The Heraldic Craftsman

THE SOCIETY OF HERALDIC ARTS
DECEMBER 2015 No. 90

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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 £25.00 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 £40 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

Welcome to the winter issue. We knew the essay on Otto Hupp by David Phillips SHA in issue 89 would prove popular and we were (wie immer) right. One commentator wrote: 'Congratulations on Hupp. Your journal now is light years away from the mainstream of heraldry 'mags' [ugh. *ed*] and is making a distinctive and valuable contribution to my study and enjoyment of heraldry. Too bad more people don't know about the SHA.' Well, dear Members, our growth or otherwise is in your hands. Spread the word about us. And in that light, we want to thank the (British) Heraldry Society and the (American) College of Heraldry for calling attention to what we do. Thank you.

Now as to what you have before you. Some journals put all their glittering prizes at the front. Not us. We try (*vide* above) to make every page count. Yvonne Holton SHA, Dingwall Pursuivant and the lead artist at the Court of Lord Lyon, has been persuaded to show us some of the work which so impressed the SHA accreditation board. Dr Peter Harrison leaves the battlements of Crusader fortresses to confess a little innocent collecting and then there is the effort of a number of talented people who have tried to bring another forgotten woman heraldic artist out of obscurity. And unique is Lynsey Darby's masterful essay on the history of mantling. As Robert Parsons wrote in his seminal 1989 lecture to the (British) Heraldry Society '…mantling is the vital element in the overall balance of the design and it is in its decorative handling that the skill of the designer is really seen; the strong twists and flourishes of the material can invigorate the design or weaken it if badly drawn.'

Now for you British members, please get behind our Chairman's efforts to save vellum as the low-carbon medium of choice for Parliament. The world is in enough mess without the threat from a lot of paper-loving politicians. Do they not know what happened to the survivability of carbon paper, to faxes, to photocopies? Happily, many of our members use the wonderful products of William Cowley of Newport Pagnall, so it would not spell the end, but it would be the end of something important. So, en avant, mes amis, aux barricades! More information on the inside back cover.

Front cover:
Barclays Bank of California. This journal eschews the word 'iconic' but if it did not, we would use it for this stunning Fred Booth illustration from 1970. As far as we know it was never used by that bank. All attempts to locate Mr Booth's executors or estate have so far failed, but not for lack of trying. If you can shed light, please notify the Hon Editor.

The Heraldic Craftsman

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Chairman's Message

I have noted with great dismay that the U.K. House of Commons Administration Committee is proposing to recommend that Public Acts of Parliament should no longer be recorded on vellum, but simply printed on a high quality archival paper. As a correspondent in a recent edition of *The Sunday Telegraph* ventured to state that the sole supplier of vellum, William Cowley, of Newport Pagnell will be hard put to find another market for their product in order to compensate them for the loss of revenue from their sales of vellum to Parliament, or more correctly, The House of Lords who pays for the vellum upon which the Public Acts of Parliament are printed. Lord Laming whose letter dated 17 September 2015 appears as an appendix to the Report of the Administration Committee that was published on 23 October 2015 states the cost of £100,000 per year (this cost being variable from year to year) can no longer be justified. This is as may be, but the reliance on supposed good quality archival paper for the recording of Acts of Parliament is an unknown quantity, whilst the lasting qualities of vellum are well known. Vellum is virtually indestructible, whilst the keeping of paper however well-made and archived is a much more risky prospect, but, perhaps, the committee considers that we live today in an increasing ephemeral world where both tradition and permanence have no place?

Such a decision by the H of C Administration Committee is not only a question of tradition within the Palace of Westminster, but it also promotes the wider question of keeping an ancient and specialized craft alive. Their recommendation to Parliament if followed through will undoubtedly have unintended consequences to the wider art world of painters, limmers and calligraphers who use the medium of vellum for their work. If vellum is discarded, William Cowley's future will surely be at risk. Cowley's also supply vellum for the Crown Office (for the production of Letters Patent of various types) and both the College of Arms and the Lyon Court in Edinburgh all these bodies will be hard passed to find another source of vellum at a reasonable cost as will all who use vellum in the course of their work.

In consequence of the present proposal by the H of C Administration Committee I have set up an e-Petition upon Parliament's Petition website asking that such action should be reconsidered. I, therefore, encourage all members of this society, both craft and associate, to log on to:

https://petition.parliament.uk/petitions/114384

in order to support the proposition. Besides signing the petition, I would encourage you to also write both to the Chairman of the Administrative Committee, Sir Paul Beresford, and your MP at the House of Commons, London SW1A 0AA as in the order of things these efforts on your part really will count. Please also let your acquaintances both in the heraldic and calligraphic worlds know of this threat and how they may support us. Thank you.

John J. Tunesi of Liongam
Chairman

Mantling through time

Dr Lynsey Darby
Associate SHA

Mantling, thought to represent cloth worn by crusaders to protect their armour and neck from the glare of the sun, but torn and slashed in the course of fighting, is an element of the achievement of arms which is easily overlooked, and so I confess that when I was asked to write about it I was somewhat taken aback. Closer consideration, however, shows not only how its design has changed over the centuries, but also how it is used to enhance the artistic character of the overall design of an achievement.

The most obvious source available to me to compare examples of mantling and so trace its progression over time was, I thought, the series of *Grants Registers* kept by the College of Arms since 1673. Yet on examining the volumes I found that most did not include mantling: the essentially practical nature of the record means it is not necessary to depict mantling, which until recent decades was also not always described in the official blazon of an achievement of arms.

Dr Lynsey Darby, Archivist of the College of Arms in London since 2012, is a published mediaeval historian who received her PhD from St Andrew's University in 2007. She was then appointed as an Archivist Assistant in the University of Cambridge at the Churchill Archives Centre during which time she also received her postgraduate diploma in Archives and Records Management from the University of Dundee before taking on the coveted post she holds now.

Looking at samples of grants over the centuries, it seems that mantling was included in blazons regularly in the sixteenth century, then increasingly less so until its inclusion became rare; then in around the 1980s it started to be used consistently again. For a period, mantling was included in painted arms in the *Grant Registers* when the recipient of a grant was a knight, although this practice, never formalised, has not persisted. (There are of course exceptions to every rule – *Grants* vol 11 (1764-1769) shows mantling on almost every design, always in Gules and Argent).

However, the College does hold a reasonable number of original grants of arms, which over the years have come back to us, perhaps because the main line of the family died out and the more distant relative who inherited the estate but not the arms preferred to offer the grant to the College. These, and other unbound material such as pedigree rolls, are gathered together in a collection known as the 'Numerical Schedules'. The more finely executed pedigree rolls often also include an achievement of arms, usually at the foot of the roll, and between them these sources give us a good selection of examples of mantling in the centuries on which this brief history focuses, i.e. from c 1600 to the present.

Broadly speaking, it can be seen that mantling became increasingly elaborate from c 1600 to 1900, moving further and further away from the simplicity of the mediaeval period. To an extent, the style of mantling, and indeed that of the overall design of the arms, reflects prevailing tastes when the design was painted, but bearing in mind the conservative nature of the College only those styles with particular longevity are likely to have influenced the artists.

