



# THE HERALDIC CRAFTSMAN



THE SOCIETY OF HERALDIC ARTS

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## MEMBERSHIP OF THE SOCIETY OF HERALDIC ARTS

Since its inception over twenty-five years ago, the Society has grown until 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 individuals and organisations who are interested in heraldic arts. **Craftsmen new to heraldry or those whose work is not preponderantly heraldic should initially join as Associates.**

### Requirements for Craft Membership and Fellowship (text in normal face from the Society's Constitution)

**Craft Members.** Candidates for admission as Craft members should be artists or craftsmen whose work comprises a substantial element of heraldry and is of a sufficiently high standard to satisfy the requirements of the Appointments Board. A candidate for Craft membership is required to submit a letter of application to the Hon. Membership Secretary together with photographic evidence or a portfolio of their work and payment of the registration fee and annual subscription. Candidates will be informed of the Board's decision by the Hon. Membership Secretary. *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-nominal SHA.* In the event of an unsuccessful application the annual subscription will be refunded but the reasons for rejection will not be given.

**Fellowship** of the Society is awarded by the Appointments Board in recognition of outstanding work in the field of heraldic art and/or craftsmanship. Two or more Fellows may nominate a person for admission to the Faculty of Fellows by letter to the Hon. Membership Secretary, the letter setting out the reasons for so doing. The person nominated does not need to be a member of the society but, if elected, would be expected to pay an annual subscription equivalent to that of a Craft Member and to undertake the responsibilities of a Craft Member. The Hon. Membership Secretary will forward nomination papers to the Appointments Board for determination. The Appointments Board may require examples of a candidate's work to be provided together with details of his/her qualifications. If the nomination is confirmed, the Hon. Membership Secretary will invite the nominee to join the faculty of Fellows *and the successful applicant may use the post-nominal FSHA.* If the application is not successful, the Hon Membership Secretary will inform the Fellows who nominated the unsuccessful candidate but the reasons for rejection will not be given. The Faculty of Fellows will not exceed in number one quarter of the number of craft members.

Prospective members for Associate or Craft membership may choose to submit an application on line from the web site: [www.heraldic-arts.com](http://www.heraldic-arts.com) or pulled down as a pdf, completed and sent to the Hon Membership Secretary, David Hopkinson, FSHA, Hon FRS whose address is on the next page. Associate membership fees for 2013-14 are £17.50 pa, £35 for Craft with a page on the SHA website dedicated to their work.

## THE HERALDIC CRAFTSMAN

Welcome to issue 83 of *The Heraldic Craftsman*. Thanks to all our energetic and gifted contributors from the jungles of Burma, the wilds of Colorado, the flats of Holland, even Queen Victoria Street and many other stops in between.

Please remember that the future of the Society is in your hands. I still run into people fascinated by and even practicing heraldry who do not know we exist. As a part of your life-long mission of goodwill towards others, please sign them up!

*THE FRONT COVER: Angels and heraldic craftspeople have a great affinity with each other. Angels drawn, carved, or etched adorn many an achievement as supporters or key elements on shield or crest. In fact, it may be argued, over the years angels have had no more fervent publicists on earth than heraldic craftsmen. Perhaps this is why this splendid angel Or effulgent over all, alb and amice neatly ironed unapparelled suddenly appears on our cover proudly holding for all the world to see an early representation of the Society's device, viz: a blank heater shield, ready for a passing heraldic craftsman to embellish it. And so Piet Bultsma-Vos has done in his imaginative creation adorning our back cover, for which many thanks.*

*Time and angels usually exist on planes beyond our ken so we should not be too quizzical that our Brylcreemed and well-fed flyer arrived just a wee bit early (by some 575 years) to honour our anniversary, but so it is. Like the members of the Society who pop up here, there, everywhere, our happy angel chose to make his presence known from some 60 feet above the restoration floor of All Souls College chapel, Oxford. Why he chose All Souls instead of Stephen Friar's drawing room is a mystery, but that's angels for you. Never mind. There he hovers in hardwood with a few of his fellows for company, some three and a half feet tall (1.5 m +), with a meter-wide wingspan partially back wrapped around a massive oak beam. Photo courtesy of Dr Colin Burrow, Fellow of All Souls, to whom also many thanks.*





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## Chairman's Message



Here the Chairman and Voltaire  
admire Piet Bultsma-Vos's gift.  
Vide inside back cover and back cover.

