

DE LACEY OUR STORY
A TO Z

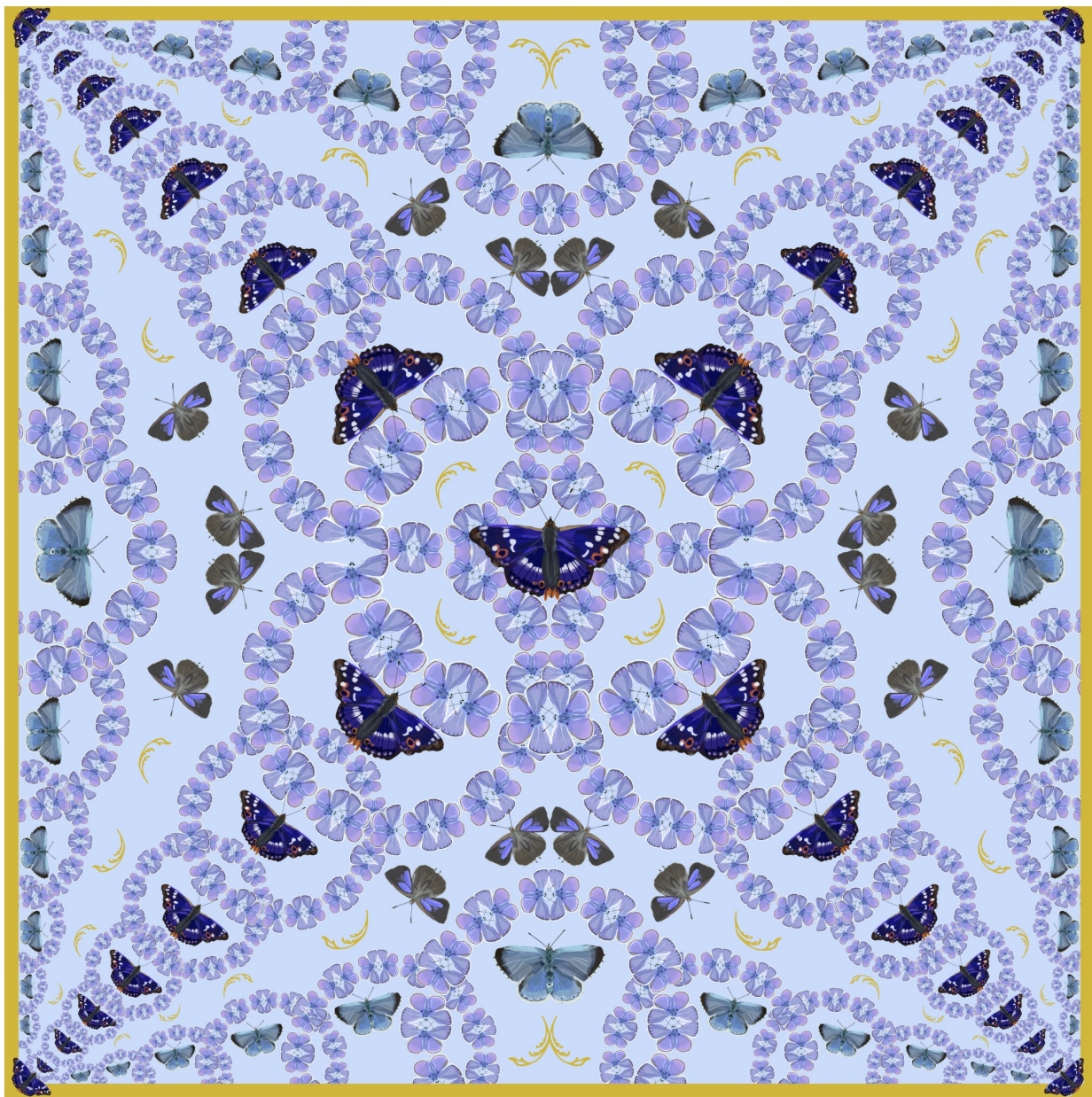
JOAN DE LACEY



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FINE ART – SILKS – PERFUME

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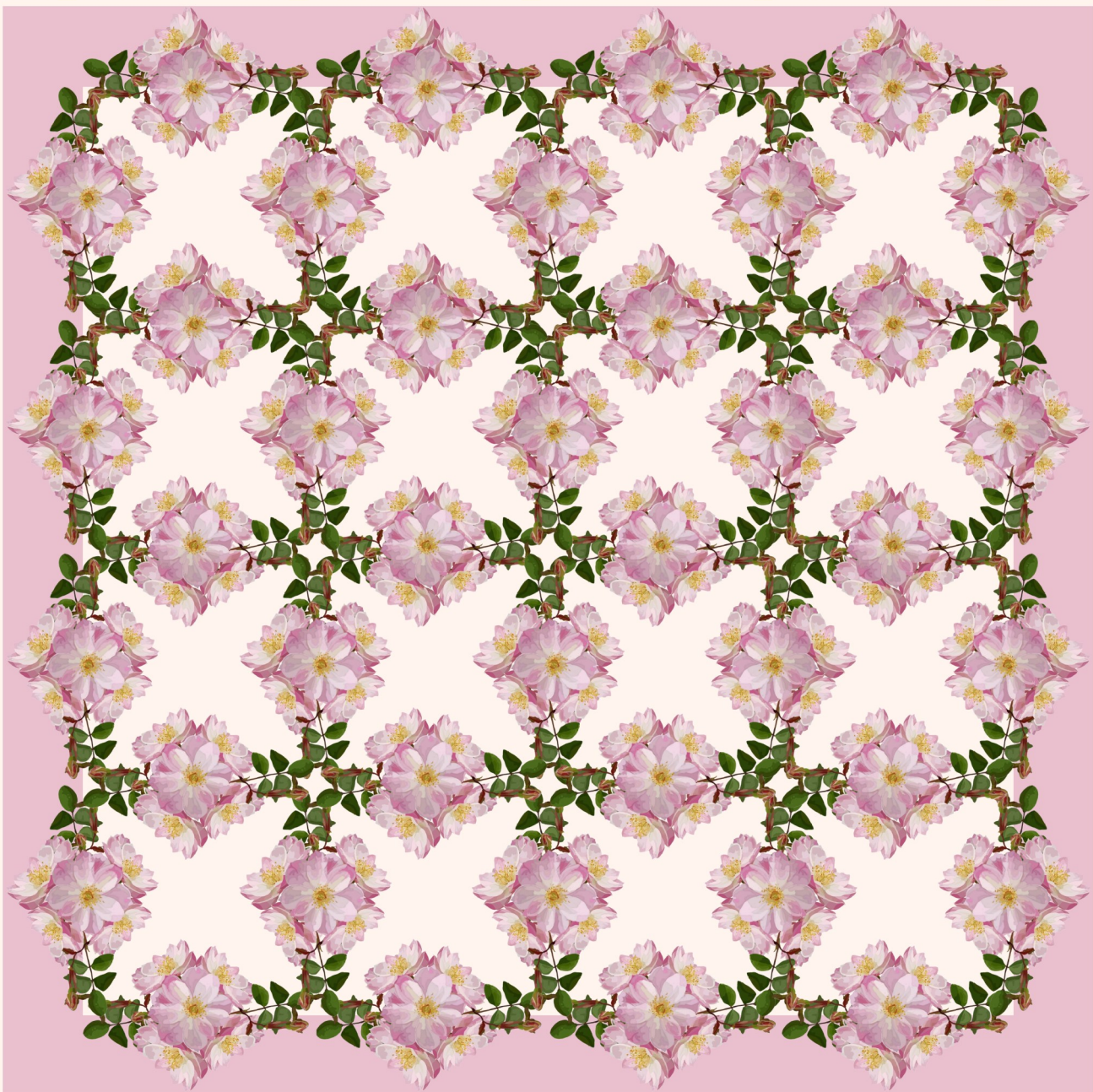
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CONTENTS

5	Contents		
6	Contents A – M		
7	Contents N – Z		
8	Preface		
9	Chapter 1	A – G	Introducing de Lacey
24	Chapter 2	H	Homage to Heritage
40	Chapter 3	I – M	Raison d’Être
52	Chapter 4	N – S	The Garden Gate
74	Chapter 5	T	Through the Looking Glass
94	Chapter 6	U – Z	The Artist’s Palette
110	Picture Credits		
111	Bibliography		
112	Acknowledgements		

Opposite title page: **Sora**, silk twill scarf, de Lacey
Facing page: **Rosa Róisín**, silk twill scarf de Lacey

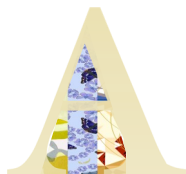


CONTENTS A - M

INTRODUCING
DE LACEY

CHAPTER I

9 - 23



ART & DESIGN

10



BESPOKE CRAFTS-
MANSHIP

12



COMPANY

14



DNA OF BRAND &
BRAND CODES

16



EAU DE PAFUM

18



FINEST SILK
SCARVES

20



GICLÉE
PRINTS

22

HOMAGE TO
HERITAGE

CHAPTER
II

24 - 39



HERITAGE OF WOMEN
/ DE LACEY NAME

26 / 34

RAISON
D'ETRE

CHAPTER
III

40 - 51



INSPIRATION

42



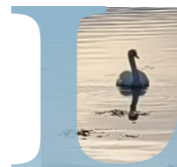
JO

44



KALEIDOSCOPIC

ART
46



LOUGH
INE (HYNE)

48



MY COUNTRY
HOME

50



CONTENTS N - Z

THE GARDEN GATE

CHAPTER
IV
52 - 73



NATURE'S
PALETTE
54



ORGANIC
GARDENING
58



PROVENANCE
60



QUINTESSENTIALLY
COUNTRY
62



ROSE GARDEN
66



SUSTAINABILITY
72

THROUGH THE LOOKING GLASS

CHAPTER
V
74 - 93



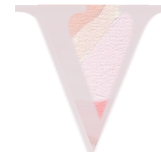
THROUGH THE
LOOKING GLASS
76

THE ARTIST'S PALETTE

CHAPTER
VI
94 - 109



UILLINN ARTIST'S
RESIDENCY
96



VOIR LA VIE EN
ROSE
98



WATERCOLOURS
100



XQUISITE
GIFTS
102



YEAR BOOK
104



ZORA
106



PREFACE

In writing this book, introducing the de Lacey luxury brand, Jo chose the unusual format of an alphabet. Layers and layers of the brand are unpicked and laid out to form a patchwork quilt of the world of de Lacey, with the alphabet of 26 letters to bind it together. The book naturally falls into six sections, the first *Introducing de Lacey* (A – G), lays out the brand’s foundation in art and design and ethos of craftsmanship, together with a brief history and overview of products (creations). The following chapter, *Homage to Heritage* (H), explores their heritage of generations of women in business in Dublin and London, including a lithographic printer and an artificial florist making silk roses to adorn beautiful gowns, in the mid-19th century. The heritage of the name de Lacey, a derivation of de Lacy their family name, is also explored. According to O’Hart¹ (1923), dating back to Emperor Charlemagne (748—814), known as the father of Europe. An Anglo-Norman family with links to France, Ireland and all four countries of the UK, a romantic history of knights, castles and lawyers²!

