



THE HERALDIC CRAFTSMAN



THE SOCIETY OF HERALDIC ARTS

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MEMBERSHIP OF THE SOCIETY OF HERALDIC ARTS

Since its inception twenty-five years ago, the Society has grown until today it includes many of the most respected heraldic craftspeople, authorities and those interested in the creation of arms in a wide range of media from all around the world.

Associate Membership

Associate Membership is open to those who are interested in heraldic arts and who wish to support the objectives of the Society but are not professional heraldic artists or craftsmen themselves.

Craft Membership

Candidates for Craft Membership are artists or craftsmen whose work comprises a substantial element of heraldry and is of a sufficiently high standard to meet the requirements of the Society's Advisory Council. Successful applicants for Craft Membership are entitled to endorse their work with the words Member of the Society of Heraldic Arts, and may also use the highly prized post-nominals S.H.A. Distinguished practitioners should aspire to become Fellows of the Society (FSHA) in due course.

Prospective members for either category may choose to submit an application on line from the web site: www.heraldic-arts.com or pulled down as a pdf, completed and sent to the Hon Membership Secretary, David Hopkinson, FSHA, Hon FHS whose address is on the next page.

The Heraldic Craftsman

Welcome to this, the 25th Anniversary issue of *The Heraldic Craftsman*. As our Chairman says, it is an occasion for celebration and reflection. The reflections by three founders are, we think, particularly inspiring. They knew what they were doing both when they began in the craft, economically precarious as it is, and when they started the SHA. The idea of 'a society for everyone' was nothing other than brilliant and as for Craft Members, we understand (because you tell us) that you value the endorsement which the web site brings as well as the expert articles and artwork in *The Heraldic Craftsman*. So congratulations to all of you who are the Society and especially the new Fellows!

Please let the Hon Editor know of any work you are doing or work you have seen which would be of interest to others so that we can feature it in forthcoming issues. Right now we are especially on the look out for good heraldry done recently *in stained or etched glass*. Any examples as soon as possible please. And speaking of forthcoming issues, the next will appear (dv) in March as it ought.

Our considerable thanks to our retiring Hon. Secretary Kevin Arkinstall, FSHA for his splendid anniversary design.



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Chairman's Message

Our 25th anniversary is cause for celebration and reflection! Reflection upon how and why the Society started and who better to do that than the man who convened the founding meeting - Stephen Friar. He together with John Ferguson and our President, Anthony Wood, have contributed inspiring essays to this issue giving us a taste of their passion and dedication both to the art of heraldry and this Society.

And celebration. We are growing, not just in numbers but also in geographical spread. From Russia to Australasia the Society is expanding. The lesson we are learning from this is that interest in our craft is widespread and deep. And congratulations as well to our new Faculty of Fellows, unveiled in 'Society Matters' on p. 10.

As if to emphasise our international reach, one of our new Fellows is Ronny Andersen, *Kongelig våbenmaler*, the Royal Herald Painter of Denmark, who can now add FSHA to his other postnominals! There are many other Craft Members around this world who either merit or ought to aspire to this honour and the Faculty is establishing a process to consider them (ie, you!) for Fellowship.

In his letter of acceptance, Ronny asked what more he could do for the Society. And so to all of you, my request is that if you know anyone whose work or interest includes a substantial amount that is heraldic, introduce them to your Society! Many potential Associates want to learn more and many heraldic craftspeople work in a more or less isolated environment. They may have little idea what they are missing. The same goes for any art colleges or other teaching institutions you know who ought to become members. Please tell our Hon. Membership Secretary.

Finally, let me encourage you to join in the AGM in London and share in our visit to the V&A on Thursday 9 May 2013.

Clare Street, FSHA





In the beginning: Issue No. 1

Stephen Friar, FSHA

The Society's first *Newsletter* opposite was produced on a school Gestetner duplicator in April 1988. The opening paragraph provides a date for the Society's foundation in October 1987, though regrettably no minutes or notes of the inaugural meeting have survived.

The meeting was convened in the sitting room of my home in Dorset and, to the best of my recollection, those present were John and Barbara Ferguson, Peter and Gilly Greenhill, Andrew Jamieson and me. Our intention, then as now, was to create a vehicle for heraldic artists and craftsmen to exchange ideas and information, to advertise their work and channel enquiries leading to commissions, to offer an advisory service to public bodies and business, and to raise public awareness of the heraldic arts.

Six months later, the first *Newsletter* confirmed that the Society's credibility had been established and twenty heraldic artists and craftsmen had joined our ranks. According to the minutes of a meeting held on 4 January the following year, an Advisory Council had been appointed and a constitution adopted. By then we had been joined by Margaret and Anthony Wood (now our President) and John Ferguson had been appointed Hon. Secretary, an office he was to hold with distinction for the next twenty years. My reference, in the *Newsletter*, to 'financial constraints' is amply demonstrated by the state of our finances at that time: once the publicity brochures had been printed there remained 63p in the Current Account and 11p in the Deposit Account!