The Faculty of Fellows and the Appointments Board are now launched, with the Board replacing the former Selection Panel. The Constitution further provides for the Board to publish its criteria for selection and for this our first board have chosen extracts from the Constitution on the inside front cover, opposite. Certainly most of us need to re read the Constitution periodically to remind ourselves of its provisions and of the heart that pumps our Society's blood.

I am delighted also to welcome our Hon Editor's conversation with Thomas Woodcock, Garter Principal King of Arms at the College of Arms. With the shared aim of pursuit of excellence in our two institutions, in addition to heraldry being our sun and passion, while in other ways we are complimentary and should therefore seek opportunities to support and propagate knowledge of the London College, Lyon Court and for overseas members, your own authorities.

When clients seek the services of our Society's craft members, initial conversation soon gives us an idea of how knowledgeable, interested, and aware they may be of the regulation of heraldry and its authorities. Whether preceded by our friendly enquiry, responding to a gap in their understanding or to their direct enquiry, advice on and introduction to your local heraldic authority gently given may often be welcomed by a client. When we receive enquiries from an individual and it soon becomes apparent that the arms are of uncertain provenance, let alone when it is admitted or seen that they are someone else's or bogus arms, then it is even more desirable to take the opportunity to advise them of their heraldic authority. I therefore encourage members to watch out for and seek to open opportunities to deepen their client's knowledge of their local authority, its role in regulation and of its services.

Clare Street, FSHA



# The di Robilant Genealogy

## A conversation with Guy Stair Sainty

Neil Bromley, SHA has just completed a modest little commission only 5' x 4' in size over four hides, requiring a colossal 1,800 hours of work and taking almost five years to complete. It is probably the physically largest heraldic commission anywhere in the world in living memory. Interviewing Guy Stair Sainty, the award-winning international authority on orders, author, genealogist, art historian, and gallery owner reveals the story of what is undoubtedly Bromley's achievement.

What is the saying? 'Heraldry is genealogy in pictures.' Well, it has certainly worked out that way for Neil Bromley. In 2006 Guy Stair Sainty attended the Genealogical and Heraldic congress in St. Andrews, Scotland where his latest book on Orders was being presented.<sup>1</sup> There he saw Neil at work, having just won the Barden Prize. Guy says 'I was amazed at its quality and immediately I wanted him to do something extraordinary for me.'

'It was then I thought of my business partner, Count Edmondo di Robilant, whose Italian ancestry stretches back some 250 years, closely connected with a number of reigning houses. As a well-known art historian and gallery owner in his own right, Edmondo wears his fascinating heritage with modest grace, but I, knowing it, have long been frustrated that it is all locked away in dusty tomes when it is so interesting. It deserves to live and breathe. Here was a family who had survived all the tortured history of Europe and yet are flourishing like... like a tree. So what, I wondered, would the heritage of Count di Robilant look like painted out as a family tree?'

The idea would not go away and so Guy began researching throughout continental Europe, finding blazons in Reistap's *Armorial General*, the *Spreti Enciclopedia Storico Nobiliare Italiano*, the *Almanach de Gotha*, and similar sources. Soon he had amassed well over one hundred coats of arms and orders of merit including those relating to Prussia, Russia, Austria, Spain, and Saxe Coburg. Guy also researched each

individual where possible to find what Orders he (or she) had been entitled to and then gave Neil photos of the original decorations rather than the inaccurate paintings of decorations that often surround arms. This insured that the Orders would be more detailed and accurately portrayed and so it has proved.

Meanwhile, Neil was beginning to realise that he was on the cusp of accepting this mammoth task and with it came implications for his business. He had current clients to think of and months where his diary would only be di Robilant day in and out. But he entered into the project with great enthusiasm and, in short, he and Guy had fun bringing Edmondo's lineage alive.

'We soon realised that authenticity required us to include mantles, crowns, supporters, and everything else' Guy adds, 'but Neil was more than up to the task. And as it began to take shape we considered the ground out of which the tree would grow. We hit upon the happy idea of including some of the ancestral houses and palaces associated with the di

Robilant family, viz: the Palazzo Mocenigo in Venice, the Prussian palace of San Souci, the Hermitage, and Edmondo's grandfather's house in Switzerland, the Royal Palace in Madrid, the palace of Caserta and even Edmondo's house in Putney!'

