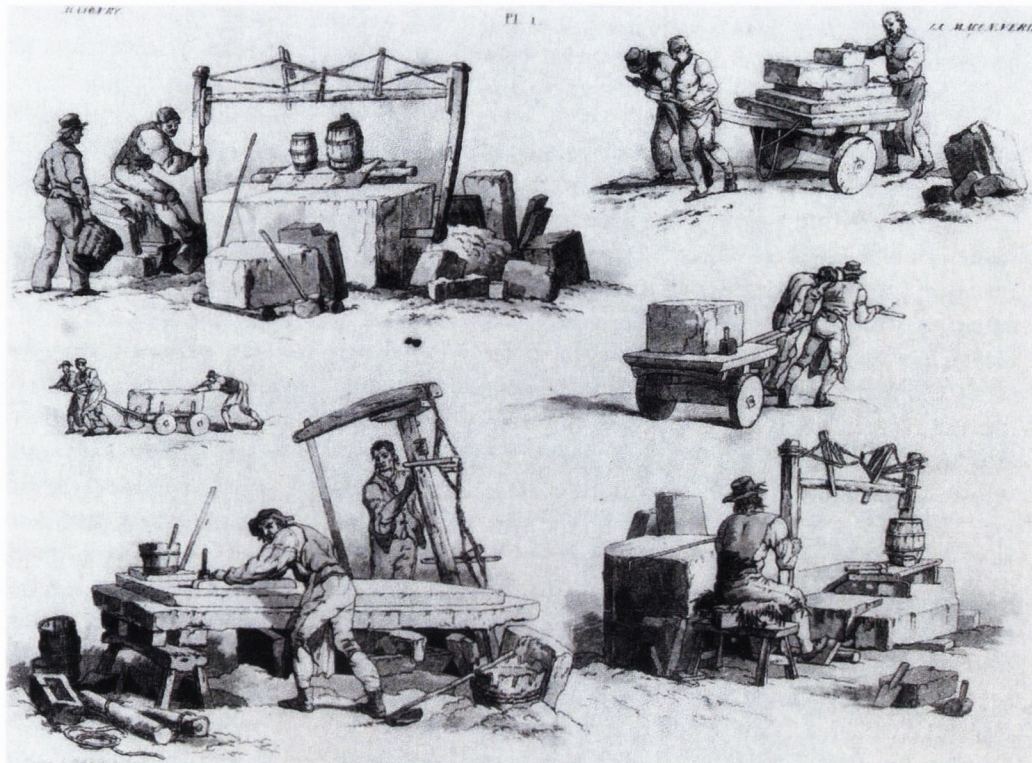
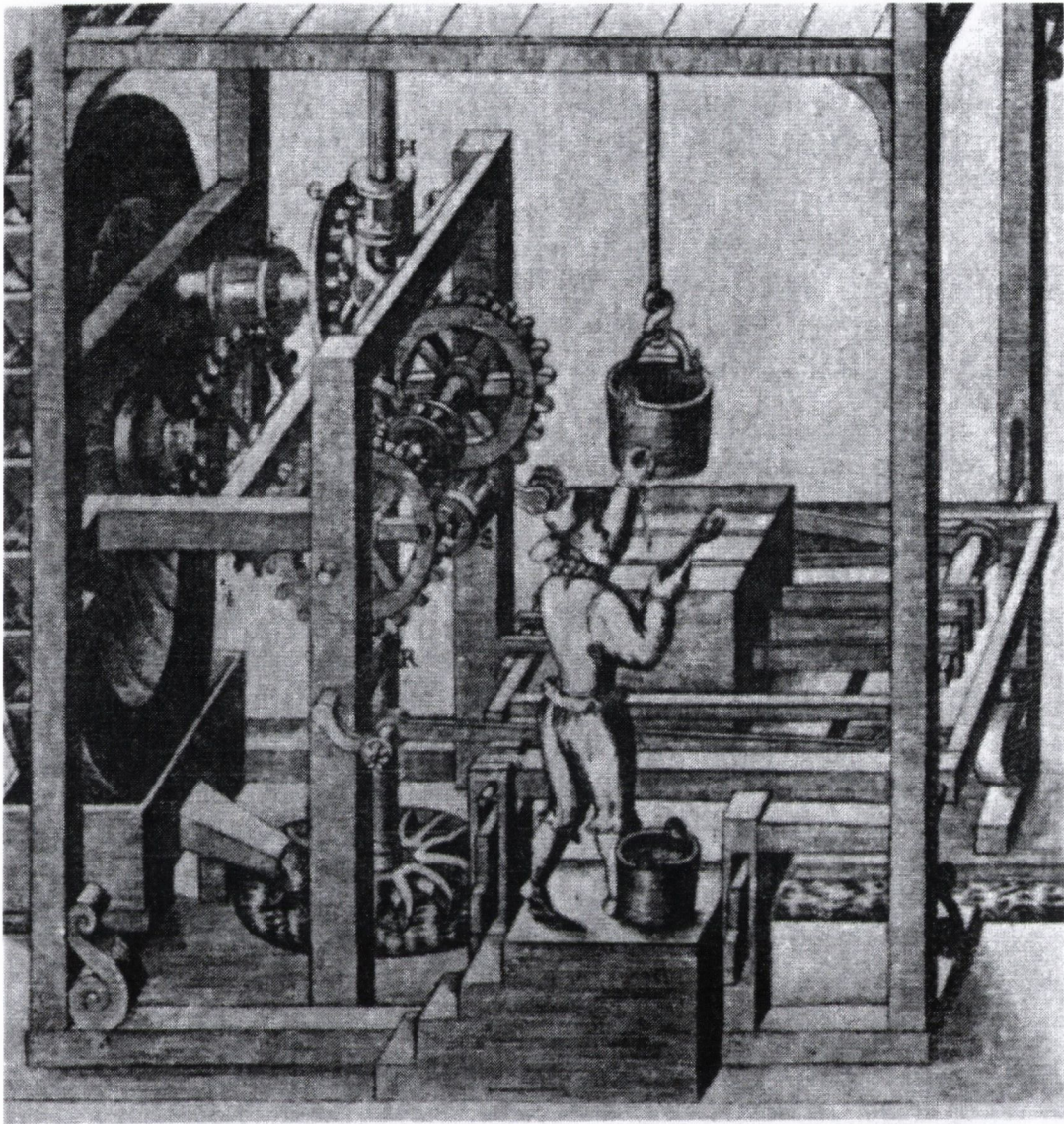


Fig.2.3 Stone cutting and polishing in the ‘comon Way’.
 From James Ayres, *Building the Georgian City*, New Haven and London, 1998, p. 79.



Fig.2.4. Rothe Memorial 1637 by Patrick Kerin , St. Mary’s Church, Kilkenny City.



After Klapisch-Zuber

a. Design by A. Ramelli (1588) for a water-powered marble sawmill, with three parallel blades; above (not illustrated) is a flourmill, powered by the same shaft

Fig.2.5. Design for water powered saws for cutting marble published in 1588.
From J.B. Ward-Perkins, 'Quarrying in Antiquity: technology, tradition and social change', *Proceedings of the British Academy*, vol. lvii, 1971, p. 153.

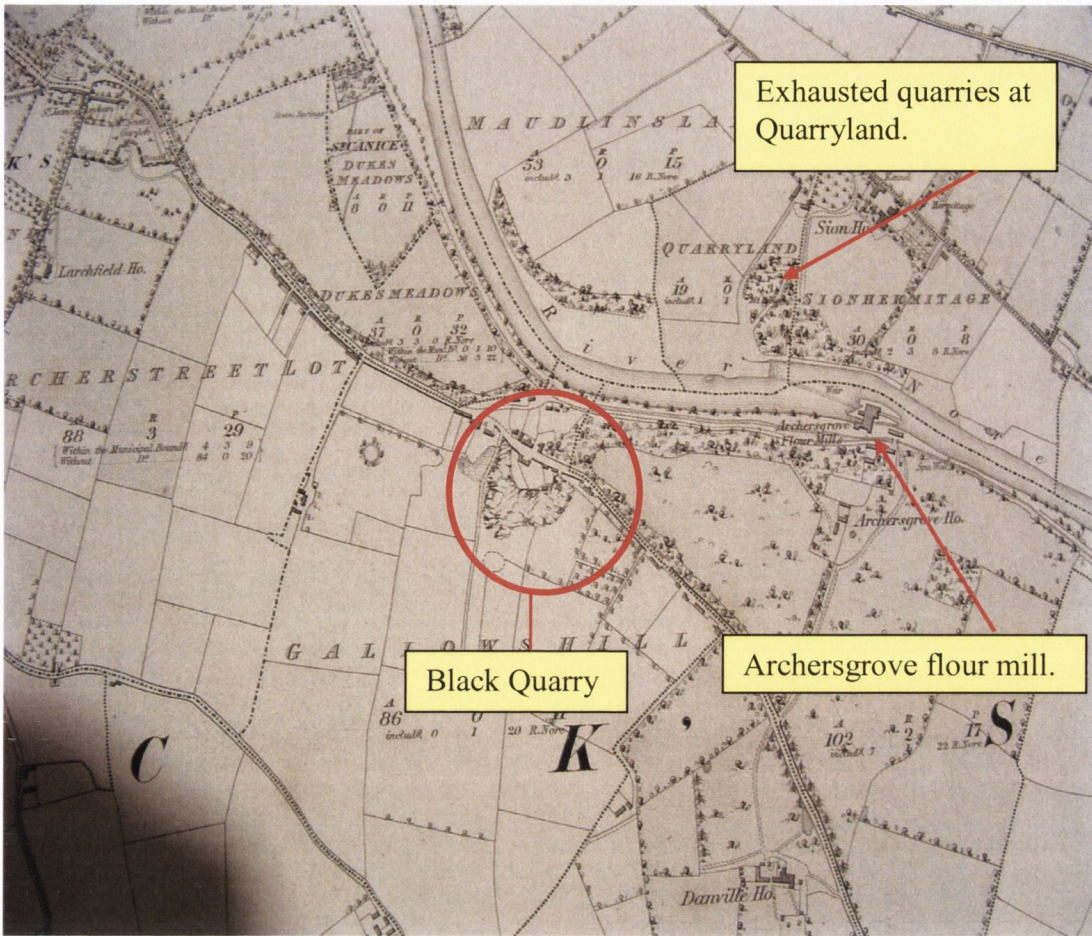


Fig.2.6. 1900 O.S. Map showing the Black Quarry. Courtesy of Kilkenny Archaeological Society.
 Quarryland on opposite bank shows overgrown area of quarrying.