It is interesting to note that, even at that early stage in our development, the possibility of creating a Faculty of Fellows was already being considered. It has taken twenty five years for the Society to have the courage of its convictions and turn an aspiration into reality. And I enjoy the comment in the *Newsletter* that '...it will be some time before our society is able to produce a "glossy" journal' and now, eighty issues on we have it!

I have every issue of the *Newsletter/Heraldic Craftsman* and the progress from duplicated A4 sheets, through a dozen black and white pages with line drawings, to the current journal is a fascinating one. The *Newsletter* became *The Heraldic Craftsman* in the Spring of 1993 (Issue 12) at which time an Index was published

covering the period 1988-1992. Colour for the cover was introduced in the Autumn of 1999 (Issue 33) applied by hand by Kevin Arkinstall. Thereafter, the move to full colour was a fairly speedy one, beginning with the Golden Jubilee edition of December 2002 No. 42.

Of the other aspirations mentioned in the first *Newsletter*, it was several years before the Society succeeded in organising a weekend conference – a highly enjoyable gathering at Sherborne, Dorset, in April 2005. Surely, it's about time we held another. And as for that all important international marketing tool, a Society website, that was a mere twinkle in someone's eye in 1987...but we have one now, the only one like it in the world!

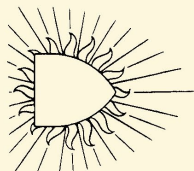
The Editor then asked Mr Friar 'What are you doing now?' And he answered: That's what I like. A direct question. Well, the simple answer is: 'very little'.

Since my wife, Kate, died in 2008 I have hardly written anything for publication. Her death, so sudden and unexpected,

completely knocked the stuffing out of me. I spent six desperate months clearing our house, sorting the accumulated clutter of nearly forty years. I sold. I moved. And I began a new life, here in Painswick – described by the agents as 'The Queen of the Cotswolds'. Kate and I spent ten very happy years here in the seventies – our first house, a tiny stone cottage, cost just £3,000. Perhaps it was those memories that brought me back? Or the town's numerous clubs and societies: surely I would find companionship somewhere? Or was it something else? Something intangible and incomprehensible that drew me back here? Within six months I had found a wonderful new partner – a recently widowed neighbour. Believe me: it is possible to love two people at the same time.

Several of my books in the *Companion* series have recently been reissued in paperback by The History Press, including *The Companion to Heraldry. Basic Heraldry* (with John Ferguson, 1993) continues to sell in modest numbers, and *A New Dictionary of Heraldry* (1987), although out of print, will soon be available online through the Heraldry Society. The book appears to have become a collectors' item: a pristine copy of the American edition is currently offered on Amazon for £420.95! I am retired, but not idle – so many plays, concerts, and festivals!





THE SOCIETY OF HERALDIC ARTS

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From Stephen Friar

16th April 1988

NEWSLETTER: No 1.

The Society has now been in existence for just over six months and the Advisory Council's twin objectives of establishing both the Society's credibility and a representative membership have been achieved.

We now have twenty members, each of whom is highly respected in his/her particular craft (see enclosed list). We have sufficient funds to produce an attractive prospectus for publicity purposes and this is currently being designed by member John Ferguson who has kindly offered his services free of charge. Unfortunately, preliminary enquiries indicate that the cost of printing and circulation will so reduce our bank balance that no further projects will be possible during the current year. I hope you will agree that at this stage in our development publicity must be given top priority.

Despite financial constraints, we have undertaken a limited publicity campaign and most members will have received enquiries from members of the public - some of which will, I hope, will have resulted in commissions.

I anticipate an increase in full membership during the coming year sufficient to permit the creation of an associate class of membership for those who wish to support the Society's objectives but who are not themselves professional heraldic artists or craftsmen. The Advisory Council is also considering the creation of a faculty of Fellows of the Society available to those who have made an outstanding contribution to the heraldic arts.

I have recently been commissioned to write another book and am currently editing a work for one of our members. I also have a full-time job and, whilst I am more than willing to continue as secretary/treasurer, I do not have the time to produce a magazine or to arrange conferences and exhibitions.

