

THE SOCIETY OF HERALDIC ARTS
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Membership of the Society

Associate Membership is open to individuals and organisations interested in heraldic art. Craftsmen new to heraldry or whose work is not preponderantly heraldic should initially join as Associates. The annual fee is £17.50 or equivalent in other currencies.

Craft Membership is open to those whose work comprises a substantial element of heraldry and is of sufficiently high standard to pass examination by the Society's Appointments Board. Successful applicants may use the post-nominal **SHA**. **Fellowship** of the Society is in recognition of outstanding work. Annual craft fee is £35 with access to and recognition on the Society's website.

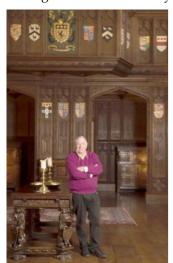
Please join us! Look on *www.heraldic-arts.com* or contact Gwyn Ellis-Hughes, the Hon Membership Secretary, whose details are on the next page.

The Heraldic Craftsman

Although every era begins earlier than you think, I suppose we would agree that the immediate post-Napoleonic era ushered in the greatest interest in restoration and conservation western Europe has ever seen. Butterfield, Mérimée, Pugin, Morris, Street and their craftsmen, and legions more. Then there were the bodies, official and unofficial, which likewise grew in importance. For every Department of Works or its successors in France and Britain there was a Camden Society, a SPAB and local societies also abounded (hence the venerable heraldry societies still strong up and down the land and around the world). And as interest grew everyone asked the same questions: to conserve? To recreate? To enhance? To leave alone?

Now, two hundred years or so later, the debate continues in terms of making ancient buildings fit for a new century. Yet the issues with which we are interested, the crafts we would promote, seem but a niche in a world dominated by concrete and glass architects who are afraid of ornamentation, ill-educated in anything other than slapping up a building with a life of no more than 25 years. In the UK, at least, with the exception of City & Guilds London Art School, the Architectural Association, The Prince's Foundation for Building Community (formerly The Prince of Wales's Institute of Architecture) and the Courtauld what institutions teach 'people-centric design', conservation and ornamentation including heraldry? Yet what gives more pleasure to literally millions of people, what tells a better story, whether wonderfully in your face, as at Crosby Hall or discreetly as at All Souls College, Oxford? Happily, both examples feature in this issue.

And this is not just rhetorical. A number of our Associate and Craft members are on bodies which influence our built heritage: diocesan advisory committees, trusts, charities and the like in many jurisdictions all over the world. Don't be



fooled. In a world where ornamentation is not understood, it is you who hold the crucible of good taste and aesthetics. And whilst heraldic art is not the most dominant player in the world of design, we who produce the Society's journal and run its new web site are very aware of our responsibility to find and show off that which will strengthen your resolve to promote that which is good, that sense of beauty which in many cases is just as important as technical expertise. Read on....

The cover: One of Dr Dick Reid's lions guarding Crosby Hall, the Tudor home of Dr CJ Moran. Photograph by Julian Calder. pictured left. After a career with Time-Life Group, Julian Calder has concentrated on portrait photography, not least the recent commission to take sixteen official portraits of Her Majesty The Queen and HRH Prince Philip wearing the Orders of Great Britain and the Commonwealth. His publications include *Keepers of the Kingdom*, portraits of titleholders of some of the Kingdom's most ancient offices. This is now in its second edition and *Uniquely British* a year with the Household Cavalry. Members will also know him as the author of two of successful books on the art of taking photographs. He has gifted his work on Crosby Hall to the Society. Thanks to him and to Ralph Brocklebank, Hon FSHA for the blazon, viz: *Or a sea-stag Sable antlered Gules holding between the forelimbs a trident also Gules on a chief Sable three mullets of six points also Or*.



The Society of



Heraldic Arts

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Chairman's Message



Dear Colleagues,

In the previous edition of *The Heraldic Craftsman* I set out my objectives as your new Chairman. The first of these was to acknowledge that our website was looking tired and in need of a make-over and (more importantly) to do something about it! As you will read in our President's message in 'Society Matters' this has now been achieved and the Society has a splendid new website which emphasises the brilliance and vitality of heraldic art. The feedback I've received has been most encouraging but (as you will read in Society Matters) there is still some way to go before the site is a fully functioning 'shop window' for Craft Members. I've done what I set out to do – now I sincerely hope that Members will play their part! Particular thanks are due to Keith Fletcher, the web designer, and David Wooten, our webmaster, who has generously agreed to continue to administer the new website.

I hope soon to be able to announce the availability of Craft Members' and Fellows' certificates. Some of us have already received these but if you have not received yours, please contact Gwyn Ellis-Hughes, our Hon. Membership Secretary, and he will arrange for one to be delivered to you. His contact details are just above this message.

Finally, please make a note in your diaries of our AGM which is to be held during the morning of Tuesday 12th May. As usual, we will meet at the offices of The Society of Authors in London and repair afterwards to a local restaurant for lunch.