Soon Neil was dealing with four hides and a piece of art 5ft tall and 4ft wide. As he painted (normally using a 0000 brush and written with a specially designed 0.35 nib) we realised the importance of keeping a record of progress and so Neil began recording his progress. And on Neil's site is the result, some several hundred 'work in progress' shots. Then for the formal photograph, Brian Garwood of Actualcolour was brought in. Brian, too, was fascinated by the project but as it grew, the sheer size required thought. His solution was to use a Nikon D800 so the images could print at A2 in size or even larger via giclee and it has worked out very well. The glory is in the close up work some of which you can see illustrated here.



<sup>1</sup> *World Orders of Knighthood and Merit*, 2006, Burke's (London: [ISBN 0971196672](https://www.isbn.org/9780971196672))





Finally it was completed in April and Guy reports that he and Edmondo are delighted with the result. There is always something new to discover, a link to be remarked on, some memory or alliance brought back to life. Framing is next on the list and will be done to the highest museum standards, an issue with which readers of this journal are very concerned. Once framed, it will retire into Edmondo's private collection and Neil can get back to living a normal life!

*Neil Bromley studied at the Reigate School of Art, benefiting from two bursaries from the Worshipful Company of Scriveners and the Worshipful Company of Painters/Stainers.*

*Neil returned to Devon, his home county, and established himself in Exeter as a heraldic artist and illuminator. He soon began to receive commissions from Exeter City Council and now has a thriving heraldic practice painting arms, freedom scrolls, baronial assignations, grants and illustrations. His website attests to the wide range of his skills:*

*Neil Bromley, Blackhorse Lane, Clyst Honiton, Devon EX5 2AP [www.calligraphyandheraldry.com](http://www.calligraphyandheraldry.com).*

*Guy Stair Sainty, Guy Stair Sainty Gallery, 38 Dover Street, London, W1S 4NL [www.europeanpaintings.com](http://www.europeanpaintings.com)*

*Brian Garwood, 16 Elton Road, Exeter, Devon EX4 7AT [www.actualcolour.com](http://www.actualcolour.com)*

