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# **National College of Art and Design**

Faculty of Design  
Department of Visual Communications

**Derek Hill**

***“Portrait of the Artist as a Collector”***

by  
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Submitted to the Faculty of History of Art and Design  
and Complimentary Studies in Candidacy for  
the Degree of Batchelor of Design  
in Visual Communications.

**1996**





**Derek Hill**

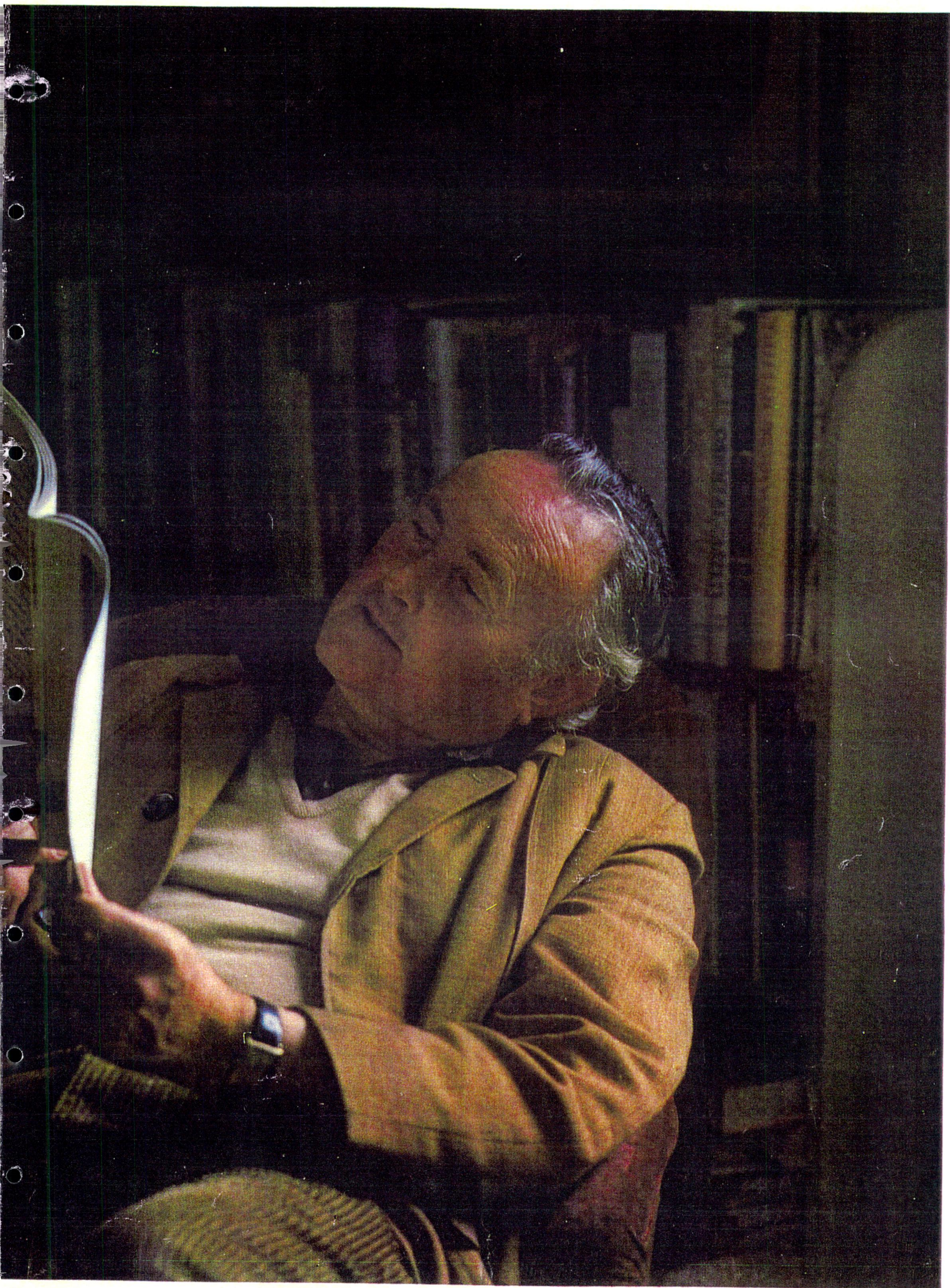
***Portrait of the Artist as a collector***

*(The Glebe House and Gallery, Co.Donegal )*



**Derek Hill**  
**Portrait of the Artist as a collector**  
(The Globe House and Gallery, Co. Donegal)









***CONTENTS PAGE:***

<b>Acknowledgements</b>	<b>Page</b>	<b>1</b>
<b>Introduction</b>	<b>Page</b>	<b>2</b>
<b>Chapter 1 : <i>Derek Hill:</i></b>	<b>Page</b>	<b>5</b>
<b>Chapter 2 : <i>The Glebe House and Gallery:</i></b>	<b>Page</b>	<b>10</b>
<b>Chapter 3: <i>The collection:</i></b>	<b>Page</b>	<b>13</b>
Theatre Design / Drama	<b>Page</b>	<b>15</b>
Contrasts	<b>Page</b>	<b>18</b>
Pattern	<b>Page</b>	<b>22</b>
Placement	<b>Page</b>	<b>24</b>
People he knew	<b>Page</b>	<b>26</b>
<b>Conclusion :</b>	<b>Page</b>	<b>29</b>
<b>Bibliography:</b>	<b>Page</b>	<b>31</b>



***ACKNOWLEDGEMENTS:***

I would like to thank Frances Ruane for her help in putting this Thesis together.

I would also like to thank Derek Hill and all the staff at the Glebe for all their invaluable information, that would otherwise have been impossible to acquire.

Most importantly I would like to thank both my parents for all their support and encouragement in seeing me through the last four years - without which I would undoubtedly never have made it.





## ***INTRODUCTION :***

It is nearly a decade now since Derek Hill officially handed over his collection of works of art, his house and its contents to the Irish Nation. Together they represent a very unique museum in Ireland. Although Hill is primarily a portrait and landscape painter, he has given his Georgian style "Glebe House" in Donegal, inside and out, an elegance that is not just 'period' and predictable. His collection and house is marked by the originality of his character which immediately attract special attention mainly through his approach to putting things together and the decor in general of the whole house.

It is my intention in this thesis to take the Glebe House, formerly Hill's home and attempt to trace what inspired Hill to decorate the house as he did. Also, I wish to look at why he was drawn to certain objects. I will try to draw together some of the many threads of Hill's life and show how, in turn, these manifest themselves in the interior of Hill's house, by teasing out these elements and looking at how they effected his Collection and placements.

There are numerous reasons why I am writing thesis. My interest in Hill's collection at the Glebe stems from my having worked there for two years during Summer holidays as a tour guide. Throughout the house there are fascinating artefacts and paintings, ranging from William Morris wallpapers to Wemyss ware and china. Paintings hang everywhere, often double or triple hung to cause contrasts, patterns, etc. Hill has 'selected' everything in the house and organised it all for specific reasons, as I will attempt to show.

What is curious at first and what lingers most in the mind is the breadth of his collection of European paintings, particularly by Irish and English artists: pieces by Jack B. Yeats, Sir Edwin Landseer, even Renoir and Picasso. Although the paintings appear in abundance everywhere, they at first don't seem to have any connection. Many, you will discover are connected through friendships he has had

It is nearly a century now since I first saw the old building which was the home of the first of our great men. I remember that it was a very large mansion in Ireland. Although this is probably a legend, and not a fact, it has given the "Olden House" in Oxford a name and a history. It is not just a name, but a history. The building was built by the first of our great men, and it has been the home of the first of our great men ever since. It is a very large mansion in Ireland. Although this is probably a legend, and not a fact, it has given the "Olden House" in Oxford a name and a history. It is not just a name, but a history. The building was built by the first of our great men, and it has been the home of the first of our great men ever since.

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personally with the artists, people he has admired and have become close friends during his life as a practising artist.

When I began to research the subject of Hill's collection I was worried about the amount of information that would be available. Very little, in fact, has been published on Hill as a collector. In 1987, Grey Gowrie, Chairman of Sotheby's published a book titled Derek Hill : an appreciation (Quartet Books) which consists of a dialogue between Hill and Gowrie. The book itself is actually the only book available on Hill to date. It tells a great deal about Hill as an artist and social climber yet, sadly, does not refer to Hill's collection. Although I will refer to Gowrie's book, I would like to extend it in relation to the Glebe House and Gallery and show how Hill's social scene and his friendships have directly influenced the decor of the house.

Thus, the information I have collected is primarily through a laborious process of sifting through piles and piles of newspaper clippings and old catalogues as no one has before documented Hill's Collection at any great length. These include, in particular, Country Life magazine, Apollo magazine and Irish Arts Review, as I will refer to in the coming chapters. Most importantly, though, much of the information I have gathered comes directly from documenting Hill's personal views, through both conversations and arranged interviews that I have had with him and also through the present Curator there, Chris Wilson, who I am grateful to for the help in researching this topic.

