



# Arthur Hill and the Crawford Art Gallery

DAGMAR Ó RIAIN-RAEDEL

OF THE SIX ARCHITECTS OF THE HILL FAMILY WHO practised in Cork between c.1830 and 1950, it is probably Arthur Hill who is most remembered in his native city (Plate 2). Three of Cork's most readily recognised and universally loved buildings, the Metropole Hotel, the Crawford Art Gallery and the President's and Lord Mayor's Pavilion in Fitzgerald Park, are testimony to his legacy. Less well known is his involvement in numerous other projects that improved Cork's cultural life, from his part in establishing the School of Music, the Free Library and the School of Art to his crucial role in the Cork Exhibition of 1902-03. As a council member of the Cork Historical & Archaeological Society and the Royal Society of Antiquaries of Ireland, he contributed greatly to the scholarly discourse of his time, culminating in his publications on Irish Romanesque architecture, such as Templenahoe, Kilmalkedar and Ardfert Cathedral, all in Co Kerry, in 1870, and his most important contribution, the monograph on Cormac's Chapel, Cashel, published in 1874.<sup>1</sup> While each Hill architect warrants research, this paper concerns itself with Arthur Hill's most enduring legacy, the Crawford Art Gallery (Plate 1), which was named after its benefactor, William Horatio Crawford (1812-1888).



Arthur's father Henry (1807-1887) and his uncle William (1798-1844) had set up a practice following their apprenticeships to the two prominent Cork architects George Richard Pain and Alexander Deane. Arthur Hill, like his cousin William Henry Hill senior and the latter's like-named son, began their professional education by studying civil engineering at Queen's College, Cork.<sup>2</sup> In 1865 Arthur followed his father's example and headed for London, spending the years 1866-67 in the architectural practice of Thomas Henry Wyatt before attending the West London School of Art, where he was to receive

*1 – Perspective drawing of first design proposal for new School of Science and Art, 1878 (Hill Archive)*

*2 – Arthur Hill (1846-1921)*



3 – *The west door of St Fachtna's Cathedral, Rosscarbery, Co Cork, where restoration and remodelling by Arthur Hill was carried out from 1890 onwards*  
(Hill Archive)

*opposite*

4 – *Arthur Hill, Metropole Hotel, MacCurtain Street, Cork, 1897 (extended 1910)*  
(an early advertisement for the 'finest unlicensed hotel in Ireland')  
(Gandon Archive, Kinsale)

numerous prestigious distinctions. For his measured drawings of the late twelfth-century Romanesque Temple Church he was awarded a Silver Medal and Life Studentship by the Royal Academy of Arts in 1885. During his time in London, Hill was an active member of the Royal Institute of British Architects, and delivered a number of lectures which attempted to introduce Irish antiquities to a British audience.<sup>3</sup> On his return from London, Arthur joined his father's practice in 1869.

Arthur Hill's artistic gifts were matched by his scholarly interests, which later led to his lectures in architecture at Queen's College in Cork. An ardent promoter of university training for architects, he proposed in 1876 the addition of a professorship in architecture for those colleges where a school of engineering already existed.<sup>4</sup> The *Survey of Architecture in Cork, 1859-1906* that he published in 1909 did not mince words concerning the merits of his fellow Cork architects. Classicism, or what he called the 'Grand Style', was a feature of the eighteenth and early nineteenth centuries, and had come to end *c.*1850: 'The apostle of this creed in Cork was George Pain, a London man, who settled here, and designed the Courthouse, Blackrock Castle, the City Gaol, several churches and other buildings, all excellent in their way, and proving that Pain was an artist of no mean talent.'<sup>5</sup> Hill had less praise for William Atkins, whom he saw as the chief Cork exponent of the 'Romantic School', as reflected in the designs of the Cork District Lunatic Asylum, the Convent of St Mary's of the Isle, 'and many other buildings of the same type', with 'rubble masonry, high-pitched roofs, gables and pointed arches everywhere'. While he expressed his esteem for other fellow Cork colleagues, his main disapproval was reserved for William Burges, the architect of the Cathedral of St Fin Barre's. He wryly commented that this now stood where once had been a small Romanesque church and round tower: 'the central tower of the new cathedral rises two and a half times that height – an apt illustration of the difference between the ninth century and the nineteenth [century].' To him, Burges' edifice was 'a monument to one of the ever-varying phases of architectural taste that has marked the past century more than any similar period'. Although regarded as the style for young architects of the time to follow, it has 'an exotic appearance that does not seem to satisfy'.