The CEO of the company is Dr Joan de Lacey MSc PhD, a scientist and

horticulturalist with passion for curating roses, a love of the countryside and an ethos of the Arts and Crafts movement. Jo partners with skilled craftspeople: art on silk specialists; a Master perfumer; traditional book binder; engraver; and framers to produce beautiful items, each a work of art.

Raoul de Lacey brings Jo’s passions to life through artistry. A skilled artist working in a range of media employing photography, watercolour, acrylic on canvas and finally digital drawings to produce original textile designs. Raoul’s artworks show the transition of a subject from reality to abstraction. Raoul takes the lead on sustainability, having studied innovation and sustainability to post-graduate level.

The layers of de Lacey are explored further in the following chapters which include *Raison d’être* (I to M) the inspiration for the brand; *Garden Gate* (N to S) an invitation to the rose garden; *Through the Looking glass* (T) a showcase of de Lacey scarves; and the final chapter the *Artist’s Palette* (U to Z), which includes Raoul’s artist residency at the Uillinn West Cork Arts Centre and finally Zora (Z) the latest innovative art design, *gemification*, for a silk scarf.



CHAPTER 1

A to G

INTRODUCING DE LACEY

ART & DESIGN

BESPOKE CRAFTSMANSHIP

COMPANY

DE LACEY BRAND DNA & CODES

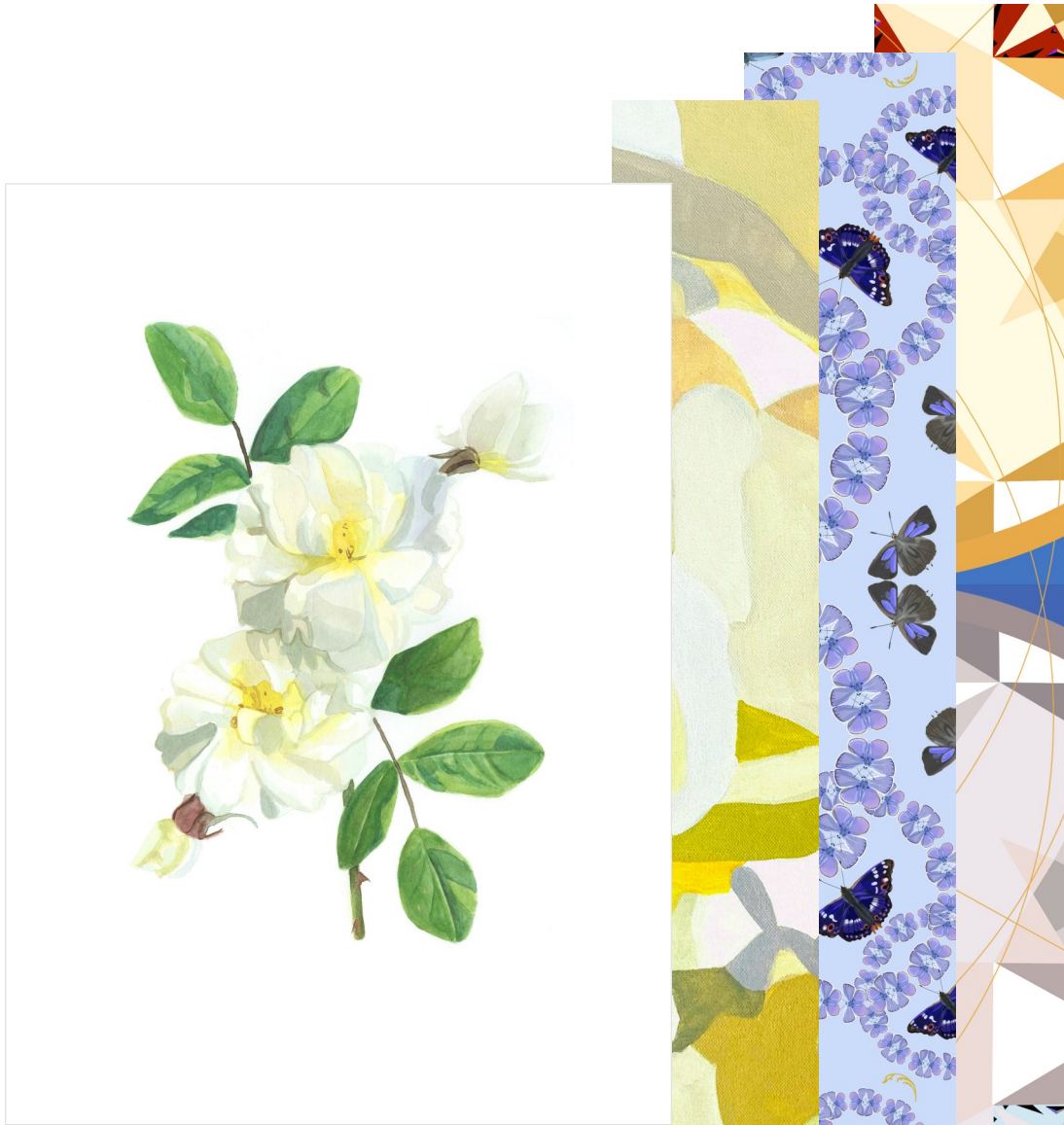
EAU DE PARFUM

FINEST SILKS

GICLÉE PRINTS



ART & DESIGN



Art & Design are at the forefront of the de Lacey luxury brand from works of art printed on silk to engraved perfume bottles and original designs for silk scarves. The de Lacey creative process for textile design involves a range of media from the initial research using nature photography; watercolour paintings; taking the subject to abstraction with acrylic on canvas artworks; to finally drawing the textile designs by hand digitally ready for printing on silk. Through the iterative design process a number of art styles may be employed, such as, botanical illustration, abstraction, kaleidoscopic art or gemification* where the facets of a cut crystal are applied to a subject.

“The inspiration for our art is organic form and the influence of design in nature.”

The artist, *Raoul de Lacey*, studied botanical illustration with the Royal Botanic Garden Edinburgh and art and photography at Kinsale College, Ireland. Raoul is highly skilled in textile design software, collaborating with silk printers to achieve beautiful silk scarves and prints on silk. In 2024, Raoul was awarded an Artist’s Residency at the Uillinn West Cork Arts Centre for the ‘Sora’ scarf design.

The result of the design process includes the following creations: watercolour and pen-and-ink giclée prints; large abstract acrylic artworks printed on silk; silk scarves; silk velvet devoré scarves; perfume bottles and presentation boxes etched with the de Lacey logo and watermark.

Opposite

Collage of art styles

Botanical, abstract, kaleidoscopic and gemification art.

* **Gemification** – Named by de Lacey is the application of a geometric crystal lattice to a subject, which when printed on silk gives the appearance of a gem stone.



BESPOKE CRAFTSMANSHIP



Bespoke craftsmanship. de Lacey collaborates with the best of traditional artisans who bring their designs to life through bespoke creations for the de Lacey brand. The obsession with quality has resulted in a search for traditional craftspeople and specialists in the UK and Ireland, that can fulfil the bespoke designs from traditional embossing, glass engraving to hand sewn rolled hems. de Lacey is privileged to work with textile printers who are experts in sourcing the highest quality silk and recognised as printing of museum and gallery quality; bookbinders who make linen covered boxes for eau de parfum, embossed by hand using a traditional printing press and lined with de Lacey silk or Japanese paper; professional art framers and Irish crystal specialists who beautifully engrave the de Lacey logo and icon on each perfume bottle. The art of the perfumer is very much in evidence too in the creations of fragrances, completing the bespoke de Lacey collection of *art, silks and perfume*.

“The combination of art, design and highly skilled bespoke craftsmanship makes each de Lacey creation a work of art.”

Opposite Page

Bespoke craftsmanship

de Lacey supports and promotes the artisan values of quality workmanship, unique design and natural materials. The collage features:

- ◆ silk velvet scarf etched using the devoré silk screen process;
- ◆ hand rolled hems of the Rosa Carrière, Roisín and Damascena silk scarves;
- ◆ hand-made and embossed perfume presentation box.



COMPANY

*“Our company is based on heritage, elegance and exclusivity
with the beauty of nature as our inspiration.”*



Above

Joan de Lacey

Graduating from the Rubicon Centre,
Exxcel Programme for Women, Cork.





Company was founded in 2016 by Dr Joan de Lacey. Jo has always loved roses and with a background in science Jo started researching and trialling different damask roses from her rose garden, distilling them to produce pure rose water.

“One day when filling a wheelbarrow full of rose petals I had the idea for the Irish Rose Essential Oil Company.”

Today rose water is distilled only for demonstration purposes. Jo continues to collaborate with a master perfumer to create her Portrait of a Rose Eau de Parfum inspired by the scent of the *Rosa damascena* roses.

DE LACEY

®

Raoul de Lacey, a family member and talented artist, joined the company in 2021 as Creative Director, marking the pivot into botanical art and design. Raoul also takes the lead on sustainability, having studied innovation and sustainability to post-graduate level. The brand, de Lacey, was trademarked in 2022 and the de Lacey luxury aesthetic was born.

DE LACEY
ROSE GARDEN
GALLERY



Maison de Lacey in Ireland is the home of the brand where the de Lacey collection of art, silk scarves and perfume are exhibited in a traditional cottage set in a rose garden on the Wild Atlantic Way. The rose garden is where Jo curates a heritage collection of roses.



DE LACEY BRAND DNA





ROSE WATERMARK



DE LACEY ICON



GICLÉE PRINTS



ROSES

CREATIONS



ART ON SILK



DE LACEY TRADEMARK



BERRY COLOUR



WHITE RIBBONED
GIFT BAGS & BOXES



CAT MASCOT

DE LACEY BRAND CODES



Eau de Parfum. A perfume dedicated to the rose, *Portrait of a Rose*, is a beguiling fragrance, romantic, sensuous and refreshing, with heart and top notes of rose, lasting base notes of musk, and a whisper of citrus.

Opposite

Portrait of a Rose

Eau de Parfum.

Presentation box
and booklet.