Very best wishes to you all, Stephen Friar Chairman



Lifting the curtain The Heraldry of Crosby Hall

Shrouded in protective fencing hard by the western reaches of London's Embankment, stands Crosby Hall. Transplanted from the City more than a century ago, it is a new English renaissance-style house covering a half acre. It is an absolutely unique, huge, proper 1466 townhouse with chapel. The Duke of Gloucester, later Richard III, acquired it from Sir John Crosby's widow. It was also owned by Sir Thomas Moore and everyone who was anyone in Tudor or Elizabethan England trod its solid oak floors.

Over the years Crosby Hall has suffered predictably awful degradations and excruciating excrescences but its potential was recognised in the late 1980s by Dr Christopher Moran, the businessman, and philanthropist and Tudor/Elizabethan furniture historian. It is he who had the vision and tenacity to spend the last twelve years bringing it back to its Tudor reality. When Dr finished in some three years' time, it will be London's finest private residence designed to showcase the high-status Tudor furniture and plate that Dr Moran has been Christians and Jews. collecting since his twenties.

Herewith HRH The Prince of Wales with Dr Christopher Moran, entrepreneur and philanthropist who is painstakingly bringing one of London's most historic buildings back to its former glory. He is also involved with a number of charities, eg the Mary Rose Trust, the LSO, UCL cancer charity and is Vice-Chair of the Council of Christians and Jews.

To say that is already magnificent is an understatement. As *Country Life* approvingly noted, 'Every detail is being executed as closely to carefully researched Tudor precedent as possible.' And with the talented knowledge of architect Russell Taylor and specialist advisers including Mark Girouard, the renowned architectural historian and author, Dr Simon Thurley, another distinguished author and Chief Executive of English Heritage and David Honor, former head of design Historic Royal Palaces, the inspiration for everything in Crosby Hall comes from their close cross-fertilised expertise. As Dr Moran notes: 'There is nothing here that was not possible for a house of this period'.

And so it is with heraldry, which is proudly everywhere. 'Remember', Dr Moran notes, 'The Tudors and Elizabethans badged everything and put their symbols on and in fireplaces, sconces, gardens, the locks, the windows, needlework and furniture. Everywhere.' And so it is in Crosby Hall.

Knowing this put an extra meaning, a heavier burden on the work which led to the design behind Dr Moran's grant of arms. With Thomas Woodcock, when Norroy and Ulster, before he became Garter, Dr Moran moved beyond flat shapes to beasts: bold sea stags bearing tridents. Powerful and purposeful,

they and the mullets work together or as separate badges painted on a ceiling, carved onto the end of a bookcase or cast into a bronze lock or sconce.

And this is where the right heraldic artists come in. Dr Moran, Mr Honor and their advisers spent considerable time and effort finding the right artists who could execute the blazon or parts of it in various media. He was concerned to find heraldic artists with a deep sense of Tudor/Elizabethan artists who history, could faithfully follow the period and the task in hand with the material being worked, be it

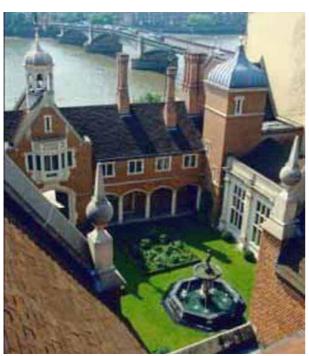
metal, wood, stone, glass, paper or plants.

Much of the principal carved heraldry is by Dr Dick Reid (*vide* his profile in this issue). 'When entering into the Tudor world at this level, everything needs to have pride of place; yes, but all must contribute to the splendour of the whole. Look where you will in the rare examples of domestic showpiece exteriors and interiors from Tudor or Elizabethan England and you will see what I mean. But that does not deny imagination. Take, for example, the sun in splendour surrounding the shield in the Great Hall, or on the ceiling in the Council Chamber which, a Tudor fancy or not, is absolutely right.'

As Dr Reid says 'Crosby Hall has been called unique. I agree, not least because of the wealth of character which its heraldry imparts to it.' As Dr Thurley says without fear of contradiction 'It is the most important surviving domestic mediaeval building in London'.



Ed notes: This really is a glimpse and much, much more should be said about this phenomenal project and those who are bringing it about. Whilst there was a short piece in Country Life some years ago, The Heraldic Craftsman is the only publication to have gained access to the Hall in media res so to speak and we are deeply grateful to Dr Moran and his attentive staff, administrative and house, for lifting the curtain on what will be, as it already is, a most remarkable achievement of craftsmanship.



Not bad for a building site, eh?





Clay model and final stone carvings by Dr Dick Reid



The windows for the Great Hall went in last month after three years in the making. The Great Hall alone has more than a thousand separate pieces of glass. The principal arms are those of the owners or famous visitors. The work of Tony Bristow and Dav Boneham, glass painter, of Bath Architectural Glass, he was chosen after English Heritage's glowing report of his work on King's Chapel, Dover Castle. Each of the chosen arms was rigorously checked for authenticity by the City of Bath Heraldic Society. abristow@totalise.co.uk





Heraldry's Master Carver

Dr Richard Reid OBE

When Dr Dick Reid, OBE enters a room, it is filled. Not that he is thickset. He is not. But he is a big man and brings with him a light and life, a buoyant interest in all that is going on around him to which people he meets respond readily. It is early in the morning and yet he has already put in a full day's work on the train from York. And now here he is touching down briefly at the Art Workers Guild (where he was Master in 2005) before carrying on with his myriad duties as the Training Coordinator for the Worshipful Company of Masons, setting skill paths, awarding grants and keeping a sharp eye on

the more than one hundred students at six masonry colleges and the City & Guilds Art School at Camberwell.

