

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

If proof were ever needed of how eagle-eyed you all are, some of you were not slow in letting me know that one of the 'after' photographs of the All Souls shields in Veronika Vlková's well-received article was not the same shield restored, but another. Apologies and a hundred lines after school. I also heard from an Associate who feels like a *vox clamantis in deserto* when dealing with restoration/conservation issues. I hope Ms Vlková's article in this issue will help him enlighten his fellow committee members and their architect. Enjoy issue 88 and many thanks to all our contributors as always.

Society Matters

Congratulations to two new SHAs: Jan Jura of Olomouc, Czech Republic and Dr David F Phillips of San Francisco. Fuller biographies will be found in the next issue of *The Heraldic Craftsman*. If you know of someone who should be an SHA, well-established or budding, contact the Secretary (opposite) who will forward your suggestion to the Appointments Board.

A Salutary Lesson

Most, if not all, heraldic artists are hesitant to talk about money. But in the interest of your getting more of it, let me tell you the new website works! Yes, it needs further development. All sites do. Yet surely every member's task is to ensure that anyone wanting heraldry goes to it, draws inspiration and awards commissions. When it was set up, we had to populate it with material we already had until craft members up-dated their entries, which, happily, many of you have. However, not all. Alas we know of at least one major commission which was lost because the craft member selected from the site had not updated his entry and the potential client lost confidence when confronted by a bad email or old telephone number. 'Nuff said.

See you at the AGM on 12 May!

Immediately after the AGM we will contact you soliciting your subscription for 2015-16. Another reason to get out of bed in the morning.

The cover: the massive (about five feet across) stern piece of the barge of the Worshipful Company of Fishmongers, now hanging in Fishmongers' Hall, London.



The Society of



Heraldic Arts

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Chairman's Message



This is likely to be the last opportunity I'll have to thank my fellow officers for their advice, support and encouragement since I became Chairman last year. A great deal has been achieved in a short time and I'll always be indebted to them.

It is not too much of an exaggeration to suggest that the Society is now going from strength to strength and I look forward to an increase in membership and in the services we are able to offer, not least through the new website.

Our rationale is to promote the professional services of Craft Members, but in order to do so it is essential that Craft Members themselves are willing to play their part. I'm still waiting for a number of you to respond to my request for material for the website. Why should any professional artist or craftsperson not take advantage of such an offer? All that is required are a short statement and a couple of photographs for inclusion in the Artists pages. We are all aware that presence on the internet is the best form of publicity and that this is not always achievable for the individual artist. Therefore, we are investigating optimisation so that all searches for heraldic art arrive at our site. So, please, I urge those of you who have yet to

create a profile for the new website to do so – send 100 words about yourself and your work, plus two photos (jpgs), one of yourself and the other an example of your work, and contact details to me at friarwriter@btinternet.com.

You will read elsewhere that we warmly welcome two new Craft Members to the Society: Jan Juna and David F Phillips. Congratulations to both. I look forward to publishing your profiles!

And, as a final expression of praise for our art, what better than the piece I wrote for our new website:

Heraldry possesses universal appeal in the unrestrained vigour of its art, the mystery of its symbolism and the nobility of its tradition. It is exceedingly beautiful. The interpretation of heraldic symbolism in a variety of materials is an ancient and honourable craft requiring great skill and inventiveness, qualities acquired only through rigorous training, long experience and an appreciation of the 'heraldic imagination'.

Very best wishes to you all, Stephen Friar Chairman



Conservation vs Restoration: a better way Veronika Vlková, ACR

Of importance to Craft Members and Associates alike, Veronika Vlková looks at restoration and conservation and discusses a way ahead.

As alluded to in my last article and reflected in comments by Dr Dick Reid (*The Heraldic Craftsman* 87, January 2015) the cultural heritage world has for decades been divided between those who advise conservation and those who opt for restoration. These two words

may appear as synonyms to many; however, there is a fundamental distinction between them: whilst restorers' main objective is to bring the artwork, building, architectural features and such like back to its former glory, conservators focus on preserving and retaining as many of the original features and materials of the artefact as possible in the state it is now.

Perhaps to oversimplify it, but restoration seeks to restore the object to as close to its original pristine appearance as possible. Aged gilded sections are re-gilded, soiled stone surface are fully cleaned and damaged or missing stone sections are re-modelled or replaced.

Conservators, on the other hand tend to take a minimalist approach. They preserve and retain as much of the original as possible. Delaminating paint layers are consolidated, the soiling from painted/gilded sections

is carefully removed but only if it is possible to do so without affecting the original polychromy. Missing paint sections are often in-painted in a way that it is clear what is new or it may not be done at all and as for missing stone, it generally remains missing unless the overall structural stability of the object is in peril. The result is often neither fish nor fowl and dissatisfaction reigns. This is not what either the creators or the current custodians would want. But times they are a changing. V A Conservation and other serious practitioners are now very clear that *preservation* is the goal. We want to preserve as much of the object as possible in keeping with its original intent. We want to minimise interventions. But, and this is a big but, there are instances, and heraldry

is an excellent example, when restoration is sometimes the only way to restore legibility.