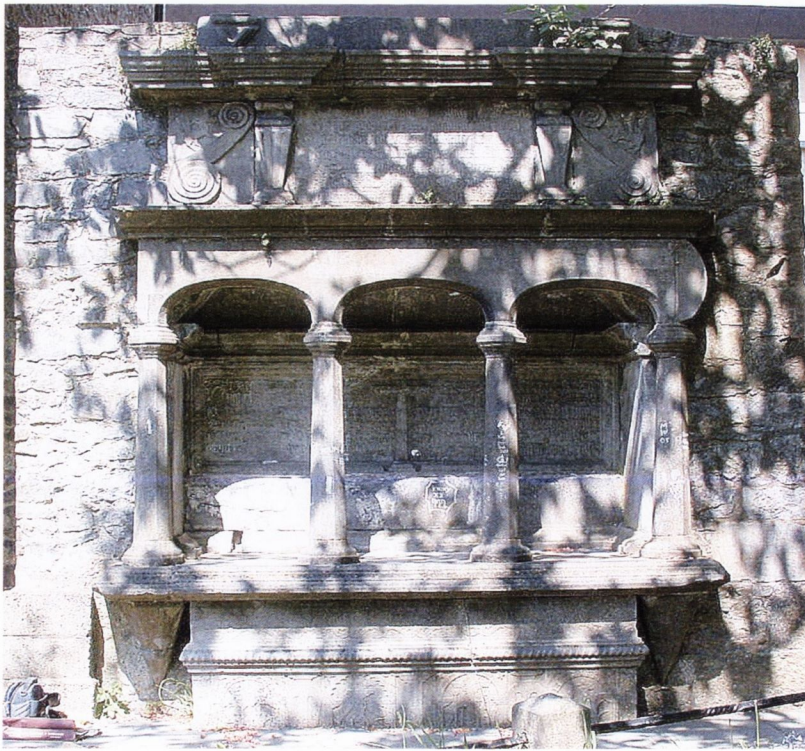


Fig.2.7. Memorial to John Rothe 1612, St. Mary's Church, Kilkenny.



Fig.2.8. Black Quarry face.



Fig.2.9. Detail of men quarrying stone in Thomas Roberts' *Lucan House and Demesne with Figures Quarrying Stone*, National Gallery of Ireland, NGI 4463.

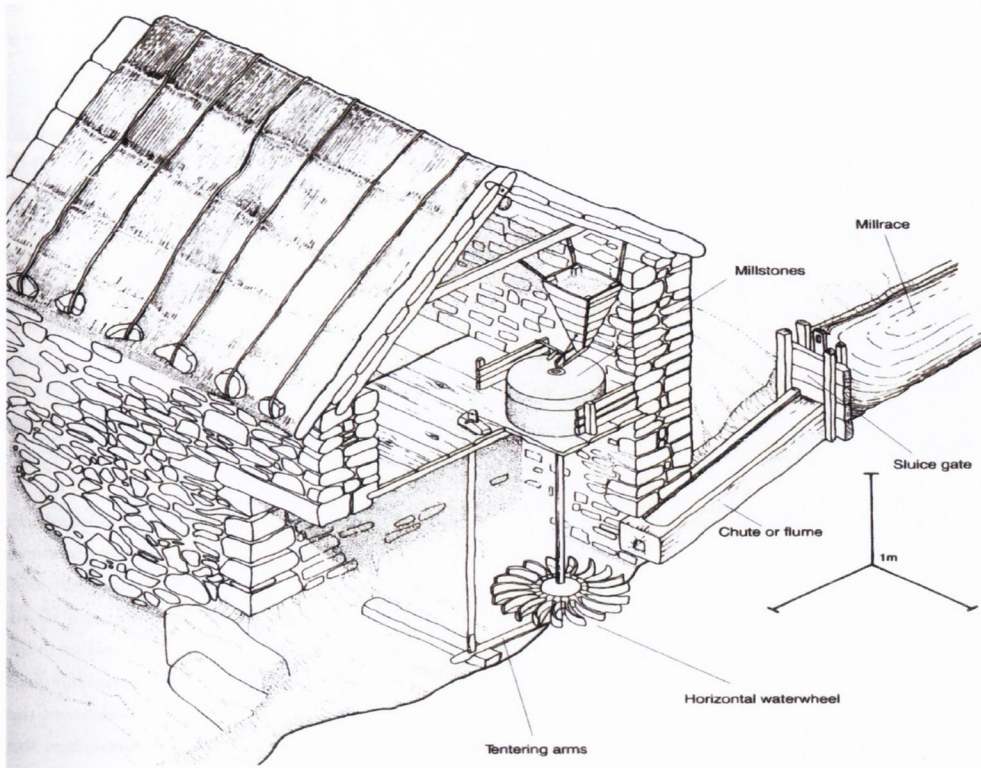


Fig.2.10. Cutaway view of Horizontal Water Mill. Colles's mill for grinding, 'rubbing', marble would appear to be based on a design such as this.
 Colin Rynne, *Industrial Ireland 1750-1930, An Archaeology*, Cork, 2006, p. 31.



Fig.2.11. 18th century Kilkenny marble cistern.
 Courtesy Knight of Glin.



Fig.2.12. 18th century Kilkenny marble cistern. 28½in wide x 15in high.
Estimated in 2000 by Christopher Gibbs Antiques, London, £10,000-£15,000.
Courtesy Knight of Glin.



Fig.2.13. Plainer style of Kilkenny marble cistern.
Courtesy Knight of Glin.



Fig.2.14. 18th century Kilkenny marble wine cooler. 28¾ in high x 70in length x 32in breadth.

Valued in 1999 by Christopher Gibbs Antiques, London at £55,000.
Courtesy of the Knight of Glin.



Fig.2.15. George Miller, *Mr. Colles Marble Mills, Millmount*, early nineteenth-century watercolour.

Courtesy of the Royal Society of Antiquaries of Ireland.



Fig.2.16. 1839 OS map showing Black Quarry in two parts, divided by Bennetsbridge Road.

The 'principal part' of the quarry i.e. the southern part, was in the possession of Richard Colles and the northern part between the river and the road was 'rented by Mr. Darley of Dublin.' Courtesy of the Library of the Kilkenny Archaeological Society.

Chapter Three

The Nore Navigation.



Fig.3.1. Transporting goods on the Nore. Early nineteenth-century watercolour by George Miller. Courtesy of the Royal Society of Antiquaries of Ireland.

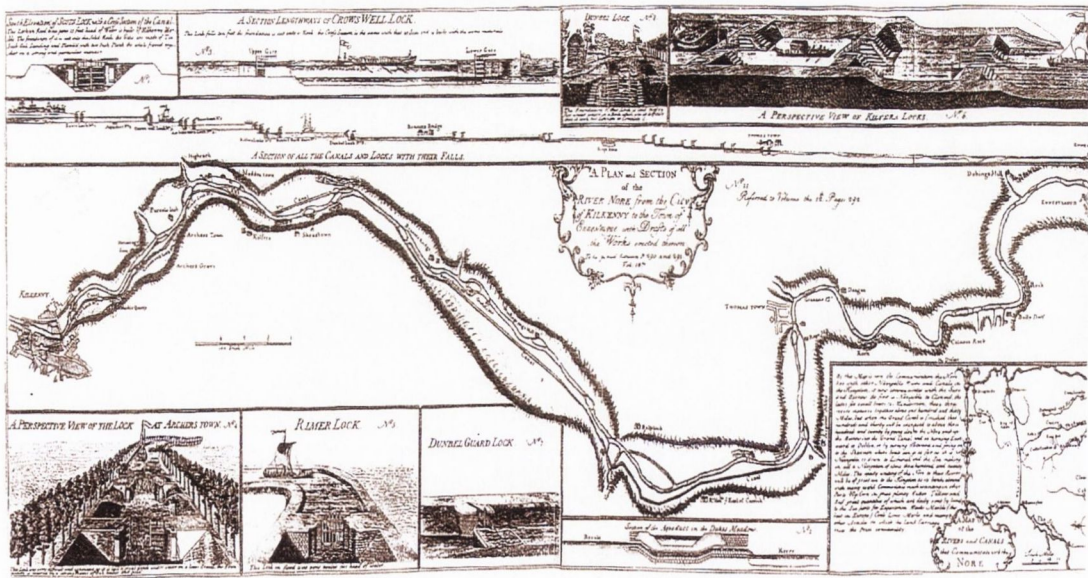


Fig.3.2. Plan and sections of entire navigation of the river Nore as presented to the House of Commons. Courtesy of the Newberry Library, Chicago.