Nowhere is it recorded that the Officers of Arms suggested to the artists how mantling should be depicted, and in the living memory of the College no discussions between Officers and artists on the topic can be recalled; rather, it is left to the discretion of the individual artist, excepting those (rare) occasions when the client specifies his or her preference for a particular style. It is only really in recent times that artists come to the College without having first been 'apprenticed' to older artists since their teenage years, meaning that until very recently most artists would have been trained in the style preferred by their mentor, and of course they by theirs, back for several generations. Nor should practicalities be forgotten: the advent of simpler designs also coincided with wartime shortages; life now, even at the College, moves at a faster pace, and particularly in London is of course increasingly expensive. These factors mean that a steady income flow is at least at the back of the mind when designing arms, and combine with personal taste and training to produce the more pared-down aesthetic we see in the design of mantling today.

Some examples of the evolution of mantling design since 1600 are shown on the following pages:

Ref: College of Arms MS Num Sch 8/2

The mantling on this pedigree roll of 1602 is fairly elaborate, and would have been influenced by 'dagging', the scalloped edges which decorated mediaeval costume. The demarcation between the outside and inside of the mantling is maintained, at least in the main part of the mantling, although it is less clear in the tails to which the tassles are appended. There is shading to enhance a sense of movement in the material.

Ref: College of Arms MS Num Sch 8/1 (Pedigree of Roos)

The achievement of 11 quarterings at the foot of the Roos pedigree shows the arms as they were in 1630. The mantling is voluminous (emerging in two sets of four 'branches' from behind the shield) but again shows the interior and exterior of the mantling clearly. The colours are Gules and Argent, not picking up on the colours of the wreath (Or and Sable). This had been common practice in the sixteenth century, when, as Woodcock and Robinson point out in their *Oxford Guide to Heraldry* p. 88 (Oxford 1990), more than eighty per cent of English mantling used this colour combination. The mantling of Peers' arms was depicted in Gules lined with Ermine.

At the head of the Roos roll is this very simple design of one of the shields which made up the quarterings, using mantling known as 'cloak mantling'. To highlight the antiquity of these arms the artist has shown mantling in keeping, in his mind, with the style of the earlier period. This may be an interesting visual example of the 17th-century flourishing interest in history, exemplified by the work of antiquarian scholars such as William Dugdale.

Ref: College of Arms MS *Grants* 11 p. 33

By the 17th century, mantling was influenced by acanthus leaves, with more toothed terminations

and organic flowing lines. This mid-18th century example shows the style persisting, with pronounced shading so that as well as shadow on the light argent side, different shades of red are also used, and gold highlights have been added. The rococo style of the shield itself is striking and is echoed in the design of the helm.

Ref: College of Arms MS *Grants* 10 p. 274 (1761)

Ref: College of Arms MS *Grants* 10 p. 471 (1763)

The *Grants* book in which these two arms above are depicted is one of the few – perhaps the only volume – in which almost every achievement has mantling. The previous volume includes examples in which the design of the shield is so elaborate that there is almost no need for mantling.

Ref: College of Arms MS Num Sch 19/36

By the first half of the 19th century some mantling designs bore little resemblance to slashed fabric, as in this example of 1835, where the mantling is one giant mass of gold and blue curls.

Ref: College of Arms MS Num Sch 19/37

This example from 1855 has only one strip of mantling extruding from each side of the helm (perhaps the distinctly militaristic tone of the devices and the motto suggested a more 'manly' restraint was called for), but is still very elaborate, with curlicues a distinctive feature of the design. Despite the heraldic work of Gothic Revival designers in this period, such as Augustus Pugin and William Burges, heraldic artists at the College continued to work in the 'Rococo' style.

Ref: College of Arms MS Num Sch 19/41 (1917)

By the twentieth century, a return to simplicity of form in heraldic design and mantling is more obvious, perhaps influenced by the Arts and Crafts movement. Whilst in this 1917 example above, the shaping of what ought to represent pieces of slashed fabric is rather soft and almost shell or flower-shaped, it is still much more clearly a cloak, the exterior and interior of the mantling are clearly delineated, and the outlining of the mantling lends it more solidity. The more restrained aesthetic is particularly clear when comparing the helms in this design and in the previous example; indeed, the mantling is perhaps the most extravagant aspect of the whole design.

More change was afoot. This library painting, dating c. 1922-26 (the dates between which John Heaton-Armstrong served as Rouge Dragon Pursuivant), has mantling which is startlingly different from the example [left]. The bold outlines, heavy shading, and almost angular elements to the 'fronds' of the mantling, arranged around the shield to form a rectangular overall shape to the design, look very modern but lacks subtlety.

Ref College of Arms MS Num Sch 22/10

Although later than the library painting, the mantling on this grant of arms of 1938 in terms of style falls somewhere between the two examples from 1917 and c. 1922-26. The rounded shape and greater number of pieces into which each segment of fabric is torn are more like that of the 1917 grant; the bolder outlines and heavier use of shading are more like that of the 1920s library painting, but less harshly executed.

From the second quarter of the 20th century, movement towards more simple design was

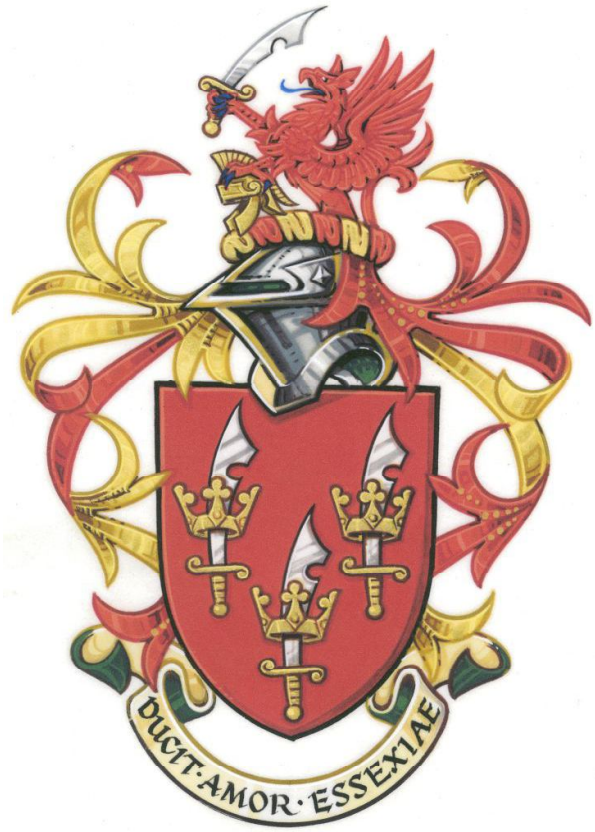
promoted by Gerald Cobb (1900-1986), herald painter at the College of Arms from c 1919 and the Queen's Artist at the time of the Coronation in 1953. When he died in 1986 papers relevant to his work were donated to the College, including his extensive collection of cuttings relating to aspects of heraldic design and his own sketches of designs which show his influence on the evolution of mantling.