The approach I will take in this thesis is to firstly look at Hill himself, as a designer, a painter and traveller. I feel it is important to understand Hill's background as the aim here is to show how his interest in such things as travel, theatre, art history and practice are reflected throughout the house. Wherever his travels have brought him, Hill has brought home some reminder of his journey. I will try to show how this collection is a very personal one, made up partly of artworks by artists Hill admires but also who were often friends or people with whom he has had personal contact.

...the life of a ...

...the life of a ...

...the life of a ...

The structure of this thesis is as follows : Chapter 1 is purely a background material on Hill, his biography, purely to familiarise the reader with the artist. Chapter 2 is a description of the house itself. Although the Gallery is separate to the house, I will however refer to it briefly through my discussion. Also it is important to remind the reader that I am looking at Hill's Collection at the Glebe only, not in context to other homes, as there is so much material here alone the scope of this thesis does not allow me to go into this. Chapter 3 is directly related to Hill's Collection in the house. During examination of objects first hand, what fascinated me most was not the objects themselves, but how Hill arranged them in context and his approach to putting things together. I will look at the composition of the placement of these objects, and Hill's interest in theatre, pattern, ornament and, particularly, contrast's.

The Glebe house is the product of an individual temperament. It is representative of a cluster of values and attitudes and practices of one man, Derek Hill, which undoubtedly centre upon the creation of a beautiful interior. What is important, as we shall see, are Hill's consistent philosophies - to some his ideas may not always work, but to the Hill this was not important, it was all in the "*maintenance of individual taste*" (Brett, 1991, p. 47), a way of expressing himself and this, most of all is what makes his collection so unusual and very personal.

The purpose of this paper is to discuss the importance of the concept of the "good life" in the philosophy of Aristotle. In his *Nicomachean Ethics*, Aristotle argues that the good life is not merely a matter of wealth or power, but rather a state of the soul. He claims that the good life is achieved through the cultivation of virtue, which is the habit of acting in accordance with reason. Aristotle distinguishes between three types of virtues: intellectual, moral, and political. Intellectual virtues are those that pertain to the mind, such as wisdom and science. Moral virtues are those that pertain to the character, such as courage and temperance. Political virtues are those that pertain to the conduct of a citizen, such as justice and lawfulness. Aristotle argues that the good life is achieved through the cultivation of all three types of virtues. He claims that the good life is a state of the soul in which the person is able to act in accordance with reason and to achieve the highest good, which is happiness. Aristotle's concept of the good life has been influential in the history of philosophy, and it continues to be a subject of debate and discussion today.











## **CHAPTER 1 :**

### ***Derek Hill***

*"A serious artist, an author,  
a generous host and a  
witty and well informed  
raconteur".*

(Ferron, 1992, p. 196).

In this chapter I would like to give the reader an insight into Hill himself. Unless one knows him, his work and his interests, it is difficult to understand fully how events in his life - his family, upbringing, travel encounters with people and his views about art, all, in turn, affected his furnishment of his home, the Glebe House in County Donegal.

To say that Hill is a man of many interests is a dramatic understatement, yet it is important to see if his background gives some indication of why he is drawn to certain objects and what provoked him to do what he did in the house. Therefore, the aim of this chapter is not merely to give biographical details about Hill, but is an effort to gain insights into the making of his home in Donegal.

Born in Southampton in 1916 of a well-to-do family, Hill went to Marlborough College where he displayed an early interest in painting. After school, however, his father persuaded him to study stage design rather than painting as it seemed a more suitable profession, so, in 1933, Hill began his study of stage design in Munich and also subsequently under Paul Colin in Paris. This interest in 'theatrical design' was to have a major influence on Hill, particularly in the Glebe House, as I will discuss later.

While in Paris, Hill became increasingly interested in many of the French 19th century artists, names as Juan Gris, Georges Braque, etc. He also spent eighteen

The following is a list of the

names of the persons who

were present at the

meeting.

1. Mr. J. H. Smith

In the chapter on the history of the movement, it is pointed out that the movement has been a long and difficult one, and that it has been a struggle for the people of the world. The chapter on the history of the movement is a very interesting one, and it is well worth reading. It shows the progress of the movement from its beginning to the present time, and it shows the many difficulties which it has had to overcome. The chapter on the history of the movement is a very interesting one, and it is well worth reading. It shows the progress of the movement from its beginning to the present time, and it shows the many difficulties which it has had to overcome.

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months working in Vienna with Dr. Josef Gregors, Director of the National Theatre there.

Hill became more and more interested in travel, eventually travelling constantly. He visited such places as Leningrad and Kiev, studying ballet, opera and theatre, going even further East to Vladivostok, Japan, China, Bali and Siam. Eventually, Hill returned to Paris in the late 1930's, where he took a studio and began once again to paint, enjoying the 'stimulating atmosphere', as he says himself, that prevailed in the arts in Paris just before the war.

During his time spent in Paris, Hill was very much encouraged by the courtier Edward Molyneux, who, on seeing some of Hill's work, had given him 'free' access to some of his own collection of paintings, which included works by Corot, Renoir, Degas and Cezanne. Molyneux also gave Hill a portable easel which still, even today, accompanies him everywhere. (F. Bailey, p. 4, 1990).

All this was to have a tremendous influence on Hill as it helped convince him that he was better suited to painting than stage design.

During the war years Hill returned to England, being a conscientious objector, and became a volunteer labourer, painting now only in his spare time. It was also during these years that Hill was to meet some of the many leading British artists of the time : Lawrence Gowing, Victor Pasmore (who remained a very good friend of Hill's, with many of his works hanging at the Glebe), William Coldstream, Mary Kessel and others of the Euston Road School.

Hill spent some time in Ireland during his childhood (school holidays with his relations). Later, in 1946, he spent one full year there, painting in Galway, Mayo and spending quite some time with the well known Irish artist Louis le Brocqy, who was to remain a good friend of Hill's. Hill's Collection indeed contains two





small watercolours by le Brocquy, produced during that time, plus one later, larger piece, that le Brocquy gave to him. (See Fig. 1).

In the years that followed, right up until the beginning of the 1950's, Hill again spent much of his time travelling, in particular to Italy, where he was to spend some of the most exciting and happy years of his life. There he was to meet with the very famous art historian Bernard Berenson (see Fig. 2) who instantly loved Hill's work and invited him to spend time with him at his villa at 'I tatti' (Berenson's famous villa which was described as being for decades "*a mecca of the fashionable art world*" (p. Gallagher, 1992, p. 7). Hill remained at 'I tatti' for the next five years during which time, in England, both his parents died. Berenson and his close friend Nicky Mariano (see Fig. 2) became increasingly important to Hill now, being almost substitute parents to Hill, as he himself has said.

While in Italy Hill met many Italian artists such as Zorun Music, Renato Guttuso, Bruno Saetti and Giorgio Morandi. Small works by these now form part of the Derek Hill Collection. (See Fig. 3).

In Italy Hill also took up the position of Head of the British School of Art in Rome. As Frances Bailey once described, he acted as "*a guide and mentor*" (1989, p. 8) to the many British students working there, such as John Bratby, Joe Tilson, Derick Greaves and even some of the more established artists at that stage, including Francis Bacon, Henry Islander, John Craxton and Keith Vaughan. Hill quite often exchanged works with these artists and as a result has built up a sizeable collection that can be seen at the Glebe House and Gallery. (See Fig. 4a, 4b).

It was during his time there as Director, that Hill was to meet Henry McIlhenny, the owner of Glenveagh Castle in Donegal. This man introduced Hill to Donegal for the very first time in 1948, thus resulting in Hill eventually making his home there.







Fig. 1 Study of fruit, by Louis Le Brocqy, 1972.

Fig.2 Bernard Berenson and Nicky Mariano, photographed by Derek Hill on their last visit to the villino, I Tatti.









Fig. 3 Works by Italian Artists (also friends of Hill's)









Fig. 4a , 4b Part of Hill's collection as seen on the staircase.







In 1951, Hill was again to visit Donegal, responding to a return invitation of his close friend McIlhenny. It was during this time that Hill was to learn that St. Columbs, then an old fishing hotel now called The Glebe, was up for sale. The Glebe is a beautifully situated Georgian style house, it was originally built as a rectory and is beautifully situated on the incredible shores of Lough Gartan. (See Fig. 5a, 5b). Hill was immediately attracted to the house, its rust red exterior set amid a circle of beech trees and gardens sloping down from the house to the lake. This undoubtedly offered great scope to a potential gardener and a landscape artist who needed somewhere beautiful to settle.