FINEST
SILK
SCARVES



I



II



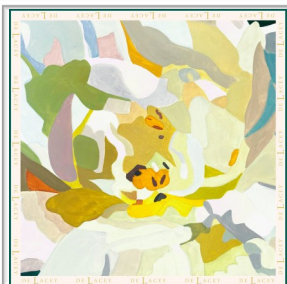
III



IV



V



VI



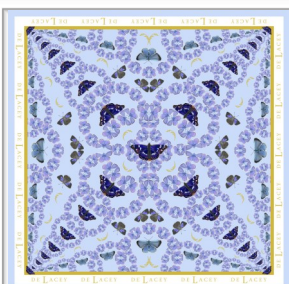
VII



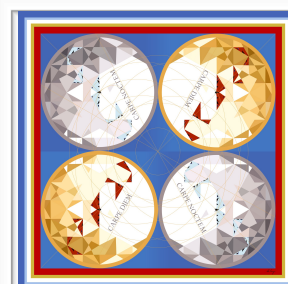
VIII



IX



X



XI

Finest silk scarves.

For each silk scarf collection a different style of art is employed:

Botanical – working in watercolour the artist, *Raoul de Lacey*, captures the ephemeral beauty of the rose. Roses include *Rosa damascena* (I & IV), *Rosa* ‘Madame Alfred Carrière’ (II), *Rosa* ‘Albertine’ (III) and *Rosa* ‘Róisín’ (V).

Abstract – botanical abstract art in acrylic on canvas, professionally photographed and reproduced on silk. Abstract scarves include Verdant Spring (VI), Eternal Summer (VII) and Winter’s Night (VIII).

Arts & Crafts – pencil sketch in the style of the Arts and Crafts Movement, redrawn by hand on to digital design software using a digital pencil. Printed by hand using a silk screen with the design etched into the silk velvet fabric using the devoré process (IX).

Kaleidoscopic – drawn by hand digitally using initial watercolour studies of butterflies in a kaleidoscopic pattern, with mirrored holly blue butterflies forming the framework receding into the distance and giving the illusion of movement (X).

Gemification – rocks and minerals in nature are made up of crystal structures. Here a crystal lattice drawn by hand using geometry is applied to a painting of the moon and sun. The resulting textile design which combines the light reflecting properties of the silk and the crystal lattice gives the resulting silk scarf the appearance of a gem stone with many facets (XI).

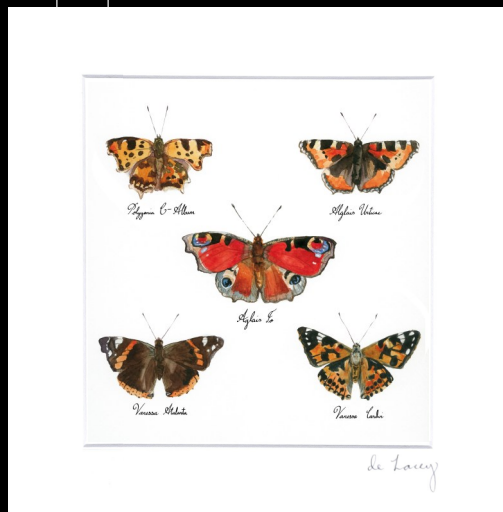
Opposite

Finest silk scarves

Designed by de Lacey

Fabrics : all silk twill, except silk chiffon (IV) and silk velvet (IX).



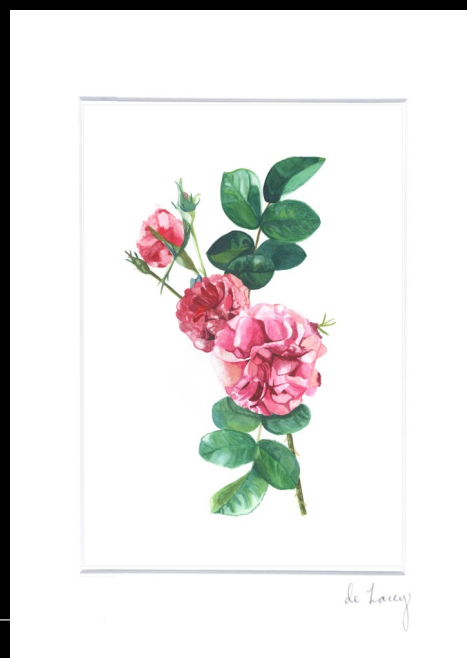


I



II

GICLÉE PRINTS



III



Giclée prints of original pen-and-ink and watercolour paintings by the artist, *Raoul de Lacey*. The prints are mounted and professionally printed. The Giclée printing process is a French term meaning to spray liquid, which ensures that the tonalities and hues of the original painting are reproduced accurately to produce museum and gallery quality prints. Archival quality inks (pigment based) are used on fine art paper safeguarding the prints' longevity. These are mounted ready for framing and accompanied by a certificate of authenticity signed by the artist.

Prints include:

Irish Butterflies – a nature study of Irish butterflies in watercolour by *Raoul de Lacey* (I).

A Portrait of – Pen-and-ink is the chosen media of *Raoul de Lacey* to capture the character of a woman through the use of strong fluid lines. *Poise* (II), other pen-and-ink portraits include: *Confidence*, *Beauty* and *Style*.

Portrait of a Rose – working in watercolour *Raoul de Lacey* softens botanical illustration constraints to reveal a more translucent natural quality of a rose. *Rosa damascena* (III), other roses in the collection include: *Rosa* 'Madame Alfred Carrière', *Rosa* 'Albertine' and *Rosa* 'Róisín'. All are portraits of roses grown in the de Lacey Rose Garden.

Opposite

Giclée prints

- I Irish Butterflies, watercolour.
- II Poise, pen-and-ink,
- III *Rosa damascena*, watercolour.





CHAPTER 2

H

HOMAGE TO HERITAGE

HERITAGE OF WOMEN IN BUSINESS

HERITAGE OF DE LACEY NAME



HERITAGE OF WOMEN IN BUSINESS



Above

Haddington Road, Dublin City, Co. Dublin

Photographer: French, Robert, 1841 – 1917

This image is reproduced courtesy of the National Library of Ireland (Call No. L_ROY_09014).



Opposite

Evangeline de Lacey

London c. 1950



20th

Heritage of generations of
Women in business in
Dublin & London.

21st

Evangeline's story...



Evangeline, known as *Nanny de Lacey*, was born in Dublin. In 1950's she left Ireland to work for Liberty of London. Inspired by her Grandmother she became a successful business woman. Her legacy lives on today, through her grand-children and great grand-children.

HERITAGE OF WOMEN IN BUSINESS



Above

Harcourt Road, Dublin City, Co. Dublin

Eason Photographic Collection 1900 – 1939

This image is reproduced courtesy of the National Library of Ireland (Call No. EAS_1781).

Opposite

Evangeline's Grandmother

Photograph Dublin c.1930



19th

Heritage of generations of
Women in business in
Dublin & London.

20th

Nanny North's story...

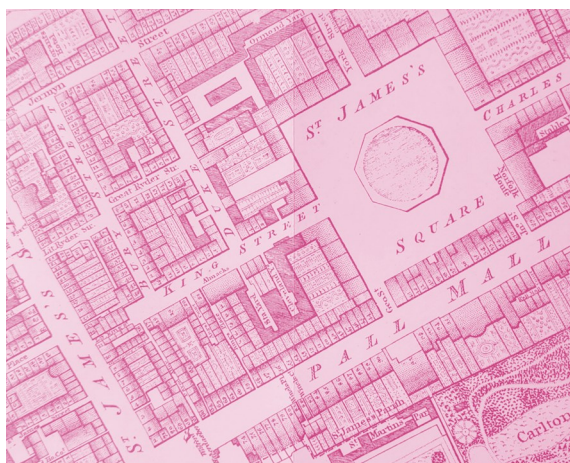


Born in 1878 Evangeline's Grandmother, known as Nanny North, reputedly set her sons up in business with several shops in the City of Dublin. The smallest shop in Harcourt Road, selling stationary she kept for herself. Evangeline traced her business acumen, to the training she received from her Grandmother, in this little shop.

HERITAGE OF WOMEN IN BUSINESS



Above & facing page
Ackermann's view of St. James Square, 1812³



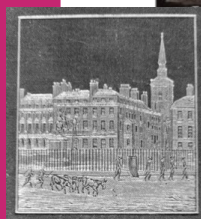
Above
St. James Square in 1795
From Horwood's Map of London³

18th

Heritage of generations of
Women in business in
Dublin & London.

19th

Previous generations' story...



From 1784 three generations of our family are recorded in the archives of St James's Church, Piccadilly, which sits between Piccadilly and Jermyn Street near to Fortnum & Masons.

Enterprising women from 1850's included a lithographic printer, dressmaker, fundholder and an artificial florist in Clerkenwell.

“Properly
trained, these
are the girls
that grow to be
clever, capable
women —
women of spirit
and courage
and shrewd
discernment.”

Greenwood, James 1869





**The Clerkenwell
flower makers
Samuel Fisher,
1896.**

Gift of Leven & Co.
1912 Te Papa, NZ.
(1912-0002-1)



HERITAGE OF THE
DE LACEY NAME



HERITAGE OF THE DE LACEY NAME



Above

Trim Castle

Built c. 1220

Photograph de Lacey, 2019

Opposite

Heraldic shield of arms of Henry de Lacy

Burke's Dormant and extinct peerages, 1883⁴

Purple lion rampant on a field of gold.

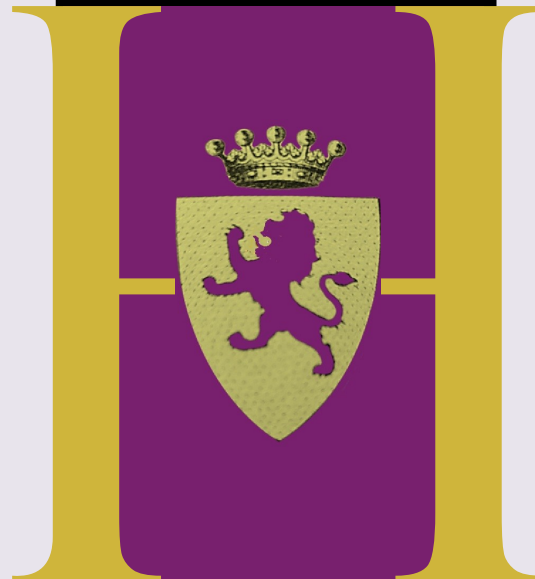
Henry de Lacy, Earl of Lincoln, left his mansion at Lincoln's Inn to the Professors of Law in 1311.²



C11th

Heritage of the name de Lacey.

Originally from Normandy, France, in 1066 the de Lacy's took part in the Norman Conquest of England.



In 1171 Hugh de Lacy became Governor of Ireland and married the High King of Ireland's daughter, Róisín. The de Lacy family built many castles including: Trim in Ireland; Carrickfergus Castle, N. Ireland; and Pontefract Castle in Wales. Robert the Bruce of Scotland married a Grand-daughter of Egidia de Lacy. The name has often survived through the female line, as in our family today.