Also included are the handwritten texts of lectures he gave, including the following assessment of the development of heraldic design, delivered in 1949 to the St Andrew's Society of Streatham:
"The Art of Heraldry gradually declined after the 16th century, by the end of which a change is noticeable in heraldic drawing. Whereas, heretofore, the charges (that is the devices) of the shield were made as large and bold as possible, they now tended to become smaller and neater though still having considerable vigour. This tendency away from boldness continued throughout the following century and by the time of the Georges, heraldic drawing had lost most of its vigour and fine design. Naturalism to a large extent took the place of symbolism and pictures – landscapes and seascapes – were actually incorporated in or added to new arms, of which a notable example is the 'honourable augmentation' granted to Lord Nelson after the battle of the Nile. It consists of a palm tree on a rock in the sea with a ruined French fort on one side and a crippled man of war on the other! But with the Gothic revival in architecture and the Romantic movement in literature came a closer study of the Middle Ages and a renewed appreciation of mediaeval drawing with the result that today things are a good deal better than they were 100 years ago. But there is still room for improvement."

Ref: College of Arms Acc 1995/5 pt 1, Phillips pedigree, painted by Gerald Cobb 1934-36

However, as with all historical and artistic trends, there is never a straightforward progression from one stage to the next. In 1970 Fred Booth designed and painted the impressively exuberant library painting for Barclays Bank of California [which graces the cover of this issue]. It must have taken more time than artists would be able to devote to a single painting today and may be more elaborate than would appeal to everyone's tastes, as in the Pineles arms on the next page, where the mantling is outlined in a pale turquoise and picked out in gold, with tassels like ribbons which interlace with the ends of the motto scroll but is nethertheless beautiful.

The contrast between modern heraldic design and that of the example, shown above from 1935, is incredible. In both the mantling is stylised, but in very different ways. Modern mantling is described most aptly by the phrase 'slashed to ribbons', as that is indeed what mantling represents. The interior and exterior of the mantling cannot be mistaken, and outlining and shading / highlighting are used. In a sense, the treatment may be described as 'graphic': the designs have regained a simplicity of form but are of course still very different from the earliest depictions of achievements of arms. The overall effect of modern grants is that of an elegant restraint.



The Essex Society for Archaeology and Local History
(2009)
Designed by Thomas Woodcock, Garter King of Arms
(Norroy and Ulster at the time of the grant.)
Painted by Robert Parsons, MBE

Dr Darby would like to especially thank Tim Noad for sharing his encyclopaedic historical and artistic knowledge and the willing assistance given by other Artists of the College of Arms in the preparation of this article.

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The United Grand Lodge of New South Wales
(2013)
Designed by William Hunt TD, Windsor Herald
Painted by Dennis Field, MBE

Edith Mary Hinchley

a forgotten woman heraldic artist

V Irene Cockroft

Associate SHA

In the 25th Anniversary issue of this journal, Ralph Brocklebank, FSHA, mused on the identity of the heraldic artist, Edith Mary Hinchley (neé Mason) who painted over 500 shields, many minutely on the Lucy Deerskin in Charlecote Park, the grand 16th century country house, surrounded by its own deer park, on the banks of the River Avon near Stratford-upon-Avon. Who was she? Even Christopher Purvis, whose new grant the article celebrated and who is the National Trust's authority on the Fairfax-Lucy family's arms, knew little of her besides her name. Another unsung woman heraldic artist. Forgotten. Lost in history.

And then just a few months ago an email arrived from the eminent author of the suffrage campaign, V Irene Cockroft. Someone, somewhere (to whom thanks) had seen mention of Edith Hinchley on our Heraldic Craftsman *pages at* www.heraldic-art.com *and tagged her name. Irene saw that tag in the course of her researches and recognised the name as one who had been active in the suffrage movement and was a close friend of the suffragette enamellist, Ernestine Mills, about whom Mrs Cockroft has written. Like Chris, she, too, knew almost nothing of Edith. Immediately a band of detectives formed and herewith, dear Member, is the brief biography of one of your artistic forbearers who lived and died in interesting times and made contributions many of which elude us still. Irene Cockroft takes up the story….*

V Irene Cockroft is an Associate Member of this Society. Her great, great aunt signed the 1866 Suffrage Petition and her great aunt, Ernestine Mills, was a highly regarded suffrage artist. Irene is a leading authority and lecturer on women's suffrage and the author of *New Dawn Women,* Watts Gallery, Compton, Surrey (2005) and *Art, Theatre and Women's Suffrage* London (2010) with Susan Croft.

Edith Mary Hinchley was killed between 4 and 6pm on the fortieth day of the Blitz, 16 October 1940. So great was the explosion it completely destroyed 55 Redcliffe Road, South Kensington, in West London. Neither Edith's nor her two boarders' bodies were recovered until several days later. And so ended the earthly existence of Edith Mary Hinchley (neé Mason), another forgotten woman heraldic artist.

Edith Hinchley was at once very much like Joan Harris, (1901-1980) who featured in *The Heraldic Craftsman* issue 86, and yet very different. Edith, born in 1870, was the daughter of a gardener who became a prosperous florist. After Edith's father died, her Mother and Edith's two older sisters ran a boarding house. Like Joan Harris, Edith showed artistic promise at an early age: the 1881 census lists her as a 'scholar', 1891 as an art student and 1901 as a full-fledged painter.

But there was a problem for both Joan and Edith: the shortage of men. By the late 19th Century, there was a surplus in Great Britain of over one million females with no men to support them. Edith and Joan were right in the middle of that demographic phenomenon and, needing to fend for themselves, made the most of the new art colleges. Joan went to the Burslem School of Art in the Potteries and Edith, who could pick from an astounding 28 recognised establishments in London alone, matriculated at the South Kensington School of Art on the eve of its becoming the Royal College of Art around 1896.

Edith was partially deaf and found lectures hard to follow from the back of the room where women were relegated (females could not attend lectures without a matron sitting between them and the men). There were other annoying restrictions: 'to work together from the antique was taboo and from life unthinkable.' Finding that, as a female, she was 'exempt' from architecture, Edith hired a private tutor to teach her the subject. 'I took a preliminary pass… but it was not allowed on my completed Group certificate [finally awarded in 1898] by a Department which evidently saw something disgraceful in the achievement.'[1]

[1] This and subsequent quotes from EM Hinchley from *John William Hinchley, Chemical Engineer, a memoir* published by Edith M Hinchley, printed for private circulation, London 1935. Dr Neil Parkinson, Archives & Collections Manager at the Royal College of Art confirms she graduated from the Royal College of Art in 1898. 'We only became the RCA in 1896, having spent a few decades as the National Art Training School (aka South Kensington School) and I think the course followed was typically a three-year one. It's possible, therefore, that Miss Mason enrolled in the NATS in 1895, only for it to rapidly change into the Royal College of Art, leaving her graduating in 1898 with the ARCA Diploma (Associateship of the Royal College of Art). Unfortunately, there is no other information on file and we didn't really start recording students in more detail until the early 1900s.' She may have started at South Ken as early as 1893.