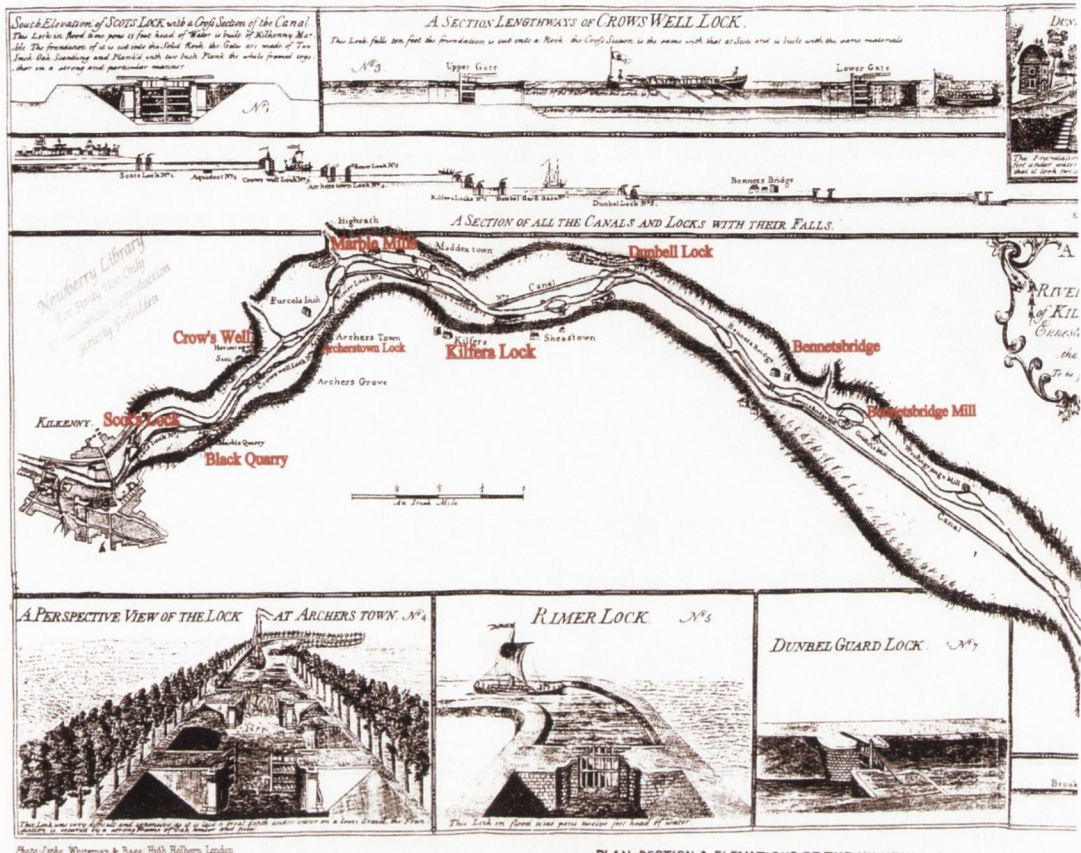
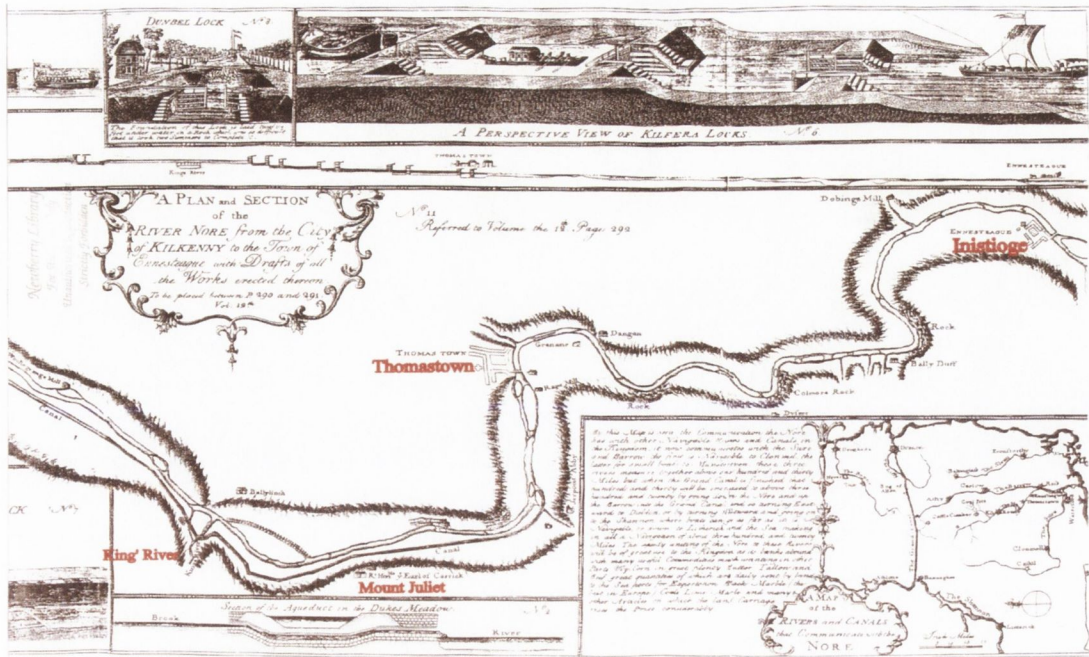


Fig.3.3. Plan and sections of navigation from Kilkenny to below Bennetsbridge, with main locks and areas mentioned in text highlighted.



WHY CANAL, FROM THE PRINTED JOURNALS OF IRISH HOUSE OF COMMONS.

Fig.3.4. Plan and sections of navigation from below Bennetsbridge to Inistloge, with main areas mentioned in text highlighted.

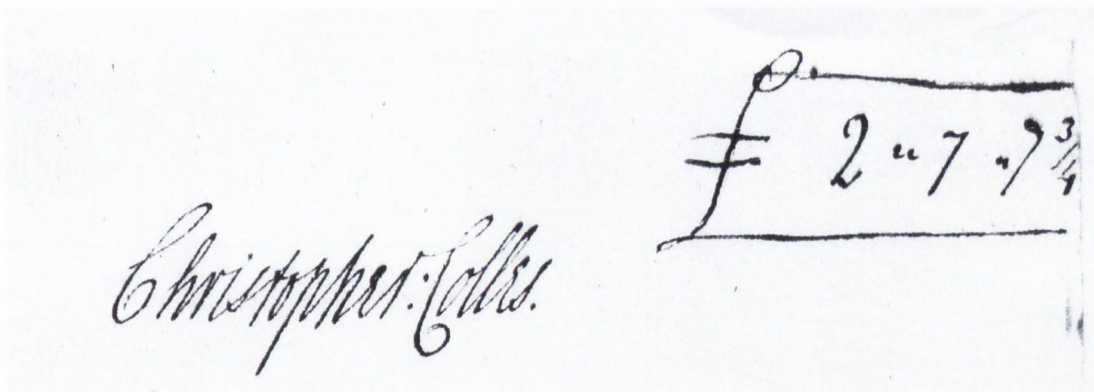


Fig.3.5. Signed payment by Christopher Colles, pay-clerk of the Nore navigation. Courtesy of the Newberry Library, Chicago.