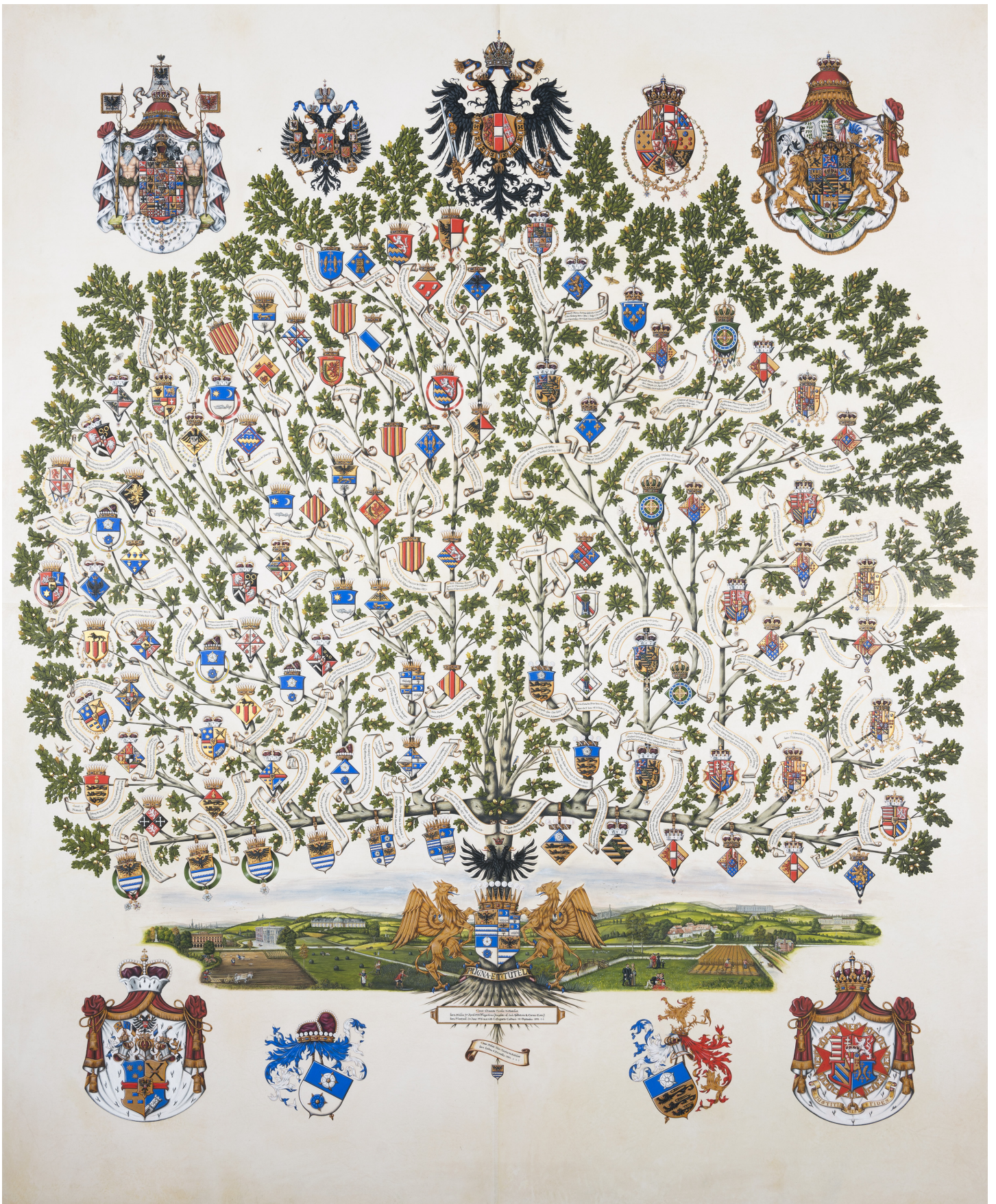


*Guy Stair Sainty*

*Count Edmondo di Robilant*











# Prix Gustaf von Numers

Ronny Andersen, FSHA

Congratulations to Ronny Andersen, FSHA who has won this coveted prize, the first to be awarded since 1996.

The von Numers prize honours those heraldic artists whose work spans mere borders and is an inspiration to heraldic artists everywhere.

Ronny's prize is named after Gustaf von Numers, who was a major influence in shaping Finland's identity after the Second World War when that country was emerging from the Soviet shadow in order to retake its rightful place within the corona of Scandanavia. Von Numers understood the value of heraldry on national identity as few others. From a family ennobled since 1635, his mother tongue was, of course, Swedish, but he was fluent in Finnish. He studied heraldry under Arvid Berghman in the 1930s but soon found himself in an insurance company in Helsinki (think the composer Charles Ives, father of estate planning).



Photo courtesy of Henric Åsklund



Marital arms (Arne and Sophie)  
acrylics, gold and aluminium leaf  
on wood panel, 25x35cm

Being a man of immense energy and personal presence, von Numers was the right man at the right place at the right time to virtually create the rules and framework for modern Finnish municipal heraldry. As such he oversaw the creation of some 500 civic achievements from the labours of seventy artists and designed 150 himself.

The Prize is not one you can nominate yourself or others for. It is awarded infrequently by a discreet small panel, marshalled by museum curator Tom Bergroth, himself an honorand of the *Académie internationale d'héraldique* who informed the SHA of Ronny's signal honour.

Ronny received his award at Trondheim, Norway, during the 7<sup>th</sup> Nordic Heraldic Conference in May not only for his accomplishments so far but also as an encouragement to continue working with heraldry as a living art.





# On the gold from Mandalay

Peter Harrison, SHA

I have been laying gold leaf on vellum for over fifty years now and have given little, if any, thought as to how it was manufactured; I just sent my cheque off to George M. Whiley Ltd. and back came an interleaved book of leaf. I assumed that it was machine produced, that is until this January when my wife Di and I had the good fortune to visit Burma, or Myanmar as some call it (although not Aung San Su Kyi)! It is a beautiful, if poor, country yet it abounds with sumptuously gilded Buddhist temples.

On our travels we visited Mandalay and, as one does, chanced upon No 143, 36th Street; the workshop of the Gold Beaters. After spending an hour there I learnt to appreciate the skill and simple technology required to produce small sheets of gold reputedly 1/200,000th of an inch thick. The technique has not altered for millennia. The workshop is small and noisy with a handful of muscular young men - the Beaters.