Edith already had a track record of standing up for herself, having been active in mixed-sex student debates at her home in which students 'from both schools', ie, the Royal Colleges of Science and of the Arts participated, including a young chemical engineer, William Hinchley. He was one of her boarders and actively encouraged her determination to break down barriers to women. 'By sheer pertinacity, I and one or two other friends broke into further preserves of our School, such as applied design, but there was no possible prospect at the end. Such limitations to one who had to face earning a living… made cause for discontent.'

At this remove, we can only dimly imagine the subjugation, resentment, resignation and fear which led so many women to become as actively involved in the campaign as their 'delicate constitutions or menfolk would allow' as the newspapers of the time put it. Edith was having none of it. In 1911 she wrote in *The Vote* magazine:

> 'The swift response of the woman artist to the Women's Movement is no mystery. The difficulties placed in women's professional path make them feminists. Equal citizenship is a starting point to redressing the degradation of inferior status.'

When in 1912 fellow miniaturist artist Florence White was released from imprisonment for militant suffragette activism, Edith arranged a reception at her home and invited sceptical guests to hear Florence's side of the case.

At art school, Edith had thrown herself into the cause, designing costumes for the popular *tableaux vivants* which were the living street theatre of the day. She joined the Fabian Society and took an interest in socialism, all the while earning a modest living from portrait work, teaching and 'black and white' illustrations.

Edith's friendship with William Hinchley blossomed, as did his career. In 1903, as the new wife of the newly appointed Director General of the Siamese Royal Mint, Edith sailed for Siam with William.

Hinchley was considered a brilliant scientist. It is said that he started school at two years of age, his teacher being age twelve! His family could not afford the fees for his Matriculation examination but, through hard work and winning scholarships, Hinchley's pre-eminence in his field became recognised and his influence advanced.

Upon the couple's return from Bangkok in December 1907 he became an academic. In due course Hinchley became a professor at Imperial College, London, and the founder of the Institution of Chemical Engineers in 1922.[2]

But what of Edith? We do not know, but most probably whilst still a student in the 1880s-90s, she became friends with one or more of the four daughters of Christina Cameron Campbell who married into the equally ancient house of Lucy in 1865. They were all about Edith's age and the three surviving (Constance Linda, Joyce and Ada Christina) are credited with painting the shields in the Great Hall at Charlecote, the Lucy seat near Stratford upon Avon with its famous deer park. Both the current baronet, Sir Edmund Fairfax-Lucy and the National Trust's Christopher Purvis put Edith, uncredited, alongside them in that labour before or during the Great War (or possibly somewhat later as the colour on the shields looks rather brighter than one would expect).

Christina did not like Charlecote and sometime before her death in 1919 moved herself and the girls back to the seat of the Cameron Campbell's, Callart House, hidden on the north shore of Loch Leven in Invernesshire not far from Fort William. It was there, no doubt, that the girls decided to honour the memory of their mother by commissioning Edith to paint their family tree. All of it, all 532 sprigs and to do it on a huge five by four foot deerskin to be displayed at Callart House. No doubt swallowing hard, Edith agreed to do it and finished it in 1923. We have no idea of the research needed in prelude, but it, like the artwork, must have been prodigious. The result, now at Charlecote is nothing short of astounding.

Edith, at 53, was nearing the apogee of her career. By 1924 her industry was recognised when the Bristol *Western Daily Press* called her a 'famous woman artist' extolling her passion for autolithography.[3] Frank Pick of the Underground Electric Railways Company of London commissioned her to produce a calendar in 1924 of historic 'London Worthies'.

[2] Edith designed the Institute's first 'crest' until they successfully petitioned for arms in the 1930s.

[3] Between the wars and into the late 1950s, autolithography was the favoured means of colour reproduction until colour offset printing gained the upper hand in the early 1960s. Synonymous with mid-20th Century book illustration (think *Orlando the Marmalade Cat*), advertising and hoardings, Edith would have been advocating autolithography at its start. It blossomed, but there is no evidence of her staying with it unless it was her chosen medium for 'London Worthies' now lost. For a good introduction, *vide Colour and Autolithography in the 20th Century*, Manchester Metropolitan University, 2005.

She was a pioneering woman broadcaster and gave two talks, also in 1924, on care of old miniatures and good framing practice.

And then *tabula rasa*. Professor Hinchley died in 1931 and as far as history goes, Edith privately wrote a short biography of him, picked up her brushes and at the age of sixty-one quietly left the stage. But not quite. She was still a frequent, long-staying visitor to Callart. As it had so many years before, art played a major part in their sequestered lives. Staying at Callart House must have been an extraordinary experience not to say ordeal. Remote, perishing cold, midges, Joyce and Constance Linda, Sir Edmund's great aunts, growing more peculiar day by day (breakfast was served each morning accompanied by a playing piper) they would settle down to paint, or in Constance Linda's case modelling small figurines in clay and barbola paste. This demure activity probably took place before the huge fireplace over which Edith had painted the overmantle, a version of the Tudor one above the fireplace in the Great Hall of Charlecote, the Lucys' childhood home.

As a purchase on sanity, one suspects, Edith retained the house she had shared with William at 55 Redcliffe Road near Earls Court, a street populated by other artists such as Eric Ravilious and Douglas Bliss. Edward Bawden lived nearby and did a sketch of Redcliffe Road shortly before it was bombed. Joyce Fairfax-Lucy stayed on at Callart until 1946.

As Edith had no children nor, as far as we know, did her sisters, her memory guttered and died. With the exception of her prodigious heraldic output, some fine miniatures, small landscapes and a period portrait at Charlecote, most of her work over the years simply disappeared, the life-long efforts of an artist of real talent forgotten by the art world. We know of only three surviving portraits which she painted, two of which were sold to unknown persons in the US in 1997. The other, of the debauched Second Viscount Tredegar, was done in 1937 but after this more silence.[4]

Perhaps Edith's main contribution was simply (or not so simply) being a strong woman artist who stood up for women artists and their emancipation by leading the life of a practicing artist herself. Her artistic contribution to heraldry cannot be gainsaid and she was obviously a fine teacher. Yet every time we reach out to her to find out more, she slips back into the shadows. We don't even know what she looked like.

To a fine teacher, the supporting role comes naturally. Edith would have considered her finest work to be providing a social setting in which a brilliant chemical engineer from a less than brilliant background could shine and feel secure. Then there's the Lucy Deerskin in Charlecote Park speaking volumes in perpetuity!

Acknowledgements

V Irene Cockroft and the Hon Editor would like to thank the redoubtable band of detectives: Sir Edmund Fairfax-Lucy of Charlecote Park, who gave freely of his time and spell-binding erudition on art and the family history. He also allowed us to reproduce the visuals you see here. We are deeply grateful to him.

Likewise thanks to Christopher Purvis, an Associate of this Society and a senior volunteer at Charlecote. How he managed to persuade the National Trust to unbolt the huge protective glass and frame so he could photograph the arms clearly, demonstrates how well he is regarded by his colleagues at Charlecote.

Above all, we are grateful to the enterprising and diligent genealogist Jan Gore, whose forthcoming book *Bring More Shrouds, the story of the destruction of the Guards' Chapel in 1944 and those who lost their lives* will be published in 2016.