Thus professionals are, or should be, preserving our cultural heritage by bringing into play an appropriate balance of the conservation skills of conservators as well as the restoration skills of restorers.

The rationale for this approach common sense. It is not always enough just to preserve something and keep it in its current deteriorated but stable state if it no longer tells its story. If, for example, a coat of arms is missing half of its polychromy, and some of the details have perished away, then stable or not, the only tale those arms tell is of the corrosive effect of weather or poorly chosen stone or wood. On the other hand, a full interventive treatment may not be aesthetically appropriate, either. For example, a monument/memorial that has been cleaned but unavoidably shows the

effect of time, should not have its arms fully restored as the new brightly coloured arms would look odd in an aged setting.

This is why our approach is to consider first and foremost the object's aesthetical integrity and its setting. This, along with a number of technical



Veronika Vlková using a Nd:YAG Q-switched Phoenix conservation laser system (wavelength of 1064 nm) on a heavily soiled layer of tar and oily deposits on a balcony panel relief - lion's mask amid foliate ornament; from Venice; 16th century; Istrian limestone; from the collection of Birmingham Museums Trust. The beam is fine and it is a laborious task. The dislodged detritus is hoovered up by a special vacuum with a number of fine mesh filters to ensure nothing that was not intended to be sucked up is!



considerations come together in our thinking to assist us in deciding what level *and what kind* of intervention should be undertaken.¹

Once the balance between conservation and restoration is settled upon, then the behind-the-scenes work of choosing method, products and procedures can take place. As readers of

this journal will know, this, too is guided by a strict approach. Advances in products and knowledge about them changes almost daily and nothing should be employed that would harm the object, the environment or people. The action itself and the materials used should not interfere, if at all possible, with any future examination, treatment or analysis. They should also be compatible with the materials of the cultural heritage, as the object to be preserved is referred to, and be as easily and completely reversible or re-treatable as possible. A record should be made of why specific products and procedures were chosen, how they were applied and, of course, the result. Tedious to do, yes, but vital for future preservers. Yes, that is the term. Neither restorers nor conservers, but skilled *preservers*.



Before treatment



After treatment

Close examination and conservation cleaning tests revealed that the surface was in a sound condition and all the polychromy remained in place on this coat of arms which is a part of a wall memorial to John Montagu at All Souls College, Oxford. At first glance one may have assumed that the paint has discoloured due to atmospheric and light conditions. However, the tests revealed that the main reason for colour alteration was a thick layer of soiling obscuring the polychromy. The soiling was firmly bound to the surface but a careful use of poultices, mixture of Potassium Methyl Cyclohexyl Oleate pH of 10.5 in de-ionised water and cotton wool on cocktail sticks, removed the soiling and revealed the original painted and gilded surface as it was first applied in 1818. Also, the original glazing on the gilded sections was preserved and no in-painting or any further intervention was required.

¹ Before any treatment commences, the following should be carried out in order to propose the most informed and suitable treatment: diagnostic examination consisting of the identification and determination of the composition and the assessment of the condition of cultural heritage; the identification of the nature and extent of historic alterations; the causes of deterioration should be identified and evaluated and any other observations should be noted. Recommendation for treatment should be proposed together with stipulation of alternative treatments and reasoning for the proposed actions.









After treatment

The same approach was undertaken when treating a polychrome alabaster coat of arms cartouche on a monument to Sir William Dormer, All Saints Church, Wing, Buckinghamshire. Careful cleaning was undertaken in stages, using dry and wet cleaning methods, which revealed the beautiful, original polychromy from 1590.



Before treatment

This eleven foot six inch (3.5m) tall monument to Lord Robert Dormer and his family at All Saints Church, Wing, Bucks. is comprised mainly of alabaster, black marble and polishable limestone. It was covered with a thick layer of soiling that has accumulated over many decades.

Before VA Conservation was appointed to work on this project, another (nonconservation) firm undertook cleaning trials of the coat of arms cartouche at the top right of the left hand image before treatment.

The alabaster surface was

harshly cleaned with inappropriate materials that not only removed the surface soiling but also the top layer of the alabaster surface. As a result, instead of restoring its highly polished smooth surface, this section now has a sugary texture as a consequence of too aggressive cleaning, and will suffer accelerated and irreversible soiling degradation. Furthermore, instead of finding a method that would clean the polychromy on the cartouche, the gilded sections were re-gilded and the white areas overpainted with over-the-counter white paint. This was an unnecessary and wrong intervention.

The image to the right shows the appearance of the monument after the conservation treatment undertaken by V A Conservation. The cleaning was done stage by stage using a number of dry and wet cleaning methods. The gradual process ensured a sensitive and careful removal of the surface soiling which varied in its nature depending on the area of the monument and it ensured that the stone surface was not affected by the cleaning methods. The treatment also allowed us to reveal and preserve the original polychromy. Out of all the polychromy only about 5% is a later in-painting which was undertaken only in the section where the paint / gilding was missing. The remaining 95% is original paint and gilding that has survived from 1616.