Then, a number of women and young girls assemble the leaves into small packets working in a very still and quiet environment. But it is the Beaters who catch the eye – and the ear - with their rhythmical and incredibly fast and accurate hammering. To the observer it is hypnotic and truly awesome.

The process starts with a small tablet of gold that is stretched into a ribbon approximately 3/4 of an inch by 20 feet which is then cut into four strips. Each is then divided into 200 equal pieces which are placed on top of each other separated by leaves of bamboo paper. This 'unit' is then packaged in thicker bamboo paper and inserted into a cradle which is placed on a sloping stone firmly embedded in the floor. Beaten for 30 minutes, the unit is then taken apart and each leaf cut into six and repacked into a unit of 1200 pieces. This is then beaten for a further 30 minutes before further disassembling and repackaging in smaller units for another, final, beating.

The hammer used weighs six pounds and is raised to head height before its lightening descent onto the top surface of the unit. Rhythm is maintained by beating in time to a *clepsydra*, or water clock

made out of a coconut. Three beaters take it in turn over this five hour period until the gold leaf acquires its required thickness. With each stroke taking 90 seconds to complete, the unit is beaten approximately 14,500 times!



*Photo courtesy of Dr Henric Åsklund,  
President, Swedish Heraldic Society*

For dismembering and repackaging the units are then transferred to a room wherein sits a number of women and young girls. In contrast to the beating floor, it is a haven of tranquillity. One of the most tranquil rooms I have ever been in and given my academic work, that is quite a few!

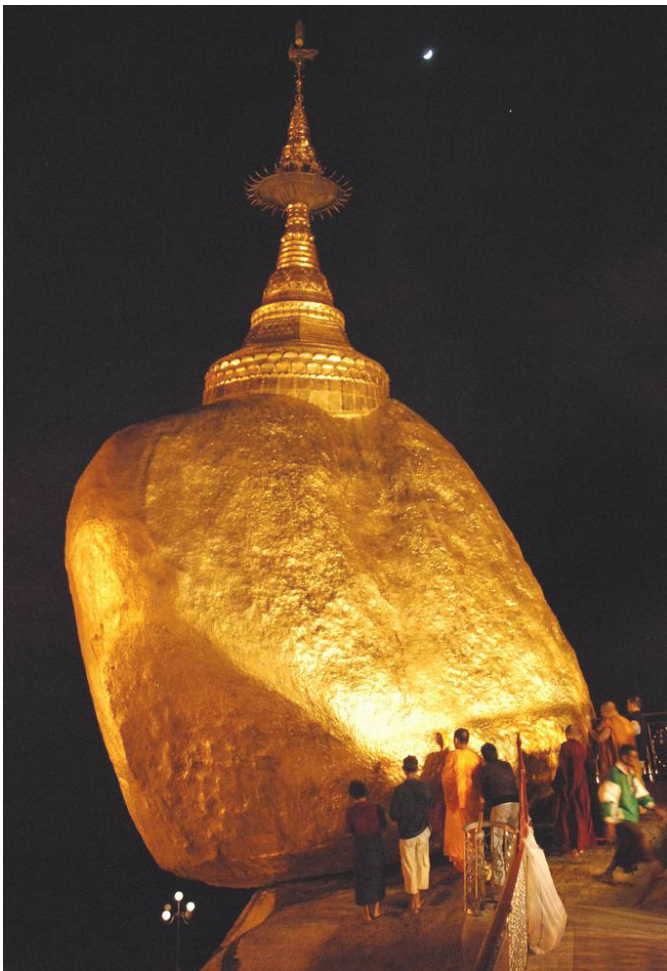
It is these calm, patient women who complete the process, finally placing each leaf between non adherent bamboo papers and trimming them into 2"x2" units which are then placed into plastic envelopes. Sold individually and in books of ten, each leaf sells for 700 kyats (about 55p).

Besides exporting, the Burmese people also buy gold leaf. They then present their purchase to a temple monk who rubs it onto spires, the gilt boulder or the many statues of Buddha as an act of piety or donated to monasteries to ensure that their roofs and statues glitter magnificently in the Burmese sunshine.

It is not often one gets to marvel at anything these days, but marvel we did. It was a privilege to watch the whole process, deepen our understanding, and admire the skill with which the gold we use is produced.