It was not, however, until 1953 that Hill again returned to Donegal where upon he immediately went ahead and bought it with its surrounding 22 acres of beautiful gardens for an incredibly low price of only one thousand pounds.

Hill remained a natural traveller and continued to do so even from his new found home. A very important and influential topic to Hill was his fascination with Islamic architecture and its decorative qualities, mainly due to a result of his journeys visiting mosques with the intrepid traveller Freya Stark. According to Potterton (1995, p. 197) Hill remarked on his journeys with her by saying, *"She's wonderful, but she's not for travelling with"*. This is quite interesting, as her opening remark to Hill was, *"Derek, I've decided to give you the most precious thing I can give anyone ..... a fortnight of my time"*. (Dowey, 1989, p. 20).

Since then he has travelled widely in constant search of 'Islamic treasures' as he himself says, the results of these travels have been published in two volumes, Islamic Architecture and Its Decoration (with Prof. Oleg Grabar, 1965) and Islamic Architecture in North Africa (with L. Golin, 1976).

It was in 1953 that Hill moved into the Glebe and decided to make Donegal his new home. He visited Tory Island, a small Island which lies about nine miles off the North West coast of Donegal, for the first time in 1956. It was here that Hill painted







Fig. 5a, 5b A view of the surroundings situated along the shores of Lough Gartan.







many of his true masterpieces, the windswept lands, rocks and cliffs among the gullies. For years Hill has devoted weeks every year in all weathers to painting in this isolated location where he has established a close and affectionate relationship with the local population. Bleak, windswept and often cut off completely from the mainland by the rough Atlantic seas, the Island forms a complete contrast to any place Hill had been before. Hill's interest in contrasts is one of the main themes he develops in the decoration of his home.

Its importance to Hill is incredible and something he considers with everything, the core of his beliefs, as I will discuss.

Hill is a passionate lover of remote and isolated islands for this reason : it differs from his social upbringing, so hence his devotion to Tory Island and painting there. Hill even rents a small hut out on the Island (a paraffin stove for heat, no running water, not even a loo) and it stands so even today on the Island.

Over the many years there on visits, Hill's presence has encouraged, guided and motivated some of the people of Tory Island to start painting. It was through him that the 'Tory Island Primitives' have now achieved such acclaim. This school came about through Hill's simple encounter with one of the local fishermen there, James Dixon, a man who never painted before the age of 74. Hill saw he had a natural facility and fluency with paint and his pieces were very deeply personal. Dixon was the first and personally the best. He painted only using brushes made from the hair of a donkey's tail. (See Fig. 6).

Unless you know Hill or his work well it is difficult to couple together all the facets of his life. On the one hand Hill is a landscape and portrait painter and what gossip columnists call a celebrity; on the other, his 'avocation' to collection indeed marks an originality of his taste, as you will see. What is interesting about his Collection is his consistent philosophies (these I will discuss in Chapter 3), that are so central and personal and self-indulgent, particularly as you will see at his home in Donegal.



...the first of these is the fact that the ...  
...the second is the fact that the ...  
...the third is the fact that the ...  
...the fourth is the fact that the ...  
...the fifth is the fact that the ...

...the sixth is the fact that the ...  
...the seventh is the fact that the ...  
...the eighth is the fact that the ...  
...the ninth is the fact that the ...  
...the tenth is the fact that the ...

...the eleventh is the fact that the ...  
...the twelfth is the fact that the ...  
...the thirteenth is the fact that the ...  
...the fourteenth is the fact that the ...  
...the fifteenth is the fact that the ...

...the sixteenth is the fact that the ...  
...the seventeenth is the fact that the ...  
...the eighteenth is the fact that the ...  
...the nineteenth is the fact that the ...  
...the twentieth is the fact that the ...



Fig. 6 West End Village, by James Dixon (his very first painting).







## CHAPTER 2

### *The Glebe House and Gallery*







## CHAPTER 2:

### *The Glebe House and Gallery*

*"Donegal gives me a sense  
of serenity and a welcoming  
to home. In spite of the family  
home in London, here, I still  
feel as it is my home".*

Derek Hill (Dowey, 1989, p. 37).

The banks of Lough Gartan represent an artist's paradise in every sense. Not alone do they form a part of one of Donegal's most renowned beauty spots, but they also house an international art gallery that is fast becoming a very popular venue for 'cultural enthusiasts' who come to enjoy artefacts of all varieties.

The Glebe House and Gallery has to it an air of blessed permanence with its rust red exterior and the Gallery, (Hill's former converted stables and studio) situated behind the house. They sit low in the hills and are surrounded by beautifully created gardens, protected from the wind by a circle of beech trees.

In this Chapter I will, firstly, try to give the reader an insight into the Glebe House and Gallery, although paying most attention to the 'house' and its collection looking at its historic background and why Hill was to make it his home for more than thirty years. Also, what was it exactly that attracted Hill to purchase it and transform it, inside and art, into a place of beauty and curiosity? While also leading onto how this environment, grounds, people etc., captures the spirit of its former owner, Derek Hill. This will lead to Chapter Three and, in turn, show how such a place reflects Hill's lifelong interest in travel, theatre, his theories on art history and practice and also memories and nostalgia for the past.



...the first of the year ...  
...the second of the year ...  
...the third of the year ...  
...the fourth of the year ...  
...the fifth of the year ...

THE LIFE OF SAMUEL JOHNSON

...the first of the year ...  
...the second of the year ...  
...the third of the year ...  
...the fourth of the year ...  
...the fifth of the year ...

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...the second of the year ...  
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...the fourth of the year ...  
...the fifth of the year ...

The Glebe House and Gallery lies about twelve miles from the town of Letterkenny. Airy and modern, the gallery, formerly Hill's converted stables, still manages to seem an integral part of its setting. (See Fig. 7a, 7b). Although the gallery is separate to the house, I will be considering Hill's Collection mainly in relation to the house, while only referring to the Gallery briefly. The slightly eclectic and personalised nature of the whole collection offers an intimacy and accessibility note readily found in great public museums and galleries.

As I will discuss later the whole informality of the house and its presentation is vital in making visitors feel at home and in reducing the sense that it is a museum. Most importantly, the Glebe House has the advantage of showing the many items as they were truly intended to be seen - in their original setting.

The present house was built as a rectory in 1828, to serve St. Columb's parish (Church of Ireland), which is why so many locals, including Hill himself, still refer to it as St. Columb's. The village itself is called Churchill, in the Parish of Gartan. In the 1890's the house was bought by Edward Hewetson, who gave the Glebe to his sister Kitty on her marriage and after various renovations the house was opened in 1898 as St. Columb's Hotel. It was a small family run hotel open all year round and remained so until Kitty's death in 1950. Many visitors still recall incidents there and often return as tourists still. In 1953 Hill was to buy the house :

*"It was for sale, I immediately fell  
in love, it was on a lake, it faced  
South and the ground fell away from  
it. It was just the right size and  
charming architecturally, exactly the  
sort of house I'd always wanted to live  
in and the countryside about it was  
miraculous".*

Derek Hill (Fallon, 1987, p.8).



The first thing I noticed when I stepped out of the car was the cold, crisp air. It was a relief after the warm, humid weather of the South. I had heard that the weather in the North was perfect, and now I knew it was true. The streets were wide and clean, and the buildings were tall and modern. I had never seen anything like this before. I was in a new world, and I was excited to explore it all.

As I walked down the street, I noticed that the people here were different from the people I had known in the South. They were taller, and they had different features. I had never seen anyone like them before. I was curious to see what life was like in the North. I had heard that it was a better place to live, and now I was here to see for myself.

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Fig. 7a, 7b House and Gallery exterior and Gallery interior







It was not until I worked there that I was actually to learn that Hill only paid one thousand pounds for the house in 1953, which also included the 23 acres of lakeside land surrounding it, a true jewel in the hills. This also included a license to sell intoxicating liquor from its previous years. Hill sold the license at once for two hundred pounds, so in principal he paid only eight hundred pounds for this fascinating house and surrounding area in the Donegal hills. (See Fig. 5b). Hill loved the Glebe house almost on first glance as it looked enchanting with its rust red exterior facade. Inside it was to have colour everywhere after Hill moved in, it was to be an enormous difference to the atmosphere and character of other Irish homes of its period. (S. Connolly, 1988, p. 8). The gardens at the Glebe offered Hill great potential as he was also very fond of gardening. He believed that the gardens of painters have always been of special interest because of the acute visual perception which they bring to their design and planting. (Bowe, 1990, p. 70). But here, more than anywhere, Hill believed he could make such an interesting garden. The incomparable scenery of Donegal was a wonderful backdrop in which to create a garden. And even here, in the gardens, are plants everywhere to remind the visitors of Hill's wide travel and huge circle of friends, to name but only a few - from the Italian cypress grown at the famous villa at "I Tatti", to the interesting 'soapworth' found on Tory Island, bamboo-like stalks from Shaklin Island and even cultivated rhubarb, in keeping with the countryside around them.