If ever there was a self-made man, it is Dick Reid. Despite the advantage of his size he eschewed football at school in favour of making stage sets and furniture so that by 15 his artistic output equalled the rest of the school put together. He was then apprenticed to the sculptor Ralph Headley, attended Durham University Art School, drew breath as an Army Officer, then back into world of carving, learning from masters like LC Evetts. He then began his fifty-year career in York as a stone and wood sculptor and carver and sometime lecturer at York University. If you were to name an important conservation body, trust, royal palace, cathedral or public building that carries first class heraldry or other ornamentation from the 1960s on, then Mr Reid was probably involved.

From the first Mr Reid realised he was swimming in a sea of architects who either did not value ornamentation or did not know how to make it blossom for them. This became Reid's niche. He solved their problems and added style to their efforts. This meant working in several different styles. As he says: 'I had to be able to carve in the baroque style on Monday, rococo on Tuesday, neoclassical on Wednesday, Regency on Thursday, Victorian on Friday and neo-Gothic on Saturday.'

It was the success of his early heraldic carving of arms in the right style which propelled him to the head of the class. First came the arms for the Merchant Taylors of York which, despite its antiquity, did not take arms properly until 1963. It cannot have been every young carver's luck to tackle two supporters: Camels Erminois gorged with a Collar Azure charged with a Rose Argent barbed and seeded proper! It must have been quite a day when the arms were unveiled, as the clarity and depth of carving was in sharp contrast to much of the shallow, lacklustre and apologetic efforts of the day. Such was the success of this and the company arms for the Merchant Adventurers of York that he soon earned the breath-taking commission to

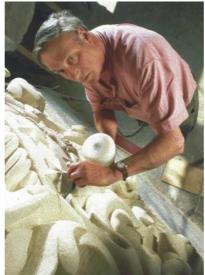
do the Queen Mother's arms. Again, its boldness and depth elicited much favourable comment. From that much other heraldic work followed over the years from clients who knew the value of drawing out the power of their arms, as seen, for example, in the bringing to life the arms of Dr Christopher Moran at Crosby Hall.

But Reid is not only a skilled carver, he is a shrewd businessman. He located where space was large and rents were low. He assiduously sought bread and butter business to pay the bills (eg carving park benches, pub signs and house names) and burnished his growing reputation for excellence by employing people of promise, even if for a limited time, and by joining the network of *residences* which annually employs French journeymen,

Compagnons or Ébénistes all of whom he found were 'unbelievably devoted, hard-working and skilful.'

As for marketing, he accepted invitations to lecture about the value of ornamentation to architects raised in a wasteland of concrete and glass. This commitment caught the eye of the Prince of Wales and his Institute of Architecture and so, by the end of the 1980s, generations of architects, allied artisans and conservation officers and administrators knew his name and called him up. He always answered promptly [a lesson some carvers today need to heed, Ed.].

But there are other aspects to his business which made his studio such a success. The first was that he usually modelled in clay. One distinguished



Richard Reid here carving at Crosby Hall. He has recently been awarded both an OBE and a doctorate (York) for services to the arts, much of it heraldic.



conservation architect says of this method 'I had always dealt with carvers who were invariably like dusty monosyllabic arrogant hobbits. You had to take what you got. That was alright if they were replacing the middle of a column, but it was risky if anything other than stiff leaf was called for. It was only when I met Dick I realised that with clay we could sculpt together. Carving became collaborative and risk disappeared. Knowledgeable clients loved it.' And secondly, he was adventurous in his use of materials, not least light-weight fibreglass, in which he was a pioneer. Thirdly, he became known for a 'generous approach' which was to keep as much of an original object as possible and only replace what was irretrievably damaged.

Hisideal was to be wholly in charge of ornamentation. When that happened all went smoothly. Where he had to deal with bureaucrats and know-nothing architects and grant givers, there could be trouble. Reciting the tale of an important cathedral door surround, he noted that it was the wish of the Chapter and community to replace the whole, but a conservation body and government office decided without consultation to replace the stones piecemeal, completely destroying the unity of the doorway. 'This was not good masonry practise, not appreciated by the public nor the fundraisers. They were blinded by their own dogma,' he concludes, 'Each case is different. As one of my first employees, Oliver Caroe, now architect to St Paul's, is fond of saying: "You cannot be a conservation architect without also being a designer and craftsman", and all too few are. My luck is that I worked with the ones who knew it.'

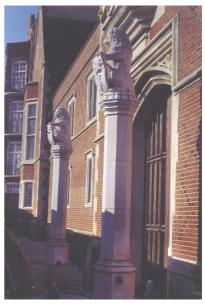


In 1964 with the late Bernard Johnson, heraldic enthusiast and archivist for the Merchant Taylors Company in York. Note how the Charles II arms, mantling and supporters burst away from their Carolinian motto base with the utmost energy.