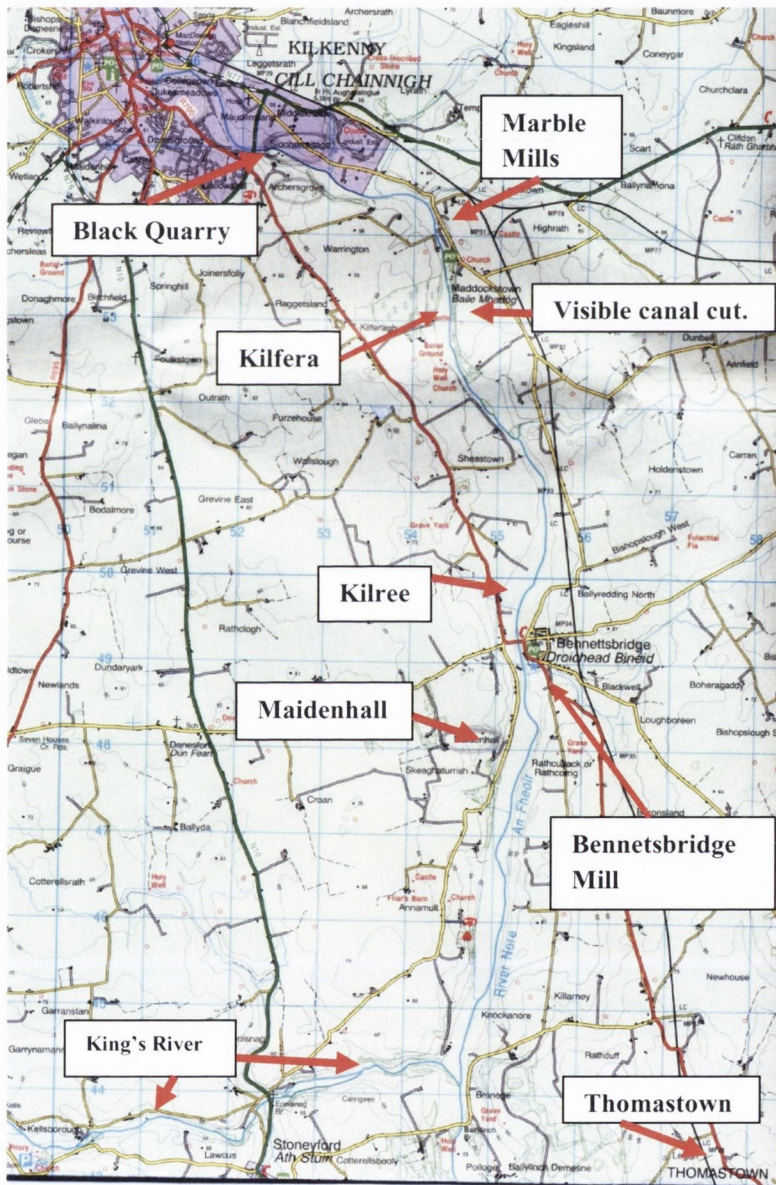
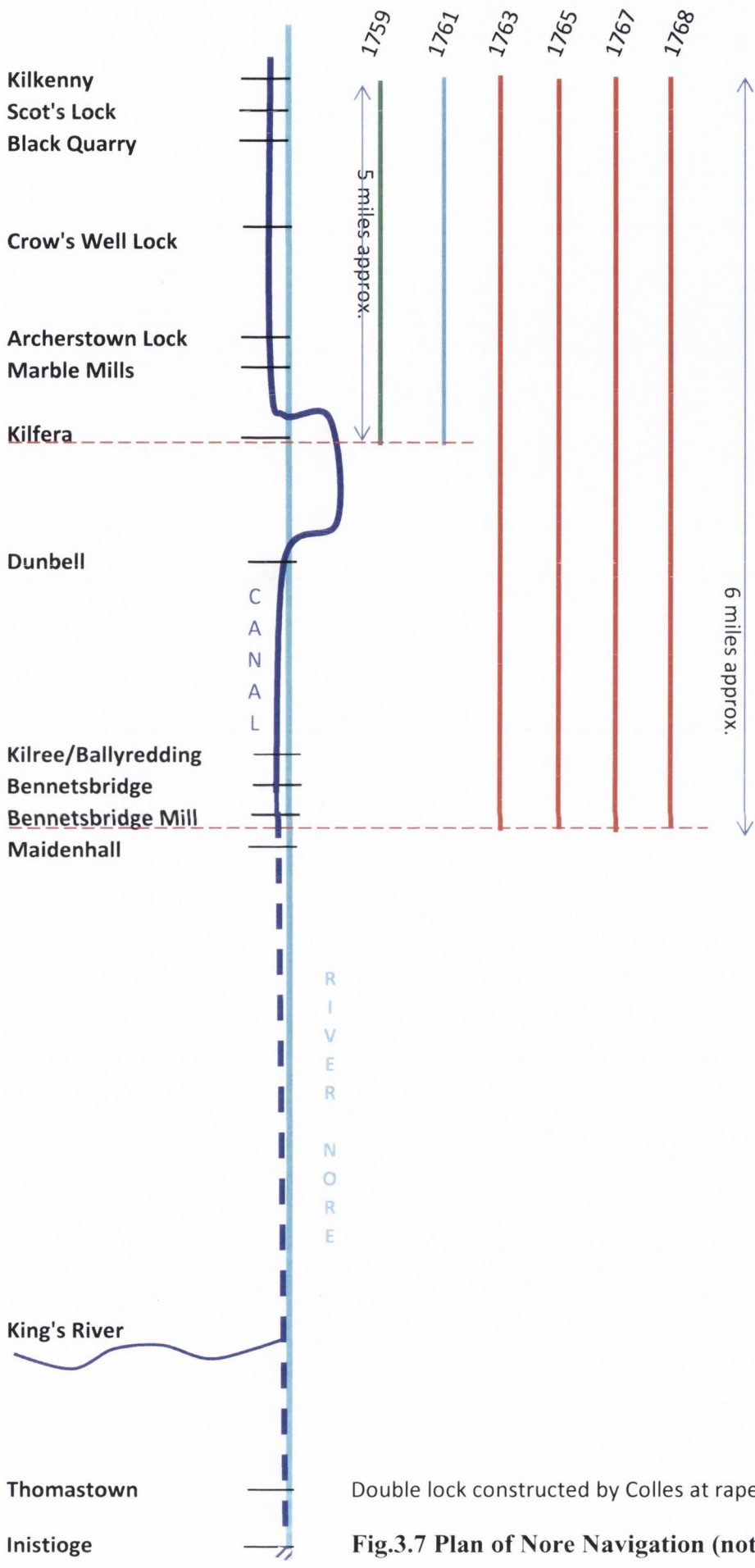


Fig.3.6. Overall view of River Nore from Kilkenny City to confluence with King's River.



Double lock constructed by Colles at rape mill by 1767

Fig.3.7 Plan of Nore Navigation (not to scale).

Thomastown
Inistioge



Fig.3.8. A view of the canal cut at Maddoxtown, downriver from the Marble Mills.



Fig.3.9. The outline of the canal viewed from Bennetsbridge mill. It is barely visible on the left of picture under the trees. This appears to be the limit of the canal cut.

Chapter Four

The Import and Export of Stone.



Fig.4.1. Black marble memorial of the Lewis family in St. Mary Redcliffe, Bristol.



Fig.4.2. Memorials by Thomas Paty in St. Mary Redcliffe, Bristol.

S. and J. Span, 10 hhds. sugar.

In the *Helen*, *Tho. Keefe*, master, from *Waterford*.

Tho. Keefe, 30 casks butter.
To Order, 310 casks ditto, 10 bund. calves skins, 51 Irish marble blocks.
Tho. O'Ryan, 50 casks butter, 10 hhds. tallow.
Tho. Kift, 30 casks butter, 10 barrels pork, 1 firkin calves velvies.
Harris and Preece, 41 bales bacon.

Fig.4.3. Bristol Presentments indicating the cargo on board the *Helen* from Waterford in 1791.



Fig.4.4. Kilkenny marble chimneypiece in the home of Samuel Washington, Harewood, Virginia.



Fig.4.5. Detail of Kilkenny marble chimneypiece at Harewood.



Fig.4.6. Fairvue, Sumner County, Tennessee, U.S.A. Built in 1832, by Isaac Franklin. Twin parlours with Kilkenny marble chimneypieces.
<http://hdl.loc.gov/loc.pnp/hhh.tn0149>, (accessed 23 November 2009).

Chapter Five

The Colles Family and Public Works in the Eighteenth Century.



Fig.5.1. Carrara marble chimneypiece with Kilkenny marble inserts/slips in the House of Lords, Bank of Ireland, Dublin.



Fig.5.2. Marble paving in the south porch of Canice's Cathedral, Kilkenny.

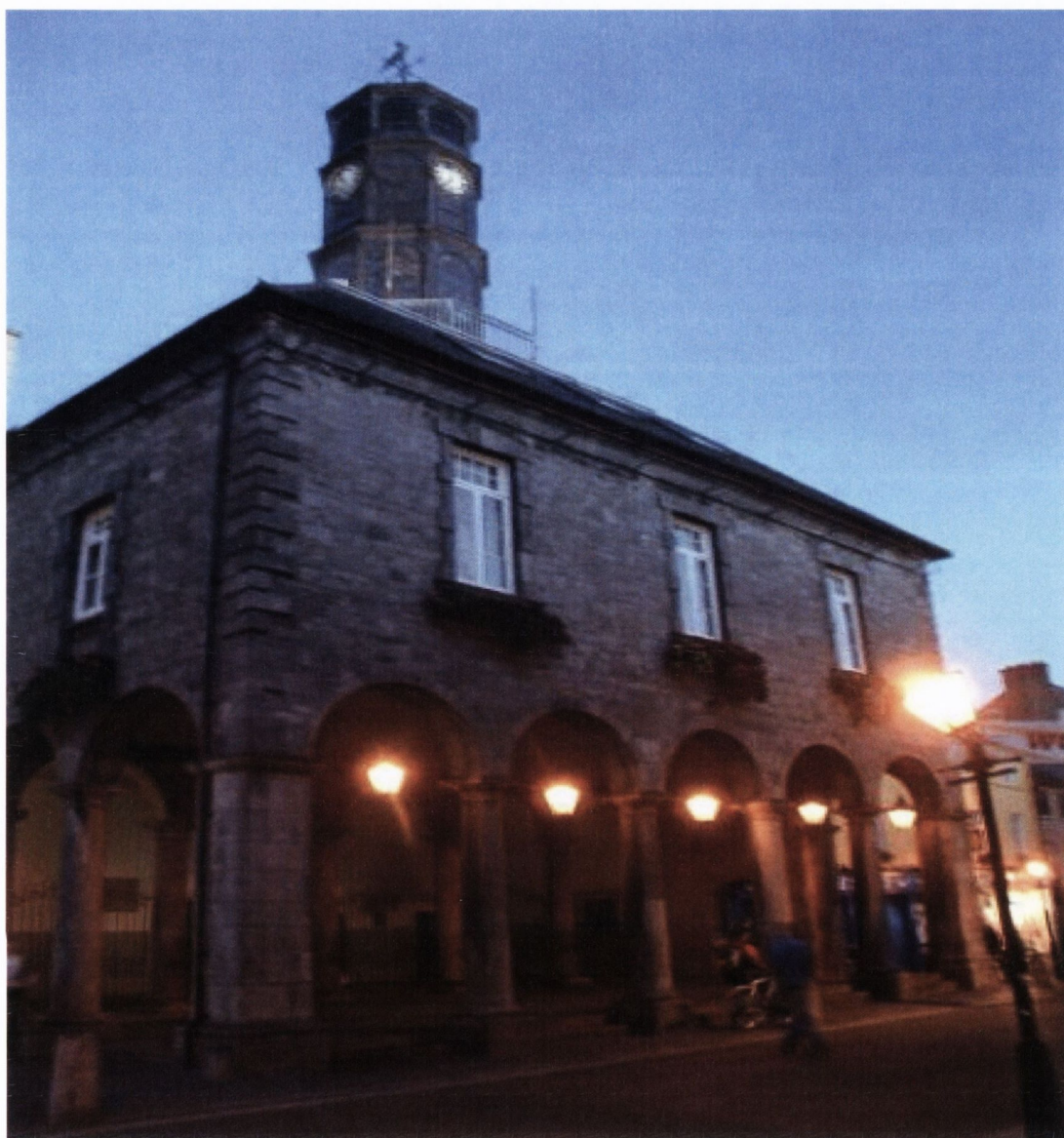


Fig.5.3. The Tholsel, Kilkenny.