## CHAPTER

*The Coll*







## CHAPTER 3:

### *The Collection*

*"I have never allowed a name to influence me in a choice because it may be fashionable or financially to my advantage. No good collection can ever be formed this way".*

Derek Hill (McGinley, Interview, Aug. '95).

Over the past thirty years Hill has built up a sizeable collection of paintings, ceramics, fabrics, William Morris wallpapers, oriental prints, etc. Many of these have gone into furnishing or adorning his new home in Donegal. As you go through the house you in fact find yourself trying to sort out all the images and impressions and it is only natural then to want to know how all the threads developed, in what order and how they are connected and indeed what set them spinning.

In this Chapter I want to show how the whole meaning and construction of the interior of his home lies in the relationship Hill had between his own work, his friendships (particularly with other artists), his travels, his interests in theatre, gardening and particularly pattern, ornament and contrasts.

I will try to make the case that no matter how unusual or strange the arrangement of objects seems at first glance, through investigation one finds that Hill always had a reason for placing things, creating an atmosphere. Or as Shakespeare wrote :

*"although this be madness  
yet there be method in't". (Hamlet).*



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The house also has the advantage of showing the many items as they were intended to be seen - as part of their original setting in a home.

*"Everything in the house from  
the wallpaper to the light fittings,  
the furniture, floor coverings and  
of course the paintings are  
special in some way".*

(Peoples, 1986, p. 24).

In this chapter I will sub-divide the themes which Hill displayed most of his interests in, and show how these were carried through in relation to the various rooms and their decor.

The topics I will take are as follow : Theatre design, Contrasts, Art theories, Colour and Pattern. He had a particular obsession with pattern which can be seen in almost every room. Hill placed every object in a specific place or arrangement and I will particularly look at this. I will also discuss how the people Hill met and knew and how their relationships, interests and even gifts affected the Collection in the Glebe House. What is interesting, you will find, is Hill's consistent philosophies of decor. (These I will discuss in this Chapter). Sometimes to people, at first glance, everything may not work, but it is important to understand that to Hill, contrasts, etc., were all important philosophies of his life. None of his arrangements were accidental but are all built through the core of his beliefs, so personal and self indulgent, that they often need explanation. Yet what is important is that, to Hill, it works regardless of what others thought or may think.

Although in this Chapter I will give several examples of how Hill pursued these philosophies, one must understand that he considered almost every minute detail, layer upon layer. I wish to remind the reader that although the scope of this thesis does not allow to go into all of these the case is indeed true of his entire collection.



I am looking for a job in the field of...

I have a degree in... and I am looking for a job in the field of...

I am looking for a job in the field of...

I am looking for a job in the field of...

I am looking for a job in the field of...

### *Theatre design / drama :*

Since Hill was engaged in drama, ballet and stage design in his early years, and for that reason, theatrical design plays quite an important role in Hill's collection. Every room is carefully arranged and could almost be looked upon as being a theatrical set before a room. This shows how great an influence this background was to have on his original and unusual room designs.

The theatrical atmosphere of the house begins within the entrance hall itself, (See Fig. 8, 8a). The brilliant blue of the front hall gives a dramatic introduction in that its striking colour is not at all what you would expect from the outside of the house. It prepares you somewhat for what to expect and encourages the viewer to immediately leave behind any preconceived ideas of what to assume from room to room.

This 'electric blue' was made from a washing powder called Reckitt's blue, more commonly known as blue bag, a substance which was used in the washing of linens to achieve a blue whiteness. (See Fig. 9). This was very unusual and completely unorthodox : Hill literally crushed down the powder and liberally applied it to the walls. The reason Hill did this was to pick up the blue that can be seen on the two Chinese scrolls on either side of the hall, as it was the nearest 'blue' he could achieve without the tedious task of mixing unknown colours. The blue 'theme' is continued throughout the hallway, on the plant stand (bought in a junk shop in Strabane for only two pounds and turned out to be German, produced in the 19th Century). (McGinley, interview April 1995) and also in his placement of a Louis le Brocquy painting on the wall, the china pieces etc..

The dining room was also set in a theatrical manner. As Hill did much entertaining, he wanted a room designed for evening use. He wanted a room with almost a theatrical atmosphere. This, I feel in particular, he achieved. (See Fig. 10 (a), (b)). The dark green wallpaper was designed by his brother John Hill, an interior designer







Fig 8a The Entrance Hall







Fig 8b Plantstand continuing with the 'Blue Theme'



Fig 9 Reckitt's Bag Blue/washing powder.



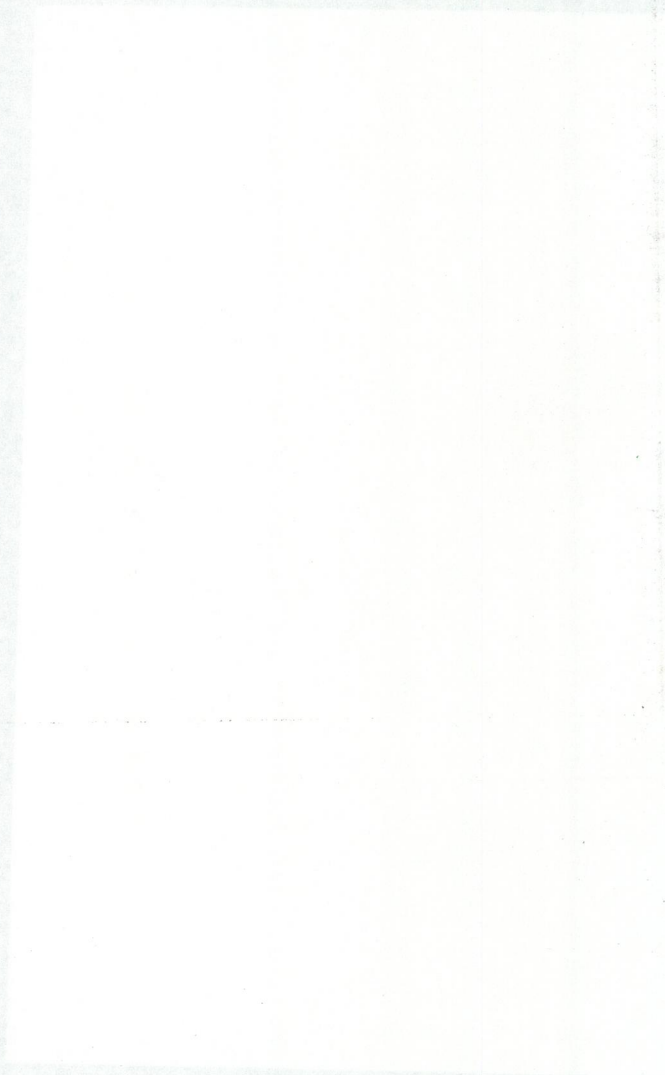




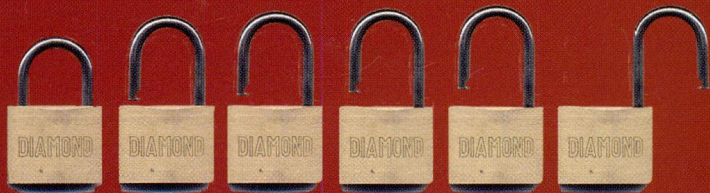


Fig. 10a, 10b Dining Room









# Unlock Your Potential



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and director of a design firm 'Green and Abbott's in London. the glow of the many lamps gives a cosy and relaxed atmosphere. A richness of colour was distributed throughout the room making it theatrical in that it was calculated for a showy effect. It gave it a sense of placement; noticeable and impressive, you could sense the room around you.

Another notable room for such a dramatic feel is in the guest bathroom (Italian bathroom), (See Fig. 11), which is notable for its fine Italian wallpaper with views of the Italian Riviera and its shady terraces. This paper, also by Green & Abbott, was chosen by Hill's brother John and deliberately placed there to create drama. Hill felt that when his guests stayed there, they could perhaps, during the typical wet Donegal weather, lie back in the bath and escape for a while imagining themselves somewhere on the Italian Riviera.

The most dramatic room in the house has to be the study (See Fig. 12a, 12b). Walls and ceilings are decorated in a deep green 'original' William Morris wallpaper (blackthorn design). The room is at once dramatic in that entering it you feel almost as if you are standing in a forest or perhaps under the shade of a tree. The whole effect is strange yet also very relaxing and comfortable. The shelves are filled with volumes upon volumes of books. Hill himself said that its contents and decor were chosen to provide "*minimum clutter with maximum interest*". (McGinley, Interview, August 1995). On the desk lies a small photograph of Hill's mother, dramatic in that she wears a 'costume' he himself designed and is posed in Degas-style, after one of his favourite artists.