Walter De Lacy
Lord of Ewias Lacy in
Herefordshire



..... De Nugent, assumed the
name of Lacy

Eunice dau. of Walter de Lacy
Lord of Ewias Lacy in Herefordshire
sole heir to her nephew

Hugh de Lacy, Lord of
Ewias Lacy

Gilbert De Lacy, Lord of Ewias Lacy

Robert de Lacy ob. o. p.

Hugh De Lacy, Lord of Ewias Lacy
and of Meath

Kecia dau. of ... O'brennan
King of Connaught

Mosesia wife of Gilbert de Nugent
first Baron of Delin

Walter de Lacy, Lord of Ewias Lacy
and of Meath

Margaret dau. of William de Brose
of Brecknock, founder of the Monastery
of Abernethy in Herefordshire, in the
time of King John.

Hugh De Lacy, 2nd
son, Created Earl
of Water

Eunice
dau. & co-heir
of Walter de
Riddelsford,
Lord of Bury
in the Co. of North

Gilbert De Lacy only son,
died before his Father.

Isabella dau. of Ralph de Bigod, third son of Hugh
Earl of Norfolk by Bertha, dau. of Thomas, Lord of Normandy

John, Lord of Normandy
second husband

Walter De Lacy, only son
died young

Geoffrey de Guesville or Gouville Lord of Guesville on the Maine in
France, Lord of the county of Meath, i.e. the lordship of Orme

Matilda de Lacy
eldest dau. and co-heir

Geoffrey Guesville eldest son ob. o. p.

Peter de Guesville, Lord of Orme and Buncroft ob. o. p.

Joan dau. of Hugh de
Briou, Count of Angoulême

Sir Geoffrey de Guesville the Prior
Died unmarried in 1314

Roger de Mortimer, Earl of March and Lord of Orme
in right of his wife, Attainted and executed 27th Nov. 1330

Joan de Guesville
eventual sole heir

Sir Edmund de Mortimer Died 17th Decr. 1331

Elizabeth dau. of Sir Bartholomew de Badlesmere,
Lord of Badlesmere

Sir Roger de Mortimer, Earl of March and Lord
of Orme, restored in blood and became 1354, died 1367

Philippa dau. of William de Montacute Earl of Salisbury

Edmund de Mortimer, Earl of March, Water
and Ewe, Lord of Orme, Wigmore and Connaught
Lord Lieutenant of Ireland, Died 27th Decr. 1381

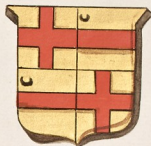
Philippa Plantagenet of Clarence dau. and sole heiress
of Louis Duke of Clarence and Elizabeth Countess of Water

Roger, Earl of March and Water Lord of
Orme ob. o. p. Died in Battle 1398

Elisabeth dau. of Thomas Holland, Earl of Kent

Sir Roger Mortimer, eldest son
Died without issue before his Father

Edmund de Mortimer, this is the Thomas of England, Lord Lieutenant of
Normandy and Ireland under Henry V. Died without issue 16 June 1424



John de Warenne, Lord of the manor of Ulster
in right of his wife, i.e. the Lordship of Ulster

Margaret de Lucy
dau. & co. here

Simon de Warenne Lord senr...

Joane, dau. & heir of ... Fitzhugh,
Lord of Colchester in Ulster

Mary de Warenne
a nun at Ambresbury

Beatrice de Warenne
a nun at Ambresbury

Nicholas de Warenne

Joane, wife of John de Warenne
of Colchester in Ulster

Walter de Burgo, Lord of Connaught
and Lord of Ulster, in right of his wife

Margaret de Ulster
da. Lucy, dau. & co. here

Richard de Burgo, Lord of Ulster
and Lord of Connaught

Margaret, dau. and co. here
of John Fitzgibbon Fitz
Timo, Lord of Ballylough
etc.

John, Lord of Connaught, died
before his father, 1315 V. Edward II.

Elizabeth, dau. of Gilbert
de Clare, Earl of Gloucester

William de Burgo, Lord of Ulster
and Lord of Connaught, heir to his
grandfather

Maud, dau. of John
de Clare, Henry Plantagenet
Earl of Gloucester

Richard Plantagenet 3rd son of Edward
III. King of England. Ruler of France
and Earl of Ulster from 1320
died 19th October 1367

Lady Elizabeth de Burgo
Countess of Ulster, and
Lady of Connaught only
child and heir



Richard Plantagenet, Earl of Warwick
knight, beheaded in 1471

Anne de Mortimer
 eldest dau. and co. here

Oliver de Mortimer

Edmund Mortimer
Earl of Worcester

Blanche Mortimer
widow dau. & co. here

Richard, Duke of York, 14th slain at Wakefield 1460

Edward IV. King of England

Opposite

Registered Pedigrees

Vol. 23, p. 272 - 273

(1850 - 1935)

This image is reproduced

courtesy of the National
Library of Ireland

(Call No. GO MS 177)

CHAPTER 3

I to M

RAISON D'ÊTRE

INSPIRATION

JO'S REMINI-SCENT-SES

KALEIDOSCOPE ART

LOUGH HYNE

MY COUNTRY HOME



INSPIRATION

PATTERNS IN NATURE

COAST

CHINESE ENGRAVING

PATTERNS IN NATURE

BOTANICAL ART

BOOK BINDING

ROMANCE

CREATIVITY

TRADITIONAL CRAFTS

DESIGN

SCENT OF A ROSE

FAMILY HERITAGE

SUN & MOON

SEASONS

WILD FLOWERS

SEA SHELLS

ART

POETRY

STYLE



TIMELESS BEAUTY
COUNTRY STYLE
BEAUTIFUL AESTHETIC
TRADITIONAL CRAFTS
BUTTERFLIES
LIGHT
ENCHANTING
SCENTS OF SUMMER
HAND MADE
HARLEQUIN
NATURAL FABRICS
CELEBRATIONS
WILD LIFE
ARTS & CRAFTS MOVEMENT
SKY
RURAL LIFE
ARCHITECTURE
PATTERNS IN NATURE
BEAUTY
GARDENS
COUNTRY
COUNTRYSIDE

Opposite
Cloud break over Roaring Water Bay.
Photograph
de Lacey



Above
Poise
Pen-and-ink
de Lacey



JO'S REMINI-SCENT-SES



JO'S REMINI-SCENT-SES



“At the end of the road where I grew up there was a little array of shops. I can still remember the scent of violets that engulfed me as a child, as I walked into the chemist shop. Here I would choose a perfume for my mother, then to the florist with its powerful scent of hyacinths and freesias and finally to the jewellers. The jeweller would pull out a huge tray of brooches; this is where I date my appreciation of design and the skill of the artisan. He would always find something I could afford with my pocket money given to me by my dear Father returning home after a long voyage at sea. One, a faux sapphire, my mother wore on her coats for the rest of her life.

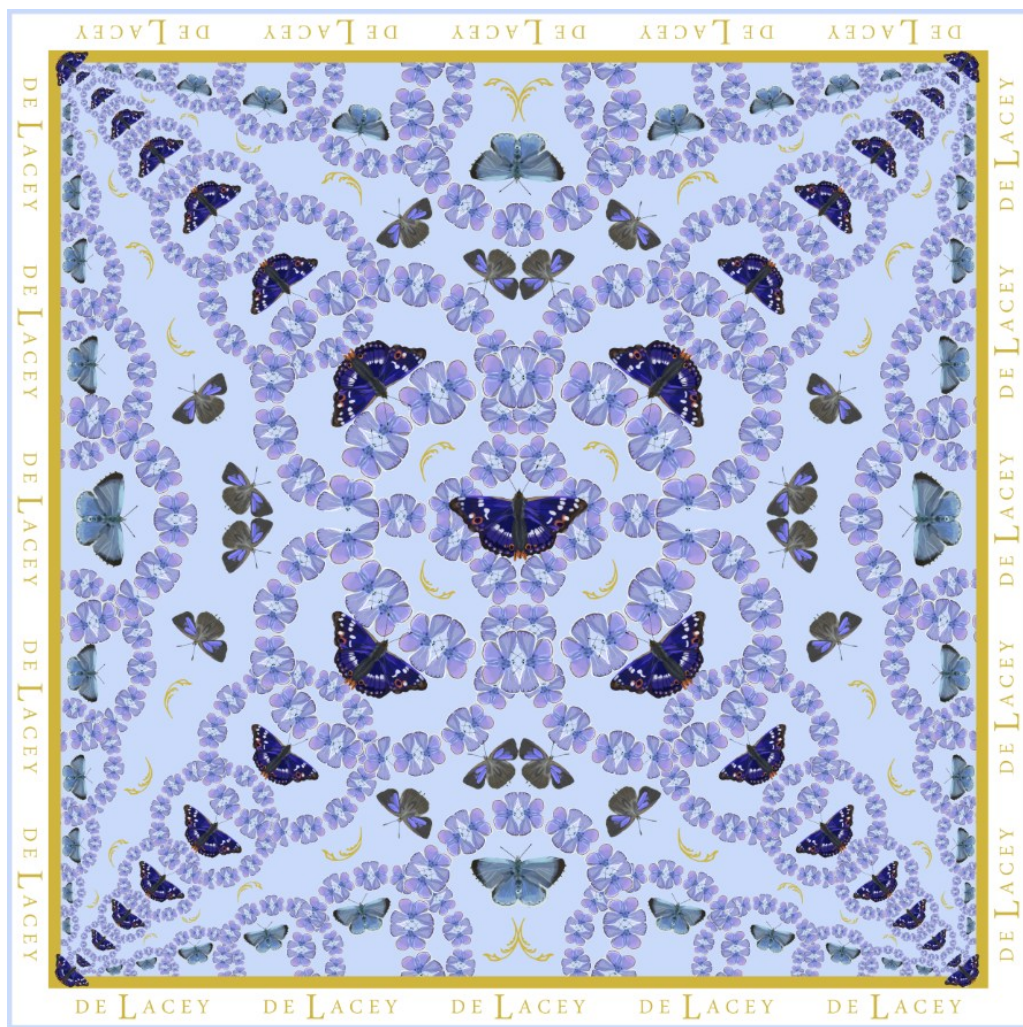
My inspiration would not have been complete without my school. I was sent to school in the countryside in a small village in the Test valley, Romsey, at a convent of a French order of nuns, Filles de la Sagesse. (Daughters of Wisdom). Venice of England, Romsey is criss-crossed by fast flowing rivers, with bridges over hung by ancient trees and the rivers full of ducklings in the Spring. My first memory of the school is day-dreaming in an attic classroom with views over the park beyond and on the ledge a vase of lily of the valley, with an incredible scent that filled the classroom. The convent introduced me to the art of gardens, nature walks, and the countryside. It was that love of the countryside, nurtured in me as a child and our family's heritage, which brought me to West Cork in Ireland. A place untouched by the ravages of modern life, textured by rugged coasts, pure blue seas with wavelets sparkling like diamonds in the sunshine, the honey scent of fermenting haystacks and led me to create a country rose garden filled with moschata and damask roses, a rich tapestry of inspiration for the senses. You could say ...”

