



The BC/Yukon Blazon

Patron of the BC/Yukon Branch: The Honourable Stephen L. Point, OBC, Lieutenant Governor of British Columbia

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The Royal Heraldry Society of Canada

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The Queen's Beasts

Heraldic Treasures at the Canadian Museum of Civilization

by Carl Larsen

It was in May 2009 that I first saw the Queen's Beasts and I have been enamoured with them ever since. Another member and I were visiting the Canadian Museum of Civilization (CMC) in Gatineau, Quebec, and in response to our enquiry about them, an obliging staff member in the Curatorial Wing took us to where they were ensconced in storage, waiting for their next public exhibition. The last one had been in 2002 at the Royal BC Museum in Victoria, where they had been part of an exhibition to celebrate the Queen's Golden Jubilee.

A year later, almost to the day, I was in England, in Kew Gardens, photographing the very fine Portland Stone replicas that sculptor James Woodford had created to be placed on permanent display. (See Pages 6-7 "Beasts in the Gardens".)

When it was decided to hold our October 2010 Conference in Ottawa, arrangements were made with the CMC to place the Queen's Beasts on display in the Northern Salon, the banquet room at the museum in which our Black Tie Dinner was to be held. This was a unique opportunity for us to spend an evening up-close with the Queen's Beasts and was the highlight of the Conference.

One of the outcomes of looking closely at these amazing heraldic statues was the realization that, although the paintwork was very expertly done, there were some small areas that were left unfinished, and others needing additional work to bring them up to the highest heraldic standards. The edited photos on Pages 2-5 show how the various Beasts would look after being "touched up" by the CMC.

The Queen's Beasts make a stunning display exactly as they are and could continue to be exhibited without any enhancements. However, there is little doubt that they would be improved with the application of some paint in the right places. The Society's Board of Directors is supportive of this work being done and the CMC has been contacted to discuss how we can help with this work.



These bone china figurines and plates featuring the Queen's Beasts were designed by sculptor James Woodford and produced in 1955, under Crown Copyright, by Minton Ltd. China Works in Stoke-on-Trent, Staffordshire.



Photos Courtesy of Heritage Auctions

Con't from Page 1

The Lion of England



Left: The Lion of England as displayed with the other nine beasts at the RHSC dinner held at the Canadian Museum of Civilization in October 2010.

Left: The Lion as painted in 1967.

Right: The edited photo shows how the Lion could be improved by adding pupils to the eyes and painting the gemstones and pearls in the crown in their proper colours.

The Yale of Beaufort



Above Left / Far Right: The Yale as painted in 1967.

Above Right: Photo edited to add pupils to the eyes and to remove the "lipstick" from the Yale's lips changing the colour from red to silver.

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The Unicorn of Scotland



Left: The unicorn as painted in 1967.

Right/Far Right: The gems and pearls in the crown have been coloured as they are on those serving as supporters on the Royal Arms of the United Kingdom, Scotland and Canada.

The White Lion of Mortimer



Above Left: The White Lion's eyes were coloured silver in 1967 without pupils.

Above Right: Photo enhanced by colouring eyes and pupils.

Far Left: Tinctures reversed when shield was painted.

Left: The correct shield tinctures should be dexter blue and sinister murrey according to J.P. Brooke-Little and H. Stanford London. Both agree the tinctures on the shield held by the White Lion should be the same as on the shield held by the Falcon.

Sources: *Royal Heraldry* by Brooke-Little, 1981 and *The Queen's Beasts* by H. Stanford London, 1953

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The Red Dragon of Wales



Left / Top Right: The Red Dragon as painted in 1967.

Above: Photo edited to add pupils and enhance the detailing of white teeth and blue tongue.
(Also experimented with removing glare and toning down garish colour of paint.)

The White Horse of Hanover

Right: Photo edited to colour hooves gold & add black border to inescutcheon in fourth quarter.



Above: White Horse as painted in 1967.

Right: Close up showing black border added to inescutcheon.



The Griffin of Edward III



Above Left: The Griffin as painted in 1967.

Above Right: Photo enhanced by addition of pupils.

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The Falcon of the Plantagenets



The Falcon is very well painted and needs no touch-ups.