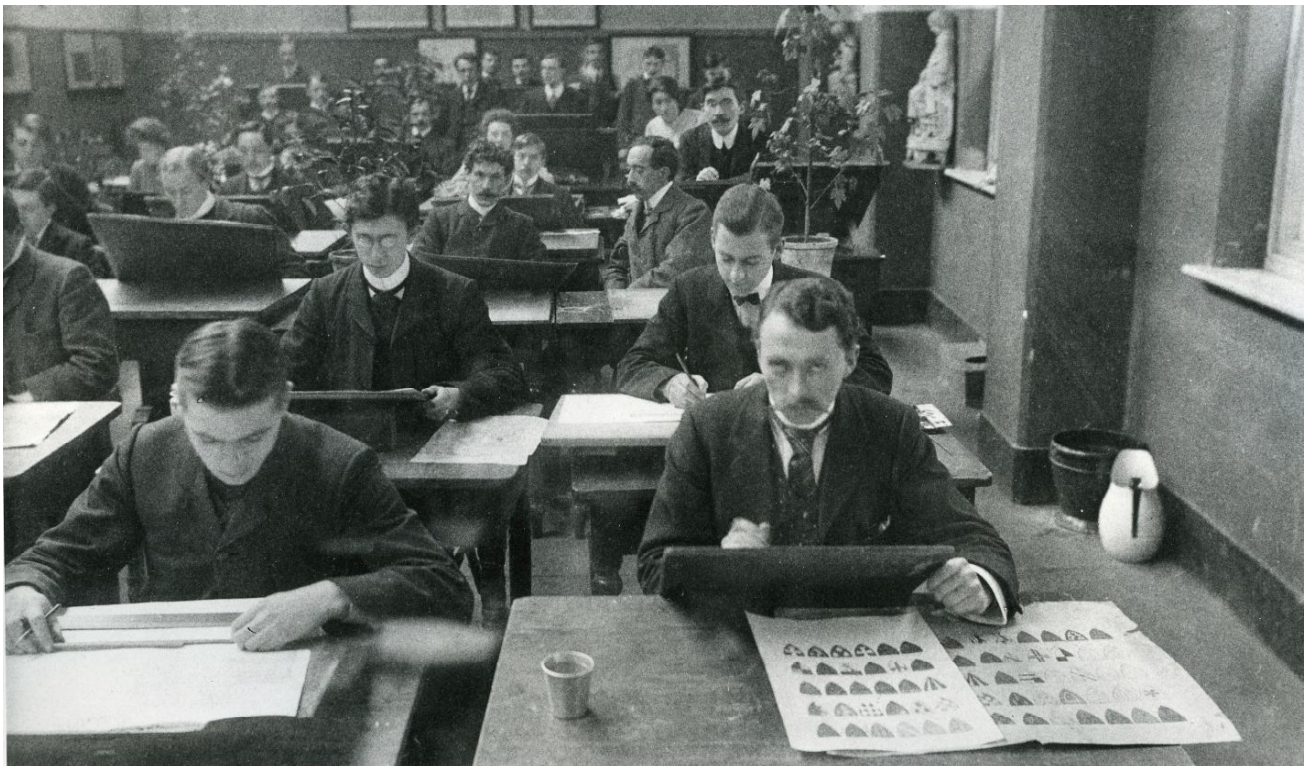
Thanks also to Beverley Garratt of the Institution of Chemical Engineers and Dr Neil Parkinson of the Royal College of Art who provided us with details on Miss Mason from fragmentary pre-RCA records and the extraordinary photograph of the heraldry class. Finally and certainly not least we could not have reproduced the Hinchley miniatures without the exceptional photographic skill of David Cockroft.

[4] William Cross, Viscount Tredegar's biographer, says of that picture which is at Tredegar House and on the National Trust art web site: 'Evan was a fairly active participant in the House of Lords from 1934 when his dad, Courtenay, the first Viscount (2nd Creation) died and this outfit is what he would have worn at the Coronation of King George VI in 1937. I think Evan would have admired Edith's representation of him, he was vain and self-obsessed and the picture does play well to being Evan at his most flashy and ceremonial best.' Cross to Hon Editor, 22 Nov 15.

The distinguishing hallmark of Edith Hinchley's miniatures is that her skill never departed her. From the captivating portrait of her exact contemporary Miss Ernestine Mills (1871-1959) painted around 1898 to the final miniature we know about, Archbishop Secker, painted in 1938 there is no diminution of expertise.

[Major John St John Secker, obverse and reverse]
Sir Edmund mentions that Edith was regarded in the family as a fine teacher and, it would seem from the inscription, a generous one as well. He suspects there is 'much more Hinchley than Constance Linda' in this 1912 portrait of Constance Linda's husband, Major John St John Secker, Lovat Scouts Yeomanry.

[Arthur Plantagenet (son of Edward IV)],
Sir Edmund notes that Edith 'was certainly most at home working on a small scale not only as on the family tree… but also in some large miniatures. This fictional portrait of Arthur Plantagenet, is rich in texture and tonal values, all beautifully controlled, painted in the 1920s but reminiscent of the Arts and Crafts movement.'



This picture says it all. Taken at the turn of the century at the Royal College of Art, note the heads of a few women 'artistic girls' in the back of what was obviously a highly dynamic and stimulating heraldry class. ©Royal College of Art

This is the five and a half foot tall Lucy Deerskin which captured Chris Purvis's imagination and led him to discover heraldry which has proved so important to him and the National Trust at Charlecote Park ever since. Little wonder that a deer features so prominently in the crest of his own achievement. *Vide* Issue 81, December 2012.

CAMPBELL
of JONZIE
ERSKINE
GLENORCHY

CAMERON
of FASSIFERN
CAMPBELL of BARCALDINE
LOCHIEL
SPENSER

1739.
Col: Alex Campbell who was associated with the ill-fated scheme for the colonization of the Isthmus of Darien

SPENSER

EARLS of FLANDERS
MESCHINES
MONTFORT of BRIDGNORTH
AMOR OMNIA VINCIT
LOVE
TIME AND DEATH
LIFE
The ghosts that crowd about life's empty day
Then let the others go! And if indeed, in some old garden thou and I have wrought And made fresh flowers to grow
from hoarded seed And fragrance of old days & deeds have brought Back to folk

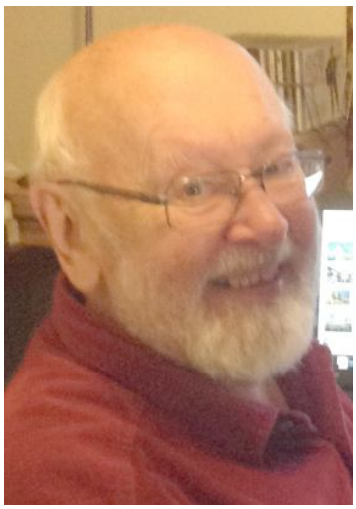
Tobacco 'Silks' and Heraldry

Dr Peter Harrison, SHA

Craft Member

Heraldry has always been used for promotion, propaganda and 'pridefulness made manifest', legitimate or sinful. Therein lies much of its power. Herewith heraldry produced for mostly men of all classes, eminently collectable then as it is now in the form of 'silks' which came in many packs of tobacco and were much prized. As such they are a very important piece of our cultural heritage both here, in Europe and throughout the Empire and Commonwealth, not forgetting the US. Dr Harrison's son Simon has probably one of the best and most eclectic collections of silks you are likely to find anywhere. So with Simon's permission herewith his father introduces to us some of his prize examples.