After treatment





Before treatment

A number of cleaning techniques were used for removing soiling from the alabaster surface of this section of a wall memorial to B Broughton at All Souls College Chapel, Oxford. Among them was the use of a laser cleaner, with a wavelength of 1064 nm. This proved to be the only technique at present that removes this type of embedded soiling often found on monuments in this chapel without affecting the alabaster surface below. The purpose of the treatment was to remove detrimental soiling, reveal original polychromy and give the monument an aesthetically pleasing appearance. As a result, the newly gilded sections (after cleaning) were aged and the polychromy was not made to look brand new as it would not have given the memorial an overall homogenous appearance.



After treatment



An example of a section cleaned with the laser system (before and after).

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 Gallery. 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.



The Annual General Meeting

You are cordially invited to participate in the AGM of the Society of Heraldic Arts taking place at the offices of The Society of Authors, 84 Drayton Gardens, London SW10 9SB (nearest tube: Gloucester Road or South Kensington) on

TUESDAY 12th MAY beginning at 11.00

Please let the Hon Secretary, John Tunesi of Liongam, know if you are coming. He can be reached on either *sha.honsec@gmail.com* or +44 (0) 1462 892062. Please bring this agenda with you.

Agenda

- (1) To receive apologies for absence.
- (2) To approve the Minutes of the 2014 AGM (available on the SHA website).
- (3) To consider matters arising from the Minutes.
- (4) To confirm the appointment of David Krause and David Wooten as Honorary Fellows.
- (5) To receive and approve the Chairman's report.
- (6) To receive and approve the annual accounts and financial report for the year ending 31 March 2015 and to consider increasing subscriptions for the coming year.
- (7) To receive and approve the Hon. Secretary's report.
- (8) To receive and approve the Hon. Membership Secretary's report.
- (9) To receive and approve the Hon. Editor's report.
- (10) To consider a report from the Marketing and Membership Committee.
- (11) Election of Officers (see Note A below):

Chairman

Hon. Secretary

Hon. Treasurer

Hon. Editor

Hon. Membership Secretary

(12) To consider any motions tabled with due notice (see Note B below).

Notice of Motion:

Add the following words to Paragraph 3 of the Society's Constitution (Craft Members):

'In exceptional circumstances the Council, acting on a recommendation from the Appointments Board, may offer Craft Membership to an heraldic artist or craftsperson of merit without the need for a formal application.'

Motion to be considered:

'That the Society seeks to apply for Registered Charity status and applies thereafter to become a Limited Company by Guarantee.'

- (13) To consider any other business (see Note C below)
- (14) To agree a provisional date for the next Annual General Meeting.

Note A: All members are eligible to serve as officers of the Society. Nominations should be forwarded to the Hon. Secretary by post or email, or tabled in person at the Annual General Meeting, each candidate to be proposed and seconded and to indicate their willingness to serve.

Note B: Motions tabled for determination at the AGM should be in writing, should be proposed and seconded and received by the Hon. Secretary at least thirty days before the date of the AGM. The notice about becoming registered is to achieve the benefits of being a charity and limiting personal liability by the directors.

Note C: Other matters may be considered under item (13) providing due notice is given in writing to the Hon. Secretary at least seven days prior to the AGM.

ENDS



Agenda Item 10

The Council wishes that the report of the Membership and Marketing Committee be published in prelude to discussion at item 10 at the AGM. The Committee was set the task of setting a practical vision to be undertaken over the next two years, viz:

Support **craft membership** in three ways by:

- promoting the value of craftsmen bearing the appellation 'SHA' on the web site and opportunistically to awarding authorities, designers, new armigers around the world
- including in the remit of the Appointments Board the finding, proposing and accepting into craft membership those craftsmen from around the world who ought to be SHAs
- investigating different categories of membership, eg, a category for students.

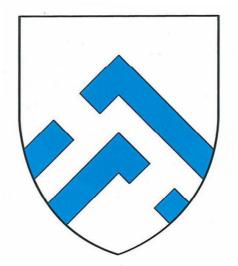
Increase associate membership in four ways:

- create at least one opportunity a year to get together and have fun!
- become involved in helping put on the 2016 Glasgow Congress
- recruit new members from heraldic societies who may be interested in widening their knowledge of the artistic aspect of heraldry
- recruit students from art colleges (based on research informing us what would be most attractive and useful to them).

Increase **income** in three ways;

- Ensure that the annual membership fee (as determined at the AGM) is notified to the membership as soon as possible after the AGM so they can rapidly play their part in maintaining the operational health of the Society.
- Find and institute simple payment systems so that members from all over the world can easily and safely remit their annual membership subscription.
- Attract sponsorship and/or advertising of *The Heraldic Craftsman* and by selling subscriptions (virtual and hard) including back list of *The Heraldic Craftsman* to:
 - o major national libraries
 - o major heraldic umbrella organisations in each major country and internationally (the Prix, etc.)
 - o art colleges around the world
 - o conservation directories, etc.
 - o places where those potentially interested would see it (as per members' suggestions).