The White Greyhound of Richmond



Left: Greyhound as painted in 1967



Right: Photo edited to colour claws red as portrayed by Brooke-Little in *Royal Heraldry*, 1981

The Black Bull of Clarence



Above: Photo edited to improve eyes and change the overall colour from blue to black. Both nose and lips have been changed from red to black, leaving the tongue, nostrils and eyes red.

Left: The Black Bull, as painted blue in 1967



Beasts in the Gardens

by Carl Larsen



The ten Portland stone beasts in Kew Gardens were sculpted in 1958 by James Woodford, OBE, RA, based on his original plaster statues of the Queen's Beasts which stood outside the Westminster Abbey Annexe on Coronation Day. The entire cost of the work was paid by Sir Henry Ross, Chairman of the Distillers Company Ltd.

Portland stone was the natural choice for Woodward to use in this project. It has been quarried since Roman times, on the Isle of Portland in the English Channel and is prized for its grayish white colour, resistance to weathering and relative ease of cutting. It is the stone used in building Buckingham Palace, the Palace of Westminster, the Tower of London, St. Paul's Cathedral, the British Museum, the Cenotaph and elsewhere, including the UN Building in New York. The Commonwealth War Graves Commission uses this stone for the gravestones of Commonwealth personnel, killed in the First and Second World Wars.

Photos by Carl Larsen May 2010. Source: signage in Kew Gardens. Photo editing of shields by Allan Ailo.



The Unicorn of Scotland

From the end of the 16th century, two unicorns were adopted as the supporters of the Scottish Royal Arms. In 1603, the crown of England passed to James VI of Scotland, who then became James I of England. He took as supporters of his Royal Arms a crowned lion of England and one of his Scottish unicorns. The unicorn holds a shield showing a lion rampant in a royal tressure (a double frame), adorned with fleur-de-lis.



The Greyhound of Richmond

This beast was a badge of John of Gaunt, Earl of Richmond, son of Edward III, but was also used by Henry IV and especially by Henry VII. The Tudor double rose can be seen on the shield, one rose within another, surmounted by a crown, symbolising the union of the Houses of York and Lancaster.



The Black Bull of Clarence

This beast descended to the Queen through Edward IV. The shield shows the Royal Arms as they were borne not only by Edward IV and his brother Richard III, but by all the Sovereigns of the Houses of Lancaster and Tudor.



The White Horse of Hanover

The White Horse of Hanover was introduced into the Royal Arms in 1714 when the crown of Great Britain passed to the Elector George of Hanover. This grandson of Elizabeth, sister of Charles I, became George I, King of Britain, France and Ireland. The shield shows the leopards of England and the lion of Scotland in the first quarter, the fleur-de-lis of France in the second and the Irish harp in the third quarter; the fourth quarter shows the arms of Hanover.



Con't from Page 6

The Lion of England

The crowned golden lion of England has been one of the supporters of the Royal Arms since the accession of James I in 1603. The shield shows the Royal Arms as they have been borne since Queen Victoria came to the throne in 1837. In the first and last quarters are the lions of England; the lion and tressure (a double frame) of Scotland appear in the second and the harp of Ireland in the third. Richard Lion-heart, son of Henry II probably first chose 3 golden lions set one above each other on a red field as the Royal Arms of England. Since then these lions have appeared on the coat of arms of every sovereign of this country.



The Griffin of Edward III



The griffin is an ancient mythical beast. It was considered a beneficent creature, signifying courage and strength, combined with guardianship, vigilance, swiftness and keen vision. It was closely associated with Edward III who engraved it on his private seal. The shield shows the Round Tower of Windsor Castle with the Royal Standard flying from the turret (the badge of the present House of Windsor), enclosed by two branches of oak surmounted by the royal crown.



The Yale of Beaufort

The yale was a mythical beast said to be white in colour and covered with gold spots. Its peculiar characteristic was that it could swivel each of its horns independently. It descends to the Queen through Henry VII, who inherited it from his mother, Lady Margaret Beaufort.

The shield shows a portcullis surmounted by the arched Royal crown. The portcullis (uncrowned) was a Beaufort badge, but was used both crowned and uncrowned by Henry VII.