“Everything is coming up roses!”

Jo



KALEIDOSCOPIC ART



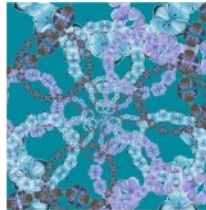
V



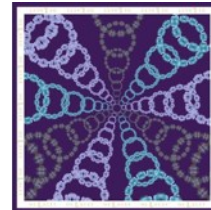
Kaleidoscopic Art. Remember what it was like to gaze as a child through the lens of a kaleidoscope, with the coloured beads forming overlocking patterns, as the lens was turned. Elements of kaleidoscopic art include repeating patterns, playing with perspective and perception. In the Sora design opposite, what appears to be pale blue forget-me-knot flowers, are actually mirrored holly blue butterflies forming the repeating framework-pattern, becoming repeatedly smaller to give the impression of the butterflies' flight in to the distance.



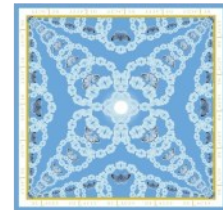
I



II



III



IV

Above

SORA – Design Iterations

The iterative design of Sora: I) watercolour studies ; II) Chaos ; III) Infinity; IV) Icarus; and the final design on the opposite page V) Sora.

Opposite

SORA – Kaleidoscopic Art

In many cultures butterflies are associated with beauty, wonder and the soul. Combining traditional artistry with digital art and textile design techniques, a scarf design of butterflies was created in the style of Kaleidoscopic Art. The common blue butterfly *Polyommatus icarus* forms the framework and is arranged in circular flight patterns. The design is called 'Sora' which means 'Sky' in Japanese. An artist's residency was awarded for the Sora design at the Uillinn West Cork Art Centre.



Lough Ine
Poem
Michael Fitz-James
O'Brien
(1828 - 1862)

L O U G H I N E

I know a lake where the cool waves break,
And softly fall on the silver sand,
Where no steps intrude on that solitude,
And no voice save mine disturbs the strand.

And a mountain bold like a giant of old,
Turned to stone by some magic spell,
Uprears in might its misty height,
And its craggy sides are wooden well.

In the midst doth smile a little Isle,
Whose verdure shames the emerald green,
On its grassy side in ruined pride,
A Castle of old is darkling seen.

On its lofty crest the wild birds nest,
In its halls the sheep good shelter fine;
And the ivy shades where a hundred blades
Were hung when the owner in sleep reclined.

This chieftain of old could he now behold,
His lordly tower a shepherd's pen,
His corpse long dead from his narrow bed,
Would rise, with anger and shame, again.

'Tis sweet to gaze when the sun's bright rays
Are cooling themselves in the trembling wave;
But it's sweeter far when the evening star,
Shines like a smile at friendship's grave.

There the hollow shells, through their
wreathed cells,
Make music on the lonely shore,
As the summer breeze, through the distant trees,
Murmurs in fragrant breathing o'er.

And seaweed shines, like the hidden mines
Of the fairy cities beneath the sea;
And wave-washed stones are bright as the thrones
Of the ancient kings of Araby.

If it were my lot in this fairy spot,
To live forever and dream 'twere mine';
Courts might woo and Kings pursue,
Ere I would leave thee, loved Lough Ine!

Lough Ine (Hyne) is Ireland's
first Marine Nature Reserve
on the Wild Atlantic Way. A tidal
lough with a small outlet where
rapids run out to sea, sheltered by
steep hills, its waters are home to a
myriad of mediterranean sea
creatures, as well as birds, otters
and seals looking for a safe haven.

*The poem by Michael Fitz-James
O'Brien captures Lough Ine's
magic and history.*

Opposite

Lough Ine

Photograph de Lacey



MY COUNTRY HOME



“Covered with creepers and perpetual roses; with a dormered roof and many-angled gables, standing in a lawn, smooth, green, and short as the velvet pile which decorates its drawing room...”

Definition of a country cottage, Beeton, 1890.⁵

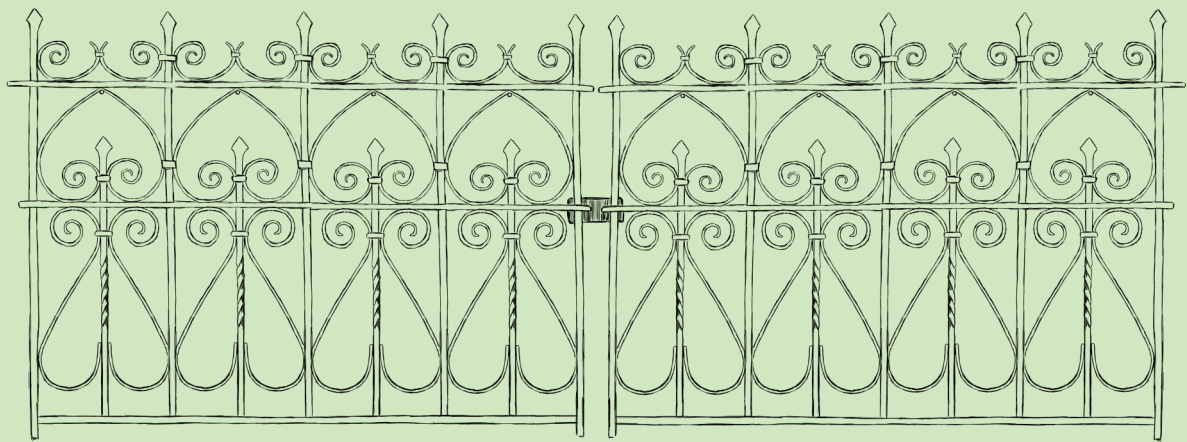


Above & opposite

My country home

Hand sketch digital pen
de Lacey





CHAPTER 4

N to S

THE GARDEN GATE

NATURE'S PALETTE

ORGANIC GARDENING

PROVENANCE

QUINTESSENTIALLY COUNTRY

ROSE GARDEN

SUSTAINABILITY



NATURE'S PALETTE

Nature's Palette. Nature is such a part of our lives. It maps time through the seasons, provides an ever-changing palette of colours, textures and shapes.

In spring it is fairy rings of buttercream primroses, swathes of blue bells on shaded banks and pure white cherry blossom against clear blue skies. Summer blooms with a burst of extravagant growth. Roses scrambling over the cottages, fringed with white hydrangeas. The Intoxicating scent of berry red damask roses in the Rose Garden, a delight on a summer's afternoon.



Above

Spring Cherry Blossom

Photograph by de Lacey

Opposite

Summer scrambling roses

Photograph by de Lacey









Above

Rose hips

Photograph by de Lacey

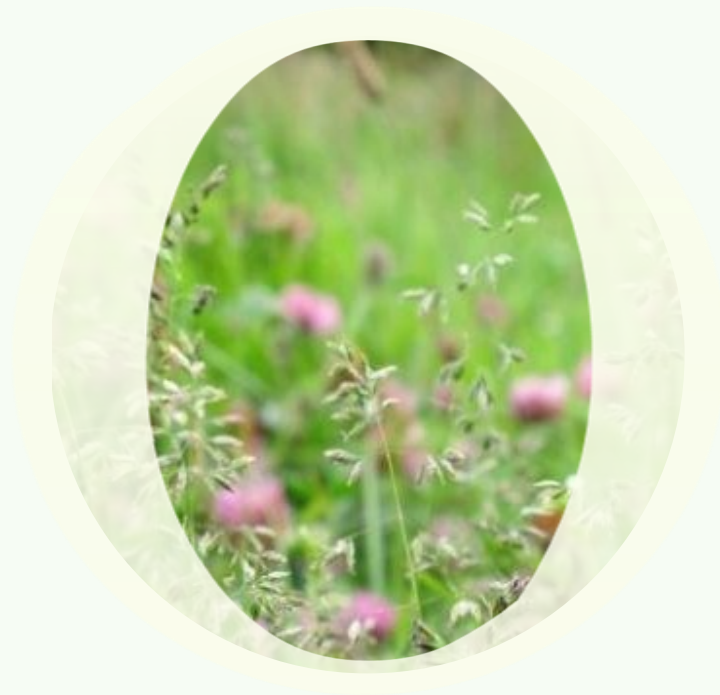
Opposite

Autumn golden birches

Photograph by de Lacey

Nature's palette. Autumn, beautiful autumn with its golden hues, everywhere is a palette of reds and yellows; nasturtiums invading the paths and cherry red roses set against the golden leaves of the birches in the rose garden. Then winter with snow on the purple Kerry mountains in the distance; stark, bare trees, black against the setting sun, crimson rose hips and green ivy.

ORGANIC GARDENING



Organic gardening. Set high in the hills, the garden is located on the Wild Atlantic Way close to Lough Ine (Hyne), Ireland's 1st Marine Nature Reserve and overlooking Roaring Water Bay towards Mizen Head. With a Masters in Organic Horticulture Jo is passionate about growing roses sustainably in tune with nature.

“The roses are grown in a country rose garden, sheltered by tall silver birch and cherry trees. These help to conserve water in the summer droughts and provide protection against winter storms. Butterflies and bees are encouraged with mixed hedges of rugosa hybrid roses, hebe, privet and fuchsia. There is an old orchard of apples and perry pears, which over hang the greenhouse, where roses are propagated and tomatoes ripen. No compost heaps, instead compost is made where it is needed next, a new rose bed or vegetable bed. No weed is ever wasted, all become green manure to nurture the soil for the following year. Nasturtiums cover the vegetable beds attracting bees and protecting the soil from the winter down pours of heavy rain. The winter rarely brings frosts to West Cork, just daily soft rain and high humidity. To treat the unavoidable blackspot on the damask roses we prune in June. No pesticides or herbicides have been used on the land in the last 25 years. Goldfinches feast on the fennel seeds in the autumn, robins watch as we enrich the soil for the year to come, keeping just out of reach of our cats lazing in the last rays of summer. The autumn sees the beds covered in leaves from the overhanging trees. We seek to minimise external inputs and try to utilize everything nature provides. Our acre has become a home for many creatures, lizards in the stone walls, frogs in the damp soil, water birds in the reed bed and hibernating hedgehogs in the wood store, where nettles are left for the butterflies. Paths worn by the trails of badgers and foxes and holes in the hedges are all left untouched. We like them are only passing through.”