Fig.5.4. The foundation of one of the piers of John's Bridge, as constructed by William Colles. Source: Ian Doyle, 'The lost bridge of Kilkenny City: John's Bridge, 1765-1910', in *Archaeology Ireland*, Spring 2003.



Fig.5.5. View of exposed ashlar of Kilkenny marble used in the foundation of the post 1763 John's Bridge. Source: Ian Doyle, 'The lost bridge of Kilkenny City: John's Bridge, 1765-1910', in *Archaeology Ireland*, Spring 2003.

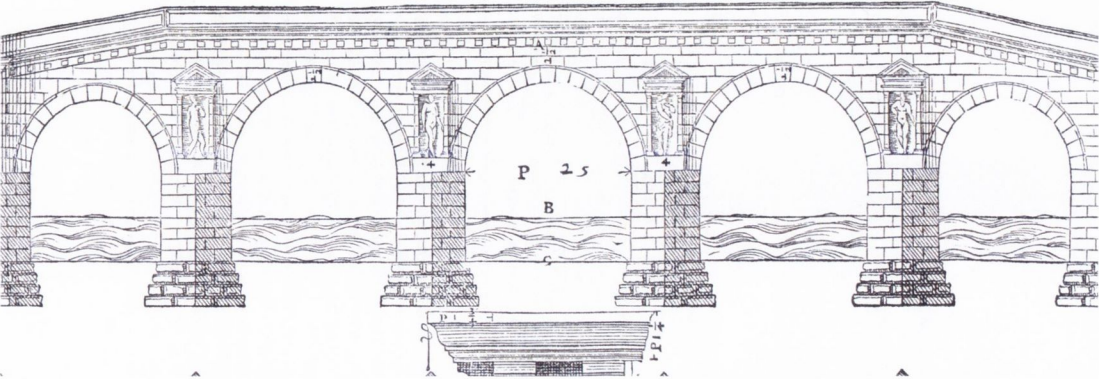


Fig.5.6. Green's Bridge, Kilkenny City (above) with Palladio's illustration of the bridge at Rimini (below).



Fig.5.7. John's Bridge overlooked by Kilkenny Castle, from James George Robertson (ed.) *Antiquities and Scenery of the County of Kilkenny*, Kilkenny, 1851.

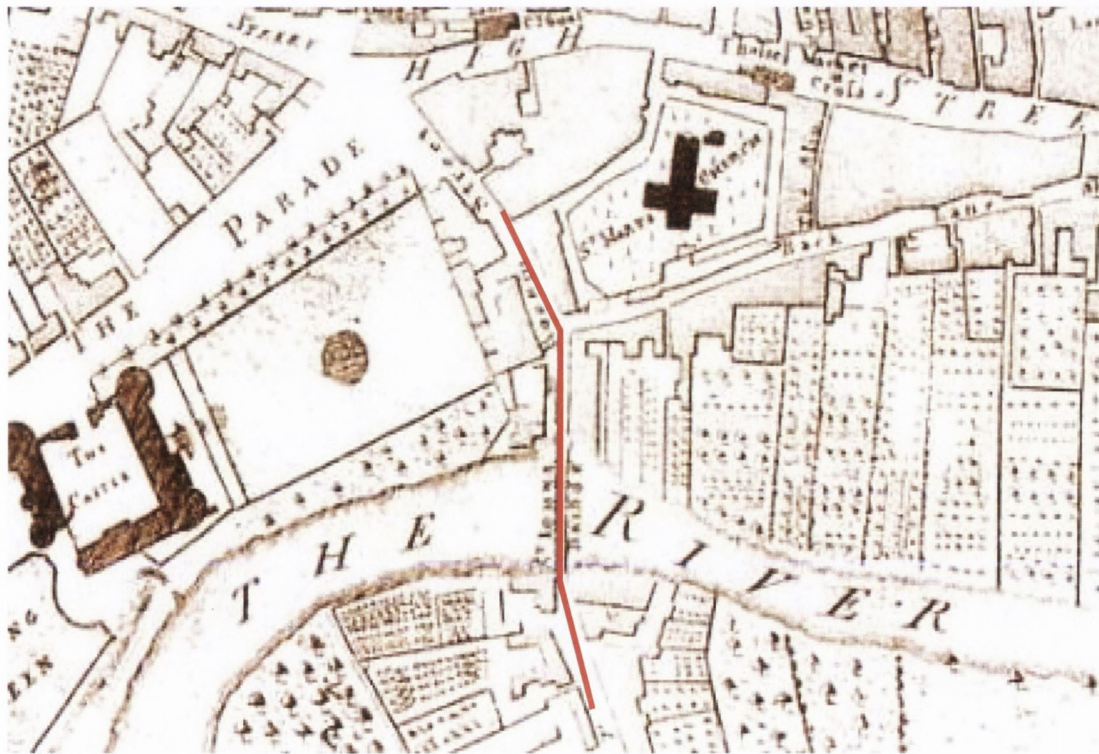


Fig.5.8. Detail of Rocque's Map of Kilkenny, 1758, depicting John's Bridge aligned with Rose Inn St. and John's St.

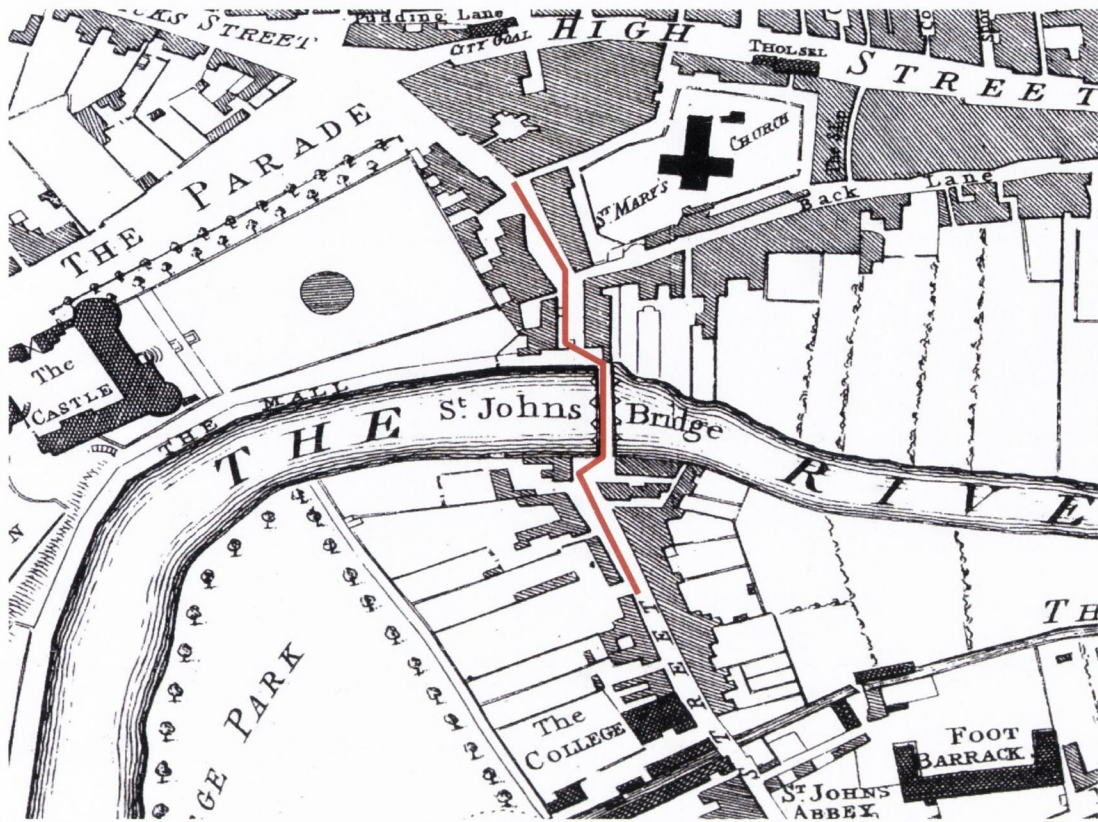


Fig.5.9. John's Bridge c1780 from a plan by Samuel Byron, depicting how the bridge is offset from the alignment of Rose Inn St. and John's St.
 Note the Foot Barracks adjacent to St. John's Abbey.



Fig.5.10. Detail of river front of the Custom House, now the Hunt Museum, in Limerick.
 The dark grey/blue colour with white circular fossils is consistent with the appearance of Kilkenny marble.

Chapter Six

The Colles Family and Some Private Commissions in the Eighteenth Century.



Fig.6.1. Kilkenny marble chimneypiece in entrance hall of Castletown House.



Fig.6.2. Kilkenny marble chimneypieces, Cashel Palace Hotel.



Fig.6.3. Kilkenny marble chimneypiece in entrance hall of Newman House, St. Stephen's Green, Dublin.