The time has come to invite the active participation of members. We need volunteers to accept responsibility for the following:

- 1 Newsletter The success of any organization is dependant upon good communications. Even allowing for the admission of Associate Members it will be some time before our society is able to produce a "glossy" journal. For the time being, all that is required is a quarterly, photocopied or duplicated news letter, containing contributions from members and news of their activities. Any offers for the post of editor/publisher?
- 2 Conference The organization of a weekend conference - Friday evening to Sunday afternoon - with lectures provided by members and held at an accessible location should not be too onerous a task for one of our members. Accommodation could be at local hotels, details of which could be provided to enable members to make their own arrangements, and lunches taken at a nearby hostelry. Any offers for the post of conference organizer? Perhaps one of you has a suitable venue on the doorstep? At most, there are only twenty of us to cater for.
- 3 Exhibition The Society is already closely involved in the planning of a heraldry exhibition to be held at the Dorset County Museum, Dorchester some time next year. It is anticipated that this exhibition may then move to London. Member John Ferguson is working as design consultant on behalf of the Society and the general administration of the exhibition is the responsibility of the Dorset Natural History and Archaeological Society. We need a member to co-ordinate the collection/distribution of members' exhibits, to liaise with John Ferguson and the exhibition organizers, and to arrange press coverage for the Society (the exhibition itself will be publicized by the DNHAS). Any offers for the post of exhibition co-ordinator?

Active participation is most important. The future of our Society depends on your response.

With kind regards,

Yours sincerely,

P5. Other ideas/offers of help will be most welcome!





In the beginning: The Legacy

Tony Wood, FSHA

Like so many boys of my generation, my one absorbing interest was flying. The War was on, I was seventeen and in the months before I was to start pilot training, I attended the Foundation Course at the Birmingham College of Art. One day I passed a room in which students were learning sign writing and there in the centre of the room, larger than life, was a figure from *Le Grand Armorial Équestre de la Toison d'Or*.¹ I was transfixed. I had no idea what it was but the richness and glitter of the gold leaf and colours hit me like a brick. I was given *Boutell's Heraldry* and within a few minutes I knew exactly how I would like to spend the rest of my life. My father, a successful physician and surgeon, was aghast.

Meanwhile, there was a war to win and in the way of military fortune and fate, I found myself in the Royal Artillery. I still learned to fly, but heraldry, illumination and calligraphy were my career goals. But it was not going to be easy. When I was finally demobbed, I learned to my consternation that the misguided new Principal of the Royal College of Art had done away with these subjects along with fine book binding and the like as 'having no place in modern society'. And if the Royal College did not teach it, neither did anywhere else I knew about. There I was, with an ex-serviceman's grant I could not spend, along with a wife, child and another on the way.

Fortunately I had a copy of *Lettering of Today* containing examples from the country's leading calligraphers and I hoped one of them would take me on as a sort of apprentice. Soon I was welcomed into the stable of Daisy Alcock, a leading post-war scribe. Travelling from Birmingham, I would spend my mornings in the Manuscript Department of the British Museum and the afternoon at her studio in Kensington High Street. She had an extraordinary degree of pen control and in an era of creating all too many Rolls of Honour she made page after page of lists of names visually exciting instead of repetitious. As for Daisy's opinion of her own skill, she believed she was the greatest calligrapher in the world and said so.

The sheer excitement and stimulation of all this was like a drug. I would dream about works, ideas and techniques and awake could think of nothing else excepting getting to my desk. It was in this period that I learned how to deal with the loneliness of the craft. I had to become extremely self-reliant. When faced with a problem, I had only myself to find a solution. This proved to be a very valuable asset in the years to come.



Tony as Master of the Worshipful Company of Bowyers 1980-82 and 1983-84. He is the best selling author of *Heraldic Art & Design* and a major contributor to Stephen Friar's *A New Dictionary of Heraldry*.

About this time I was elected a Craft Member of the Society of Scribes and Illuminators but was keen to keep learning from the masters. Yet that was increasingly difficult. When showing one luminary a piece of heraldic design, he would only say: 'Oh, you don't need me to show you how to do that. You can do it quite well on your own!' This gave me much cause for thought. If no one took the trouble to pass technique and skills to the next generation, how would it continue to survive? I then felt it my bounden duty to ensure that this thousand year old tradition would be passed on and this is what I have done ever since in the classroom, through the Society and as an author.

Soon I was teaching at Ealing, Wimbledon and then Reigate which was another proposition entirely. Two days after I started teaching the basics of classical roman lettering, I started a specific calligraphy class which within two years expanded into a three-year full time vocational course, the only one of its kind. As for heraldry, I found that heraldry unlocked students' imagination like nothing else and our annual shows were, literally, breath taking. A bit of fame followed not least thanks to some inspired teaching from people like John Ferguson and, indeed, my late wife Margaret. I am proud to say that Reigate produced some outstanding students who are still the stars of the craft.

After retiring, professional work continued but alas as the result of a stroke I no longer have the control in my hands I would wish to have. But, nonetheless, the light still burns within me!

¹ Soon to figure in a forthcoming *Heraldic Craftsman*. by Tony.



In the beginning: 'D'you do crests?'