The Guardians of Crosby Hall from clay to stone.

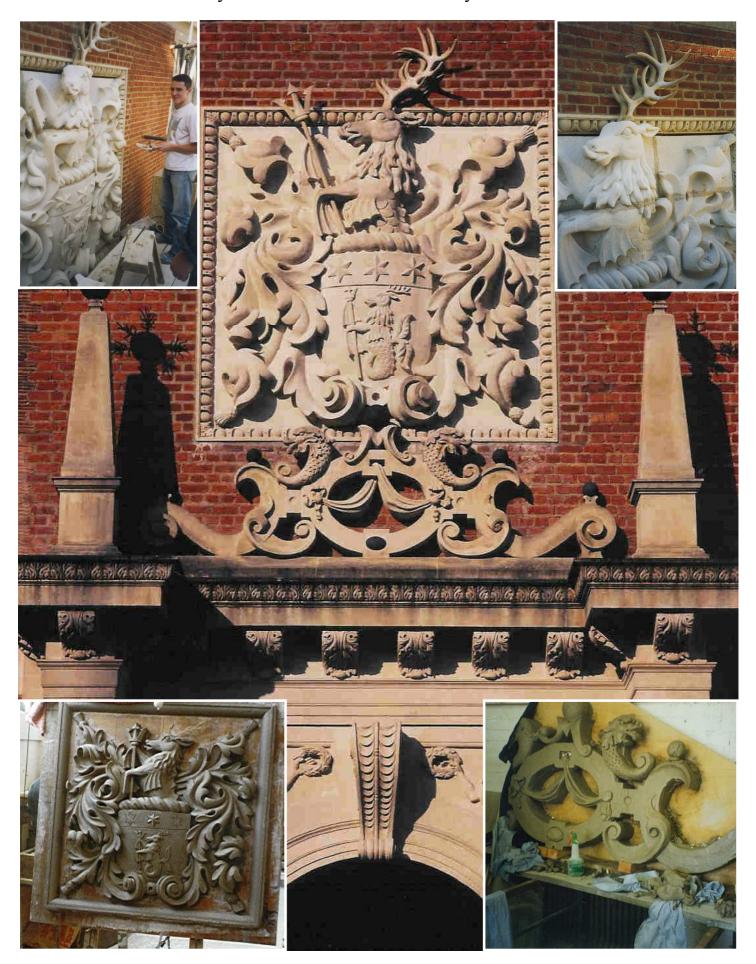








The Crosby Hall Overdoor created by Dr Richard Reid





Society Matters

A message from the President:

Members will be aware of the contributions by so many of you to the Society in so many ways over the years. Some have been substantial, but almost all, alas, have gone unacknowledged even though that is often the intention of the contributor.

However members will wish to join me in greeting the arrival of what is to my knowledge the largest bequest in the Society's history. It was accompanied by a wish that it would be used 'to give the Society the best showcase for SHA-accredited practicing heraldic craftsmen in the whole world'. The gift and the purpose were immediately accepted and Stephen made realising it the first priority of his chairmanship.

In his Chairman's Message, he has paid tribute to all those who have helped him create our splendid new site. As President, may I, on your behalf, thank Stephen himself for his diligent leadership in making it possible for us to build a fitting marketplace for heraldic craftsmen (who meet our standards) to display their art wherever in the world they are in practice. The Society of Heraldic Arts is now truly global.

TONY WOOD, PSHA

December 2014

THE SOCIETY'S NEW WEBSITE

Our Chairman writes: Welcome to our new website!

http://www.heraldic-arts.com

Our intention is that this should primarily be a 'shop window' for the Society's Craft Members. However, we also intend that it should be a pleasurable and informative place to browse for all those who are attracted to the 'unrestrained vigour of heraldic art, the mystery of its symbolism and the nobility of its tradition.'

We welcome contributions to our Correspondence pages from members, both Craft and Associate, and from other individuals and organisations associated with heraldry, history and the arts – news of meetings, lectures, visits and other activities, and of recently-published books, publications and articles. Send your contributions to me at friarwriter@btinternet.com or (as hard copies) to Flat 2, Gyde House, Painswick, Stroud, Gloucestershire GL6 6RR.

OF THE UTMOST IMPORTANCE TO CRAFT MEMBERS...

It is imperative that *all* our Craft Members take advantage of the advertising opportunities offered by the new website and include their profiles in the *Artists* section. Some of you responded positively to my earlier appeal and your profiles are now included. However, a number of Craft Members have yet to avail themselves of this most important opportunity to advertise their work. Several profiles are simply copied and pasted from the earlier website and, in some cases, the photographs won't enlarge. These need to be updated with new material.

- All that is required is a high resphotograph of you either portrait or at work.
- A high res photo of a piece of your artwork
- About 100 words about yourself and your work and what you have to offer clients.
- Contact details, including a website address if you have one. (If you don't, see the News & Views section of the website!)
- These should be sent (the photos as jpgs) to me at friarwriter@btinternet.com or (as hard copies) to me at Flat 2, Gyde House, Painswick, Stroud, Gloucestershire GL6 6RR.