He maintained that architectural designs should take cognisance of location, climate, local building material and the general context, all requisites repeatedly illustrated by his buildings. Thus, in contrast to the design chosen for St Fin Barre's, Hill's restoration of St Fachtna's cathedral in Rosscarbery took inspiration from the site's previous history. As the correspondence in the Letter Books (Hill Archive) during the 1890s shows, while he deferred to the wishes of Dean Reeves (and Mrs Reeves) by furnishing the interior in the Gothic taste of the time, his treatment of the west door was in the Romanesque revival style (Plate 3) and a reimagining of what the original cathedral of the diocese of Ross might have looked like in the twelfth century. In view of Dean Reeves' plans to revive an independent diocese of Ross, it was also an astute client-directed political statement.

Arthur Hill also observed in his paper that architecture in Cork had been at a low ebb before the Pain brothers arrived on the scene, with little or no earlier work of note surviving, which, he suggests, may have been due to both bad foundations and inferior building materials. However, he concluded that, 'if the citizens of Cork had desired better buildings they would have had them', while nevertheless allowing for the fact that 'local men, though often with very limited means at their disposal', had done their best 'to raise the dormant artistic inclinations of the people of Cork'.

Like his father before him, whose sketchbooks testify to his appreciation of ancient Irish architecture, and even more to his interest in Cork, Arthur was at pains to set his designs within a larger context. Of his Metropole Hotel, the Hibernian Buildings and Victoria Buildings (1880-1900) that dominated both sides of King Street (now MacCurtain Street) (Plates 4-6), Hill stressed the importance of adjusting architecture to its function and surroundings, and was concerned that these buildings would make a good impression on those arriving into Cork from the new Great Southern & Western Railway Cork terminus (now Kent Station). The road from the terminus to Bridge Street had once been little better than a country road, but now was 'well-lined with [his] buildings, as becomes such an important avenue to the city'. A traveller's interest could now be maintained from the station as far as Patrick's Bridge, 'the great crossing-point of the Lee'.

The streetscape of MacCurtain Street shows the Hills' approach to design at its





most distinct, using their favourite red-brick offset by white limestone, a palette of materials used some fifty years earlier in Henry Hill's design of the Tudor-style Asylum of SS Joachim & Anne on Anglesea Street, Cork. Although the construction of a new railway terminus had interrupted the use of the red sandstone quarries on the Lower Glanmire Road in 1893, it did facilitate the transport of red brick from the flourishing brickworks at Youghal, which Arthur Hill considered the 'best local brick we have'.

#### THE BENEFACTOR AND HIS ARCHITECT: THE CRAWFORD SCHOOL OF ART

THE CORK SOCIETY FOR PROMOTING THE FINE ARTS WAS FOUNDED IN 1815 FOR 'THE general improvement of talent and genius by establishing an annual exhibition of original pictures, forming a collection of casts and models, and founding an academy for drawing and sculpture'.<sup>8</sup> The Society's eventual demise saw its functions pass to the Royal Cork Institution (founded in 1803), housed in Cork's old Custom House from 1832.<sup>9</sup> However, as with the Cork Art Union, founded in 1840, such institutions were principally supported by private subscriptions and these tended to falter over time. In 1850 they were replaced by a government-funded School of Design, also housed in the Old Custom House, leased from the Royal Cork Institution for £60 a year. The new school sought to improve industrial design as well as art education, and was aimed at both the artisan and working classes, although allegations that the students were mainly drawn from the middle classes were put forward regularly. Some of the latter were probably catered for in morning classes 'for the ladies', amongst whom was Arthur Hill's mother, Margaret, who was repeatedly mentioned among the prize-winners.<sup>10</sup> The school's success could be measured by the many medals and prizes awarded to the students' works, annually sent to London (and not Dublin) for assessment.

On the same occasion that his mother received a prize for her botanical paintings, the sixteen-year old Arthur won a medal for his architectural plans and drawings of the

eighteenth-century Old Custom House in 1861. A watercolour in the collection of the Crawford Gallery may have been painted by him at this time (Plate 7).<sup>11</sup> He included the important Queen Anne house at 11 Emmet Place on the left-hand side, and his design for the new School of Art would duly take account of these two eighteenth-century buildings.