John Ferguson, FSHA

It seems only yesterday that Barbara and I attended the first meeting of the Society. Then, as today, the phone rings. 'D'you do crests?' and another day begins. I have often been asked if I ever get fed up with 'doing heraldry, drawing all those shields and mantling and stuff... Isn't it boring?' Hardly!

During my sixty years working life as an heraldic artist, I have been called upon to produce an emblem to be painted on a space rocket, design a flag for an island community, create arms for a whisky distillery, design massive engraved glass panels for the entrance doors of a major public school and even create a new achievement for an African tribal kingdom. Let's see, what else have I been asked to draw? A New Jersey lobster buoy, an African mud crown, a narrow gauge saddle-tank locomotive, and even a kitchen cranket. And then there was the teaching, the students, the clients, and the members of this Society. Doing heraldry boring? I think not!

In reality heraldry has opened many doors for me and brought forth all my imagination and ability as a draughtsman and graphic designer. It has taken me into experimenting with making two dimensional colour take on another, deeper dimension, glowing like enamel. I could go on but it has instilled in me a love of and respect for fine craftsmanship. And the day to day challenge of heraldic design is a constant stimulus for me.

Then there is the distance my work has travelled and not just on the covers of books. There is a painting of mine on Christmas Island in the mid-Pacific and another in Alaska. Somewhere in Central Africa a flag of my design is still flying and above us I would like to think that a piece of space junk is floating around bearing a logo I designed.

When I was eighteen I was God's gift to the Air Formation Signals but as it was known that I had been to art school, I soon found myself with my first heraldic commission: painting the division's insignia on the mudguards of my unit's transport. It was

considered safer to trust me with a wet paint brush than a well-oiled Lee-Enfield .303 rifle!

After war time service in the Far East, I returned to Civvy Street and graduated from the Royal College of Art as a graphic designer. Then followed a stint brightening up post-war Britain in an advertising agency specialising in trademark design and posters. Whenever anything resembling a shield came up the

cry was 'Give it to young Fergie, he's good at that sort of thing!' After ten years, I had enough of the rat race and set up my own practice doing what I loved best: heraldry and then teaching at Reigate School of Art with Tony Wood.

Now, after sixty years, my enthusiasm for heraldry still drives me on – still gives me enormous satisfaction – and sometimes agony – but I would do it all over again. The real bonus is being accepted as a member of a group of very special people – the few artists and craftspeople who continue to practice the noble and ancient art of heraldry.



Our dapper aeronaut about to take the skies over southern England. Is it the thrill of flight or the smell of glycol? Beats Spray Mount any day.



'They showed up at my door with a suitcase full of money and over-dictated the brief right there and then including a mud crown and other objects of obvious importance (to them at least). They left highly satisfied but I have wondered ever since whatever became of it. Is it still in use?'

The heraldic world best knows John Ferguson's vibrantly coloured knights with their Mexican moustaches reposing in pride above their tombs (vide, for example, Friar and Ferguson Basic Heraldry) but as this much reduced achievement shows, his standard-setting drawings have inspired generations of artists. Herewith Grenfell, Baron Desborough of Taplow.



Framing: what heraldic artists should know

Elizabeth Karney

This is the second of Elizabeth Karney's articles on framing. You are an heraldic artist and owe it to yourself and your client to preserve what you have created. Your goal is to ensure your artwork on paper, vellum or textile, is 'housed' in a way which allows it to exist in and react to a controlled, but nevertheless changing, environment of temperature and humidity whilst being protected from pollutants and invaders. So keep an eye out for:

Horrors to avoid

- Use of Sellotape, masking tape or even, God forbid, parcel tape to hold the work down – often to the back of the mount rather than to a support-board. *This process is not reversible; does not last; stains and leaves a nasty residue.*
- Artwork taped down around all four edges. *This causes stresses and cockling because the paper is prevented from reacting freely to atmospheric humidity.*
- No support-board to hold the artwork and act as a barrier between it and the backboard. *The artwork is in danger of acid burn and accelerated ageing from contact with an acidic backboard or – even worse – a wooden one. I have even seen the pattern of the wood-grain actually burned onto the artwork.*
- All the mount components and frame are loose and rattling, with gaping mitres. *This allows dust, damp and especially insects to enter and cause damage.*
- Glass directly up against the artwork with no mount. *Glass is a poor conductor of energy and will thus remain cool when the temperature in a room rises. The cooler surface of the glass will cause the air to condense on both of its surfaces and damage from damp and mould can result. Air circulation is restricted.*
- Ferrous staining from rusty nails or staples. *Removing these can be hazardous to the artwork but removed they must be. The stains can seldom be removed completely and are best hidden by a mount.*
- Artwork on heavy paper or vellum having its personality destroyed by dry mounting, ie, being irreversibly stuck down over its entire surface to a support-board. (Ensure your framer knows best practice, *vide* Issue 80, *The Heraldic Craftsman*.)