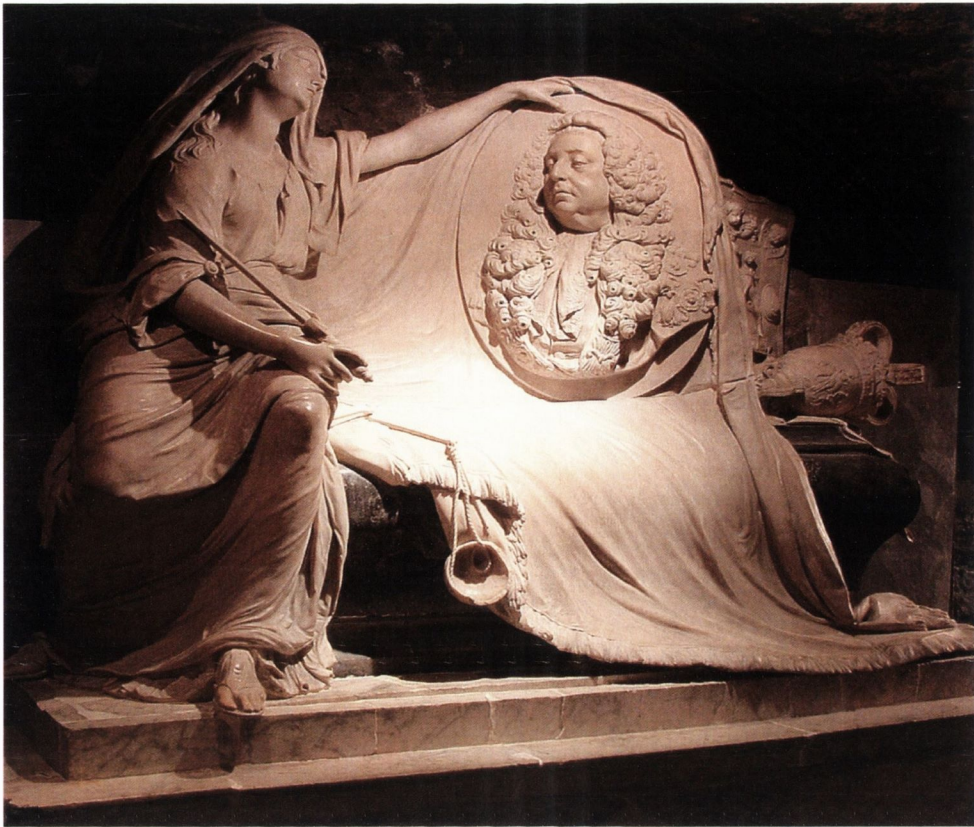


Fig.6.4. Bowes memorial by John Van Nost the younger, Christ Church Cathedral, Dublin.



Fig.6.5. Detail of Fitzgerald memorial by John Van Nost the younger, Christ Church Cathedral, Waterford.



Fig.6.6. Benjamin Morris Memorial, Christ Church, Waterford.



Fig.6.7. Taylor Memorial, St. Colmcille's, Kells.



Fig.6.8. The Robing Room at St. Canice's Cathedral, Kilkenny. Could William Colles have designed this building?



Fig.6.9. Mountgarret memorial, St. Canice's Cathedral, Kilkenny.

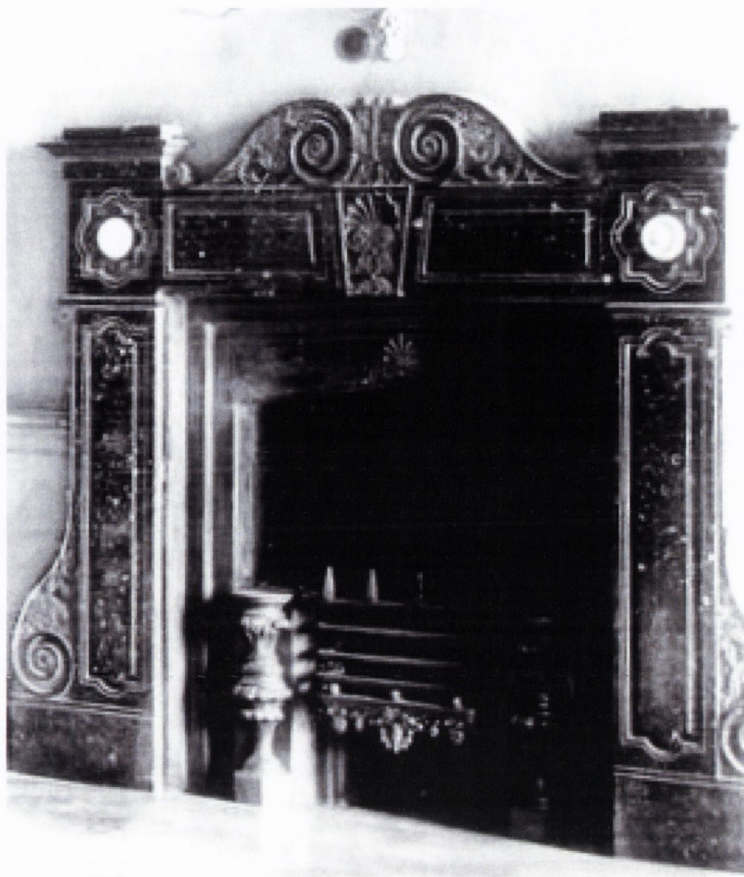


Fig.6.10. Kilkenny marble chimneypiece in entrance hall at Castle Morres.

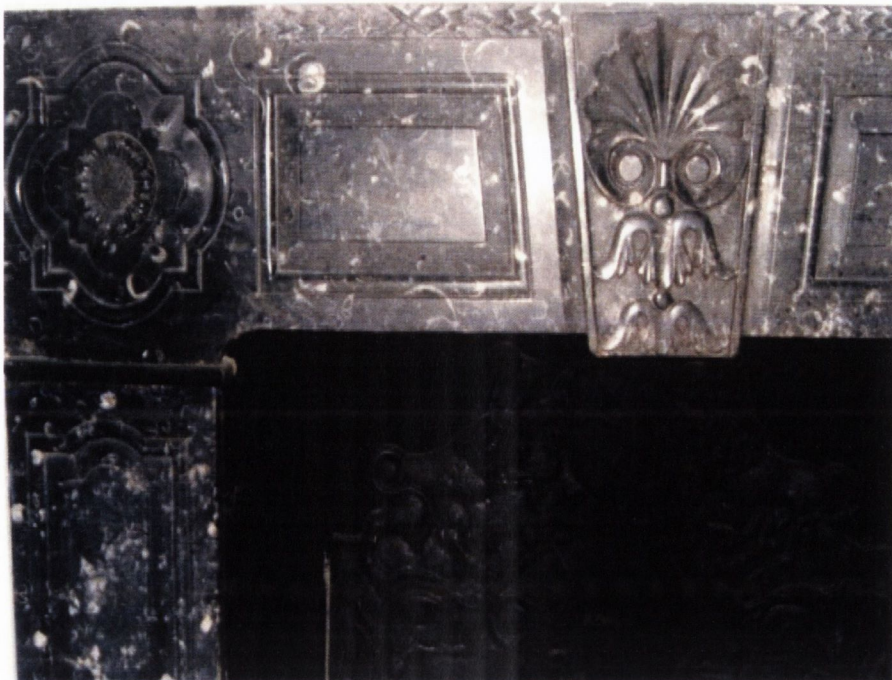


Fig.6.11. Identical carving on chimneypiece now located in Leixlip Castle.



Fig.6.12. Part of doorframe at Castle Morres. Fossilisation clearly visible in detail photo inset.



Figs.6.13 & 6.14. Colles House on Patrick St. with detail of delicate chisel work on chamfered door surround.



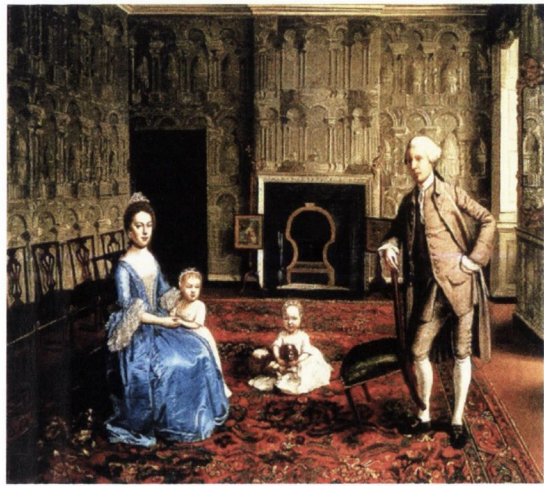
Figs.6.15 & 6.16. The double doorcase of Kilkenny marble on The Bridge House, Kilkenny, contrasted with the Gibbsian style of the Bishop's Palace.



Fig.6.17. Carved flagstone insert of a Kilkenny marble chimneypiece in the Bishop's Palace, Kilkenny.



Fig.6.18. The portico of Castlefield House, Co. Kilkenny.



Figs.6.19 & 6.20. Kilkenny marble 'keyhole' chimneypieces in Castlefield House (l.) and in *An Interior Members of a Family*, by Strickland Lowry (r.).



Fig.6.21. Glin Castle, Co. Limerick. Doorcase exhibiting fossilisation consistent with that found in Kilkenny marble.

Ballitore 20 February 1754.

Dear Uncle,

I wrote to you some time ago, desiring you if you thought proper to write to my Uncle John to give me leave to go see you at Easter, since which I had not the favour of a line from you.

The present is to acquaint you that I am very well, & would be glad to hear from you if you thought it convenient. My Uncle John desired me to consult you when I should next see ^{you} about my going Apprentice, & what Business you would Judge most proper for me. I have learnt Arithmetick, Mensuration, & Trigonometry, and am now proceeding on with pleasure & profit in Geometry.