The White Lion of Mortimer



The White Lion of Mortimer descends to the Queen through Edward IV. The shield shows a white rose encircled by a golden sun, known heraldically as a 'white rose en soleil' which is really a combination of two distinct badges. Both of these appear on the Great Seals of Edward IV and Richard III, and were used by George VI when Duke of York. Unlike the Lion of England this beast is uncrowned.

The Falcon of the Plantagenets

The falcon was first used by Edward III as his badge. It descended to Edward IV, who took it as his personal badge, the falcon being seated within an open fetterlock or padlock. The slightly open fetterlock (which can be seen on the shield) is supposed to refer to the struggle Edward IV had to ascend the throne – he forced the lock and won the throne.



The Red Dragon of Wales



The red dragon was used as his badge by Owen Tudor. His grandson, Henry VII, took it as a token of his supposed descent from Cadwalader, the last of the line of Maelgwn, King of Wales. The beast holds a shield bearing a leopard in each quarter; this was the coat of arms of Llewelyn ap Griffith, the last native Prince of Wales.

Queen's Beasts FAQs



by Carl Larsen

What exactly are the Queen's Beasts?

The heraldic statues called the Queen's Beasts were part of the decorations set up throughout London in May 1953 to dress up the city for the Queen's Coronation and were created by sculptor James Arthur Woodford, RA, under the auspices of the Minister of Works, the Rt. Hon. David Eccles, MP. Although these life-size heraldic beasts were carefully chosen to represent the Queen's royal lineage, there was so much happening in London at the time, they were largely ignored by the press and few of those who saw them knew much about their history or symbolism. Like the other street decorations, they were never intended to be permanent, and it is our good fortune that they came to Canada and have now become part of our heraldic heritage.

Where did the idea of the Queen's Beasts come from?

According to the late John Brooke-Little, distinguished heraldist, author and long serving officer of arms, it was Sir George Bellow, Garter King of Arms, who had the inspired idea of creating a new series of royal beasts for the coronation and asked him to "ferret around and make some suggestions". He collaborated with H. Stanford London, and they selected the ten beasts most closely connected to the Queen's royal lineage. Bellows approved their choices, the Minister of Works happily approved the project and commissioned James Woodford to do the sculpting. Minister Eccles had seen the construction in 1950 of the second set of replicas of the King's Beasts to grace the moat bridge at Hampton Court Palace and was quite familiar with these creatures. The original King's Beasts were those of Henry VIII and his third

in Westminster Abbey. Sculptor James Arthur Woodford, RA was appointed an Officer in The Most Illustrious Order of the British Empire in the Coronation Honours published on 1st June 1953, and the energetic Minister of Public Works was knighted to become Sir David Eccles, KCVO. The Earl Marshall appointed Brooke-Little to be Gold Staff Officer for the Coronation, in which office he played a key role both during the planning of the Coronation and on Coronation Day itself.

How Did James Woodford create the Queen's Beasts?

The British Archives tell us that James Woodford used 1,000 pounds of clay and 400 pounds of plaster to create each beast! His process was quite simple. Once the miniature prototypes had been approved, he sculpted full sized clay models and then made plaster molds from each one. He used the molds to cast solid plaster sections of the statues which had the necessary strength to take the total weight when assembled. There were some failures in the process before each section of the ten statues was completed. It was then only a matter of having the shields painted before the various sections could be taken to the Annexe and assembled, and the finished beasts put into position to await Coronation Day. They were all coated with a waterproofing material, a wise decision as London's weather was showery every day the Queen's Beasts stood on duty.