The new School of Science and Art, founded in 1884 (now the Crawford Art Gallery) at Emmet Place (previously known as Nelson Place), was the last of the art institutions founded in nineteenth-century Cork. A general call for the improvement of technical education had followed the Great Exhibition held in London in 1851, and the Cork city council was among the first to authorise a school to be funded by public taxes. As the number of students began to increase, the need for a suitable building was soon felt. No provision was initially made for an art gallery, suitable for the exhibition of both the students' work and that of other artists. The Mayor of Cork's address of 1869 strongly complained about the lack of government funding for a new building:

It was gratifying to see, notwithstanding the disabilities and disarrangements under which it laboured, the Cork School of Design progressing so satisfactorily. It was gratifying to see that the inhabitants of the most intellectual city in Ireland, true to their character, still fostered their taste and love of art – art, which is the religion of the intellect, which it refines and elevates as the religion of the soul purifies and elevates the spirit.<sup>12</sup>

Year after year at the school's prize-giving, the Mayor deplored 'the disreputable condition of the building in which this school was located', unworthy of a great city, and although his fellow citizens 'were apt to be rather boastful about Cork—they always spoke with pride of what they had done in the past — he thought it a discredit to their city to see art and literature collected in such a building as this'.<sup>13</sup> In 1876 he again took his fellow citizens to task, as representatives of 'a city of great conceptions and of very little performance'.<sup>14</sup> The idea of setting up a permanent art collection was mooted, as noticed in the report of the committee in 1878: 'Art can only flourish in an atmosphere of art – in other words art can only make progress where true taste is spread among the public at large. One of the best ways of doing this is to accustom the people to the sight of works of fine art in a public gallery' (Plate 10).<sup>15</sup>

7 – Arthur Hill (1846-1921),  
*VIEW OF OLD CUSTOM HOUSE*  
1862, watercolour (Crawford Gallery)

*opposite*

5 – King Street (now  
MacCurtain Street), Cork  
looking east, with the Hibernian and  
Victoria Buildings on left, and the  
Metropole Hotel on right  
(NLI / Lawrence Collection)

6 – Hibernian Buildings, c.1910  
(Waterford County Museum)







8 – John Hogan (1800-1858), WILLIAM CRAWFORD  
1843, 240cm high, marble (Crawford Art Gallery)

opposite, 10 – Perspective of first proposal, 1878

9 – Augustin Amant Edouart (1789-1861),  
MEMBERS OF THE CRAWFORD FAMILY AT LAKELANDS  
1838 (detail) (Crawford Art Gallery)



By 1880 it was reported that her Majesty's government had signified their intention of doing everything in their power towards enabling the citizens of Cork to found institutions which would accommodate all the art pupils, and the plans of the firm of Messrs H&A Hill were approved, provided they complied with all the conditions laid down by the Board of Works and the Department of Science and Art which pledged the maximum contribution of £1,000.<sup>16</sup> Hill's MacCurtain Street buildings may well have recommended him as architect for the School of Science and Art, and although he initially worked on the project with his father, and some of the initial drawings may have been made in both their names, the building that eventually materialised has become firmly associated with Arthur. The whole project would probably never have come to fruition without the co-operation between headmaster James Brenan and Arthur Hill, both honorary secretaries of the committee which had been set up in 1876 to examine ways in which schools of science, art and music could be established in Cork.<sup>17</sup>

In his 1884 speech, headmaster Brenan expressed the hope that the public statue gallery, which was to be attached to the school, would prove beneficial as the citizens of Cork would now have an 'opportunity each day and evening of studying works of art', and he suggested that 'those who do so will find their lives and their homes happier; and for those who provided the means, there will remain the proud consciousness that they have under Providence done their duty and benefited their fellow men.' Great emphasis was placed on the practical implications of the undertaking, with both art and science as a basis for improved technical instruction. He envisaged co-operation between 'on the