ENDS



Do you know what this amazing design is? Of course you do. It is *D'argent à deux chevrons rompus d'azur*. Olivier Guérin and Michel Lefèvre Héraldique et Blasons, Pollina 85400 Luçon, France 2012



Coats of Arms at Fishmongers' Hall Claire Crawford

When discussing with the highly regarded carver, Hugh Wedderburn, how we could feature his heraldic work, he said 'Of course you know that the Worshipful Company of Fishmongers have a unique collection of the arms of their Prime Wardens since 1727?' So post haste a visit was arranged with Claire Crawford, the Curator of the Company, who with the support of her Gallant Clerk, Major General Colin Boag, CB CBE has picked out some gems from this collection spanning three centuries and focusing, most properly, on the most recent additions created at City & Guilds of London Art School. We are

very grateful to Ms Crawford for allowing us to sample this extraordinary library and learn from it.

The tradition of heraldic carving is one that has been utilised and celebrated at Fishmongers' Hall for nearly three hundred years. The Court minutes record that in 1701 it was ordered that 'the Escutcheons of the arms of several members of this Company be set up about this Hall' although this was not carried out until some years later when in 1728 Joseph Wade, King's Carver in the royal shipyards of Deptford and Woolwich, was paid £40 for having carved twenty shields for the great hall and in 1731 a further payment of £27 was made to 'Mr Brooken, Herald Painter" for painting and gilding them.

These first shields included the arms

of early principal benefactors to the Company including Sir Thomas Knesworth, Sir John Gresham, founder of Gresham's School, and William Goddard the founder of Jesus Hospital at Bray, whose philanthropic spirit was commemorated by the inclusion of their arms amongst the Prime Wardens

of this period. These early shields were displayed in the second Fishmongers' Hall and hung 'under the gallery which is round this Company's publick Hall'.

This tradition continues to the present day, but since the 1970s the Company has commissioned its coats of arms from students on the woodcarving course at the City & Guilds of London Art School, supporting the School and developing the skills of the students.

As Curator one of the elements of my job is to liaise with the School, the Chosen Fishmonger Student Carver and the Prime Warden of the year, to facilitate the process of developing the arms from a drawing, usually obtained from the College of Arms, through to the completed carving that will be hung in the Court Room at Fishmongers' Hall. The carved design of the arms will usually include a plague and dolphins and this is where the Chosen Student's imagination can run riot. Thus we have coats of arms that are as varied and unique as the

members of our Court. Herewith are some of the coats of arms that I have been involved with over the last ten

years.

Claire Crawford has been been responsible for 287 (and counting) large, heavy and wonderfully carved polychromed achievements, all with their stiking frames of dolphins and other sea creatures.

Claire Crawford has been the custodian of the Company's corporate and visual memory for fifteen years. Highly regarded by curatorial colleagues in other national institutions, it is to Claire's credit that the Fishmonger's unique collection of carved shields has been preserved, valued and kept pristine for the enjoyment of all who visit the Hall, home of one of the great livery companies of the City of London, a company which assiduously supports its trade and is a major philanthropic charity in its own right.

Carved arms of Sir John Fryer, Bart and Alderman. He was Prime Warden in 1720. Carved by Joseph Wade and painted by Mr Brooken.

One of the first coats of arms to be produced for the Company.







Carved arms of Sir Angus Stirling by Clementine Nuttall

Clementine was very interested in the oldest coats of arms and also the dolphin form which appears in furniture and decorative items displayed throughout the Hall. This is expressed in the exuberant forms of the two dolphins on either side of the shield. Sir Angus Stirling was very actively involved in the design of his shield and we had to be sure that the beak of the Gannet, here as the crest, was the correct shape. I particularly like the addition of the sea shells to the plaque which pulls the whole design together.



Carved arms of Mr Andrew Scott by Sarah Liptrot

Sarah Liptrot's coat of arms for Mr Andrew Scott is perfectly proportioned and displays her great technical and artistic skills. Of particular note are the crest, a stag under an oak tree, which shows fine carved and painted detail in the shaping of the stag and its antlers. The mantling, seen here splaying from the torse with real flair, is another feature of this powerful design.



Carved arms of Mr Julian Cotterell by Takako Jin

Takako was given very little to work with at the start of the process as these arms were comprised of a shield and motto only, but she developed this excellent design that sees the shield supported and surrounded by the two dolphins with the inclusion of the motto ribbon that becomes a more decorative feature of the design. She has used the scallop shell featured on the shield as a repeated motif at juncture of the shield and plaque which link these two elements together very effectively.