By the end of the nineteenth century, many tobacco companies from the USA, Western Europe and the British Dominions were in fierce competition with each other for male smokers, females only starting to smoke in recognisable numbers in the 1920s. Before that era, the adoption of and promotion of brand loyalty was key to getting and keeping a customer base which would come back to buy again and again. One way manufacturers attempted to penetrate and secure their slice of the market was by enclosing in packets of cigarettes either small cards or 'silks' both depicting many different subject matters often running to a series or set of a hundred. Making their first appearance at the beginning of the twentieth century, the so-called 'silks', in reality a misnomer, were designed to appeal to the collecting instinct of smokers and potential smokers (ie, youths).



Dr Peter Harrison, noted historic architectural historian and non-smoker, is the author of several works on Christian forts and fortifications including *The Fortified Monasteries of the Himalayas* (2012) and *Fortress Oman* (2014). He is currently working on a gazetteer for 'castles of God.'

Silks were, literally, a cut above cigarette cards in that the subject matter was printed by lithography onto pieces of satin of various size. An alternative was to weave the illustration into the material. They became immediately popular and the zenith of production was during the Great War of 1914-18. Then they wained and by the late 1920s had all but ceased.

Heraldry as a subject was a popular choice, as one can see on the Ja Ja card, inside back cover, and the companies depicted achievements in many different forms from orders of chivalry, civic and county arms, clan tartans and clan and sept leaders' coats of arms. During the Great War, military heraldry joined the panoply with many series of regimental colours and badges from both the Army and Royal Navy.

Whilst they enjoyed a boom, the larger tobacco companies took silks so seriously that they paid hefty rates to artists to design the varying subjects. The larger companies had their own commissioning and production departments. As with other branches of heraldic art, research and recording of the subject matter is variable and so far the names of the artists are unknown.

But not so the actual producers. Godfrey Phillips & Co Ltd of London was Britain's most prolific producer of silks and of all those relating to heraldry the series depicting coats of arms in 1924 are, to my eye, simply magnificent.

Most silks of whatever subject matter are obtainable on eBay and for collectables of around one hundred years old they are surprisingly inexpensive. But be warned. As a hobby collecting silks is rather like the product they promote, which is to say addictive!

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My favourites, bar none, are the Godfrey Phillips Heraldry Series, the Ainstie woven 'silk' and clan tartans.

No. 5 of a set of 12 postcard sized lithographic printed silks in their Heraldic series by BDV, issued in 1924.
It is not known who the artist was or who the coat of arms belongs to.

Godfrey Phillips
Town and City Arms no number but is one of 75, inscribed series 30, 1918 issue.
BDV is a subsidery of Godfrey Phillips Ltd

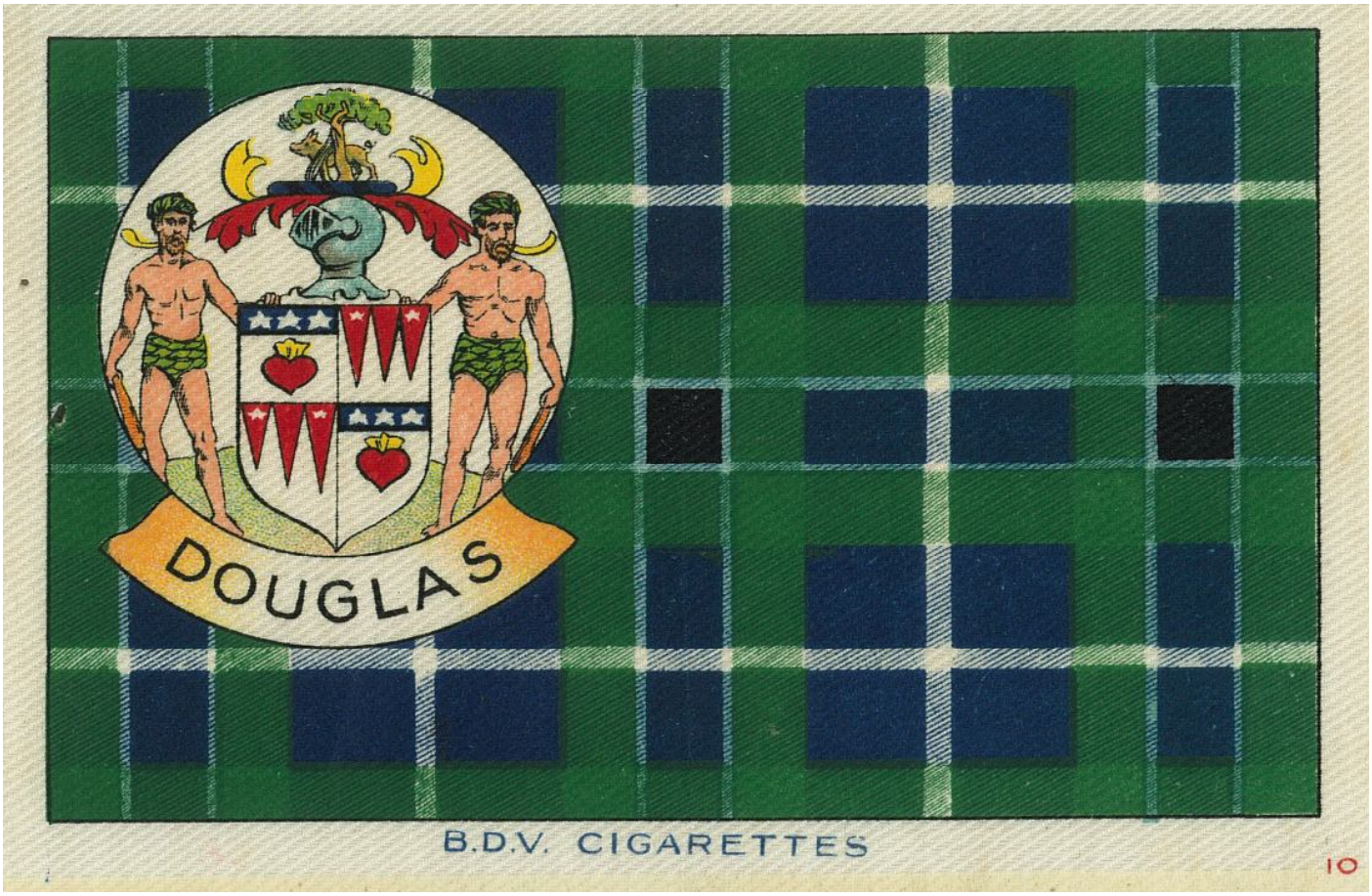
Godfrey Phillips 1924 issue.
Heraldic series small size No. 16.
Artists and coat of arms unknown.