Dealing with pre-1970s framing

Cardboard mounts were not widespread until the end of the nineteenth century and the board was very acidic. Huge strides were made in the purification of wood and cotton pulp between the 1970s and the 1990s. The chemistry of deterioration became better-understood and the desirability of 'buffering' pulp with calcium carbonate, to counter the acids generated by deterioration, was identified. Standards for mountboard - and also for best-practice - were not laid down by the Fine Art Trade Guild until the 1990s and are constantly being re-appraised. If the bevels on the mounts you are examining have turned ginger, then they are housed behind old, acidic boards.

Whilst fine phrases like 'acid-free' and 'archival' and 'conservation' abound there are no set definitions about what this really means. Ensure your framer knows what the manufacturer means.

What you need to know about mounting boards

Mount boards used in conservation framing are made from cotton or chemically processed wood pulp. In the latter (also referred to as alpha cellulose) the pulp has been cooked and digested to remove the lignin which makes it acidic. Woodpulp mount board consists of a coloured surface paper, a white core and a white backing or lining paper. All layers are usually buffered.

Cotton board (referred to as cotton rag board) is made from 100% cotton linters (the lint removed from cotton-seed) – not rags. It differs from woodpulp board in that it is the same fibre and colour all the way through (rather like a piece of felt), tinted with pure pigment. The fact that it is also called 'museum board' indicates that it is the preferred choice for conservation framing and is available buffered or unbuffered. The latter is ideal for contact with vellum. Studies have shown that animal-based products such as silk, wool, and leather skins (and even old photographs where albumen has been used in the developing process) fare better in a slightly acidic environment rather than that provided by alkaline buffering.

There is also on the market a type of mount board which contains additives called 'zeolites', which are 'cage molecules' designed to attract, trap and



neutralize a range of pollutants beyond those dealt with by buffering agents. The long-term effectiveness versus any effect of the active ingredients on the artwork is yet to be established but it is a hopeful development.

Other hazards to be aware of

The most harmful type of **light** is invisible ultraviolet, present in daylight and most fluorescent lights. It can react with some dyes, inks and surfaces, causing fading or darkening. It can degrade the cellulose in paper and board and weaken textiles and vellum.

Use UV-filtering glass. Hang artwork away from sunlight, displaying it under the lowest practical light levels. Angle picture lights slightly away from subject and only turn on when required. Attach filters to fluorescent and halogen lights.

Damp - In addition to causing cockling, when humidity is high light-damage occurs more rapidly, the effects of air pollution are more pronounced and damaging chemical reactions can take place. Damp also creates an environment that is ideally suited to biological attack from mold and mildew, which causes foxing and attracts insects.

A de-humidifier in the room will eliminate the problem but is noisy and un-attractive. Best not to hang valuable artwork in damp areas. A relative humidity indicator card or a humidity-controlling sheet can be incorporated into the frame package. Good framing techniques, sealing together the edges of the mount components and using a backboard with a waterproof membrane, can all offer good protection though the latter can restrict air-circulation within the frame.

Insects - Insects feed on paste, sizing, wood pulp, cellulose fibres, mould and even the artist's medium. They eat holes in artwork or frames and their excrement causes stains. The presence of insects may not be recognized until significant damage is taken place. The most common insects affecting artwork are silverfish, book lice, woodworms, termites and cockroaches.

Seal the mount package: look regularly for signs; avoid damp conditions. If signs appear, consider re-framing but warn the framer not to un-frame in the workshop. Small frames with woodworm and textiles with moths and mites can be frozen.

Air-pollution - Sulphur dioxide, nitrogen dioxide and hydrogen sulphide are all by-products of smoke and the burning of fossil fuels. When combined with the moisture and oxygen in the air, they produce acids which attack paper and textiles. Airborne dust particles will discolour and abrad surfaces.

The best defence is to use framing materials which contain 'buffering agents' like calcium carbonate, which prevent paper and board dropping below a pH of 6.5 as it ages.

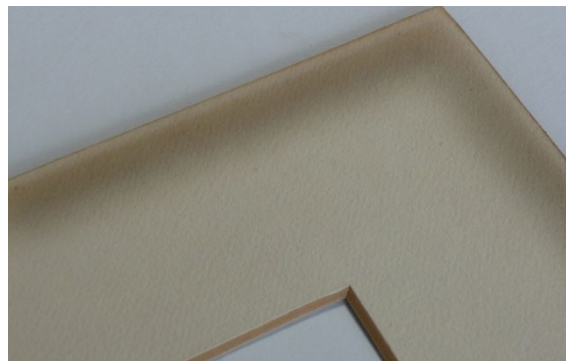
Please note: Buffered boards should not be used when mounting vellum, silk or wool, which last better in a less alkaline environment. The newly-developed family of boards incorporating Pollutant-absorbing molecular traps should help to combat air-pollution significantly.