Carved arms of Sir Matthew Farrer by Thomas Ball

Thomas had to develop a design that incorporated shield, mantling, crest, helm, supporters and the insignia of the Grand Cross of the Victorian Order. Taking these elements into account Thomas's design downplays the inclusion of the traditional dolphin elements and places them as a link between the motto ribbon and the plaque. The supporters, here two bears rampant, were altered after discussion with Sir Matthew, to emphasise the musculature of the animal forms.





Carved arms of Mr Thomas Boyd by Marcus Gill

This is our most recent coat of arms, designed and made for Mr Thomas Boyd by Marcus Gill. Marcus had some structural elements to work out, including the best way to incorporate the motto ribbon at the top of the shield, in the Scottish style, while also working in the mantling and crest as a robust design. The design is subtly asymmetrical which is attractive but also gives greater energy to the overall effect of the carving. Mr Boyd was also closely involved with the commissioning of his arms and made a number of suggestions that Marcus incorporated into the finished design, particularly in regard to the depiction of the fish on the shield.



Carved arms of Lord Phillimore by Clunie Fretton

The image shows the wood carving in progress on the arms of Lord Phillimore, our Prime Warden 2012-2013. Clunie developed her design from a drawing provided by the College of Arms and then worked out the dimensions and relief in a clay version before beginning the carving in wood. Clunie will be working towards completing the carving, painting and gilding so that Lord Philimore's arms will be ready to display as part of her degree work.

Reminiscence of a Chosen Carver Hugh Wedderburn

What makes an artist a master? Helen Wilks, recently of City & Guilds London Art School and herself an accomplished artist, is in no doubt. It is a self-critical eye which is the hallmark of a master. Only he or she can do it for themselves. It is the difference between a student learning how to do it and a master who does it well, but ever strives to be better and is rarely satisfied. It is an acuity that gets sharper with experience and from being taught but with the best practitioners is self-born.' In this essay by a master carver, Hugh Wedderburn, who studied at City & Guilds with Charles Oldham, SHA (The Heraldic Craftsman 83, July 2013), muses on his early work for the Fishmongers and his career in heraldic carving since.

A truly humbling experience, to return to a piece executed (butchered) over thirty years ago and

assess how my career has developed since. And I think it is all the more sobering to find that in the interim there are many more pieces by other students which have better stood the test of time. Ah well. But overriding all the blows to my ego is the benevolence of the Fishmongers who support The City & Guilds Art School and each year allow one carving student to benefit from the commission to carve The Prime Warden's Arms with added ornament drawn from the Fishmongers' motifs.

My own effort began when I was told out of the blue that I had been selected to be the Fishmongers' Carver for 1981-2. It was encouraging to be invited to carve the piece, a bit unexpected as I had exited the woodcarving studios to the stone yard where



Hugh Wedderburn has a busy

practice in the heart of London, very

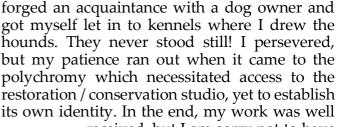
I was enjoying a hardier lifestyle. However, I had greatly enjoyed the heraldry course given to carving students by Thomas Woodcock (then Somerset Herald) and his colleague Gillie Potter and I looked forward to the challenge.

In those days the Restoration studios were

hung with several of the early Fishmongers' Prime Wardens' Arms waiting for students to undertake their restoration. (As the course was metamorphosing to Conservation and a bit uncertain of itself the work was not undertaken for a few more years!) The style of ornament with weird piscine masks, conjured out of seaweed like mantling, surmounting the cartouche could not have been more different from the stiff, modern illustrations supplied by the College of Arms. Added to my confusion was the guidance given by our great teacher, mentor and dean of the gentle putdown, Arthur Ayres: 'Keep things simple, at least until you can handle a chisel'. Forget simplicity, here exuberance was the keynote!

I then studied the arms of 'my' Prime Warden (Air Commodore, The Hon. Sir Peter van Neck GBE CB AE DL MEP) and thought I could do something with his supporters, two sleek greyhounds. This was made all the more easy as I then lived in Catford and so began a short gambling interlude when notebook in hand, I





received, but I am sorry not to have achieved a better finish to the piece.

ReflectingontheSchool'srecentwork for the Fishmongers' collection, I can see that the teaching at Kennington has got kinder, encouragement is given to the extravagant with the scrolls, strap work and motifs, and the polychroming is confidently achieved. Most importantly, Claire Crawford has exercised her curatorial skills to gently steer each student's individual talent towards a complementary result to the benefit of the Hall where the gathering Arms are surely an Achievement.

To return to me. Over the years I



Left: Carved arms of Air Commodore The Hon Sir Peter van Neck carved whilst Hugh was still at City & Guilds Art School.

Above: Arms carved for Thomas Woodcock when Somerset Herald.



Just sew it on!