“Nature owns our land, we are just custodians.”



PROVENANCE



Provenance. The provenance of the de Lacey prints, silks and perfume is at the core of the de Lacey brand DNA.

“At the beginning of our Company we took the decision that our suppliers should fit with our artisan heritage and champion the Arts and Crafts principles of quality workmanship, and the ever-present hand of the maker, and look to patronise Irish and British companies who share these principles. We went on a journey of discovery, meeting with founders of small businesses, visiting their workplace and seeing the working conditions of their staff. The journey took us from West Cork to N. Ireland across the water to Scotland and down through the Lake district to the Cotswolds and Southern England.

All our tier 1 suppliers, with the exception of our perfume bottles which are from Italy, are located in Ireland and the UK. From our silk printers who are specialist printers for galleries and museums; to bookbinders who make our handmade boxes; framers who photograph and mount our artworks; to our perfumer whose breath of knowledge and artistic creativity in recreating the scent of our damask roses is spell binding.

We recorded our journey in watercolour sketches where we stopped at different locations along the way and pinned them on a board to remind us of a special journey of discovery.

“A journey of a thousand miles begins with a single step.”

LAO TZU 6TH CENTURY

Overleaf

Journey of discovery

Watercolour sketches and embroidery
de Lacey



QUINTESSENTIALLY COUNTRY



Leisure

by

W H Davies, 1911

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this if, full of care,
We have no time to stand and stare.

Opposite

Roses and buttercups

Photograph by de Lacey

Overleaf

**Collage of country life
through the seasons**

Photographs by de Lacey





January beach walk



Spring cherry blossom



Lough Hyne summit



June damask roses



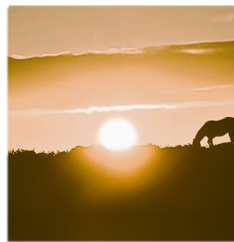
Rosegarden Gallery



August apple harvest



Over the garden wall



Autumn sunset



Storm approaching



Christmas wreaths



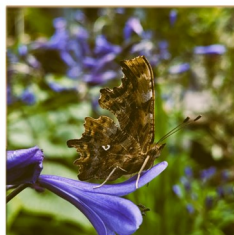
Christmas mischief



Winter's night snuggles



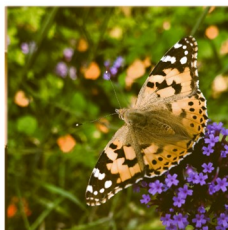
Misty January walk



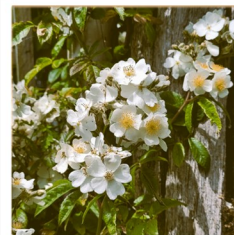
Comma butterfly



Primroses and blossom



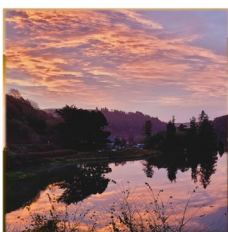
Painted lady



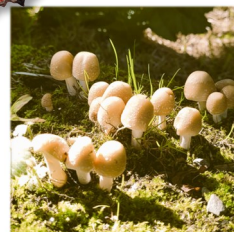
Rosa Moschata



August coastal walk



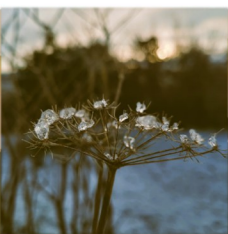
Fiery Autumn sunset



Fairy mushrooms



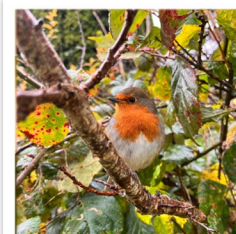
Bertie Beach combining



Fennel ice diamonds



Winter's snuggling time



Cheeky Christmas robin

ROSE GARDEN



Above

Rosa ‘Captain Christy’

Hybrid Tea (c.1873)

Photograph by de Lacey

Gertrude Jekyll rose garden plan
Putteridge Park c. 1911.⁷

Opposite

de Lacey Rose Garden

Corridor of Rosa

‘Rose de Rescht’

Damask Portland <1880

Photograph by de Lacey

Rose garden. Much more than just beautiful blooms and fragrance, a history of extraordinary women with their name set in time through the naming of a rose.

When you enter the de Lacey rose garden you are introduced to an Empress of India, (*Rosa* ‘Nur Mahal’), who came from poverty; a nurse and resistance heroine, executed in WWI, (*Rosa* ‘Edith Cavell’); a novelist and promoter of women’s position in 19th century French society (*Rosa* ‘Anaïs Ségalas’) and great beauties⁶. There really are very few areas in recorded history where the names of women dominate, but in a rose garden you will find them.

Then there are the lost rose gardens, such as that of Daisy Lloyd of Great Dixter or the designers such as Gertrude Jekyll. To find the roses they chose, now rare and experience them for oneself is as though these talented women are still alive through their gardens.

“A privilege to meet you Miss Jekyll”





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“...climbing roses
had run all over
them and swung
down long tendrils
which made light
swaying curtains
and here and there
they had caught at
each other or at a
far reaching branch
and had crept from
one tree to another
and made lovely
bridges of them-
selves.”

Above

Quote from

Secret garden

Francis Hodgson Burnett

1911

Opposite

de Lacey Rose Garden

Facing south

Photograph by de Lacey







Above

Rosa 'Soul' (Rosen Tantau, 2014) Shrub rose

Photograph by de Lacey

Opposite

de Lacey Rose Garden

Photograph by de Lacey

Rose walk of heritage roses

Rose garden. The rose garden combines the magic of a secret garden with conservation. A collection of species, pre-1900 and turn of the 20th Century roses, many of which have passed out of favour and are at risk of being lost including the rare Irish rose *Rosa* 'Hibernica'. The collection also includes: botanical roses, *Rosa moschata* which fills the air with pure musk; another beautifully scented rose is the Kazanlik rose which is used in perfumery *Rosa damascena* 'Trigintipetala'; and heritage roses a favourite the cherry red, *Rosa* 'Indica cruenta' ('Bengal Rouge') recorded by Redouté the famous botanist and botanical illustrator (1759 - 1840). His most famous work *Les Roses*⁸ contained coloured plates of the roses painted for Empress Joséphine at the Malmaison estate in France.

“There is a certain romance to gaze upon a rose that Empress Joséphine admired long ago.”



SUSTAINABILITY



Overleaf

Alice through the looking glass

John Tenniel creator QS:P170,Q457881
(https://commons.wikimedia.org/wiki/File:Through_the_Looking-Glass.jpg)
marked as public domain

PERFUME Our perfume complies fully with IFRA (International Fragrance Association) standards and is recorded on the Cosmetics Product Notification Portal (CPNP) which is mandatory for any cosmetic including perfume products available for sale in the EU to meet the Regulation (EC) No 1223 /2009 .

SILK SCARVES Our silk suppliers and printers are located in the UK. The silk they import is GOTS certified – Global Organic Textile Standards which considers the organic fibres, environmental, social and human rights standards.

ART The paints and canvases used are made by a B Corp certified company.

Above

Sustainability Report 2025/26

https://delaceyireland.com/resources/De%20Lacey%20Sustainability%20report%202024_2025%20v.1.1.pdf



SUSTAINABILITY

BOXES – 100% recycled paper fibres are used to make the grey board core of the boxes. The boxes are made in the UK and are PET laminated so cannot be recycled. They were chosen because our business is in a coastal area of high humidity, which they withstand in storage and are designed to be a quality item which will be retained and repurposed by the customer. Hence not single use or short life span. The supplier's manufacturers have independent 3rd party ethical SMETA 4-Pillar Audits (Labour Standards, Health & Safety, Environment and Business Ethics) . All four pillars take into account legal requirements, international standards and good practice. The supplier is REACH certified.

PERFUME BOXES – Our perfume boxes are made by hand by bookbinders in Cork, Ireland. We have attended the work place.

PROTECTIVE WRAP – We buy in paper protective wrapping for our paintings from an Irish company which is a member of the FSC® Forest Stewardship Council. Any bubble wrap used is reused from received deliveries and not bought in. We aim to reuse any packaging we receive and aim to have zero waste from plastic packaging.

BAGS – Our luxury bags are supplied by a UK company with longevity in mind and are intended to be reused and repurposed. They are made with laminated American Bristol board which while reusable is not recyclable.

PERFUME BOTTLES – The bottles are made from glass in Italy with crimped metal caps. Because the caps are crimped the bottles cannot be reused . We are currently looking into moving to refillable bottles for <30ml capacity.





CHAPTER 5

T

THROUGH
THE
LOOKING GLASS



ROSA CARRIÈRE

The Carrière rose is associated with elegance and beauty. *Rosa* ‘Madame Alfred Carrière’ grown in the de Lacey Rose Garden, is preserved by the artist *Raoul de Lacey* in an original botanical artwork printed on pure silk twill. The design consists of interlocking garlands of ‘Madame Alfred Carrière’ roses on an ivory base. Printed on a long silk twill scarf, which has a high sheen and a luxurious lustre and hand sewn rolled hems.

Size 160 cm x 32 cm

“Elegance and beauty.”

Opposite

Rosa Carrière silk twill scarf

Creator: de Lacey

Design Process: pencil sketches and watercolour studies; hand drawn using a digital pen on to design software and the pattern created; printed by art on silk specialists.

Facing page

Rosa Carrière silk twill scarf

Photograph by de Lacey





ROSA ALBERTINE

Rosa ‘Albertine’ a rose with regal associations is preserved by de Lacey in an original botanical artwork printed on pure silk twill. The design consists of garlands of roses with sprays of leaves. This de Lacey pure silk twill scarf has a high sheen and a luxurious lustre. With hand sewn rolled hems, the silk will drape softly and add a touch of delicate beauty to complement an outfit.

160 cm x 32 cm

“Grace and sophistication.”

Opposite

Rosa Albertine silk twill scarf

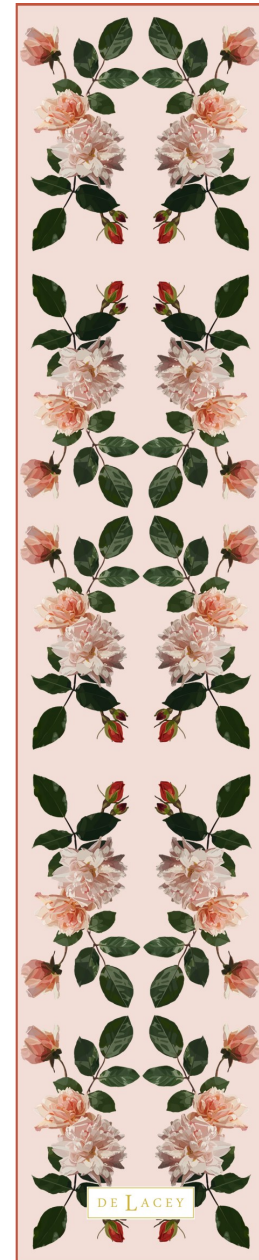
Creator: de Lacey

Design Process: pencil sketches and watercolour studies; re-drawn by hand using a digital pen on to design software and the pattern created; printed by art on silk specialists.