Heat - Paper produced from woodpulp deteriorates much more rapidly when exposed to heat because it accelerates the conversion of lignin into sulphuric acid causing yellowing, embrittlement and deterioration. *Hang artwork away from sunlight and not above radiators or above fireplaces.*

Armed with an awareness of all these hazards, heraldic artists, framers and art-owners alike should be able to work together to preserve yesterday's and today's treasures long into the future.

Elizabeth Karney trained as a museum Textile Conservator and studied French framing techniques. After working in Manchester and Birmingham City Art Galleries, she taught creating framing in the Netherlands and Scotland where her imaginative and skillfully constructed mounts (designed to collaborate with the artwork and to reflect its 'personality') has won for her a wide following.

Elizabeth Karney can be contacted at Freedom Framing, Freedom Cottage, Llandogo, Monmouth NP25 4TP Elizabeth@Karney.com



This bevel started white but, because the board is poor quality, has turned ginger and brittle with age.



The rather poor-quality paper of this Graham Sutherland drawing has darkened through exposure to too much ultraviolet. The edges, which were masked by the mount, remain pale. You can also see the old animal-glue which held the mount rather too firmly around the image.



What are you doing today?



RONNY ANDERSEN, FSHA

Today I am at my desk in my home in central Copenhagen where I can be found from 9 am into the evening, depending on the work flow. Answering emails, phone calls, meetings at the Chapter of the Royal Danish Order of Knighthood and with clients all lie ahead of me.

As Royal Herald Painter and Special Advisor on Heraldry at the Chapter you can see I am preparing a stall plate for a Knight of the Order of the Elephant. The arms of the Icelandic President will later be painted on it and it will be displayed in the Chapel of the Royal Order at Frederiksborg Castle, north of Copenhagen.



I also have a private practice designing arms, bookplates, monograms, desk seals, signet rings and logos in co-operation with printers and engravers. I have just been commissioned to create arms for a Copenhagen-based fencing club! All this is great fun and it is a particular pleasure to give new life to older arms, for example the arms of the noble family von Kløcker, ennobled in 1760, shown here from the nobility patent and in my interpretation.

DAVID PERKS, SHA

Going through my paper work, which seems endless, I uncovered a recent assignment which provided me with some moral concern! Let other artists beware! As Brummies will know, the City boasts some excellent, solid pre-Second War buildings which are not only attractive but manifest a quiet confidence, viz: the fire stations at Kings Norton to the west and Erdington to the east.

When Kings Norton was restored, I was asked at the very last minute (is it not ever thus) to repaint the City's shield high over the central bay and with impatient workmen anxious to take down the scaffolding, baying at my heels, I gingerly climbed up to examine my task in a stiff wind wearing the requisite high viz, helmet and all.

Imagine my dismay when I found the paintwork in no way matched the blazon I had been given. Not only that, but no one, not least the West Midlands Heritage Group, had ever seen any Birmingham arms surrounded by torches and obviously flammable tassels – rather an inappropriate symbols, I thought, for a fire station.

There in the cold, wet and wind, with clock-watching scaffolders below, I had to take a decision. Right or wrong, here you have Birmingham's arms as never seen before!





TONY HILTON

Today's post brings me a lapel pin from Leeds University, presumably to cement my loyalty to the Scholarship Fund. And whilst I award the University full marks for pulling away from its metropolitan rival by reverting to using its arms again; as you can see, bad execution is bad execution. The actual badge measures 15 mm wide by 20 mm high, and includes the escutcheon, the helm, the mantling, the crest and the kitchen sink, each element thickly separated from each other. Frankly, from a few feet away it resembles a spot of scrambled eggs on one's lapel.



The blazon should be: *Vert an open book proper edged and clasped Or inscribed with the words Et augebitur scientia between in chief three mullets Argent and in base a rose of the last seeded proper, for the crest on a wreath of the colours a Greek sphinx sejant Gules.* Alas, the realisation does not do the design justice. The colouring is weak and just to add insult, the mullets are Or.

This irritation is not just nit picking. People will not use their heraldry if it is not presented attractively. Whilst the revived use of heraldry by universities is welcome, arms should be emblazoned sensitively and, I suggest, restricted to the shield when reproduced on a small scale.

ROLAND SYMONS

Got up, got out my light box and set to work on the scores of black and white drawings of military badges promised to the Ministry of Defence and the Reserve Forces & Cadets Association for the new edition of *Lineages and Battle Honours of London Volunteer Forces 1908 – 2014* which is due out in time for the centenary of the Great War. As I am NOT an artist (I simply copy) it is exacting work but very interesting.