If I have the pleasure to go see you I will bring my Manuscripts & shew them to you.

Please to give my Duty to my Aunt & love to my Cousins, & all that ask for me.

I am, Dear Uncle,

Your Dutiful, & affectionate Nephew,
Christopher Colles.

Fig.6.22. Christopher Colles's letter to his uncle William of Abbeyvale.
Courtesy of the Newberry Library, Chicago.



Fig.6.23. Millmount House, Maddoxtown, Co. Kilkenny. Full height basement visible on the west side facing the river Nore.

Chapter Seven

The Kilkenny Marble Works: Innovation, Competition, Expansion and Decline.

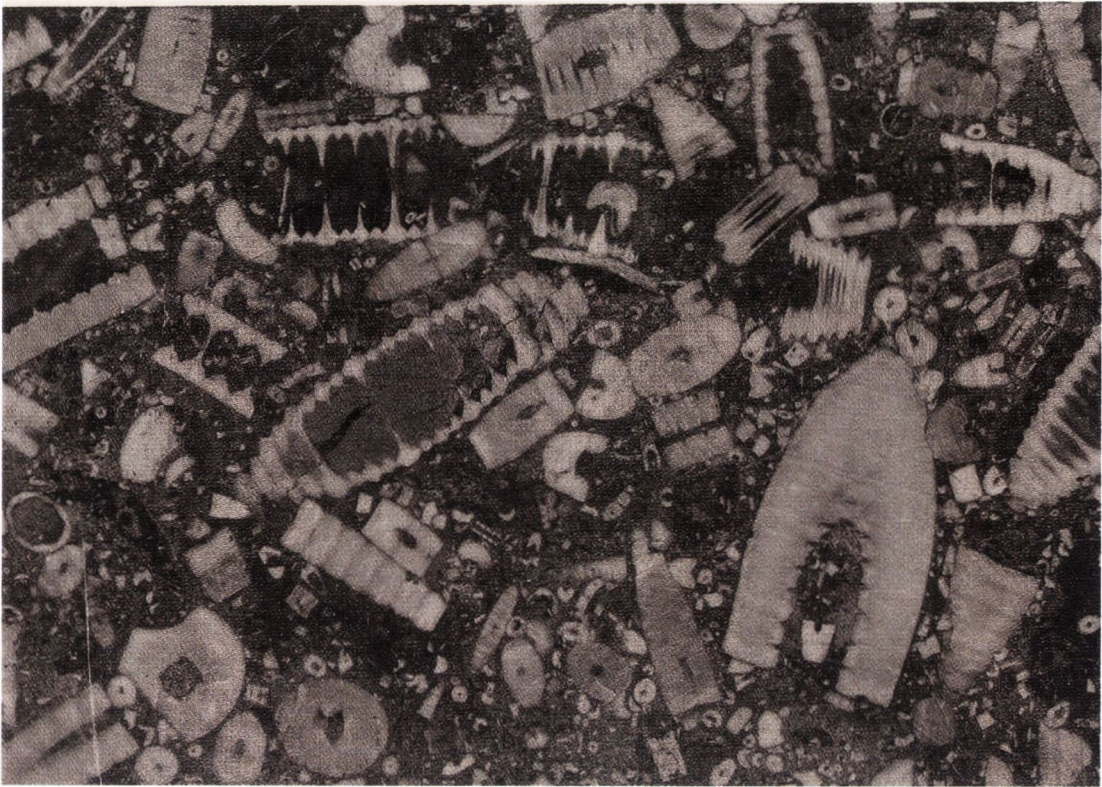


Fig. 7.1. Derbyshire Marble containing mainly crinoidal fossilisation more densely packed and different in colour to the Kilkenny marble.

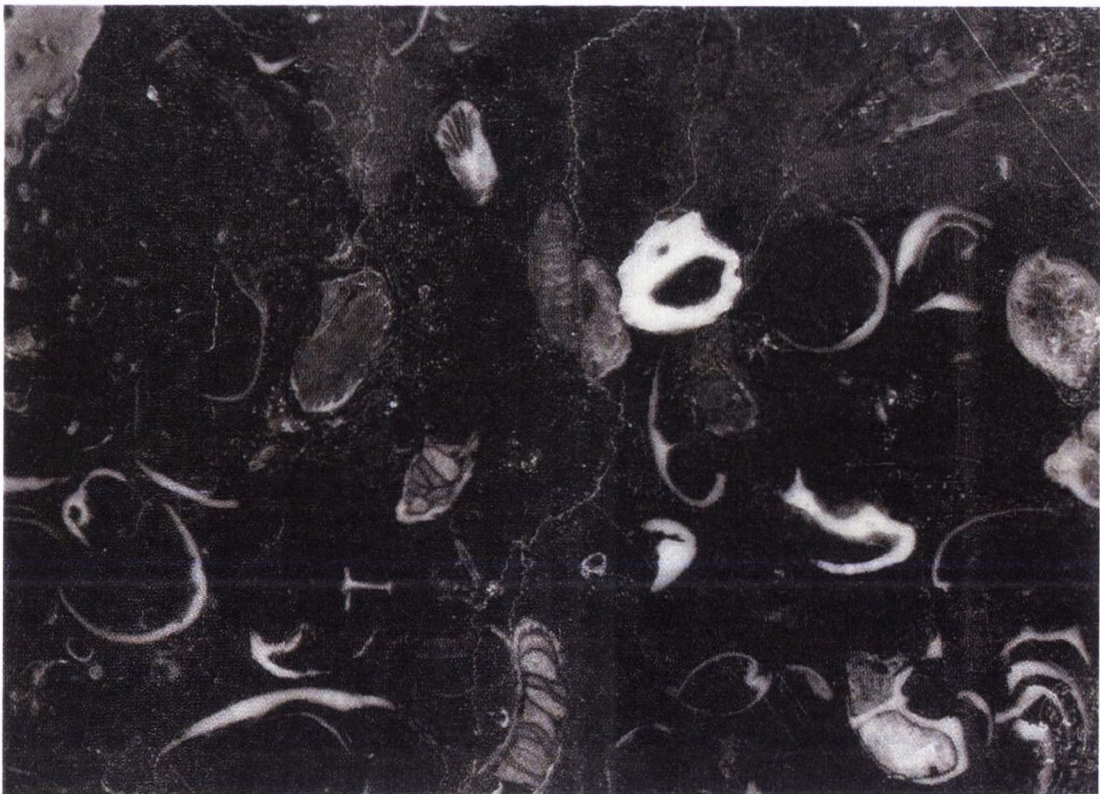


Fig. 7.2. Kilkenny Black Marble containing brachiopods, corals and crinoids, but their appearance is remarkably different from that of the Derbyshire marble.



Fig. 7.3. Derbyshire jet black marble table top with floral inlay.

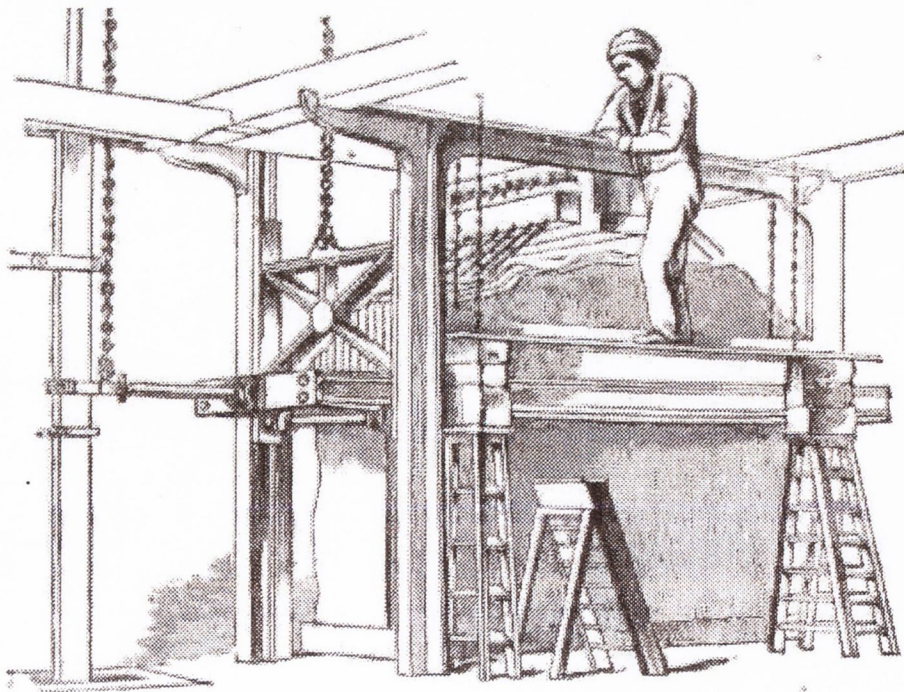


Fig. 7.4. Sawing a block of marble in the London Marble and Stone Works.
Source: George Dodd, *Days at the Factories; or The manufacturing industry of Great Britain described, Series I.*—London, London, 1843, p. 240.