E & W Anstie, Devises, England
'Royal Standard' crest with four flags, woven silk 1915.
No. 1 in a series of 5.

Godfrey Phillips Ltd., London
No. 98 The 15th (the King's) Hussars.
From Crests and Badges of the British Army. One of a series of 108 published in 1914.

Godfrey Phillips Ltd., London
No. 108 The Royal Fusileers (City of London regiment). 7th Foot.
From Crests and Badges of the British Army.
One of a series of 108 published in 1914.

Town and City arms no number but is one of 75, inscribed series 30, 1918 issue.



Godfrey Phillips
Clan Tartans 1922, No. 10 with the Douglas Coat of Arms.
Postcard size BDV issue 1 of 65

Balletic fish and Dingwall

Yvonne Holton, SHA

Craft Member

When I began studying at the Edinburgh College of Art in the late 1970s, I already had a long career in crayon behind me. The sort of things that I would come up with were ballet dancing fish as well as dragons smoking pipes while reading a newspaper in bed, dragons climbing into a tin of humbugs and fairy-winged frogs. Other little girls have to make career decisions. Not me. My teachers, parents and I were convinced that by hook or by crook I would make a living doing artwork.

I trained as a silversmith and on graduating set up a small workshop carrying out commissions and repairs. That was a hard time as I did not have a bean to my name. I soon learned that repair work to jewellery and silverware is often very difficult and best left to wonderfully skilled people like Alistair Campbell who is apprentice trained.

Being a heraldic artist is busy but never boring. During my career, I have been lucky enough to be asked to carry out some very interesting and at times difficult commissions. Some are shown here in this article. The day-to-day work of producing Letters Patent for the Lyon Court as well as meeting some very interesting characters along the way has made the job very enjoyable indeed.

But it was not all gloom. During this time I met Derek, my engineering husband of 32 years now. We bought a flat and I found a 'proper' job at Edinburgh's Assay Office. I stayed there for just a little over seven years as a technician and then went on to be the Assayer who tested the standard of the gold and silver items that were submitted to the Office. Financially things were easier but I was still driven by pencil and pen, spending every evening illustrating books. The pressure was heavy and I do not know how I kept it up for so long. Maybe I felt the right thing would come along, and it did.

One day I saw an advertisement in the *Scotsman* inviting an 'illustrator' to work at the Court of the Lord Lyon. This was more than propitious. The Assay Office had just received its Grant of Arms from Lyon and the illuminated document was framed and displayed in the Board Room. I remember taking one look at it and thinking 'I can do that!' I mentioned the advertisement to my father who said 'Yvonne, I think that you should go for that' and so I did. I did not have a clue about who or what the Lord Lyon was, but I soon learned and quickly gathered up a portfolio of drawings as well as inventing and painting a Coat of Arms for Derek and me. It was quartered and had Supporters! There were a number of other candidates, but I was the lucky one to be chosen and I was absolutely delighted.

Jenny Phillip at the time was the Herald Painter and she gently guided and trained me in the art of illumination with my other colleagues helping me to understand Blazon. Being able to draw is one thing but I hadn't ever tried calligraphy. The Lyon Office helped me to find a place at an evening class in calligraphy at the Edinburgh College of Art and I attended it assiduously for two years and, now, some 25 years later, I hope I have a reasonable hand. I do not count myself as a calligrapher but I am assured that the hand that I do have, serves the purpose required to produce the illuminated documents that are issued by the Lyon Office.

I wish that everyone could work in such ideal surroundings with the type of people I work with. It is the drawing and invention that I love to do. As a child if things got difficult, I would disappear into an imaginary world. Heraldry has given me this world to disappear into more or less every day! At the same time I head a team of four artists and a calligrapher. All of us have come to the subject by different routes and this works well in terms of the combined expertise that we can offer to the Court and our clients. The other thing that is particularly good is the help that we can give to each other.

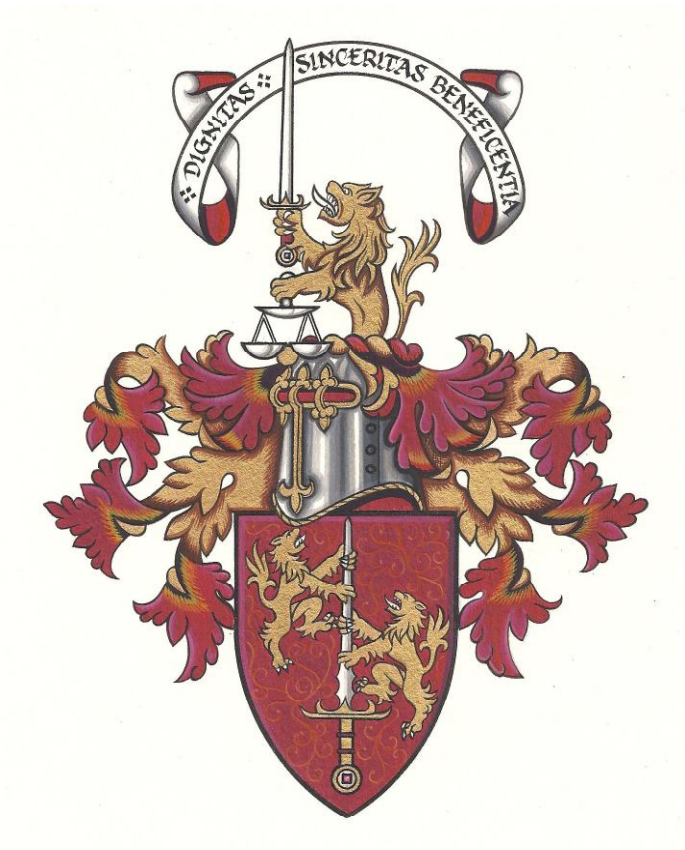
In June 2011, I was offered the Office of Dingwall Pursuivant and accepted it with alacrity. It is an honour to serve in this way. It can be challenging in terms of nerves especially when you are on parade. The uniform is beautiful, but it certainly was not tailored for me! Given that Ormond Pursuivant and the present Unicorn Pursuivant are at least 6 foot tall and I stand at 5 foot this has interesting consequences. Inside the tabard and towards the

bottom hem at the front there are pockets sewn in but they are too low down for me to easily reach! There is nothing for it and I hope no photograph ever appears of the tissue squirrelled away in the cuff of my jacket or a small pair of specs hidden in my left white glove!

I love my pencil and admit to being somewhat apprehensive about the increasing encroachment of digitisation into our craft. I am certainly not against it and am willing and intrigued to learn more myself. However, it should not overtake the fundamental skills of drawing or the use of a calligraphic nib. I am fearful that in terms of finding more young heraldic artists, this reliance on technology may cause a problem in the future.

£2 coin
This design of a £2 coin marks the Acts of Union between the Parliaments of England and Scotland. The Royal Mint briefed a small group of invited artists and as the subject matter was contentious, I played it safe by using the plant badges of both England and Scotland and conjoining them. The portcullis as a symbol is very obvious but I still needed something more to convey the marriage between the two countries. Close to the deadline (and avoiding it) I decided to clear out a very untidy cupboard only to find my husband's jigsaw collection and that was the 'Eureka!' moment. The very best part of this piece of work, and it still happens, is when I get one of these coins in my change!