Facing page

Rosa Albertine silk twill scarf

Photograph by de Lacey





ROSA DAMASCENA

The romance of *Rosa damascena* a rose associated with perfumery is preserved by de Lacey in an original botanical artwork printed on a pure silk twill scarf. Also available in silk chiffon. The design consists of an organic flowing pattern of sprays of roses and leaves of the damask rose *Rosa damascena* 'Trigintipetala'.

Size 160 cm x 32 cm

“Beauty and romance.”

Opposite

Rosa damascena silk twill scarf

Creator: de Lacey

Design Process: pencil sketches and watercolour studies; re-drawn by hand using a digital pen on to design software and the pattern created; printed by art on silk specialists.

Facing page

Rosa damascena silk twill scarf

Photograph by de Lacey





ROSA RÓISÍN

The enchantingly pretty Rosa 'Róisín', whose name means 'little rose' in Irish, is preserved by de Lacey in an original botanical artwork printed on pure silk twill. The design depicts a trellis of roses. The individual rose portrayed, is a seedling from the de Lacey Rose Garden.



Opposite

Rosa Róisín silk twill scarf

Creator: de Lacey

Design Process: pencil sketches and watercolour studies; re-drawn by hand using a digital pen on to design software and the pattern created; printed by art on silk specialists.

“Enchantingly pretty”

Facing page

Rosa Róisín silk twill scarf

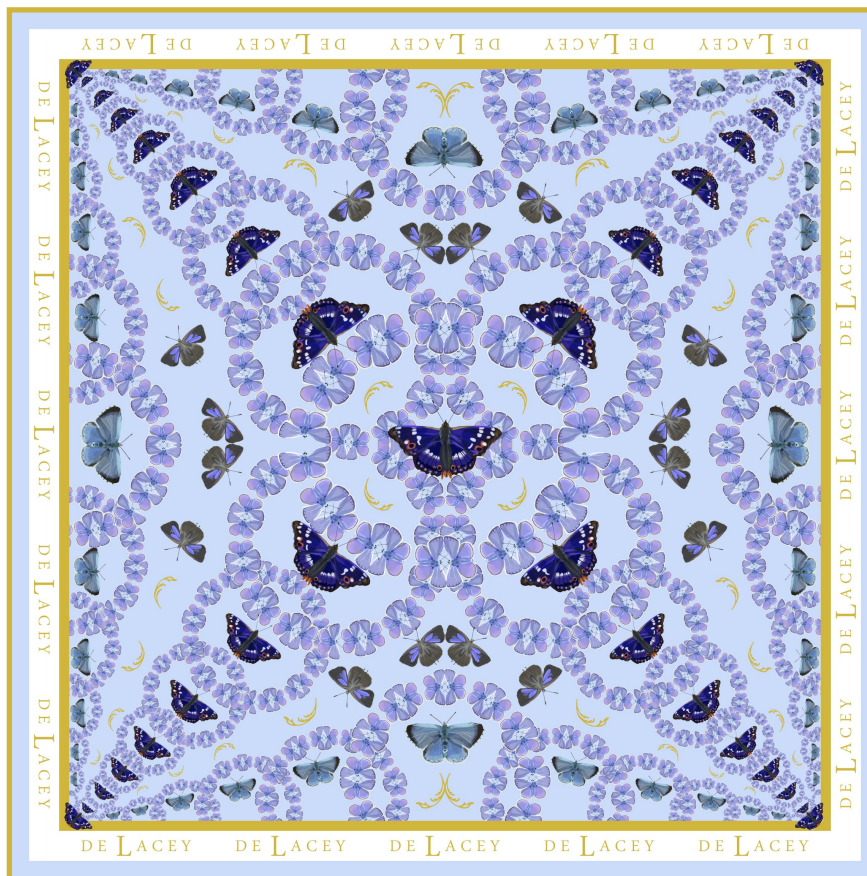
Photograph: de Lacey





SORA

‘Sora’ means sky in Japanese. Originally from the artist’s nature studies in watercolour, butterflies are arranged in a kaleidoscopic pattern to depict their skywards flight. The artist, *Raoul de Lacey*, was awarded an Artist’s Residency for the Sora design at the Uillinn West Cork Arts Centre.



Opposite

Rosa Róisín silk twill scarf

Creator: de Lacey

Design Process: photographic studies of movement; pencil sketches and watercolour studies of butterflies; geometric pencil layout sketches, re-drawn by hand using a digital pen on to design software ; printed by art on silk specialists.

*“Beauty, wonder
and the soul.”*

Facing page

Rosa Róisín silk twill scarf

Photograph: de Lacey



VERDANT SPRING

Verdant Spring silk twill scarf is from an original botanical abstract painting in acrylic on canvas depicting the unique colour signature of a white rose. In the language of flowers, the white rose represents purity and new beginnings. The artist, *Raoul de Lacey*, studied botanical illustration with the Royal Botanic Garden Edinburgh.



Left

Verdant Spring silk twill scarf

de Lacey

Creator: de Lacey

Design Process:
photographic botanical studies; watercolour study of a white rose; acrylic on canvas artwork; printed by art on silk specialists.

“Purity and new beginnings”

Facing page

Verdant Spring silk twill scarf

Photograph: de Lacey



ETERNAL SUMMER

Eternal Summer silk twill scarf is from an original botanical abstract painting in acrylic on canvas depicting the unique colour signature of a late summer rose. In the language of flowers, a peach-coloured rose signifies joy – *joie de vivre*. The artist, *Raoul de Lacey*, studied botanical illustration with the Royal Botanic Garden Edinburgh.



Opposite

Eternal Summer

Creator: de Lacey

Design Process:
photographic botanical
studies; watercolour
study of a late summer
rose; acrylic on canvas
artwork; printed by
art on silk specialists.

“Joie de vivre.”

Facing page

Eternal Summer silk twill scarf

Photograph: de Lacey





WINTER'S NIGHT

Winter's Night silk twill scarf is from an original botanical abstract painting in acrylic on canvas depicting the unique colour signature of a red rose. In the language of flowers, the red rose represents romantic love. The artist, *Raoul de Lacey*, studied botanical illustration with the Royal Botanic Garden Edinburgh.



Opposite

Winter's Night

Creator: de Lacey

Design Process:
photographic botanical
studies; watercolour
study of a red rose;
acrylic on canvas art-
work; printed by art
on silk specialists.

“Romance of a
red rose.”

Facing page

**Winter's Night silk
twill scarf**

Photograph: de Lacey



SHIRAZ DEVÓRE

The Shiraz devoré scarf is made of silk velvet and is delicately etched with a pattern inspired by the organic forms of the Arts and Crafts Movement. The choice of Shiraz coloured velvet conjures up visions of winter celebrations, an appreciation of the finer things in life and the art of design. As the light falls upon the scarf's folds the shiraz colour is revealed.

Size 166 cm x 24 cm

Opposite

Shiraz devoré silk velvet scarf and etched design

Creator: de Lacey

Design Process: pen_and_ink sketches; re-drawn by hand using a digital pen on to design software; printed by hand using a silk screen and the devoré process by art on silk specialists.



“ Celebrations, the
finer things in life and
the art of design.”

Facing page

Shiraz devoré silk velvet scarf

Photograph by de Lacey







CHAPTER 6

U to Z

THE ARTIST'S PALETTE

UILLINN ARTIST'S RESIDENCY

VOIR LA VIE EN ROSE

WATERCOLOURS

XQUISITE GIFTS

YEAR BOOK

ZORA



UILLINN ARTIST'S RESIDENCY

Gazing out from the 2nd Floor corridor where my studio was located, I saw a whole new view of Skibbereen with the Uillinn West Cork Arts Centre at the heart of it. The Artist Residency offered me a space where I could work and meet with other artists. The focus of my project was butterflies, their movement and shape, and bringing natural shapes to abstraction with the goal of designing a silk scarf.

The first couple of days was all experimentation. My work flowed with no distractions and by the end of the first week I had completed the watercolour studies; a series of photographs exploring movement; and started on an abstract acrylic painting. The initial open studio was very much work in progress, but by the final presentation I had the completed art works and initial silk scarf designs to show visitors.

In returning to my studio in Baltimore, I am currently extending my artwork started in the residency and preparing for exhibition. Previously, I have taken part in design shows and Showcase Ireland, but the endorsement of being awarded the art residency is the high point of my career to date. Living in rural Ireland is a privilege as I am surrounded by the beauty of nature, but the downside is that so often opportunities require distant travel. To have the Uillinn as a resource for the community in West Cork is so valuable.



Opposite

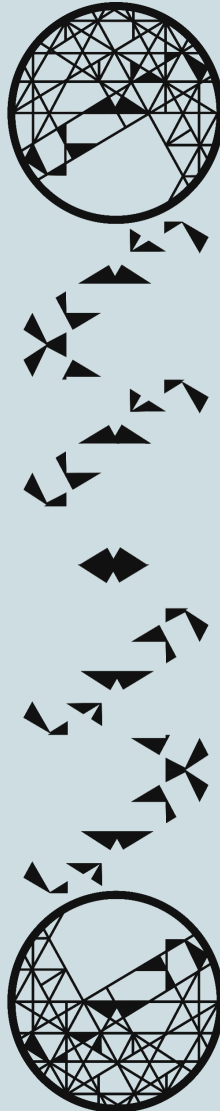
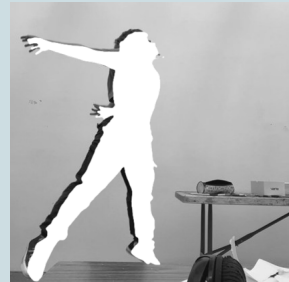
**Exploring movement.&
flight of butterflies**

Photographs by de Lacey

Above

**West Cork People newspaper,
Creative Arts Special Aug 2024**





V
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Opposite

Voir la vie en Rose.