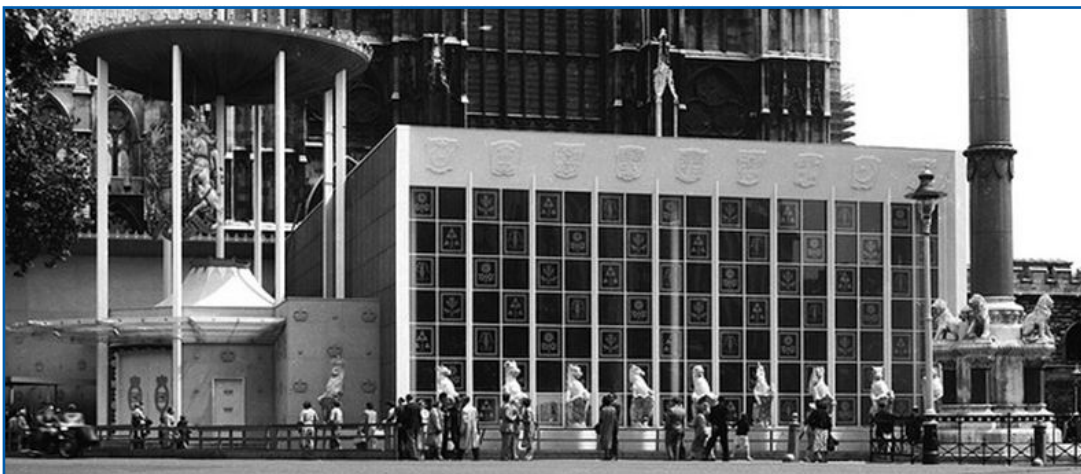
How many sets of the Queen's Beasts are there?

James Woodford sculpted two sets of the Queen's Beasts, one in plaster and one in Portland Stone. The first was the plaster set commissioned by the Ministry of Works to stand in front of the Annexe at Westminster Abbey on Coronation Day. The second set, considered replicas, now stand elegantly in Kew Gardens, and are seen by nearly 2 million visitors a year.

In addition, Woodford created three complete sets of miniatures and presented the first of these to the Queen after the Coronation; the second he gave to his son and the third is believed to be in the hands of a private collector.

In 1955 he designed a set of bone china figurines and plates depicting the Queen's

Beasts for the Minton Ltd. China Works in Stoke-on-Trent. These were limited edition sets produced under Crown Copyright over a six month period of time. They sold out very quickly but are still occasionally seen at auctions. Royalties were split 50/50 between Woodford and the Crown.



Temporary Annexe to Westminster Abbey with Queen's Beasts

Queen, Jane Seymour, which were replaced with replicas in 1909 and those in turn had to be replaced in 1950 as they were badly weathered.

The achievements of those involved were recognized. H. Stanford London was appointed to the ancient title of Norfolk Herald Extraordinary and was part of the Coronation Procession

Con't from Page 8

Why only ten beasts displayed in front of the Temporary Annexe?

The first view the public had of the Queen's Beasts was in front of the Temporary Annexe constructed on the west side of Westminster Abbey. The number of beasts was limited to ten because that was the maximum number the frontage of the Annexe would accommodate.

Few people know that temporary annexes have been constructed for the last six coronations at Westminster Abbey, starting with that of William IV in 1831. They provided a private place for the Coronation Procession to be formed before it moved into the Abbey itself. This is also where the Coronation jewels and regalia are taken to be placed in the hands of those who will carry them before the Queen.

Among those assembled in the Annexe for the Queen's procession were all the officers of arms of England and Scotland, including Garter and Lord Lyon, along with two other Kings of Arms, eleven Heralds and eight Pursuivants, all of whom had inspected the ten Beasts, before the arrival of the Queen.

It was the design and plain colouring of the Annexe that was responsible for the decision to leave the Queen's Beasts uncoloured. It was felt that the full heraldic tinctures would have clashed with the subtle toning and style of the building.

Do we know who painted the Queen's Beasts in Ottawa in 1967?

No one knows for sure but a good guess might be that Allan Beddoe, the founder of the RHSC and its first president, was involved with their painting. It would be impossible for him not to have known that they were in storage in Ottawa and it may well have been his suggestion that painting and exhibiting the Queen's Beasts would be an excellent centennial project for the government. Beddoe was well known in Ottawa and it was Prime Minister Pearson who made a motion in Parliament in 1964 to adopt Beddoe's design for a new Canadian flag but a committee later chose the design we now have. Beddoe was recognized as the foremost heraldic artist and designer of arms in Canada, and in 1967 he was in Ottawa working on the Books of Remembrance, now housed in the Peace Tower. The heraldic tinctures of the Beasts are virtually perfect, with very close attention to detail, and it is clear that a knowledgeable and experienced heraldic hand guided the painting. If not Beddoe, who?

How did the Queen's Beasts come to Canada and where have they been exhibited?