C Wilfrid Scott-Giles illustrated by Roland Symons

As our contribution to the centenary of the beginning of the Great War, we reprint Wilfrid Scott-Giles essay on 'the utilitarian purpose of heraldry'. His essay carried no illustrations and so it is highly appropriate that a key member of the White Lion Society and widely known illustrator of military heraldry, Roland Symons, has corrected that omission and to him we are very grateful.

The war of 1914-18 produced an interesting

revival of the utilitarian purpose of heraldry. The vast operations in the world-field of battle involved the use of immensely larger units than had ever before been known in warfare, and the old regimental badges were no longer adequate to identify troops. Badges were therefore devised for the various divisions and army corps, and were worn on the soldiers' sleeves.

Some of these badges perpetuated old heraldic emblems, such as the red dragon of the 38th (Welsh) Division, the Shamrock of the 16th (Irish), the thistle on St. Andrew's cross of the 52nd (Lowland), the red sword of St. Paul of the 56th (London), the red rose of the 55th

(West Lancashire), the red and white roses of the 31st (York and Lancaster),² and others.

Some of these badges were derived from personal insignia. Of this class was the group of three red arrows of the 3rd (Indian) Corps, taken from the crest of the commander, Sir Raleigh Egerton. Similarly, the 8th Corps took a green bugle-horn with red strings from the arms of Sir Aylmer Hunter Weston. The red unicorn's head of the 50th (Northumbrian) Division was the crest of Sir Percival Wilkinson, and the ram's head of the 4th was that of Sir William Lambton.

A number of unheraldic badges were created to associate individuals with corps or divisions with which they were connected. As a transport sign the 16th (Irish) Division used a monogram of the initials of Sir Lawrence Parsons³. The 60th (London) Division rather indirectly honoured Sir Edward Bulfin by adopting a bee, standing for his initial. The 19th Corps struck a note of humour, expressing the name of its commander, Sir Herbert Watts, by three interrogation marks

> (Whats?). The fact that Lord Allenby, nicknamed 'Bull,' commanded the Third Army for some time, accounted for its badge: a bull's-eye. Similarly, Sir T. DtO. Snow's nickname,'the Great Bear,' produced the badge of the 7th Corps-a polar bear standing on an iceberg, with the celestial Great Bear in the background, the number of stars happily corresponding with the Corps number. The Pole Star, emblematic of service in the north, was the sign of the Russian Relief Force of 1919.

The old heraldic habit of punning

quite properly found its place in

the war-time heraldry.... Five rings

joined together to form a cross, thus making four 8's, formed the badge of the 32nd Division. The 11th Corps placed the sign of a Corps Headquarters (a white cross on red) within a star of eleven points. The 5th Corps had a five-pointed star; the 21st Division three sevens arranged like a three-armed swastika; and the 67th six sevens similarly joined. The 61st used a monogram of the letters LXI, and the 18th the letters ATN. Morse signals were pressed into service by the I7th Division. Originally Australians, they commemorated the fact by taking as their badge the red dot and dash forming the Morse letter A. The 1st



Roland Symons is well known for his vivid illustrations of national historical events as well as major campaigns through heraldry.

Division used the signal flag for No. 1.

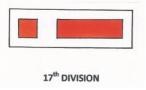
¹ C Wilfrid Scott-Giles, The Romance of Heraldry London, 1929. ² 31st Division used two badges: the white rose overlapped the red for units from Yorkshire and vice-versa for those from Lancashire.

³ This division had two badges. LP was used for transport (the initials of Sir Lawrence Parsons who raised the division and was its first commander).

War-time experiences found record in some of the signs, such as the broken spur of the 74th (Yeomanry) Division, adopted when they undertook infantry service. The 75th, who took a point regarded as the key to Jerusalem, adopted a key, and the 54th (East Anglian) used an umbrella turned inside out as a reminder that they turned the Turks out of Umbrella Hill, near Gaza.

Medal ribbons are another branch of war heraldry which deserve a note. The Victory ribbon, with its red central band merging into green and violet on each side, symbolises the rainbow, indicating calm after storm, and perhaps hopefully referring to the Divine promise of the rainbow after the Flood. The General Service Medal ribbon has the black and white of the Hohenzollerns hemmed in between blue and yellow for the English navy and army. In token of their services to the nation a number of distinguished sailors and soldiers who received peerages were granted supporters telling of their achievements. Thus the Earl of Ypres was given two lions, one holding a Union Jack and the other a Belgian flag. A sailor and a marine maintain the shield of Earl Beatty, while above the beehive with nine bees on his blue shield is a chief containing the cross of St. George.

Roland Symons adds: Unsurprisingly it was not until AFTER the War was over that the War Office sought information about the variety of patches adopted by Armies (5), Corps (22), and Divisions (75). No one is even sure when the process of adopting such patches began, but it must have been sometime around mid-1915. By the time the New Armies took the field in 1916, the process was well established and some of these formation badges continued in use during WWII, eg, the 9th Scottish, 13th Western Division, 51st Highland Division. Vide also V Wheeler-Robinson's catalogue of all WWI unit insignia published by the Naval & Military Press, 1920.