See Life in the Pink

Acrylic on canvas

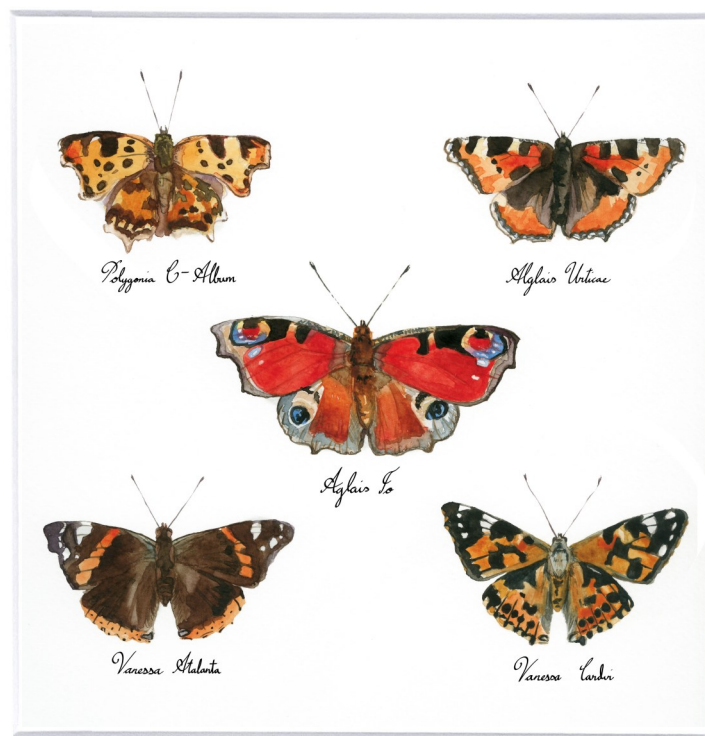
Framed 71 x 91 cm

de Lacey





WATERCOLOUR



de Lacey

Butterfly Study

Pencil and Watercolour

de Lacey



de Lacey

Rosa 'Albertine'

Pencil and
Watercolour
de Lacey



XQUISITE GIFTS





YEAR BOOK
2016 - 2026

2016

Irish Rose Essential
Oil Company Ltd.
founded.

2017

First heritage roses
planted in the de
Lacey Rose Garden

2018

First
perfume created

2019

de Lacey Artistry &
Design Collection
created

2020

Rose Garden Gallery
Exhibition

2021

de Lacey logo
trademark
application

2022

Glucksman Art
Gallery Craft
& Design Fair

2023

Exhibited at
Showcase Ireland

2024

Artist's Residency
awarded to
Raoul de Lacey

2025

Sustainability Report
published

2026

Innovation in
design - Gemification

Year after year of innovation, new partnerships, milestones and creativity.

“In looking back over the last 10 years. it has been a privilege to meet so many wonderful people, art enthusiasts, perfume cognoscenti and those with an appreciation for original design.

To collaborate with incredible businesses who share our values, where natural materials and the hand of the craftsman are ever present, is a privilege. Businesses with a rich history of artisans in Ireland and Britain.

Every day in de Lacey is a day of creativity. New designs, artworks, roses, nature and being part of life in the countryside and our animals’ lives. To be in the present is a rare gift indeed, but that is what we witness when a gift is chosen or given. The choosing, the joy of the recipient, so many beautiful moments between friends, family and lovers. Thank you for letting us be a part of your moments.

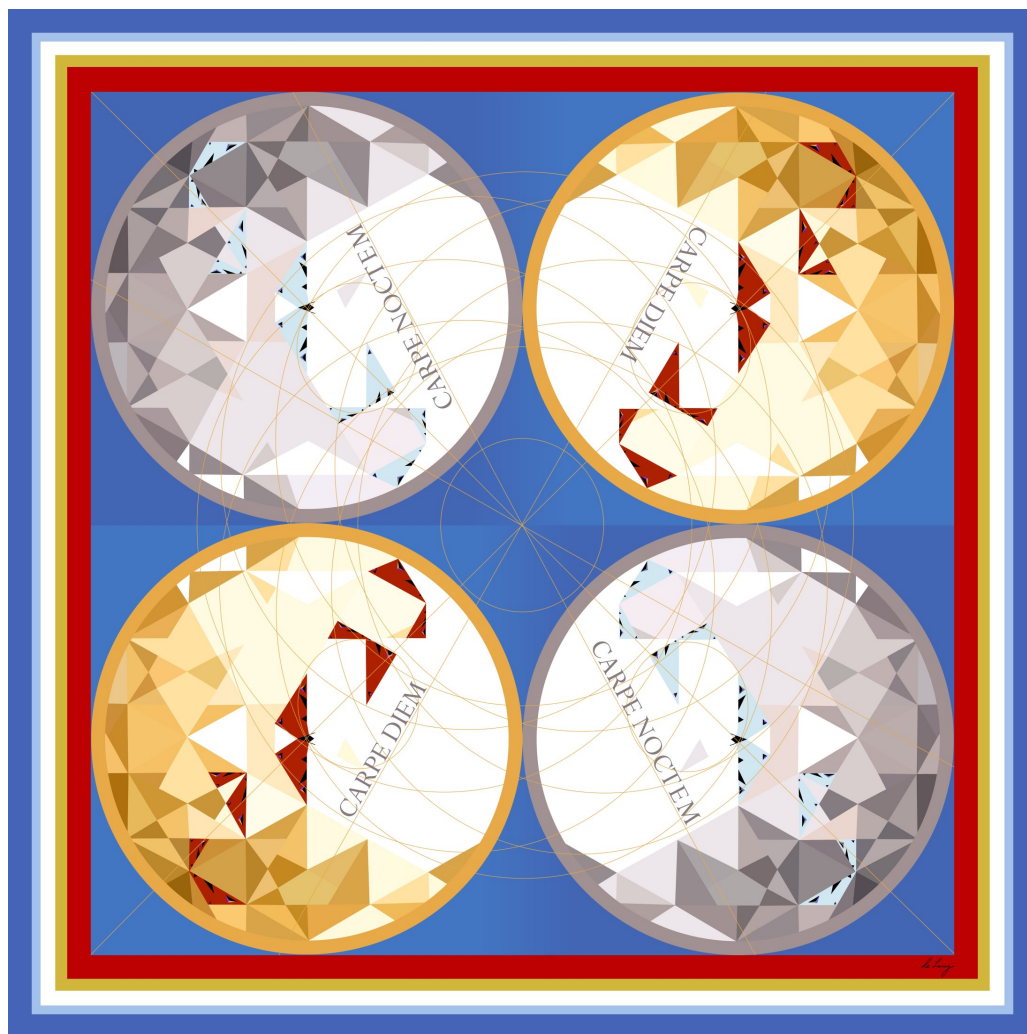
*“had a gorgeous time! Thank you sooooo much for the
gorgeous chats and the insane perfume. So so chuffed!!
Best experience in Baltimore.”*

VISITORS BOOK June 2025

We finish with Zora the latest in our designs, marking the transition from kaleidoscopic art to gemification, two years to finalise – our milestone for 2026!”

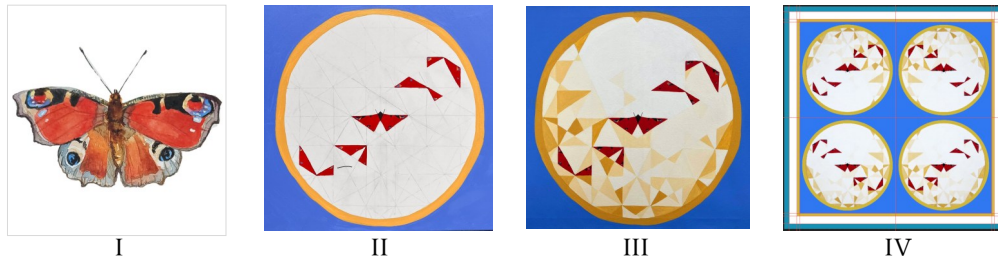


ZORA



Zora in the mythology of many cultures is considered the dual goddess of dawn and dusk representing new beginnings and was thought to protect travellers, sailors and warriors. The name, Zora, means aurora and shine.

Initiated as part of the artist residency awarded by the Uillinn West Cork Arts Centre, the golden sun and silver moon depict dawn and dusk with the peacock butterfly and the ermine moths' flight across their orbs representing movement and the hours passing. The opposing palettes of the day and night are seen in the colourful peacock butterfly versus the ermine moth. Applying the crystal geometric lattice to the sun and moon and printing on silk is a process we have named as *gemification*, because the result is the appearance of a crystal or gemstone with many facets. Individually, the prints of the artworks Peacock Sun and Ermine Moon carry the inscriptions *Carpe Diem* and *Carpe Noctem* respectively (*seize the day, seize the night*). Together in the scarf design they are Zora.



Above

Sora design iterations

The design process included watercolour studies of butterflies (I); pencil geometric sketches (II); acrylic on canvas artworks (III); initial design (IV); and the final design for the silk scarf drawn by hand on to design software see opposite (V).



ZORA - CARPE DIEM



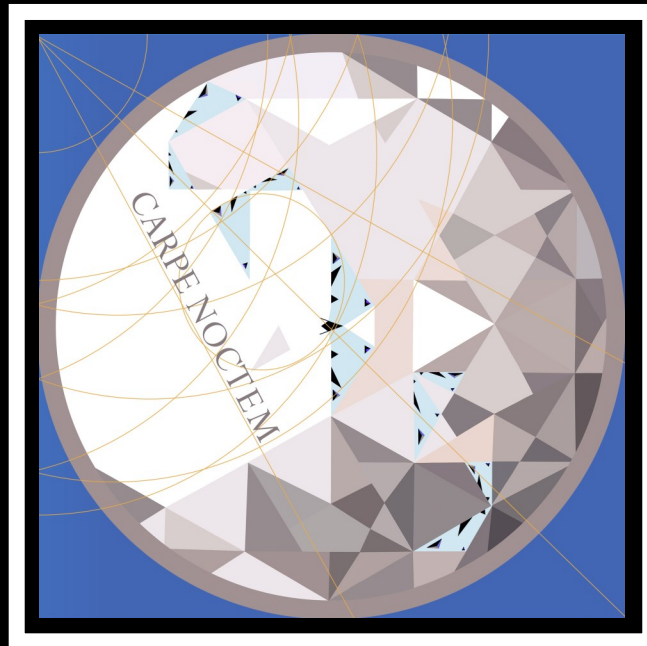
Above

Carpe diem

Carpe diem is a print on silk originating from the artwork Peacock Sun by *Raoul de Lacey* in the art style *Gemification* named by de Lacey. The original artwork was created during an artists residency at the Uillinn West Cork Arts Centre.



ZORA - CARPE DIEM



Above

Carpe noctem

Carpe noctem is a print on silk originating from the artwork Ermine Moon by *Raoul de Lacey* in the art style *Gemification* named by de Lacey. A continuation of a study started at an artist residency at the Uillinn West Cork Arts Centre, Ireland.

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de Lacey Our Story A to Z

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