After serving their purpose on Coronation Day, the Queen's Beasts were moved to the magnificent Great Hall at Hampton Court, not far from the replicas of Henry VIII's "King's Beasts", where they intrigued tourists for the next four years. In 1957 they were displayed along the walls of St. George's Hall in Windsor Castle, the Queen's favourite residence, and then placed in storage for a year while their fate was decided.

After various options were considered, and the Portland stone replicas were finished and placed in Kew Gardens, the Queen's Beasts were finally gifted to Canada. In July 1958 they were shipped to Ottawa and once again placed in storage while the government, having accepted these unique Coronation artefacts, had to decide what to do with them. We can now fast forward to 1967 and the Centennial of Canadian Confederation. The Beasts

had been in storage somewhere in Ottawa for nine years when someone suggested painting them in their heraldic colours and displaying them in a federal building in Ottawa as part of Canada's centennial celebrations. Once that exhibition ended, they went back in storage for the next 35 years, and were largely forgotten. During that time, however, the government did find a permanent home for them, and in 1980, custody of the Queen's Beast passed to the Canadian Museum of Civilization.



It was not until 2002 that the Queen's Beasts were actually exhibited again, this time in the Royal BC Museum in Victoria as part of a popular seven month Exhibition entitled "Celebrating Royalty", presented to honour the Queen's Golden Jubilee and Her Majesty's visit to Victoria during the Royal Tour of Canada that year. When visitors entered the display gallery and strolled past the elegant carriage of the Lieutenant Governor, they were welcomed by the sight of all ten of the Queen's Beasts. When the exhibition finished in February 2003, these favoured Beasts travelled luxury class to Ottawa via the climate controlled, air cushioned transport service of the Canadian Conservation Institute, to their comfortable quarters in storage at the CMC.

It was to be another seven years before their next appearance for a "one night stand" on October 2nd 2010 for a private showing at the CMC, where they graced the dining room of the RHSC's 43rd annual dinner to the delight of all of us assembled there.

What does the future hold for the Queen's Beasts?

Will the future of the Queen's Beasts continue to be long periods in storage followed by "special occasion" be public exhibitions? The short answer is "Yes" and that is not such a bad thing.

While the Queen's Beasts reside in the CMC we know they are in the hands of the professionals, the curators and their colleagues in conservation and restoration, where they can be preserved and properly cared for. If these plaster statues were on permanent display in a room at Rideau Hall, or in the Parliament Buildings or another building, they would, over time, begin to deteriorate and show signs of wear such as chipping, colour fading, moisture damage, etc. with likely no funding or competent staff to repair them.

With the valuable relationship developing between the Society and the CMC, we should be in a position to work with them to ensure that the Queen's Beasts are exhibited on appropriate public occasions. For example, an excellent time and place to mount a public exhibition could be in front of the Parliament Buildings on Canada Day, when the Queen, or heir to the throne, is present to celebrate with us. Imagine the exposure and educational value of that event! There may also be state occasions at Rideau Hall when all or some of the Beasts might add an air of heraldic elegance and recognition of our heritage. Certainly when the Society gathers in Ottawa for future conferences, or on other occasions, we could once again arrange to have them privately exhibited for our members at a dinner at the CMC. All things considered, the future looks bright for public exhibitions of the Queen's Beasts in both the near future and the long term. ♥

Branch Meeting in The Royal City

by Carl Larsen

On November 8th, 2010 a Branch meeting was held at Historic Galbraith House in New Westminster. It was the first meeting held in Metro Vancouver for some time and we were particularly pleased to have both Bruce Patterson, Saint-Laurent Herald, and Robb Watt, Rideau Herald Emeritus in attendance.

Bruce was our first speaker and both entertained and educated us with his Powerpoint presentation, "Sports and Heraldry" which he thought would be interesting for us as we had just had the Winter Olympics earlier in the year. Our second speaker, Allan Ailo, gave a presentation on "A City's Coat of Arms: the Ideal Solution for Municipal Visual Identity", introducing the concept of a civic arms standards manual, a project he has been developing. The version of the manual he presented has since been used as an educational tool to promote the benefits to a city of using their official coat of arms rather than resorting to the use of a logo.