SUBSCRIPTIONS 2014

David Krause would like to remind you that if you have not paid your 2014-15 subscription, please do so now. Send a cheque to him or give him a ring. His address details are on page 1. Remember. No money, no SHA.



However, one issue must be tackled now: easily collecting your annual subscription. Many societies like ours are moving to direct debit (available soon to all members living in the EU or EEU under the new Single Payments Area agreement). Its advantages are, to us, overwhelming, but we want to know what you think. Please let Gwyn know your feelings and we will report back in April. We are also consulting a sample of members living outside EU jurisdictions as well.

YOUR MEMBERSHIP AND MARKETING SUB-COMMITTEE

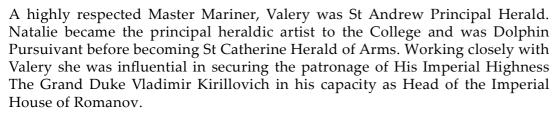
Consisting of Gwyn Ellis-Hughes, Gilly and Peter Greenhill, Andrew Grey and Bill Beaver, the Sub-Committee have just completed a paper exercise designed to help us understand where the Society is in the heraldic world and where it might go in the future. And thanks to the Greenhills, the Sub-Committee is to meet together in February to advance matters. More at the AGM.

DEAR DIARY: I WON'T BE AT HOME ON 12 MAY.

Remember, that on Tuesday, 12 May you will NOT be at home. No. Feed the dog. Pull up the draw bridge. Furl your standard. Put the key under the third pot from the left and with a light heart set out for the Society of Authors, London to celebrate the AGM and lunch with fellow members afterwards. The Society needs you and your experience and opinions if it is to flourish.

FAREWELL

Although the Russian nobility has used arms, seals and banners for centuries, Russian heraldry only became standardised and registered in 1722 when Czar Peter the Great established the first Imperial College of Arms (Geroldia) and modelled it after the French and German system. After the Bolshevik Revolution of 1917, all forms of imperial Heraldry were removed. With the fall of communism Valery and Natalie Yegerov, SHA were instrumental in re-introducing heraldry into the new Russia and taking it further through the agency of the Collegium Heraldicum Russiae (CHR).





We say all this because we have just heard from Valery, viz: 'I have to inform you that owing to a ripe old age and rather a poor state of my health, my wife Natalie and I have come to the conclusion that it is time of us to resign from active craft membership. It was a great privilege, honour and pleasure for both of us for so many years. *Sed onnia ut oriutur, ita aboriuntur*. Please extend our best wishes to all the members.' Valery and Natalie Yegerov, SHA emerita, Kirov, Russia. We all wish them well in their retirement.



BARBARA FERGUSON

Members will be saddened to learn of the passing of Barbara Ferguson, painter and helpmeet to John Ferguson, FSHA. Barbara was not only a talented artist, but was a key player in the creation of the SHA some 26 years ago. A woman of strong conviction and boundless good will she bore her illness as lightly as possible until the last and leaves John and his children grateful for her life with them. *Requiescat in pace*.





Restoration of heraldry in stone

Veronika Vlková AČŘ

How ought we, as knowledgeable craftsmen and associates, regard what we see when nature and man's intentions for good or worse present us with heraldry some distance from its first creation? Thinking of heraldry in stone or wood, when to conserve? When to restore? What is best for the object and our understanding of it? Paraphrasing restorer - carver Alan Micklethaite's well known quote, carvers like to carve, conservators delight in minimal intervention and stone masons like, well, sharp new masonry. Speaking of stone, primarily, he adds: 'the restoration stone carver, the stone mason and the stone conservator should be in complete agreement on

the correct course of action to be taken....' When these disciplines come together the result is felicitous, as we see in the first of two articles from Veronika Vlková, the highly regarded professional conservator-restorer, who describes her firm's work at All Souls College, Oxford.

The front quadrangle of All Souls has been in continual use since the mid-fifteenth century, its exterior largely unchanged in appearance.¹ Externally and in its sumptuous attached chapel, heraldry abounds. In this article we will look at the outdoor coats of arms painted on carved stone (1430s-40s) which, as you will see in the accompanying illustrations, were badly in need of care.

When we were invited to explain how we would approach the task, I told the College authorities that in my practice, my colleagues and I spend considerable effort in trying to understand the history surrounding the creation of each coat of arms, its

origin, the materials used, the type of paints used in succeeding overpaintings, etc., etc. All this must

¹ Vide, for example, Walker, S and S Munby, Building Accounts of All Souls College Oxford, 1438-1443, Oxford Historical Society, 2005. The main crafts of interest to us are masons (of which stone carvers were a sub-set) and carpenters of which carvers were a subset. This was the age when crafts began to morph into last names, viz: William Carpenter, Giles Joyner, John Sawyer and Thomas Pavyere. Carpenter did much of the carving in the chapel but which of the masons was entrusted to the external heraldry is not recorded in the otherwise exhaustively complete accounts. Even then, heraldic artists were all too often unsung.

be carefully, painstakingly considered before any conservation or restoration takes place.