There is drama in almost everything. You are constantly made aware even of the changing lighting effects throughout the house. Even on the landing (See Fig. 13), Hill had a window deliberately inserted, (Surrounded by William Morris 'Apple' design paper) as a way of producing changing lighting effects throughout the day so as to intensify impact on particular paintings that are hung alongside the stairway. This was achieved through the changing colours of the surroundings depending on







Fig.11 Guest Bathroom/ Italian Bathroom

Fig 12a The Study





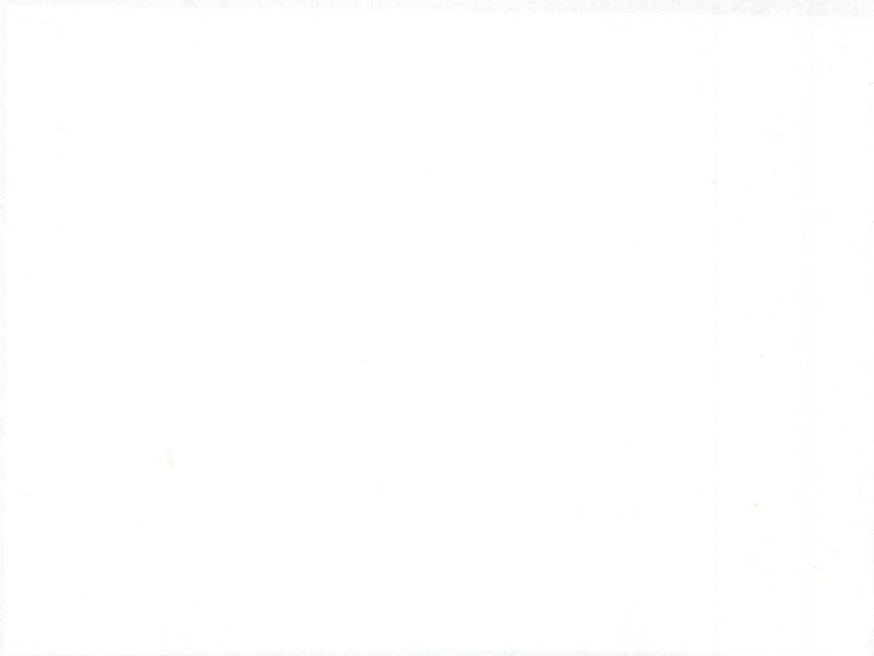




Fig 12a The Study







Fig.12b The Study (de Morgan tiles)









Fig.13 The Landing

Fig 14a The Drawing room







how strong the natural lighting. Although this could be said to apply to many homes, it was nonetheless a serious consideration with Hill. As indeed with the changing light to product drama in the drawing room. (See Fig. 14a). The pale lavender of the walls creates a more airy atmosphere in the mornings in contrast to the evenings where it looks almost purple which made it much cosier to entertain guests. Almost like a stage - where the lighting effect 'acts' and a sense comfort, etc., is induced.

As with many of his theories there are many more examples of each and one could continue to discuss just even 'one' for a thesis alone, yet here I wish to give a rough example of all his ideas as to give the reader a grasp of just how much he has put in to the collection as a whole.



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***Contrasts :***

As John Cornforth once said about the Glebe;

*"Conventional idea of 'good taste'  
and what goes with what must  
be left in the hall".*

(Cornforth, 1975, p. 27).

Probably the most extraordinary thing about the Glebe House is Hill's combinations of what is bold and gutsy with what is delicate and subtle. From my time spent there in the company of many visitors it was obvious how many were shocked at first but went on to love the unexpected juxtapositions and enjoyed the many rooms filled with ideas and suggestions that sparked them to look at things without preconceived ideas. What seems crowded and cluttered at first, is not confused because the whole house, within and without, is all about deliberate contrasts, contrasts of colour, texture, scale and monetary value. The best way of understanding all this is in examining some of the examples I will give. Hill has never been afraid to combine the work of high art by great artists with objects which, while they could hardly be described as art, are no less aesthetically pleasing.

The dining room (See Fig. 10) is full of interesting bric-a-brac and is overlooked by one of Hill's own paintings, (See Fig. 15). The centre-piece of this room is a magnificent inlaid dining table, (See Fig. 16). It is of continental make, Italian, and dates to mid-19th Century. The inlay consists of the seven depictions of the arts. Yet unbelievably Hill picked up his magnificent piece at Smithfield auction, Belfast, for just five pounds, (McGinley, interview, August 1995). If you look closely at this piece its contrast lies in that the legs do not in fact belong to the table as they are too heavy for such a delicate piece, yet Hill, after purchasing the top half, thought nothing of combining them and liked the contrast of the two parts. The Georgian sideboard (See Fig. 17), was a gift given to Hill by McIlhenny from Glenveagh



1. The first of these is the

2. The second is the

3. The third is the

4. The fourth is the

5. The fifth is the

6. The sixth is the

7. The seventh is the



Fig.14b Detail of Chinese cabinet in Drawing Room

Fig 15 Indian Harvest Pickers, by Derek Hill











Fig.16 Detail of inlay on Dining Room table.

Fig 17 Georgian Sideboard in Dining Room.







Castle nearby. It is in fact one of the only Georgian pieces of furniture in this entire Georgian house. In complete contrast, Hill has paired it with a Victorian style gilt over-mantle mirror on top. Such items have not been traditionally paired as they are both of different period styles and 'clash' somewhat, but as viewers can see for themselves these quite compliment each other through the pattern of the legs of the sideboard with the mirror edges.

Sea shells nestle closely to beautiful Belleek china ornaments on the sideboard in the dining room (See Fig. 14a) which in turn sits in harmony with antique Victorian furniture. These create contrast through the roughness of the shells with the delicacy of Belleek.

Every shelf at the Glebe seems loaded with objects; beautiful, curious, amusing or even just odd. These juxtapositions provoke question after question with the placement of expensive pieces alongside cheap reproductions which are given the same importance. This is particularly true in the kitchen. The kitchen itself has changed very little since the days the house was used as a hotel, (Fig. 18(a), (b)). It has, however, been brightened up by painting the pipes that run along the top of the ceiling. These also have been painted using contrasting colours; blue, yellow and red - as can be seen throughout the kitchen. On the kitchen dresser, arranged against the broad blue and white stripes of the dresser are some 'Wemyss ware' pottery, Turkish tins, Chinese tea caddies and some spongeware pottery. From early nursery days comes an interest in Wemyss ware pottery (See Fig. 19(a), (b)), beautiful hand-painted cottage style pottery made in Scotland at the turn of the Century. Hill began collecting such pieces, now highly valuable, for sentimental reasons. The interesting part of this display lies in the contrast of such pieces of pottery. Even at that stage Wemyss-ware was quite expensive and was only owned by collectors with money. Yet Hill has thought nothing of contrasting such pieces with other 'inexpensive' items that are on display. For example some of the spongeware pieces are the complete opposite, produced mainly by women and children as piece-work, where the colour was applied with a 'sponge' to give it a blotchy effect.







Fig.18a Detail of pipes in Kitchen.

Fig.18b kitchen Dresser.







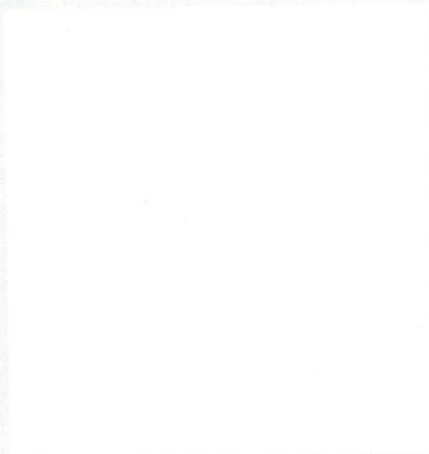




**Fig.19a,b** Wemyss ware pottery. Wemyss Ware was produced at the Fife Pottery, Scotland, from about 1883 to 1930. The bold underglaze painting of flowers, birds, fruit, etc., in very brilliant colours and in a cheerful cottage style are typical of this ware.







Sponge-ware was, in contrast, to the Wemyss ware very cheap and readily available, everyone owned some. So again we have this unusual contrast of such pieces sitting side by side. On the dresser also, Hill actually kept, up until recently, his Picasso plate (See. Fig. 20), the Bullfight. Many of the guests were shocked at the idea of keeping such a valuable item on a kitchen dresser. Hill also deliberately, to amuse his guests, sat at the table eating off the Picasso plate - just to evoke reactions in people.

The reason Hill used his theories of contrasts with such a passion came about through his time training as a theatrical designer in Munich, studying under Eger, a member of the Bauhaus, and there he *"absorbed a theory of visual composition based on contrast; contrast of form, colours, texture that applies as much to the arrangement of objects and gardening as to my painting"*. Derek Hill (Cornforth, 1975, p 1329).