A delicious buffet luncheon was served by a local caterer and enjoyed by all.

It was a pleasure to have the godson of Allan Ailo, 14 year old Nathaniel Herron, attend the meeting. He not only helped to set the room up for the meeting, but participated in the proceedings and asked good questions.

Within a week or so of the meeting Nathaniel had worked out his future coat of arms and persuaded his godfather to draw a rough for him. The bull symbolizes perseverance (as reflected in the motto) and also alludes to the Spanish part of his ancestry. The book held by hands represents the knowledge and standards necessary to accomplish tasks successfully. The heron crest is a canting reference to his family name, while the salmon gules alludes to his roots on the west coast. We may well one day see these arms (or similar ones) in Canada's roll of arms. ♥

Galbraith House, the site of our meeting, was built in 1926 and is considered one of the finest heritage homes in New Westminster. It was the perfect location for our branch meeting.

First slide of the "Sports & Heraldry" presentation.

"A cartoon from 1981 by Terry Mosher, Cartoonist of the Montreal Gazette, one of many parodies that have been done of the arms of Canada, this one featuring as many Canadian sports as possible."



Photo: C. Larsen



▲ Saint-Laurent Herald greeting Nathaniel Herron after autographing his copy of "A Canadian Heraldic Primer".



Artwork: A. Ailo

▲ Nathaniel's first thoughts for a coat of arms.



▲ Heraldry in the entrance hall to provide atmosphere



▲ Attendees from left to right: Francis and Terry McCollough, John Neill, Joan Merrington, Robb Watt, (Rideau Herald Emeritus), Carl Larsen, Steve Cowan, Bruce Patterson, (Saint-Laurent Herald) and Allan Ailo

2010 Annual Dinner in Nanaimo

by Carl Larsen

On October 23, 2010, we gathered at the Grand Hotel in Nanaimo for our annual black tie dinner. It was the first time that most of us had dined at this fine hotel and we were impressed with the service, the attentive staff, and the good food.

Our evening began with a reception with guests taking the opportunity to examine the Portable Heraldry Exhibit which Laurie Patten continues to develop and being suitably impressed. This has become the primary heraldic resource of the branch and attracts attention from the community whenever it's displayed.

At the appropriate time, David Watson carried out the important duties of the ceremonial piper and let the head table in procession to their appointed places. The president and the piper then enjoyed the benefits of the traditional toast to the piper!

Our guest speaker was the Honourable Iona Campagnolo, PC, OC, OBC, Lieutenant Governor of BC from 2001-2007, and patron of the Branch during her term of office. Her speech to us revealed her enthusiasm, and affection for heraldry, and for its place in the modern world. She takes great pride in her personal coat of arms and the symbolism it represents in her life. She described to us her tours of the Battlefields of the First World War and visits to the Canadian cemeteries and memorial as well as her tours through England and France and her discovery everywhere of the best of medieval heraldry. She also reminded us that she had the honour of proclaiming the granting by Her Majesty of the designation of "Royal" to the Society in 2002 during the AGM held in Victoria that year. On behalf of the branch, Laurie Patten presented Iona with a copy of Beddow's Canadian Heraldry as a token of appreciation.

The evening also included a number of presentations. Carl Larsen, in his role as 2nd Vice President of the Society and representing the National Board of Directors presented the National Past President's Certificate to the late David Ruddy who was president of the Society from 1992-93. John Neill presented Branch Presidents Certificates to David Ruddy, Laurie Patten and Carl Larsen for their service to the branch during their terms of office. ♥



Lee Van Horne, Shirley Greenwood, Laurie Patten, John Neill, Iona Campagnolo, Carl Larsen, Allan Ailo, Joan Merrington, Graham Anderson



Laurie Patten presents Iona Campagnolo with a copy of Beddow's Canadian Heraldry



Carl Larsen presents the late David Ruddy with a Past President certificate



The head table with (clockwise from left) Graham Anderson, John Neill, Iona Campagnolo, Carl Larsen, Laurie Patten and Shirley Greenwood



The procession has entered the banquet lead by piper David Watson

From the Desk of Branch President John Neill

As Fall approaches we in BC can reflect on an albeit rather slow start to our summer, but finished by a very enjoyable few weeks in August and September when the weather has made up for its earlier shortcomings! The Branch was involved in several heraldic events during 2011: January 17 saw our presentation to the Nanaimo Family History Society on the Language of Heraldry, devised and very well presented by Branch Vice-President Allan Ailo. Allan displayed a series of excellent slides illustrating the origins and principles of heraldry to those who had only a basic idea about the subject. About 50 people were present and questions afterwards were fielded by Laurie Patten and Steve Cowan who shared their heraldic expertise with a very engaged audience.