Then for a change of pace, I look at my latest email from Baz Manning about the projected Armorial of the Speakers of the House of Commons. This is a lovely project, not least since Baz has done all the hard research work! I do like compiling armorials as my postcards attest.



Then more emails. E-mail from Chairman of the White Lion Society. 'What about that visit you said you would organise to St Albans? What do you mean you haven't got round to it?! What a secretary !'

A few more things done and then...**I went to bed!**



Society Matters

The Faculty of Fellows

The congratulations of the Society go to the first Fellows of the Society of Heraldic Arts (FSHA) who have been appointed for their service to the craft and the Society. They are:

Ronny Andersen, Kevin Arkinstall,
John Ferguson, Stephen Friar,
David Hopkinson, Baz Manning,
Clare Street, Anthony Wood.

In due course, David Hopkinson, FSHA, our Hon. Membership Secretary, will be inviting these Fellows to nominate up to four of their number to form the inaugural Appointments Board and the results will be communicated to us all in a future issue of this journal.

Subscriptions for 2012

David Krause, our Hon. Treasurer writes: 'A few members still have not paid their 2012 subscriptions! I feel that, in most cases, this is an oversight as, due to circumstances beyond our control, our regular subscription reminder was not sent out at the usual time last March. The subscription rate for 2012 is:

Craft Member	£25.00
Associate Member	£17.50
Web Page charge	£10.00
Air mail charge	£ 4.00

Please check to see if you have paid for 2012. If you are not sure, please contact me by telephone or email. My details are on p. 1 and I will be pleased to confirm whether or not you have paid. *Overseas members simply need to send me an equivalent cheque in their own currency.* **Fellow members: please heed this request. It is vital to the future of the Society.'**

Hon. Secretary to the Society of Heraldic Arts

After a long and distinguished service as the Hon. Secretary to the Society, Kevin Arkinstall, FSHA, has decided to relinquish the post due to press of work as soon as a suitable replacement is found.

The Hon. Secretary may be either an Associate or Craft Member of the Society of Heraldic Arts. He/she would become a member of the Council (*vide* p. 1). A suitable candidate for Hon. Secretary will convene the AGM and other meetings. He/she will be responsible for maintaining records and copies of all correspondence including enquiries from the public and SHA members. In terms of skills, the Hon. Secretary must have a good grasp of basic computer skills, business practice, and knowledge of heraldry. Attendance at the AGM is critical when the Hon. Secretary will take minutes, table a report of his/her activities and later send typed report of the minutes to the Hon. Editor. Interested applicants should contact the Chairman, Clare Street, FSHA in the first instance.

In looking over the Minutes of the May 2012 AGM, Members will have noticed that the first two lines and paragraph 2. mistakenly refer to the AGM in 2011. The accurate text is as follows:

Those present were Kevin Arkinstall, William Beaver, John Brown, David Hopkinson, Lynda Jackson, Melvyn Jeremiah, Keith Lovell, Vernon Rolls and Clare Street. Kevin Arkinstall initially took the chair until Clare Street was voted in as the new Chairman.

2. Minutes of the previous AGM in 2011 were approved, although since only three members attended a quorum had not been achieved.



The Purvis Arms

Ralph Brocklebank

Enter one Mr Christopher Purvis, the highly regarded mathematician and computer programmer who is a long-standing member of the Heraldry Group of the Birmingham and Midlands Society for Genealogy and Heraldry as well as a volunteer guide at Charlecote Park, the ancestral home of the Lucy family near Stratford-upon-Avon and now a National Trust showpiece. Chris has taken a particular delight in making sense of The Lucy Deerskin, an enormous parchment embellished with Lucy family-tree armorials, including over 500 coats of arms which he set out to identify. A couple of dozen of them were at first quite difficult to pinpoint, but now, through his researches, all but a pair of teasers can be assigned to their rightful owners.

Because of the importance of this Deerskin, it seemed appropriate to give the deer a prominent place in the proposed design of his arms, with the shield inspired by a Venn diagram enhanced with a new charge based on his initials, which also appeared as a brand on the deer's shoulder. We had some trouble deciding what to call this charge, and our choice of "griddling iron" was not acceptable to the Heralds. They also objected to what I had supposed was a flensing tool held by the deer, as they could find nothing like it in the records. Nevertheless, the design as submitted was largely accepted, with only a few tweaks.

On the shield, semicircles have been replaced with demi Ellipses (but who would notice?), and on the crest the brand has gone – apparently charges on the shoulders of beasts are now forbidden – and the unrecognized flensing tool has been replaced with one of the unnamed charges, now described in traditional heraldic style,



and augmented by a whole circlet of them. The finished design was most beautifully painted by Alison Hill and was granted on 3 August 2012. The Agent was Robert Noel, Lancaster Herald, who masterfully oversaw the granting process.