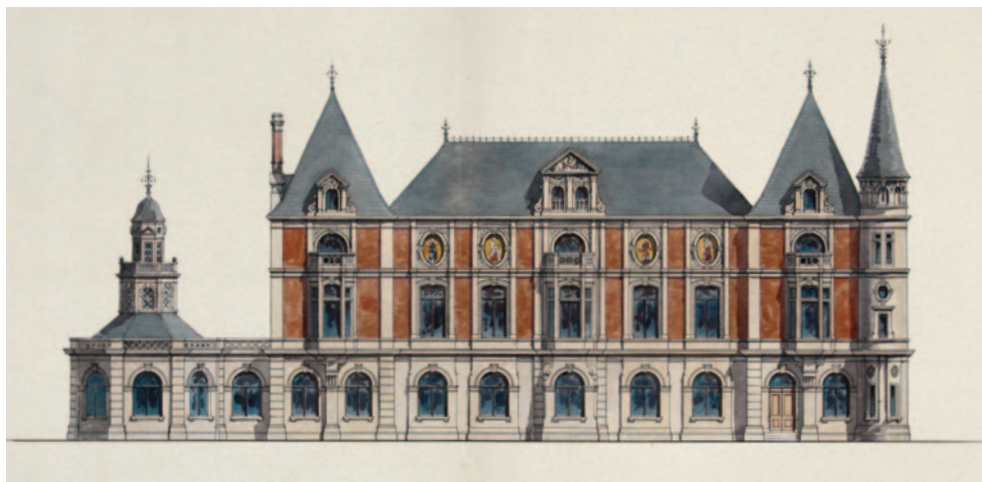
one hand the Art and Science student with manufacturer; on the other, the artisan with both Art and Science', in the hope that the manufacturers 'would recognize the value of instruction in both, and directly encourage their workmen to avail of such'.<sup>18</sup>

Funding was still problematic, and Brenan appealed to the generosity of the county gentry, reminding them that it would be city taxpayers only who pay for the building's subsequent maintenance. It was thanks to the generosity of William Horatio Crawford, who donated the considerable sum of £20,000, that the construction of a magnificent new extension and the complete remodeling of the Old Custom House was achieved. As expressed at an address on the occasion of the annual meeting:

Fortunately for them [the students], Mr. Crawford was himself a man of taste, a lover of fine arts; and he had the means – the money in his pocket – and he did lavish it with an unsparing hand in order to provide for them one of the best accomplishments of its kind.<sup>19</sup>

William Crawford I (1757-1834) founded the brewery of Beamish & Crawford with William Beamish (1760-1828) in 1791. Once their business had been successfully established, they became involved in the cultural life of the city as patrons of the various arts institutions. This was continued by Crawford's son, William 'the Younger' (1788-1840), and John Hogan's monument of the latter, executed during his sojourn in Rome in 1843, recorded his patron's attachment to Cork by bearing the city's coat of arms on its base and declaring in an inscription that 'He was a good citizen and a single hearted philanthropist' and that 'His heart throbbed for her [Ireland's] prosperity' (Plate 8).<sup>20</sup> William Crawford the younger's son, William Horatio, in turn, continued in his father's philanthropic footsteps. He inherited Lakelands (Plate 9), an old house 'richly stored with rare books, paintings and engravings' (now demolished) and a garden famous for its 'perfect arboretum' whose 'rare shrubs and trees' were captured by Margaret Hill for art and gardening magazines.<sup>21</sup> Although Lakelands has vanished, replaced now by the Mahon Point





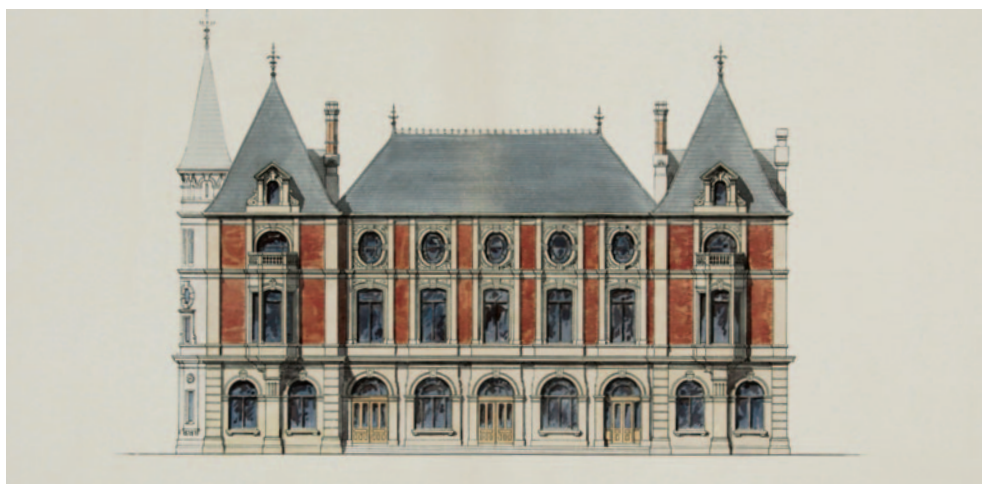
*Fourth design proposal for the new School of Science and Art  
11 – East elevation  
12 – Ground-floor plan  
13 – South elevation*