Some clients might think this background work is unimportant. Surely it is a simple process of sanding a bit, then just over-painting it? No. From the beginning the College thoroughly took the point about knowing as much as we could before even thinking about an intervention. As an accredited conservator and restorer of sculptures and works of art, I am used to looking at objects holistically. I also draw from my experience across different fields of

conservation, carving and restoration and this background was brought into play when we formulated our strategy and approach.

Initially, we assessed the current condition of the stone and the state of the painted and gilded surface. I must admit it gets cold and windy many, many feet up a ladder when collecting minute samples for examination, but we needed to understand the factors that have led to the deterioration of the given shield and the likelihood of that occurring again in the future.

Then back on the ground and in our laboratory, we undertook a careful investigation of the polychromy, a thorough visual examination including an analysis of cross sections of the pigments using cross-polarised microscopes. In this way we were able to determine the exact historic colours used on a particular surface. If such analysis is not undertaken, there would be a real risk of using

the wrong colour, mistaking the intention of the original artist as well as failing to provide the necessary information for understanding what kind of paint they might have used, all of which was in a parlous state, having been exposed to the elements, changing over time as a result of ageing and degradation and frequent overpainting.

Each element requires care. In the case of overpainting, we almost always have to deal with what I will call 'less careful attention' in the past. It is common to come across coats of arms which were re-painted in a wrong shade of colour or with a different colour altogether at some stage, often



Veronika Vlková ACR is an accredited conservator / restorer and a director of V A Conservation Ltd. As the curator of a major museum says of her work: 'V A and trustworthiness are interchangeable.' Here Ms Vlková is in the process of consolidating fragile and delaminating polychromy on a sarcophagus dating from c. 5000BC.



more than once. This is the case especially where the blazon has been ignored or not understood or where there are no historical records about the shield at all! In any event, even if the records are available one should always double check the accuracy of the documentation available, especially if interventions had been done to it in the past. In this case, All Souls has a remarkable lexicon of who built the front quadrangle, when with what and how much it all cost, but that did not extend to the carver or painter of the heraldry.

In the exposed arms at All Souls powdering off was so severe that consolidation and stabilisation of the stone was required prior to undertaking any further treatment. Appropriate deep penetrating consolidants were used to prevent the loss of valuable carved details and only then could we decide how to proceed, what to keep and what to replace. In the very frail areas, where the stone substrate had perished away, the missing stone sections were filled with a conservation stone filler. The filler was modelled into appropriate shape during filling and further adjustments and shaping was undertaken before the filler dried completely. This is a very delicate and time-consuming process which requires the attention of highly skilled craftsmen. Also, sufficient period must elapse to allow the solvent of the consolidant to evaporate and the remodelling itself has to be done slowly, carefully in stages. And back to wind and rain, whilst this stage is going on, care has to be taken to ensure that the stone is dry prior to commencement of any work and that the shield is not exposed to inclemency at any stage of the treatment.

Consolidation, whilst something you can see, is just part of the preparation. In order to achieve an eloquent finish, a lot of other preparations and groundwork precede the painting. Again, patience is required. If all these stages of the treatment were not undertaken, the newly painted surface would be uneven and in regard to the longevity of the treatment, the newly painted areas could soon start showing new signs of decay.

After the cleaning, preparations, investigations, consolidation, filling and remodelling, the surface is finally gilded and painted appropriately. Lascaux Studio Acrylic Paints were used as this range of paints has been specially manufactured for use on outdoor sculptures. Then, to ensure the maximum longevity, a protective coating of a particular varnish from a Lascaux range of varnishes is applied to all the painted surfaces. It is this protective layer for outdoor polychrome surfaces which also imparts to the shield an appropriate matt finish.

The treatment of the shields took almost a month to complete as it was vital to give enough time (usually 24 hours) between individual stages of the treatment on each shield. As we went on, interest by Fellows and visitors mounted and the College is pleased with the result; indeed, it has been complimented on it by experts in the field. This is nice, yet for us on the team, the greatest compliment is that the arms once again play their part in giving this century in which we live an accurate idea of what the original builders and carvers intended in the fifteenth; quietly, yet proudly proclaiming now, as then, the College's royal and archiepiscopal parentage, the real purpose of heraldry.

Now let us look at some of the images on the next pages and in the captions I will try to describe how we assessed the degree of deterioration and how we worked to overcome it, in such a way as to provide a wonderful finish to each of the shields worked upon.

Veronika Vlková ACR is an accredited conservator / restorer and a director of V A Conservation Ltd. She completed a conservation degree at City & Guilds of London Art School where she studied restoration of stone, plaster, wood, ceramic and other organic and inorganic materials. As part of her degree she also studied conservation of polychrome and gilded surfaces, heraldry and calligraphy. Prior to setting up her own business, Veronika worked as an object conservator for a number of institutions including the Ashmolean Museum, Oxford and Birmingham Museum & Art Her current clients include institutions, historic houses, churches and private art collections. She can be contacted at: V A Conservation Ltd, Falcon House, 643 Stratford Road, Birmingham B11 4DY, 07522 347543.