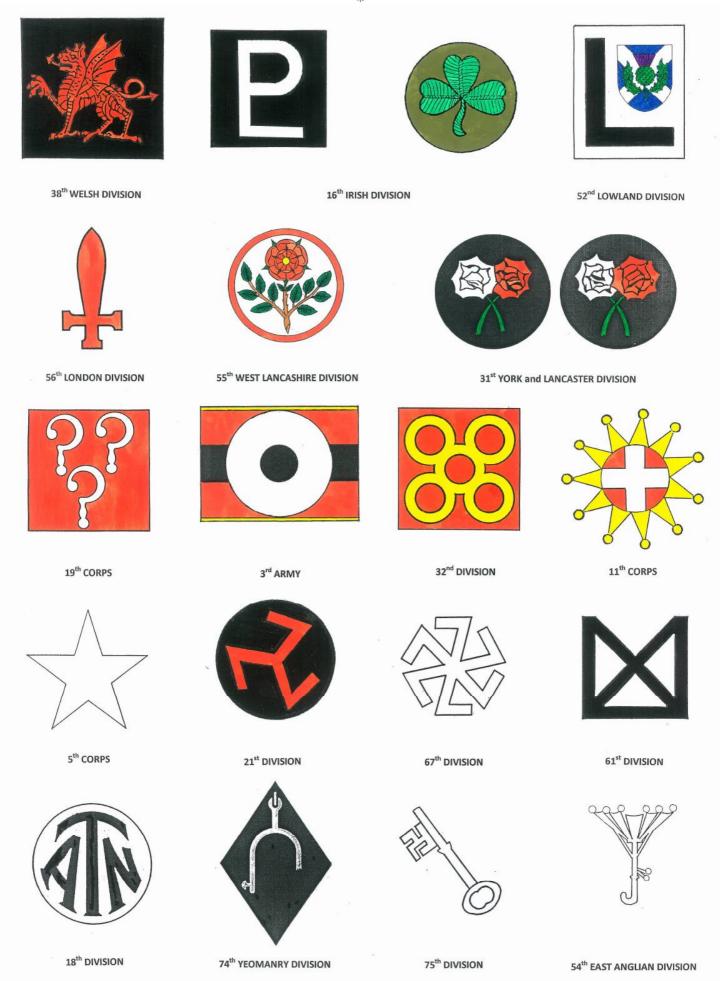




C Wilfrid Scott-Giles sometime Fitzalan Pursuivant Extraordinary and prolific heraldic author, revised Boutell and with the aid of Dorothy L Sayers created a pedigree for Lord Peter Wimsey. He was also a proto-founder of The White Lion Society.

With the bi-centenary of Waterloo in the offing and following his Trafalgar painting, Roland Symons's latest postcard in his series of major engagements features Waterloo, showing the badges of the modern regiments which have the Battle Honour today, together with the arms of the commanders of the main British units. Single copies may be had for £1 from Roland Symons, 5 Weatherley Avenue, Bath BA2 2PF plus postage. Enquiries for larger orders welcomed.







Joan Harris Heraldic Artist

An increasing theme in this journal is to acknowledge the contribution of little known heraldic artists of the modern era; those who enriched the lives of others but for whom there has been little recognition. One such is Joan Harris (1901-1980) whose contribution to post-war heraldry and genealogy has gone largely unsung.

Joan Katharine Sylvia Harris was born in Northamptonshire on 31 March 1901, but when her father, Dr Walter Harris, was appointed headmaster of Longton High School in Staffordshire the family

moved there. As a child she was partly schooled at home and much encouraged to develop her burgeoning artistic talent, not least in heraldry.

At this time each of the six Pottery towns which would make up the future Stoke-on-Trent had its own art school, the most famous of which was Burslem School of Art (much praised by William Morris). It was into that world of vibrant ceramic design that Joan entered, being an exact contemporary at Burslem with Susie Cooper and Clarice Cliff, who attended as an 'evening girl' coming in after her day's work.

It was in those years that Joan designed Clarice Cliff. her range of table china for children,

now very rare, produced by Crown Devon China and sold almost exclusively through Lawleys expanding range of shops. This venture was successful and gave her the freedom to experiment in obviously uncommercial media such as stained glass, fretwork and even papier mâché. Where this would have led can only be conjecture for Joan was an unmarried woman of her time and when her father retired in 1931, she dutifully moved with her parents back to Devon to take care of them in an elegant villa on the outskirts of Plymouth. Indeed when war came there was no question of her doing anything else and she held a reserved occupation certificate whilst her other unmarried sister joined the FANY. Joan's genteel, quiet life went on much as before, she contributing to the local war effort charity sales with examples of her work, often charming, colourful three-dimensional 'nativity

scene' style-figures which were very popular in those bleak times, so much so that Harrods took them up.