*opposite*

*14 – Model of the fourth proposal*

*(drawings and model: Hill Archive)*

*15 – Early 1960s photo of the Crawford Gallery  
(Gandon Archive, Kinsale)*





Shopping Centre, Crawford's legacy lives on in the art gallery that bears his name. Although the ambitious original plans (Plates 11-14) had to be modified for a variety of reasons, and eventually only a school of art was built, Arthur Hill's choice of a Renaissance style conveyed a message that its patron surely appreciated.

Hill's design again took cognisance of the bigger picture by successfully merging the new extension with the older 1724 Custom House building, on which William Deane had worked in the early nineteenth century.<sup>22</sup> To achieve this, Hill apparently re-faced the entire existing building with the same new brickwork used for the extension (Plate 15). To mark the meeting of the two buildings, Hill positioned one of his trademark turrets, a feature also of his Metropole Hotel elevation. A few important alterations were made to the Custom House. The original main doorway on its east façade was replaced by a smaller window and the new entrance was repositioned to face the Queen Anne house opposite. The entrance was enhanced by elaborate wrought-iron gates that bore bronze allegorical figures to represent Art and Science (Plates 18, 19) and the initials WHC for







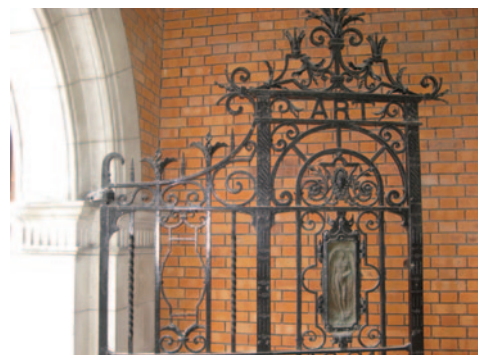
16 – Main staircase, Crawford Gallery, Cork



17 – The Canadian pavilion, designed by Arthur Hill, Cork International Exhibition, 1902  
(courtesy Cork Public Museum)

18, 19 – Entrance gates to the Crawford Gallery bearing the date 1884 and depicting ‘Art’ and ‘Science’

opposite, 20 – Cork College of Art & Design, Sharman Crawford Street (courtesy CIT)





William Horatio Crawford. The *Cork Examiner* could write with enthusiasm on 15th April 1885:

Inside the gates are doors panelled with diamonds of beautiful bevelled glass, of a kind not hitherto used in any public building in Cork. Passing these doors we enter upon a spacious hall, from which open the various public portions of the building. The first door on the left opens into the large hall, which will be devoted to a collection of modern sculpture already in possession of the committee, in this are the Hogan casts, lately purchased from the widow of the famous sculptor.

When finally completed in 1890, two years after Crawford's death, the new extension more than doubled the size of the building, providing two large sculpture galleries, a life-drawing room, workshops and a lecture room on the ground floor, together with five large studios for the teaching of painting and other activities on the first floor. Great thought went into the glass and timber work, including the magnificent mahogany staircase leading to the half-panelled landing and three exhibition galleries (Plate 16). The floral embellishments of the banisters were most likely designed by Arthur Hill's wife, Flora, or her mother-in-law Margaret, both students of the school. Once finished, the building gave Cork what was generally thought to be the finest art school of its time in Ireland. Arthur Hill's close co-operation with the Crawford family continued with the founding of the Crawford Municipal Technical College by Arthur Frederick Sharman Crawford, built to Hill's design in 1909-10 (Plate 20). In 1979 the School of Art & Design moved to this venue, and the building at Emmet Square became solely the Crawford Art Gallery.