Not alone did Hill practice his theories of contrast inside the house, but he also believed that even the views through the windows themselves should dictate this. Thus, the garden reflected these ideas :

*"The laws of harmony and contrast and proportion must also be obeyed here. Contrasts of texture, contrasts of shape, of colour, of density all assimilated into the correct proportion should be utilised"*.

Derek Hill (Bowe, 1990, p. 70).

The most effective contrast of colour in the Donegal landscape was, of course, the emerald green of the rain soaked grounds against its complimentary colour - the red of the house itself. (See Fig. 5a) which was what attracted him to it initially. The



The first question in the mind of the reader is, "What is the purpose of this book?" The answer is, "To provide a comprehensive and up-to-date account of the history of the United States from the time of the first settlement to the present day." The book is divided into two main parts, the first of which deals with the early history of the country, and the second with the more recent events of the past century.

The second question is, "What is the scope of the book?" The answer is, "The book covers the entire history of the United States, from the time of the first settlement to the present day. It includes a detailed account of the political, social, and economic development of the country, as well as a description of the various states and territories that have formed the United States.

The third question is, "What is the style of the book?" The answer is, "The book is written in a clear and concise style, and is intended for the general reader. It is not a technical or scientific work, but a popular history of the United States.

The fourth question is, "What is the value of the book?" The answer is, "The book is a valuable work for the general reader, and is one of the best of its kind. It provides a comprehensive and up-to-date account of the history of the United States, and is written in a clear and concise style.

The fifth question is, "What is the price of the book?" The answer is, "The book is priced at \$1.00, and is available in both hardcover and paperback editions.



Fig.20 Picasso plate, The Bullfight





use of textural contrasts here were also displayed in the planting of flowers and shrubs themselves. For example, the Moroccan Broom, with its soft and smoothness is deliberately placed against the rough cast plaster of the walls of the house. The small-leaved plants are deliberately planted around the large-leaved shrubs, strictly controlled by the gardener so that the larger plants stand almost as 'sentry', guarding the smaller plants. Bamboo is placed against rhubarb. Colour contrasts are everywhere, mainly as a means also of emphasising the rich variety of flowering plants. Orange is put against shrubs with a purple foliage so that they intensify each other's impact. The gardens at the Glebe contain many interesting aspects both horticulturally and aesthetically, almost a collection in itself. Through both landscape and planting compositions it remains quite suitable as the garden of an artist and painter.

There are many more examples of how Hill articulated his theories of contrasts. It is almost everywhere. Visitors will find, even through repeated visits, the Glebe will not exhaust their search for contrasts. For even the Gallery itself (See Fig. 7b) lies in contrast with the house. Its layout has a sense of formality of a museum in contrast with the total informality of the interior of the house. This significant contrast between the formal viewing space of the gallery, and the cluttered stylishness of the house offers two different types of 'experience' and a visit gives us the chance to consider and compare.





**Pattern :**

*"Pattern is not merely a decorative attraction and embellishment but is something that can give life to a blank space, whether it be an interior or an exterior of a building".*

(Hill, 1985, p. 3).

Throughout the house Hill deliberately mixes colour, pattern and form, which, through contrasts works to the advantage of showing their great beauty. Pattern is everywhere you look. Pattern appears upon pattern. colours conflict. Looking around, Hill's obsession with pattern is obvious: wallpapers, embroidered cloths from Bakhara, painted tins, kiln rugs from Turkey, Chinese prints and Japanese prints, pottery, glass, textiles and bead-work all display this.

The house is that of an Englishman who has inherited a love of 19th Century craftsmanship and who has a keen eye for pattern. Therefore, it is not surprising that Hill has long loved the products of William Morris and William de Morgan in particular. The Glebe House has several rooms fantastically decorated with such pieces. The wallpapers, all originals, were bought very cheaply during the years that Morris and Co. had reached its least fashionable level, when it was sold as remainders in provincial decorating shops. Even the de Morgan tiles were never bought for more than a few pounds. It was also through his brother's interior design firm (Green and Abbott's) that Hill acquired many of the original samples he has. These include, as well as the wallpapers, two fantastic pairs of hand woven curtains (Peacock and Dragon) (See Fig. 21). Apparently he got these through a simple 'swap' for one of his own paintings. The patterns of Morris and Co. fascinated him totally. The guest bedroom (See. Fig. 22 (a), (b)), also known as the "Morris bedroom" is a true treasure trove to anyone interested in Morris. Pattern is everywhere here; the wallpaper (golden lily, original), the curtains, the carpet (hand



The first of these is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The second factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The third factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The fourth factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The fifth factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The sixth factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The seventh factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The eighth factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The ninth factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources. The tenth factor is the fact that the Japanese have been able to maintain a high level of industrial production in the face of the blockade. This is due to a number of factors, including the fact that the Japanese have been able to obtain raw materials from the United States and other sources.



**Fig.21** Original William Morris Curtains, Peacock and Dragon design.









Fig.22a,b The Morris Room/ Guest Bedroom.







knotted, only one of a hundred ever produced by Morris and Co.), the Bokhara table-cloth, the bedspread (hand applied from Alabama), even the painting on the wall adds pattern (See Fig. 23), so much so that it appears almost lost against the wallpaper.

Hill's particular interest in pattern is also quite obvious in the rose-bathroom (See Fig. 24) where the wallpaper lies behind patterned prints. He has papered the cupboards, inside and out, the waterpipes: nothing was left uncovered here - pattern almost consumes the whole room.

The Chinese display cabinet (See Fig. 14b) is set against Turkish wallpaper which he found in a barber shop in Turkey and had reproduced in Germany for the alcoves in the Glebe. He adored its pattern and he liked the pattern on the porcelain contrasting with the pattern of the paper, layer upon layer.

The Japanese room (See Fig. 25) produces an oriental feel through the pattern of the bamboo wallpaper against the pattern of the curtains. Pattern is placed upon pattern, with the Japanese prints (mainly 19th Century, including works by Kunisada and Hokusai) on the walls. Yet the varied colours and the pattern are all of a family here; they are all still linked, as in many of the rooms, through a theme. Here the overall feeling is oriental. Hill was greatly influenced by the Iznik ware of Turkey, its floral motifs, brilliant colours and pattern. As a result he has many such pieces in the house as well as many original William de Morgan Tiles (See Fig. 25c) whose patterns and designs he loved. These tiles are in the dining room and also the study, where he has almost a complete set, (See Fig. 12). The Glebe gallery may well be the only place in which a juxtaposition, connected by pattern of Islamic and Morris work has ever been made, (O.P.W. 1985. p. 4).



I should like to mention that the first part of the report is devoted to a general survey of the situation in the field of research on the history of the development of the human mind.

The second part of the report is devoted to a detailed analysis of the results of the research on the history of the development of the human mind, carried out in the last few years.

The third part of the report is devoted to a detailed analysis of the results of the research on the history of the development of the human mind, carried out in the last few years.

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Fig.23 Jean in Bed with Jaundice, by John Bratby

Fig.24 Section of Pattern of wallpaper in Rose bathroom.











Fig.25a,b Japanese Room.

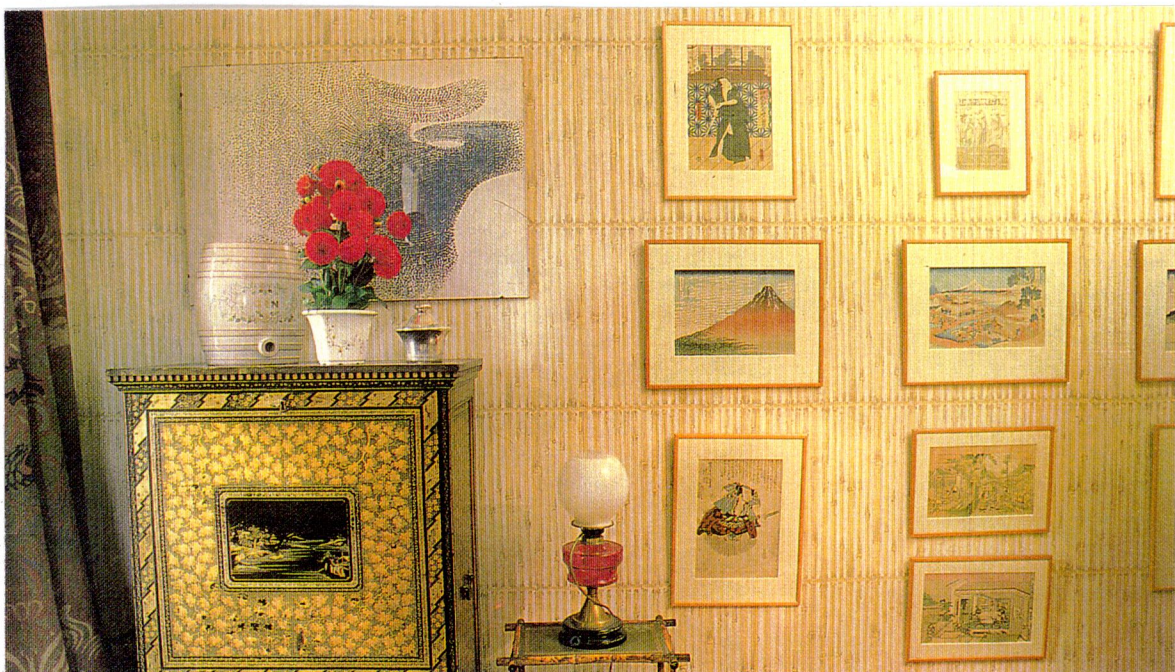










Fig.25c William de Moran tiles, Dining Room.