Looking back from our century, it would be interesting to know if she felt frustrated by her domestic confinement and duty, but if so, she never showed it in front of her family. Yet change was on the way just after the war when, encouraged by an old family friend, the kindly, eccentric genealogist, Gerald Hamilton Edwards, she embarked on

seriously returning to heraldic painting. Together they set out to popularise genealogy and family histories in which heraldry often featured. She designed end papers for his books and drew the 1965 Genealogical Snakes and Ladders, the original of which accompanies this brief biography.

Unlike her early ceramic designs, Joan's heraldic work was in a very stern, traditional mould and she was a stickler for ensuring that there was an attested blazon behind everything she did. She soon found herself retained by John Brooke-Little and other English heralds although little is known of the extent of her practice with them. However, just as John Brooke-Little did much to advance heraldry on the

Atlantic seaboard of the US with Joan's artistic help, it is known that she painted several achievements in Australia including one for the family of William Crommelin. Indeed, as a private heraldic artist her output was regular and she had some interesting commissions from notable clients, such as the pianist Moura Lympany.

Joan lived to a stylish and dignified old age. Her family recall her dry sense of humour (she actually laughed saying 'tee hee') and delighted children with her art, a woman who balanced her talent with her domestic obligations and remained charming throughout.

Especial thanks go to Ms Amanda Aldous (www.aafineart. co.uk) for introducing The Heraldic Craftsman to Mrs Elizabeth Jordan, for her significant and unstinting help with this article and for access to the family archive.



Joan at the time she entered Burslem School of Art with Susie Cooper and Clarice Cliff





Joan's rendering of the Edwards achievement, c. 1955, attested by AT Butler, then Windsor Herald and Acting Registrar in this wise: *Per bend sinister Argent gutté de Poix and Sable gutté d'Eau a lion rampant Or, and for the Crest on a Wreath of the Colours a Man's head in Armour beaver up proper between a pair of Wings elevated Gold.* Did Joan's sense of humour put Hamilton Edwards in the helmet?

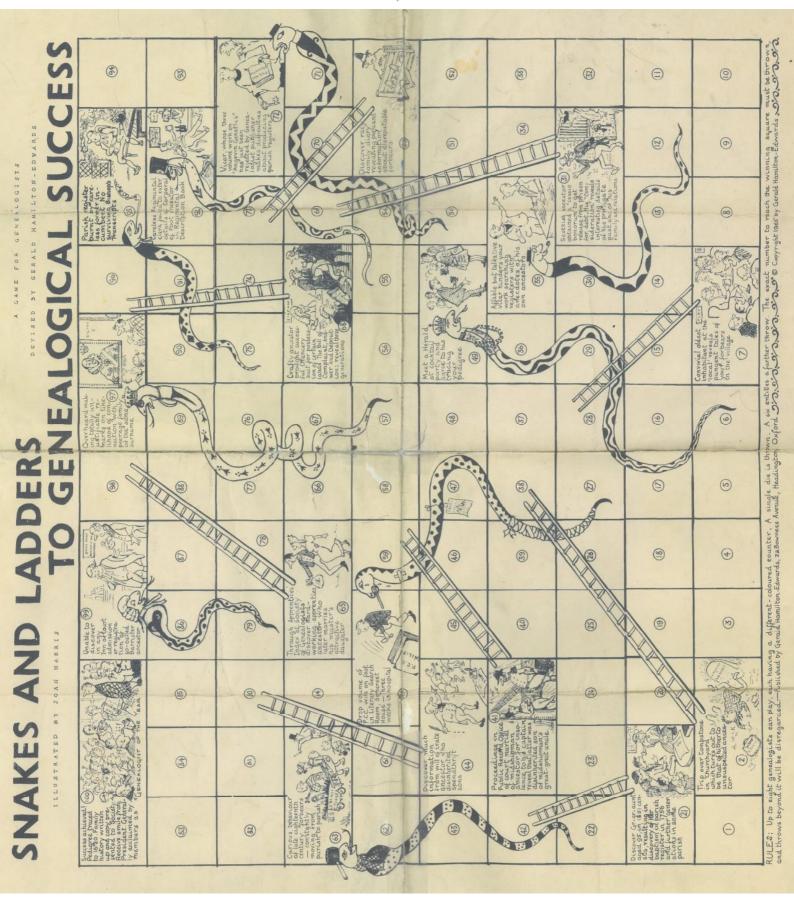


Drawn by a precocious Joan when about 8 or so.

Despite their close professional collaboration, this is the only known photograph of Hamilton Edwards and Joan. After several publishing successes, both Joan and Hamilton Edwards were deeply wounded by what the late Hugh Montgomery-Massingberd called 'the poor reception of his last book [In Search of Welsh Ancestry] by the acrimoniously hypercritical world of genealogy....'







Joan's original illustration for G Hamilton Edwards *Snakes and Ladders for Genealogists*, ©1965-6 (Original size - 56x50cm). All attempts to locate the estate of Mr Hamilton Edwards have proved fruitless.

Back cover: The heraldic window at Fishmongers' Hall