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Veronika's second article in the next issue of The *Heraldic Craftsman* will place emphasis on 'conservation versus restoration' and the practical effect of both terms in modern conservation.









Taken as a whole, the discoloration and fading of the polychromy on the arms of Archbishop Cichele conjoined with that of the College is very pronounced; flaking off paint is exposing the stone substrate underneath which is, itself severely deteriorating.

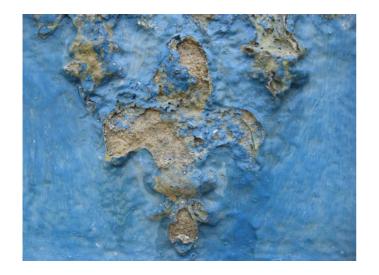
How bad is bad? Note the severe delaminating and flaking on both the Archbishop's crozier, pallium and the field as well as on the All Souls side. The missing paint exposes fragile stone substrate underneath which is powdering off and in some areas missing completely (often held in place only by the paint layer above it).

After stabilisation and treatment; the original polychromy was re-instated.

















On the King's arms, the same happened. Note the condition of the French quarter before treatment; the carved details were completely lost. Besides the flaking and fragile *Azure* field, the fleur-de-lis were completely blistered and blown. As can be seen hardly anything was left. Nevertheless, this was carefully recorded. Taken as a whole, the stone undertneath the shield was extremely fragile and required thorough consolidation using deep penetrating but slow drying consolidants. Then stone fillers were carefully built up, shaped and modelled appropriately to create the right shapes of the missing elements.

Here, my colleague who specialises on gilded surfaces is completing his in-painting after applying leaf on the remoulded surfaces. The shield is then carefully protected in order to allow it to dry after which protective layers of Lascaux varnish were applied.



Finnish Heraldic Bookplates Aspects of a nation's heraldic history Dr Antti Matikkala

There is something doggedly resolute in the way the Finns have come through the vicissitudes of history, heads high. And this pragmatism and pluck is mirrored in their heraldry and its use. Originally heraldic culture was, of course, Swedish but after the War of 1808-09 a distinctly Finnish heraldic culture began to emerge and finally blossomed in the post-World War II era largely under the artistic leadership of Gustaf von Numers (vide issue No. 83); making what Peter Youatt, the distinguished

editor of The Bookplate Journal, rightly calls an 'enormous contribution'. Von Numers' work on municipal heraldry is widely acknowledged to have led the way in giving all of Finland a new, stronger visual identity, a bindungsglied as it were of its national unity.

This wider history is mirrored on a personal scale in its bookplates. Thanks to the editor of The Bookplate Journal and the academic and author Dr Antti Matikkala, we members of the Society of Heraldic Arts can glimpse (via précised extracts from The Bookplate Journal vol.12 No.1, new series Spring 2014) an artistic evolution of this fascinating history of which some of us have been only dimly aware.

Quoting from his much longer article in The Bookplate Journal, 'Armorial Bookplates in Twentieth Century Finland', Dr Matikkala writes:

From the middle Ages until 1809, Finland was the eastern part of the kingdom of Sweden. Consequently, the heraldic culture in Finland was inseparably Swedish. As a consequence of the Finnish War, 1808-09, Sweden ceded Finland to Russia. Finland became an autonomous grand duchy under the Czar and emerged as a distinct heraldic jurisdiction. The nobility of Finland was a separate entity and, following the Swedish model, it had its own House of Nobility from 1818. Most of the arms for the newly-ennobled families were designed in Finland. Although there are some interesting nineteenth century armorial bookplates, generally the era was but a period of stasis.



Matikkala, PhD Cantab, is a senior researcher in the National Archives of Finland. He is currently writing the history of the Orders of the White Rose of Finland and of the Lion of Finland. Three of his other writings are mentioned below.

New interest in both heraldry and bookplates began to burgeon in the late nineteenth century, but execution was not always indigenous. For example, Major Michaël Gripenberg's bookplate was produced by Gordon Gill of 28, Old Bond Street, London. As heraldic art was limited to the nobility, by the 1920s there were only a handful of Finnish artists who had some kind of command of heraldic arts. The highly respected art authorities

Arvid Berghman and AW Ranken constantly pointed out that any citizen could become armigerous but few non-noble Finns availed themselves of the opportunity. And so it was until the most prominent Finnish heraldic artist of the twentieth century, Gustaf von Numers, began his bookplate production in the 1940s.

Since then, and boosted by the great granting of arms to municipalities in the late 1940s, Finnish heraldry has never been more popular. As there is no public authority to handle grants, either private or corporate, the Heraldry Society of Finland established its own private register in 1962 and today the number of personal registrations is now in its thousands.

The companion article by Dr Matikkala is on von Numers' work on bookplates, his largest oeuvre until the grand municipal

scheme of heraldry got under way in 1949. This précis also briefly reflects his personal heraldic development in the post-modern world in which Finland was establishing its visual identity afresh. Dr Matikkala writes:

Gustaf von Numers (1912-78) had no formal training in art, but his skills in both theory and art of heraldry were greatly developed by the Swedish heraldist Arvid Berghman (1897-1961). Berghman advised von Numers that stylistic paragons should be found in heraldry of the fifteenth century, but remarked that 'we should be modern' hence the simplified arms of Wrede af Elimä which omitted quartering, eg the *charger Argent saddled and stirupped crowned Or* but turning it into a badge opposite that of his regiment, as shown on the next page.