Handwritten text on a piece of paper, possibly a label or note, with the words "to H-1" and "for 25" visible.

*Placement :*

*"Oh Derek, for the first  
time in my life you make  
me feel quite tidy".*

Greta Garbo.

(Connolly, 1988, p. 78).

Hill's collection is clearly a reflection of his personal taste, and the character of this collector comes across quite strongly through his placement of the many objects in his home and in his ability to put unexpected colours and shapes together successfully. Everything in the Glebe from the paintings on the walls to the carpets on the floors have had their placement greatly considered. In fact, the more you look around the house at the unexpected and very unusual combinations and placements, the more you shed preconceived ideas about interior design or what is generally accepted as the norm. Hill has a reason for placing everything and I will try and show just some of what his reasons were and how, for him they worked, while maybe not for all, but to him this did not matter.

The morning room (See Fig. 26a) is a great example of this. The whole theme here is Chinese, with its many oriental prints (depicting mainly stage and theatre performers). However, you find yourself asking why Hill combined the Chinese theme with the two Staffordshire dogs that sit below them? Hill indicated to me that he deliberately placed these here because he felt that the white/pale faces of the dogs reminded him somewhat of the white faces of the oriental characters that appear in the prints above, hence his particular placement is feasible. The old display stand on the right is a postcard stand (See Fig. 26b) full of old Victorian and Edwardian postcards that Hill collected. Why place such an object in your front room? Hill said that this object reminded him of a Chinese pagoda, so for that reason he placed in the context of the other Chinese imagery. All the furniture here was also to give an oriental feel in that it is lacquer. He even placed a small kneeling stool (from a







Fig.26a The Morning Room.







Fig.26b Postcard Display Stand





church) to give a sense of how, in the orient, they sit on the floor or on low seats. In the drawing room (See Fig. 27) Hill has placed the two ladies' armchairs or nursing chairs, so that they complemented the paintings on the wall behind (late Donegal Harvest by Hill). The lilac fabric trimming on the chair against the black velvet border, acts against the black velvet frame of the painting on the lilac walls. The Roderic O'Connor painting in the drawing room wall, (See Fig. 14a) was hung there as it picked up the colour scheme of the room, the purples and mauves that can be seen in almost everything throughout the room, the obelisks on the mantelpiece, the pottery in the china cabinet in the corner and the rugs on the carpet. In the guest bedroom Hill's border on the walls runs vertically as opposed to horizontally (See Fig. 28a). The border ideas were inspired by Laura Ashley (who was quite fashionable at that stage). However, Hill achieved this effect by basically getting a plain piece of paper and cutting it into individual strips which he then hung vertically around the room. Such placement resulted in what was originally quite a small room now appearing much larger by giving the illusion of extra height. Placement of the border created a much more spacious feel to the room. Another quite interesting placement can be found in Hill's own bedroom. (See Fig. 29a). Here he sometimes would hang a row of paintings on the foot of his bed-post, so when he woke up in the morning's he had many different views, be it a small painting by Paul Henry, an etching by Picasso or even a Morandi sketch, (Fig. 29b). In this section I have tried to show how much of the point of the house and its contents / decor lies in the placement of objects and their relationship with each other through themes, patterns, etc.







Fig.27 Drawing Room (Hill's Painting and Nursing Chair).









Fig.28 Guest Bedroom/ Rose Bedroom.









Fig.28a A Girl's head, by Renoir.





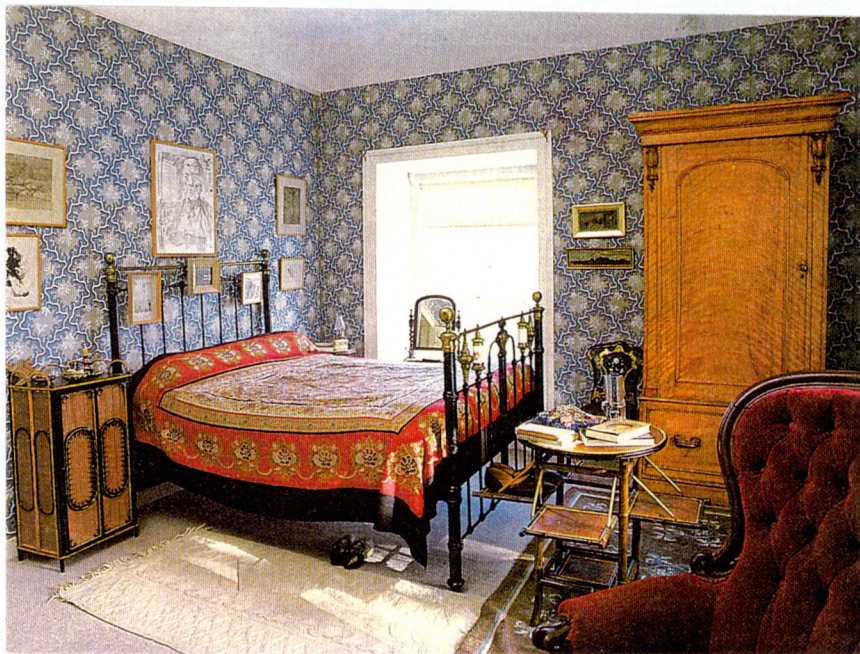


Fig.29 Hill's Own Bedroom.







**Fig.29b** Lithograph, by Morandi (as seen on Hill's Bedroom wall).





### *People he knew :*

The core of Hill's collection of artworks is formed by many works by men and women whom Hill has known personally. Hill was something of a social celebrity and recognised artist but he also, through patronage, helped widen his circle of friends - artists. Many of the pieces in the Glebe House and Gallery are artworks by artists he supported and knew quite well. Often exchanging paintings with them and thus building up quite a collection, quite cheaply, in the process. Many of these artists are still living or are just recently dead, although there are some notable exceptions. Artists of an older generation who Hill had not known personally yet who are represented: Roderic O'Connor, Pierre - Auguste Renoir (a girls' head, See Fig. 28b), Charles Daubigny, William Orpen, Sir Edwin Landseer (the prominent 19th Century animal painter, five pieces in all), Augustus John and Pablo Picasso to name but a few.

As Hill was Director of the British School of Art in Rome, one is reminded of many of his students' work as you go through the house, particularly, those of the English artists of the '50's and '60's. Going up the beautifully carved wooden staircase (See Fig. 4), the walls are lined with many such pieces of art, which make one pause almost at every step as it contains a variety of art which is hard to find in this part of the world. There are works by John Craxton, John Bratby, Lawrence Gowing, Joe Tilson, Keith Vaughan and Joan Eardly. Also his close friend Victor Pasmore features quite a lot in Hill's collection, including some of his very later abstract pieces (See Fig. 25a) as well as some of his early works. One of the greatest surprises to be found in this collection has to be Pietro Annigoni (regarded as one of Italy's leading painters), whom Hill came to know in Florence in the 1950's. Annigoni came to Donegal shortly afterwards where he did a particularly beautiful water colour of the Donegal landscape 'Lough Salt' (See Fig. 30), which he then gave to Hill in exchange for one of his own pieces, (McGinley, Interview, August 1995). Other Italian artists who also remained good friends of Hill's and are represented in the Gallery include Renato Guttuso, Antonio Music, Renzo Vespiyani







Fig.30 View From Lough Salt, by Annigoni.





and Morandi, who Hill met in Bologna in the late '30's and to whom he used to send paints during the war (See Fig. 3). And, as Hill had been a friend of Bernard Berenson at "I Tatti", it is no surprise to find a madonna after Bellini in his bedroom (See Fig. 3). Included in the collection also is a good representation of Modern Irish painting. Again, Hill knew these all personally. There are works by Evie Home, Basil Blackshaw, Jack B. Yeats and Louis le Broquy (with whom Hill spent time on Achill in the late '50's. However, of wider interest are pieces of works by international artists' Hill had also known. Picasso's name would undoubtedly rank highly in this collection (four pieces in all). A lithograph by George Braque was presented to Hill personally by Braque while Hill visited his studio one day, which he now keeps on the mantelpiece in his drawingroom. (See Fig. 31). Kokoschka, who Hill had known had presented Hill with two lithographs before his death. Hill was also one of the few people to have seen Graham Sutherland's portrait of Churchill which Lady Churchill has now since destroyed (Tobin, 1983, p. 20). Four pieces by Sutherland can also be seen in the study (Fig. 12a).