Supreme Court
When the coin was launched at the Scotland Office, Dover House in London, I was approached by two Judges to work up a design for the United Kingdom Supreme Court to be housed in the Edwardian splendour of the restored Middlesex Guild Hall across from the Palace of Westminster. I realised that the sign for Libra was a set of scales but it was also the Greek sign for Omega the ultimate letter in the Greek alphabet. It now it appears on signage and stationery as well as being translated into carpets, furniture, etched glazing and uniforms.



Clifford Dewey Harmon II
The Petitioner has a legal background and our aim in these arms was directness and simplicity of charges. This meant that much of the shield was unoccupied and called for diapering. The sword is emblematic of his family. In this painting the mantling is more ornate than the norm for the Lyon Office but the Petitioner thinks it works well.

Downing Street Silver Competition Award
This was the winning plate design featuring a cornucopia with a mouse and a well known 'grace' that can be read in different ways. For example 'to God for all good things thanks be' or 'for good things thanks be to God for all'.

Lord Lyon's Mace
Donated by a previous Macer to the Court, this mace was made by an Edinburgh silversmith, Alastair Campbell. It comes completely apart which makes it easier for cleaning purposes and is held steady by a sturdy, vertical steel rod running up its interior. Inside the main post is a scroll giving the details of the donor.

The De Moffarts Foundation competition's brief was for a very contemporary design combining three achievements or the elements from them into one bookplate. Having wrestled with the problem for a number of days, I decided just to use the Crests. This seemed to please the judges and I went to Maastricht in October of 2012 to accept the prize.

Forsyth of that Ilk, younger
Taken directly from the Letters Patent, this achievement arranges the Azure and crowned segreant griffons onto the Shield and reflects them in the Supporters and the Crest. The Petitioner also wanted some extra illumination and so above the painting is shown a cross crosslet fitchee which has been associated with the name Forsyth for many generations as well as a sprig of Forsythia and a julip flower which is the favourite flower of his wife.

Rt Hon The Lord Smith of Kelvin

One of the most enjoyable Letters Patent that I have completed in recent months is the Achievement of Lord Smith of Kelvin. I particularly enjoyed carrying out the painting of his supporting Highland cows and guinea fowl. I love drawing animals and am at the moment working on another Supporter coat showing two dachshunds on either side of the shield.

Scottish Tartans Authority

An unusual commission this! It is a border to surround the edges of certificates that are issued by the Scottish Tartan Authority to those who have successfully registered tartans. It obviously features Celtic knotwork, a roll of tartan, sheep and a spinning wheel and the targes on both corners at the top have a special relevance to Perthshire where the Authority is based.

Bruce Gorie bookplate

Even in my own time, I cannot put down the pen or pencil. In terms of 'private work', I particularly enjoy devising bookplates and I like to give them a twist. One of the most enjoyable designs to do was for Bruce Gorie, an Orcadian and Secretary in the Lyon Office. He commissioned me to produce a bookplate based on the Orkney legend of the Mester Stoorworm. This is a lengthy tale about a nasty huge monster that was terrorising the islands existing solely on a weekly diet of virgins. Soon enough they ran short and the King's only daughter was going to be gobbled up next. So Assipatle, a local farmer's boy, decided enough was enough and rowed into the mouth and gullet of the beast with a smouldering fire of coals. The monster swallowed them and in its death throes caught the crescent moon with its tail. Its dead body gave rise to Iceland and its teeth which were spat out became the Faroes, the Shetlands and the Orkneys. A nice commission to carry out.

Yvonne Holton can be contacted on: yholton@freeuk.com

IT IS TIME TO ROUSE SOME RABBLE

FOR YEARS YOU HAVE FOOLED PEOPLE INTO THINKING YOU ARE MEEK AND MILD.

STAND UP, PICK UP YOUR CUTTLE-BONE AND EMERY PAPER AND SHOW THE WORLD YOUR RIGHTEOUS INDIGNATION SIDE.

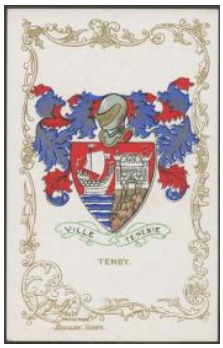
At its meeting on 12 October, the Committee considered a proposal from the Chairman of Committees in the House of Lords that Parliament should no longer print the official copies of Acts of Parliament on vellum. Record copies of Acts would instead be printed on high quality archive paper. As now, one copy would continue to be stored in the Parliamentary Archives and the other sent to The National Archives.

There are two ways to make a telling blow.

1. write to your MP or the Chairman of the H of C Administration Committee, Sir Paul Beresford (House of Commons, London, SW1A 0AA) in order to show your concern in the committee's proposal.

2. go up to https://petition.parliament.uk/petitions/114384. You will see the following: 'To reconsider that Acts of Parliament should no longer be recorded on vellum. Such a recommendation will undoubtedly have unintended consequences to the wider art world of painters, limmers and calligraphers who use the medium of vellum for their work.' It will then show you how to add your name to the list of those who think aright and have done good.

On the back cover we feature the arms of Tenby in Pembrokeshire by David Hopkinson, FSHA. David's skill as seen in issue 89 is to lift the over-complicated or mundane, the dumbed-down or committee-dinner like nature of many civic arms and give them a vitality, clarity and dignity. As this Ja-Ja cigarette card produced sometime between 1905-1917 shows Tenby had not been well served. Then in 1963 the local Round Table gifted proper arms which are rendered throughout the town in many different ways. And now we believe plans are afoot to present Tenby Town Council with this artwork. Fortunate Tenby.



ARMS: Or three cinquefoils Sable; on a chief barry of four Argent and Azure, three martlets, two and one Gules. CREST: Or a wreath Argent and Azure a lympiad Or, the saile Gules charged in base with a mount Vert, thereupon a port between two towers Or pennon and flags flying Azure, each charged with a fleur-de-lys Argent. SUPPORTERS: Issuant from waves of the sea proper that surrounds a mount Vert on either side a dolphin embowed Or, charged with a roundel gyronny of sixteen Argent and Sable, thereon a mural crown Or supporting between the fins a staff proper, flying therefrom a forked pennon, on the dexter per fess Argent and Azure, that on the sinister per fess Argent and Vert.

The cinque foils are probably based on the arms of the See of St David's and the chief is from the arms of the deValence family, earls of Pembroke, who built the town and its defences. The lympiad and castle are from the early seal and the silver fleur-de-lys, the emblem of St Mary the Virgin, patron saint of the parish.

The dolphins allude to the fishing industry and seaside resort. The silver and blue pennons (Lancaster) and the green and white (Tudor) allude to the dates of the civic charters. The roundtables are from the badge of the Roundtable. The Greek motto: 'The sea washes away the ills of men' is from Euripides Iphigenia in Tauris.

ΘΑΛΑΣΣΑ · ΚΑΥ ΖΕΙ
ΠΑΝΤΑ
ΤΑΝΘΡΩΠΩΝ · ΚΑΚΑ