In early February the Portable Heraldry Exhibit was brought to the Monterey Recreation Centre in Victoria's Oak Bay neighbourhood, where it generated interest and questions about heraldry from those attending the heritage event taking place there. One of our new members, Tom Mercer, who has created heraldic stained glass windows for both Government House and the Parliament Buildings, was on hand along with the Exhibit's creator, Laurie Patten, to answer questions from interested members of the public regarding the display and membership in the Society. The Branch is also grateful to other members who helped out during the four days of the event.

On March 19, the Branch held its Annual General Meeting at the Gryphon's Lair in Cassidy, BC. Sixteen members attended for

another year. Tribute was paid to longstanding Executive member Graham Anderson, Cowichan Herald, who had suffered a stroke shortly before Xmas. Graham is no longer able to attend Executive meetings and his counsel will be greatly missed. The meeting unanimously appointed him Hon. Heraldic Advisor to the BC / Yukon Branch. We secured as our guest speaker for the event retired Lt. Cdr. David Freeman, who gave a most enjoyable illustrated lecture on the evolution of ships' badges of the (once again Royal) Canadian Navy from their pre-First World War inception to 1948, when the badges were regularized largely through the efforts of one of our Society's founding members, Lt. Cdr. Alan Beddoe. The presentation and a display of badges on a side table generated quite a few questions from the audience which Mr. Freeman enthusiastically answered.

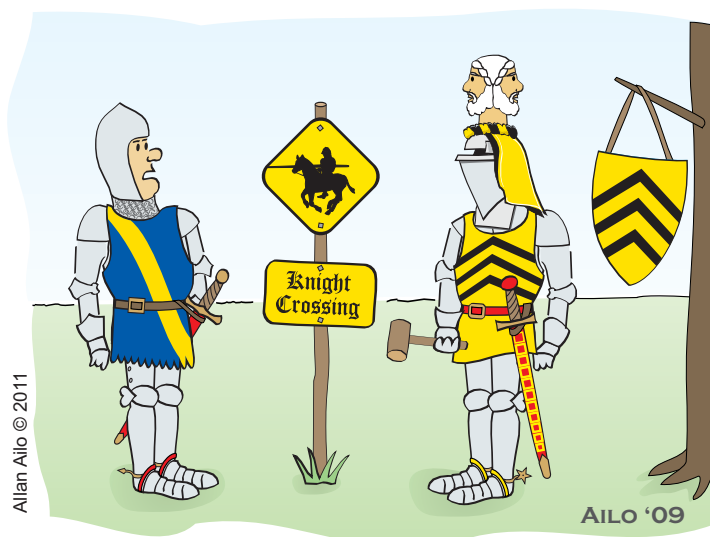
Our 2011 Black Tie dinner was held on October 22 at the Pacific Shores Resort in beautiful Nanoose Bay, and we had as our guest speaker Mr. Herb A. LeRoy, who recently retired as Private Secretary to the Lieutenant-Governor of British Columbia and Executive Director of Government House. Herb's 12-year tenure has seen three Lieutenant-Governors and a number of Royal visits to Government House and his presence at our event heralded a very enjoyable evening for all who attended! Photos of this event will appear in the next issue. ♥



Photo: John Neill

Allan Ailo lecturing on the heraldry and history of the Finnish coat of arms at FinnWest, the 72nd Finnish Canadian Grand Festival, on July 31st at the Scandinavian Community Centre in Burnaby, appropriately attired for the occasion in his "T-Shirt of Arms".

Humour in a Heraldic Vein



For a knight, you do strike me as overly cautious

Editor & Art Director: Allan Ailo ▾ **Associate Editor: Carl Larsen** ▾ **President: John Neill 778-420-4040**

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