It was not only the painters that Hill had known personally who helped form part of his collection. As Hill's career as a society painter blossomed over the years he became increasingly known for his social contacts. Among some of his sitters are noted composers, musicians and much of the aristocracy. Arthur Rubinstein, who Hill painted, visited him in Donegal. Prince Charles still remains a close friend of Hill's and it is rumoured that it was Hill who in fact taught the Prince how to paint (Gowrie, 1987, p. 4). Yehudi Menuhin (the famous violinist) was also painted by Hill (Fig. 32), also visited the Glebe and in fact gave a Ceili in the drawing room with some local fiddlers that evening. Hill has that piece on display in the house also.

The Glebe house and gallery display some three hundred paintings (and probably has at least as many objects) which shows not only that Hill is a naturally acquisitive person who seems to attract all kinds of artefacts and paintings, but most





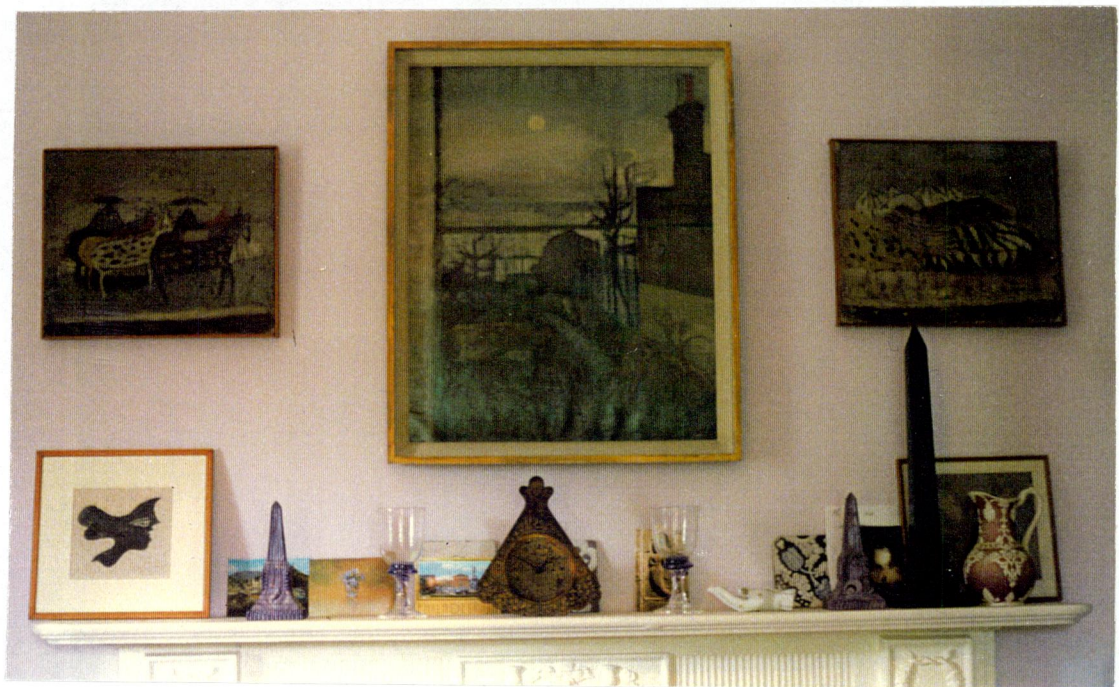


Fig.31 Lithograph, byGeorge Braque (bottom left).





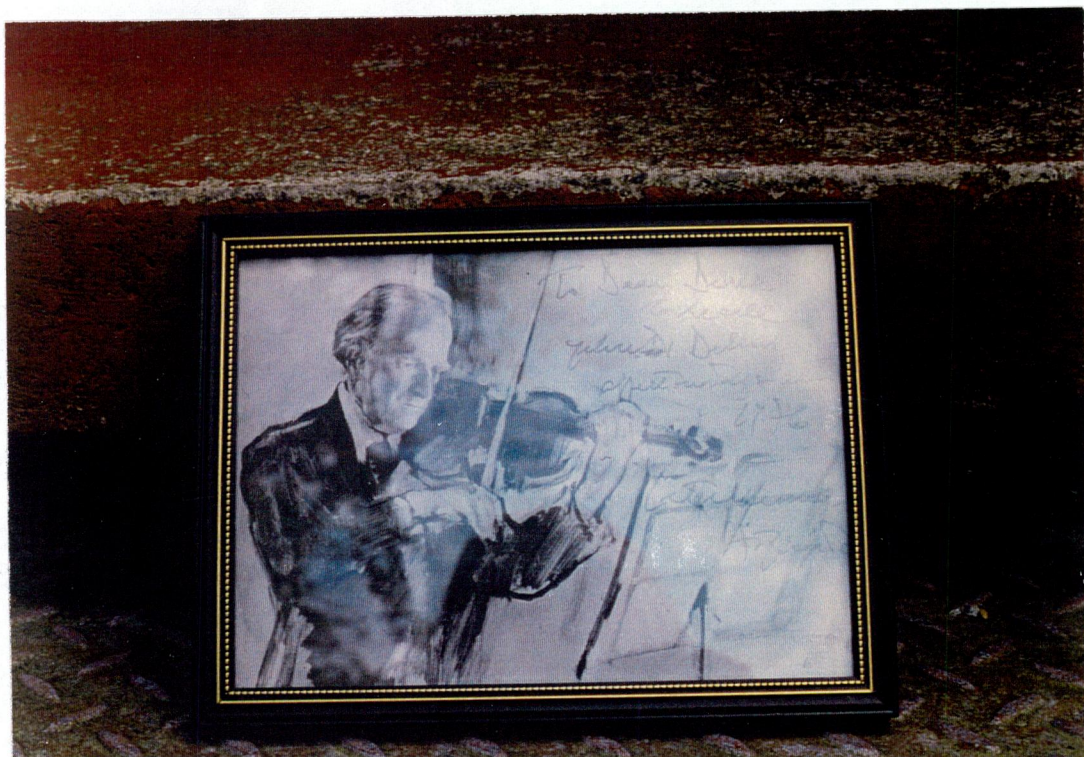


Fig. 32 Yehudi Menuhin.





importantly, he enjoys the works for themselves, and as we now know, for their associations with people he knew and places he'd been to.





## CONCLUSION :

*"The Glebe is a small house;  
the decorative strategy that  
underlies the collection is  
that of intelligentsia with  
rural pretensions".*

(Brett, 1991, p. 47).

When I began this thesis, I was worried as there was very little information available on this topic. It was through my time spent there as a tour guide for the past Summers and through many encounters with Hill and the locals there that helped me achieve a complete insight to what indeed lay there. Though I was aware of my duty to estimate him as a collection, I cannot but believe that a knowledge of his life, as a social figure, good friend and painter should enlarge appreciation of his collection. The slightly eclectic and personalised and personalised nature of the whole collection, the visual complexity of the rooms and the many-layered objects and surfaces of the whole collection offers an intimacy not readily found in other museums and galleries. Visitors will take from this 'pot-pourri' impressions of what most interests them, and repeated visits will not exhaust their curiosity.

In 1981, Derek Hill made the gift of a lifetime in handing over the house and gallery and its entire collection to the Irish Nation.

The whole house is exemplary :

*"Objects from diverse sources  
and with diverse original meanings  
are brought together with great  
discrimination to provide a new  
unity in which objects take up  
or have placed upon them new  
meanings".*

(Brett, 1991, p. 46).





Hill's collection offers us the rare chance to view objects so closely or directly as to get their full benefit. I am sure there is much to be learned from this. The Glebe has utterly overthrown traditional culture and inherited expectations.

The creation of the collection was the struggle to maintain a sense of specialness of the individual. It is not surprising that, to some people, the decor, placements, etc., may not fulfil their expectations. There are numerous more examples that I could have given, yet the scope of this Thesis does not allow for, but it should at least give us a chance to consider and compare his ideas with inherited expectations. To Hill it was a way of defending his sense of himself and that, above all, was what is important about the Glebe. So long live the Glebe House and Gallery to provide a popular artistic refuge in the North wilds of Donegal.

Ireland indeed owes him a sincere "Thank you".

*"It is a very personal collection  
and I like to think it will be  
together forever for everyone  
to enjoy".*

Derek Hill (McGinley, Interview, August 1995).





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