Arthur Hill's support of the arts in his native city climaxed with his involvement in the mammoth 1902 Great Exhibition in the present-day Fitzgerald's Park (Plate 17). The exhibition was opened by Lord Bandon, Lord Lieutenant of the county, and described by the reporter (possibly the editor, Standish O'Grady) in the *All Ireland Review*:

I shall not leave Cork until I have made myself personally acquainted with all the manufacturers, our Southern Captains of Industry. I tell them that they are going



to be the new aristocracy of Ireland. They think that this is humour and fun upon my part, but it is not. It was just men like themselves – a plain, hard-working, solid kind of men – who founded all these noble and historic Anglo-Irish families ... A successful manufacturer ought to be a kind of Prince, rich, strong, prosperous, a Power in the land!<sup>23</sup>

Hill played a number of important roles, as vice-chairperson of the committee and secretary of the arts section, organising the exhibition of artworks arriving from all over what was then the British Empire. In a recently published history of the exhibition, he has been described as the ‘éminence grise behind the overall architectural effort’, assisting the ‘Honorary Architect’ to the exhibition, Henry Cutler, who was Cork’s city engineer but lacked architectural experience.<sup>24</sup> Hill designed the central bandstand and the Canadian pavilion – a grandiose affair funded by the Canadian Department of Agriculture and supported by their Immigration Department, then actively looking for Irish immigrants. The only structure surviving and still standing at the Mardyke entrance to Fitzgerald’s Park is the ‘President and Lord Mayor’s Pavilion’, particularly noteworthy for its Art Nouveau frieze, then a new import into Ireland and wholly different from the traditional decoration at his own residence, Redgarth in Douglas, built two years previously.

Four years after suffering a debilitating stroke, Arthur Hill died at Redgarth on 24th February 1921, five days after he had completed his final drawing. As his son Henry Houghton Hill (father of the late Myrtle Allen of Ballymaloe House) had joined his practice in 1909, he could at least be assured that the Hill architectural tradition would live on. During their time together, commissions began to articulate a contemporary approach, no doubt due to the younger Hill’s education at the Liverpool University School of Architecture, from where he had graduated in 1905. It was Henry Houghton who was to design Cork’s most innovative early twentieth-century buildings.<sup>25</sup> It was after his death in 1951, that the architectural practice which had provided Cork with much of its most notable buildings, was dissolved. This is the story of one member of a family which produced within three generations, from c.1830 to 1951, six architects who, it could truthfully be said, changed the face of Cork.<sup>26</sup>

#### ACKNOWLEDGMENTS

I am grateful to Arthur Hill’s granddaughter Myrtle (1924–2018), who, together with her husband Ivan Allen, salvaged the architectural drawings, letter books, sketchbooks and correspondence that make up the Hill Archive, now looked after by the Allen family and from which much of this paper is drawn. I would like to thank the Crawford Art Gallery, in particular Dr Michael Waldron, for their help in the preparation of this paper.

All illustrations are from Dagmar Ó Riain-Raedel and Richard Wood, *The Hill Architects – A Cork architectural dynasty, 1827–1951* (Gandon Editions, Kinsale, forthcoming)

#### ENDNOTES

The following abbreviations are used:

*JCHAS* *Journal of the Cork Historical & Archaeological Society*

<sup>1</sup> Arthur Hill, ‘Ardfert Cathedral in ye county of Kerry’, *Ancient Irish Architecture* (Cork, 1870); ‘Kilmalkedar, near Dingle’, *Ancient Irish Architecture: Illustrations of Celtic Churches, no. 1* (Cork, 1870); ‘Templenhoe, Ardfert’, *Ancient Irish Architecture, Illustrations of Celtic Churches, no. 2* (Cork, 1870); *Monograph on Cormac’s Chapel, Cashel* (Cork, 1874).

