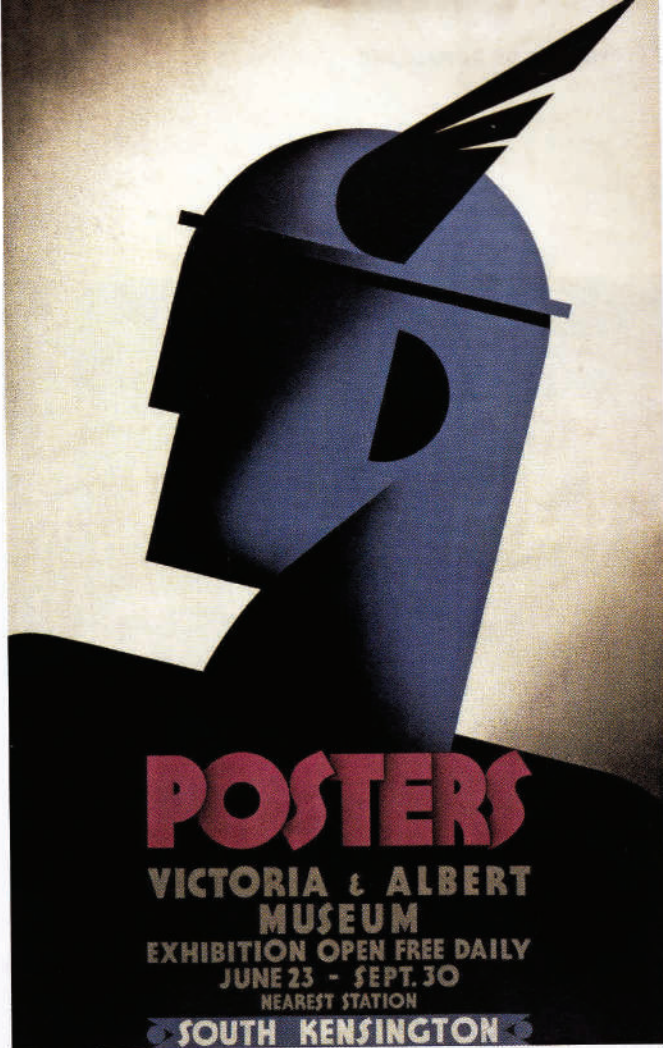


mid-Victorian family, won her Photographic Society of London medals in 1863 and 1864. Her work was included in the V&A's exhibition 'The Golden Age of British Photography, 1839-1900' and a curated display at the same venue, also 1984, 'Clementina, Lady Hawarden: Studies from Life: 1857-1864'. While in 1990 the J Paul Getty Museum held the exhibition 'Domestic Idylls: Photographs by Lady Hawarden from the Victoria and Albert Museum'. Hawarden's medium was once again seen in Co Tipperary when, an incredible 155 years later, among the invited artists who exhibited at OAK, was artist and Golden Fleece award winner in 2011, Gwen Wilkinson. Her collection of ambrotype wet plate collodions sensitively show her impression of the crumbling architectural beauty of wrought iron gates, stone pedestals and decorative gate posts, captured with camera apparatus from a century ago.

Visitors to Killenure in 2012 enjoyed a sculpture trail around the castle and an exhibition in the courtyard galleries. 'It seemed natural to invite artists to respond to the history of the house and grounds, the result was Open Art Killenure,' said OAK Curator, artist Eamon Colman who invited 32 contemporary artists to participate including Geraldine O'Neill, Sonja Landweer, Una Sealy, Niall O'Neill, Richard Healy and Remco de Fouw.

One of the many Austin Coopers associated with Killenure, another strong artistic accent, was 'Austin the Designer' (1890-1964) as he is referred to by the Cooper family who introduced these terms to differentiate between the Austins in each generation. 'Austin the Antiquarian' was his great-great-grand uncle.

Writer Colin Salter, a Cooper himself, has highlighted the various talents and adventures of the Coopers of Killenure and pays particular attention to Austin the Designer (Fig 9).¹¹ Austin's father, Frederick Douglas Cooper was born in Killenure and moved to Canada where his son was born in Manitoba. Austin moved to Europe where he studied at the Cardiff School of Art, won a scholarship to the Allan-Frazer College of Art in Arbroath and returned to Canada where he worked as a commercial artist. During the Great War he served in France and Flanders with the Royal Highland Regiment also known as the Canadian Black Watch. In 1922 he moved to London and became a successful graphic artist working and for over twenty years making a name for himself in poster design successfully using Cubist ideas.¹² He frequently exhibited in graphic art exhibitions in London in the late 1940s and according to Salter, his railway posters still



fetch high prices when they come up for auction. In 1936 he served as the first principal of Reimann School of Industrial Art, the first commercial art school in Britain and at the forefront of continental modernist design and wrote *Making a Poster* which was published in 1939.

The theme of travel played a significant role in his work – he produced many posters for clients such as the London Underground, North East Railway (LNER), the Royal Mail Line and Indian State Railways. In 1924 strongly influenced by cubist rhetoric, Cooper used 'pure geometric shape and colour to solve a communications problem for the London Underground. Geometric forms rising from the bottom to the top of each poster change in a colour spectrum from warm to cool to symbolize the temperature changes as one leaves the cold street in winter, or the hot street in summer, for the greater comfort of the underground railway.'¹³

While the 18th-century house at Killenure looks out to the Rock of Cashel and the Galtee mountains, the present owners' contemporary focus looks to the 21st century. With plans in place to continue showing contemporary art at Killenure it is hoped that this historic property will continue to inspire artists and visitors alike for centuries to come. ■

Cornelia McCarthy is a freelance writer.

6 Cloghleaugh Castle, Co. Cork by Austin Cooper 1784 Courtesy of the National Library of Ireland

7 View of the ruins of Hore Abbey, Co. Tipperary, Lady Hawarden c.1860 albumen print. Courtesy Bonhams

8 Lady Hawarden albumen print of her daughter c.1862 Courtesy Bonhams

9 Poster colour lithograph advertising an exhibition held at the V&A Museum 23 June–30 September 1931, by Austin Cooper (1890–1964), England 1931 © Victoria and Albert Museum, London

1 Duc de la Rochefoucauld *Maximes*. 1678
2 Richard Austin Cooper *Butterhill and Beyond (on a Chapeau Gules): Illustrated History of the Cooper Family of Byfleet, Killenure Castle, Co. Tipperary and Abbeville House, Co. Dublin*. 1991
3 Denis Marnane 'Samuel Cooper of Killenure (1750-1831): a Tipperary Land Agent and his Diaries. *Tipperary Historical Journal* [1993], pp 102-127, based on transcriptions made by R

Austin-Cooper.
4 Liam Price *An Eighteenth Century Antiquary The Sketches, Notes and Drawings of Austin Cooper 1759-1830*. 1942 page 3
5 As note 4 page 2
6 As note 4 page 3
7 Peter Harbison *Cooper's Ireland – Drawings and Notes from an Eighteenth Century Gentleman*. 2000.

8 As note 4 page 3
9 Harbison pp. 150-151.
10 Dodier, Virginia *Clementina, Lady Hawarden: Studies from Life, 1857 - 1864*. 1999.
11 Colin Salter *Tall Trees* <http://talltalesfrom-thetrees.blogspot.ie>. 2009-2014
12 Philip B Meggs/Alston W. Purvis Meggs *History of Graphic Design* 2011
13 Philip B Meggs/Alston W Purvis ref 14-64