Artistically, von Numers could work in different genres side by side and by 1948 his reputation was such that he was selected to join the judging panel selecting bookplates for one of the first post-war Nordic art exhibitions. But as he was not a member of the Finnish graphic designers association, he was barred from the judging panel for municipal arms! Nothing loath, he successfully designed 150 of the 450 on offer, more than any other artist. The non-acceptance of von Numers onto 'closed shop' artistic juries was one of the factors in the establishment of the Heraldry Society of Finland, which pointedly elected von Numers as its first president in 1957.

Heraldry with a very modern feel was by then a recognisable attribute of Nordic heraldry. When designing arms von Numers' ideal was to use not more than two charges on the shield and no more than two tinctures. Partly because of this striving for clean lines and story-telling modern Finnish civic arms have been hailed as the world's best.

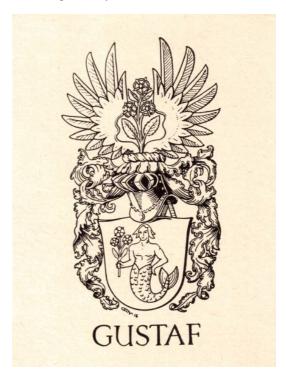




As for his bookplates von Numers is generally characterized by a good sense of proportion. There is modernist individual boldness in his mature expression and an ability to condense the essential. Yet at the same time, his style was well-rooted in historical tradition. The delicate shadows and highlights enliven the compositions as is shown in the bookplate for Ranier Veisterä in 1961 and in the plate for Baron LJ Wrede, where the barred



Below is this 1956 plate for von Numers' son which shows the transition from the traditional (florid mantling) to a bolder, more stylized and simplified style (the shield).





Whilst von Numers never created a bookplate for himself, the artist's bookplate above was created for him by Ahti Hammar.





Michaël Gripenberg was married to the youngest sister of Baron Gustaf Mannerheim, Marshal of Finland, and was his brother-in-law's trusted aide. As a Regent of Finland, Mannerheim appointed Gripenberg the first Vice Chancellor of the Order of the White Rose of Finland in 1919. When Mannerheim was elected President of the Finnish Red Cross in 1921, Gripenberg became its Secretary General the following year.



Kantele

These arms from the 1930s, with the mind boggling solecisms, are indicative of the lack of heraldic knowledge of that period. At least the torse does not look like a bread stick.



Tammivuori

An example of new-era non-noble arms drawn in 1956 by Ahti Hammar (1911-79), another highly respected heraldic artist meeting the post war interest in personal heraldry.



AARRE VUORJOKI

Vuorjoki

Perhaps the stereotypical idea of Finnish arms from 1986 featuring a river and mountains. Drawn by the well-known artist Olof Eriksson (1911-87) its simplicity probably does not contribute greatly to development of the bookplate as a distinct art form of its own.



helmet of nobility has been replaced by the closed jousting helm, his rank being shown by the coronet of an untitled nobleman on the helmet.

Von Numers continued to produce armorial plates rather kindly following the wishes of his clients, as can be seen in the bookplates for the bibliophile Paavo Helkama. As a nobleman himself, von Numers was one of the most active Finns in promoting the use of non-noble or burgher arms. The results are almost always striking, sometimes even disturbing, and his oeuvre continues to inspire some of the best current practitioners of armorial arts in the world today.

Antti Matikkala holds the Prix Dr Walburga von Habsburg Douglas awarded by the Confédération Internationale Généalogie et d'Heraldique. He is a prolific author, his best known work in English being Orders of Knighthood and the British Honours System (1660-1760).

He is also the co-editor, with Wilhelm Brummer, of Henkilö-ja sukuvaakunat Suomessa', (Personal and family coats of arms in Finland) which includes 19 articles discussing the topic from various perspectives. The book is in Finnish but includes an English summary and paintings by Ronny Andersen, FSHA, Tom Meek, Alison Hill and Robert Parsons. There is a short review by Ralph Brocklebank, Hon FSHA, in The Heraldry Gazette, September 2013. Simply link to: http://kirjat. finlit.fi/index.php?showitem=2484. Later this year will see Perspectives on the Honours Systems, (in English), published by The Royal Swedish Academy of Letters, History and Antiquities. Should your appetite for book plates be whetted, do consider joining the Bookplate Society (again, to which all thanks) via Anthony Pincott, 32 Belitha Villas, London N1 1PD in the UK.



Ranier Veisterä A typical plate of the 1960s.



From the traditional to the modern. The arrows represent the ups and downs of economic life. The two plates above and the 'sticker' plate below are each a decade apart. The angular library drawing on the right dates from 1960 and the 'sticker' plate below is from 1972. The lion was a later addition referring to a porcelain lion who guarded his house!