It turns out that the tool I had seen like a giant fleam was actually a turving iron, which is used with an action similar to flensing, first held vertically with a long pulling stroke to make the incisions, and then turned on its side with a gentle pushing to separate the upper layer from its substrate. Thanks to Christopher, who is delighted with his new arms – both simple and original – and we have a new charge in heraldry, call it what you will!

(Editor's note: Turning this blazon into a drawing (or vice versa) would make an excellent examination question for budding heraldic enthusiasts or know-it-alls!) viz:

Argent a demi Ellipse fesswise issuant from the dexter Azure surmounting in the centre a like demi Ellipse issuant from the sinister thereon in fess three Pallets the top and upper part of each conjoined to an annulet all counterchanged.

Crest: Upon a Helm with a Wreath Argent and Azure Within a Circlet of Pallets the top and upper part of each conjoined to an annulet Argent a demi Stag Or supporting between the legs a like Pallet Argent.

Mantling: Azure doubled Argent.
Motto: I PURVEY ALL

The Deerskin was originally researched and painted by one Edith Hinchley, and if anyone can provide information about this lady, Chris would be glad to hear of it (*and so would we, Ed.*)



A life of decoration and heraldry

John Brown

I served an apprenticeship as a painter and signwriter. Attending evening classes and day release for the appropriate City & Guild award. Happily, part of the course was in heraldry at the local college.

I was mad keen and winning a number of college prizes I gained an Exhibition Award to study design and interior decoration for membership of the Institute of Decorators, which in due course became part of the Society of Industrial Artists and Designers.

For membership I had to gain two A levels, one of which was Victorian architecture and the other was in heraldry and signwriting. That was the exclusive one. In my year only eleven candidates in the whole of the UK took the examination.

Happily I passed both and obtaining my final qualifications, I found employment working for a paint and wallpaper company, first as a technical demonstrator and later as a technical manager in East Africa between 1974-1978.

I decided that I could design wall paper as well as anyone and so when I returned to the UK, I branched out as a designer. For example, I wonder how many of our members know the link between wallpaper design and heraldry? With Tudor roses, lions, portcullises and fleur-de-lis, wallpaper design and heraldry are either subtly or boldly intertwined. AWN Pugin's designs for Westminster are a good example (*vide* illustration right). In fact in his short lifetime, he did over one hundred wallpaper designs with heraldic themes. I feel this is still a rich area for interpretation by imaginative heraldic artists!

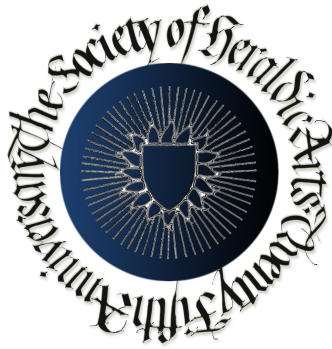
And, in order to fund my designing I took up a lectureship at Shrewsbury College in signwork, interior design and decoration. My heraldic knowledge came in very handy as from the beginning I received a steady stream

of assignments for the local abbey, churches and the West Mercia Police Authority amongst others. Whilst heraldry interested my students, my pub signwriting work was even more popular! I also became a member of the Inn Sign Society and particularly enjoyed doing signs with heraldry. Who wouldn't!?



In 2004 I was appointed Head of Decorating at Coleg Powys in Newtown. Again, teaching heraldry to a new generation of students until 2010 when I realised that I was going to have to submit to not one, but two hip replacements. But I cannot stay still and so now I have been developing an interest in taking tours around local churches with a special interest in heraldry; always looking forward to spreading the word of this wonderful visual art.





Visit to the V&A following the AGM Thursday, 9 May 2013

Please put this date in your diary now!

- 1100-1130 Coffee and registration, Society of Authors,
84 Drayton Gardens, SW10 9SB
- 1130-1300 AGM of the Society of Heraldic Artists at the
Society of Authors
- 1315-1415 Lunch at the V&A's award-winning cafe for
members and their guests
- 1430-1600 Private SHA Conducted Tour of selected Heraldic
Treasures
- 1600 Tea and depart (or earlier if you need to).

By special arrangement **the visit will incur no cost except lunch (and travel)**. It is hoped that as many members *and their guests* can join us for what promises to be a fascinating occasion.

© Victoria and Albert Museum

V&A



The back cover illustrates:

A miniature (measuring 4.5 cm x 7 cm) here increased in size to 6.8 cm x 9.7 cm. painted and illuminated by Anthony Wood and inscribed with the words 'the Armorial Bearings of Stephen Friar Founder of the Society of Heraldic Arts'.



The Armorial Bearings of Stephen Friar,
Founder of the Society of
Arts.