<sup>2</sup> After the early death of William Hill, his son

- William Henry (†1911) took up an apprenticeship with his uncle Henry and eventually set up his own architectural practice, where he was later joined by his like-named son (†1941). While also acting as diocesan architects for the southern dioceses of the Church of Ireland, the firm of W.H. Hill & Son was active in the design and maintenance of copious churches, glebes and charitable institutions, such as the buildings of the Improved Dwellings Company, of hospitals, lunatic asylums and sanatoria, and many suburban villas for Cork's emerging middle classes. Unfortunately, few of their drawings survive, survive, but a 'Diary of a diocesan architect', written by the elder W.H. Hill in 1870, adds much to our knowledge.
- <sup>3</sup> In 1870, Hill gave a lecture, 'On some ancient Irish churches', to the Royal Institute of British Architects; this was published in the *RIBA Journal 1869-1870* (London, 1869) 151-59.
  - <sup>4</sup> This did not materialise, and his son, Henry Houghton, achieved his degree at the newly founded Dept of Architecture at Liverpool University and went on to lecture subsequently in the Dept of Civil Engineering at University College, Cork. A copy of his letter to the Royal Institute of British Architects, entitled 'Architectural Examination and Education', is preserved in the Hill Archive.
  - <sup>5</sup> For this quotation, and the following, see Arthur Hill, 'Architecture in Cork 1859-1909', *JCHAS*, 15, 1909, 115-18.
  - <sup>6</sup> These are chronicled in Peter Murray (ed.), *Illustrated Summary Catalogue of the Crawford Municipal Art Gallery, incorporating a Detailed Chronology of Art in Nineteenth-century Cork and Biographies of those Cork Artists represented in the Collection* (Crawford Municipal Art Gallery, Cork, 1991), and Peter Murray, 'Art Institutions in Nineteenth-century Cork', in Patrick O'Flanagan and Cornelius G. Buttimer (eds), *Cork History & Society: interdisciplinary essays on the history of an Irish county* (Dublin, 1993) 813-72.
  - <sup>7</sup> The new Custom House was designed for Custom House Quay by Abraham Hargrave in 1818.
  - <sup>8</sup> Pigot & Co's Directory 1824, Cork City Council Cork: [web.archive.org/web/20000604045123/http://www.sci.net.au/mgrogan/cork/cork\\_city\\_pigot.htm](http://web.archive.org/web/20000604045123/http://www.sci.net.au/mgrogan/cork/cork_city_pigot.htm), accessed 6th Jan 2020.
  - <sup>9</sup> For this, and the following, see Murray, *Illustrated Summary Catalogue* and 'Art Institutions in Nineteenth-century Cork'.
  - <sup>10</sup> Such as for the years 1861, 1869, 1875 and 1877. Murray, *Illustrated Summary Catalogue*, 235-34, 244, and 'Art Institutions in Nineteenth-century Cork', 847, 852, 864.
  - <sup>11</sup> In the nineteenth century the home of the wine merchant and antiquarian, Richard Sainthill (†1869).
  - <sup>12</sup> *Irish Builder*, 11, 1869, 3.
  - <sup>13</sup> *ibid.*, 17, 1875, 11.
  - <sup>14</sup> *ibid.*, 18, 1876, 9.
  - <sup>15</sup> Murray, *Illustrated Summary Catalogue*, 245.
  - <sup>16</sup> *Irish Builder*, 22, 1880, 99.
  - <sup>17</sup> Murray, 'Art Institutions in Nineteenth-century Cork', 854.
  - <sup>18</sup> Report on the annual prize-giving in the *Irish Builder*, 26, 1884, 13.
  - <sup>19</sup> Murray, 'Art Institutions in Nineteenth-century Cork', 861. The following is based on a typescript family history kindly supplied by the late Hugh Crawford and Peter Murray's *Illustrated Summary Catalogue*. For the Beamish and Crawford families, see Dónal and Diarmuid Ó Drisceoil, *Beamish & Crawford, the History of an Irish Brewery* (Cork, 2015).
  - <sup>20</sup> Ó Drisceoil, *Beamish & Crawford*, 223.
  - <sup>21</sup> 'Mrs. Hill, a lady of Cork City, the wife of an architect, yet a student in the School of Design', sent various drawings to the *Art Journal* to be used for china panels. 'It is needless to say that of late years painting on china has been a very fertile employment for ladies', *Art Journal* (London, 1880) 69.
  - <sup>22</sup> Irish Architectural Archive, Acc 2009/91, A manuscript copy book of bills, estimates, bills of measurement, valuations &c. kept by William Deane between 1797 and 1809.
  - <sup>23</sup> *All Ireland Review*, Saturday, 10th May 1902.
  - <sup>24</sup> For this and below, see Daniel Breen and Tom Spalding, *The Cork International Exhibition 1902-1903: a snapshot of Edwardian Cork* (Sallins, Co Kildare, 2014) 180-81.
  - <sup>25</sup> For Arthur's son's view of Cork architecture, see Henry Houghton Hill, 'Architecture of the Past in Cork', *JCHAS*, 44, 1939, 89-93.
  - <sup>26</sup> All the Hill architects are discussed in a forthcoming book by Dagmar Ó Riain-Raedel and Richard Wood, *The Hill Architects – A Cork architectural dynasty, 1827-1951* (Gandon Editions, Kinsale).