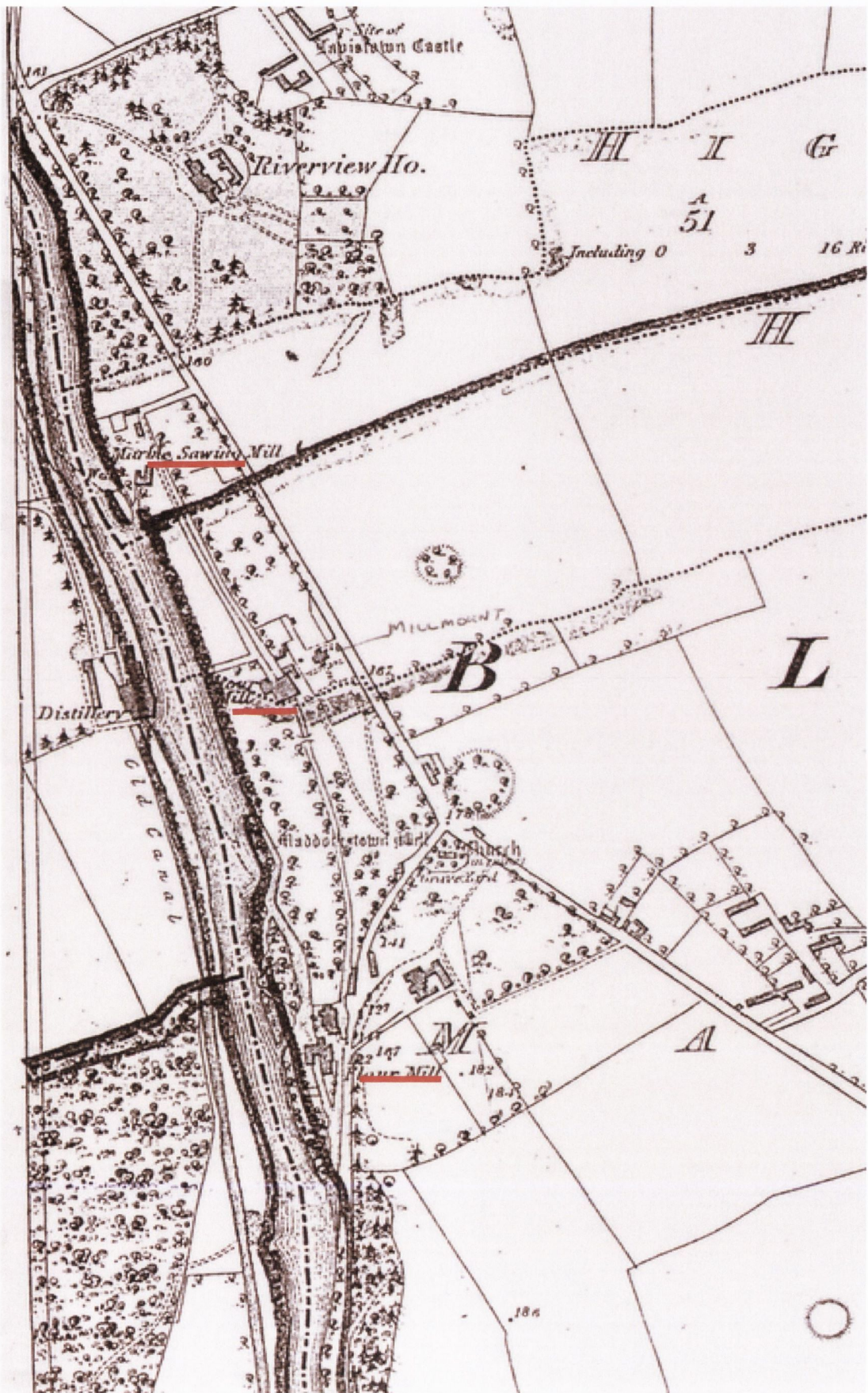


Fig. 7.5. Ordnance Survey 6" Map 1839 showing the marble mill to the north and the flour mills to the south. Library of the Kilkenny Archaeological Society.

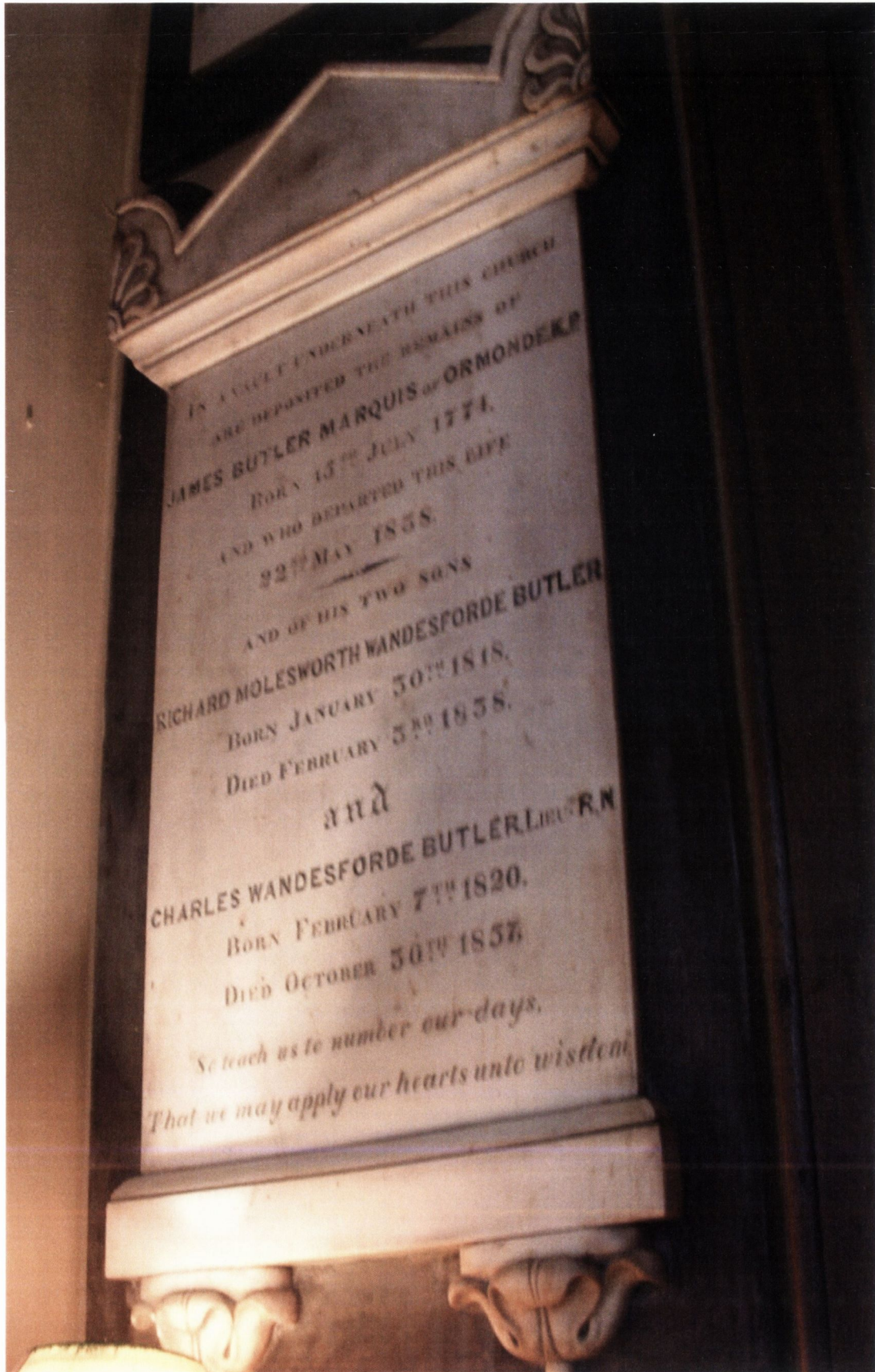


Fig. 7.6. Butler Memorial in St. Mary's Church, Dublin, by Alexander Colles.



Fig. 7.7. Kilkenny marble columns on the west front of Wells Cathedral.



Fig. 7.8. St. Canice's Cathedral marble floor, the four different coloured marbles representing the four provinces of Ireland.

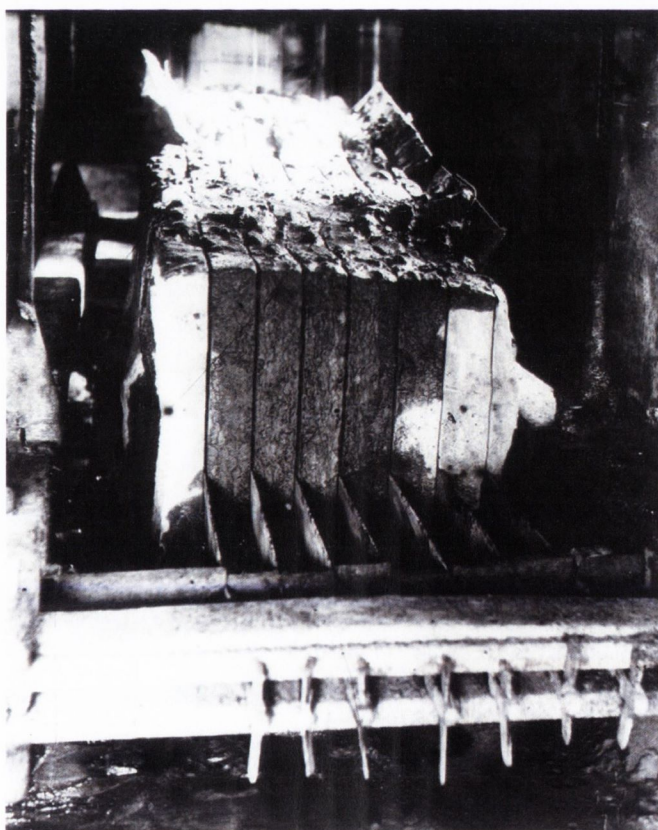


Fig. 7.9. Marble block being sawn by seven blades at the marble mills during the 1920s.

Source: Catalogue of the Irish Marble Co. Ltd., Kilkenny, 1921? NLI, 3B 1968.