*Besides being an exceptionally talented heraldic artist and physician, Dr Peter Harrison, here pictured with Mrs Di Harrison somewhere near Ladakh in northern India, is a highly regarded historian of mediaeval military and religious architecture. His output includes several learned papers with precise illustrations and heraldry as well as the fascinating and authoritative Castles of God: Fortified Religious Buildings of the World (2007) and Fortress Monasteries of the Himalayas (2012) to his credit.*









# A conversation with Thomas Woodcock

## Garter King of Arms

*Ed: Over the past year as the editor of The Heraldic Craftsman I have been heartened at the vitality and global interest in heraldry. Do you recognise this yourself and, if so what do you think of it?*

*Garter:* Yes I do recognise it and have been aware since 1988 when I wrote *The Oxford Guide to Heraldry* with John Martin Robinson, now Maltravers Herald Extraordinary, that there is an insatiable demand for heraldry which as he commented far outsold his many publications on architectural history. I think that a global interest in heraldry is excellent and should be encouraged.

*Ed: So with such worldwide interest and you here, like the Archbishop of Canterbury, primus inter pares amongst it all, what do you think are your responsibilities to all these people immersed in matters heraldic?*

*Garter:* I think that the Chapter of the College of Arms should promote and maintain excellence in all matters heraldic. The College of Arms has been a centre for heraldic work for over five hundred years so there is a continuing tradition to cherish and pass on.

The Crown has delegated to the English Kings of Arms the power to make new grants of Arms to those people and corporate bodies within their jurisdiction. It might, with advertising, be possible to double the annual number of grants from the present level of between one hundred and one hundred and fifty but I think this would be a mistake and a misinterpretation of our responsibility. It would both debase the currency of grants of Arms and be more difficult to maintain a consistent high quality of artwork.

*Ed: I understand what you say about standards, quality and consistency of the artwork from your house, but what do you mean by it? How do you measure it?*

*Garter:* Quality can be seen in many ways. For instance realism is a widely acknowledged shift since the early twentieth century; Crest wreaths now go round the helm rather than balancing

on top of it like a rigid rolling pin. Good new heraldic design, of which my predecessor Sir Peter Gwynn-Jones was a noted exponent, is important as it keeps heraldry alive and up to date and your members play a significant role in this.

*Ed: Is it an old and fallacious canard that there is still a tension between the College and other heraldic artists not in your employ who think your people have an unfair advantage in securing commissions?*



*Garter:* In the internet world which we now inhabit those wanting heraldic work are no longer relying on artists recommended through the College of Arms. I have seen any amount of excellent heraldic work from other sources. An Officer of Arms in the College may use any artist or scrivener he chooses though for letters patent the work must be of a standard and form, with which the Kings of Arms are happy as the patent is their document.

*Ed: This leads us neatly on to education. With so few institutions teaching heraldic art, where will the next generation of heraldic artists come from?*

*Garter:* My predecessor thought that one solution was to recruit from amongst the ranks of botanical artists and this was a good idea as both heraldry and botanical art have a style and pedigree that can be traced back to medieval book illumination. A broad approach is necessary; heraldry should have visual impact so commercial artists may have something to offer and for the more detailed approach jewellery designers spring to mind. It is a question of finding artists of ability who would like to pursue heraldry and it is a constant challenge.

*Ed: And children? Where is the new, electronic book of, say, Simple Heraldry by Moncreiffe and Pottinger? It is a Coronation Year is it not?*

*Garter:* A recent book in the spirit of *Simple Heraldry* is Jack Carlson's *A Humorous Guide to Heraldry* (2005). There is a bookstall selling this





and other books on heraldry from ten am to four pm in the College of Arms so this disseminates knowledge of the subject and anyone may come here. Many Officers of Arms write on heraldry and I am sure that if an opportunity for another children's book on heraldry arose someone here would pursue it enthusiastically.

*Ed: Fair enough. Now how do you feel about computer aided design? In another world I inhabit, I have just been given new calling cards which show the arms involved very clean, very crisp, obviously computer drawn and with a sheen on the shield to make it appear slightly convex. Is this good? Is this bad?*

*Garter:* May I see it? The sheen is visible as a sort of bloom but it is not unattractive and achieves what I imagine the artist intended. I am not against CAD as long as it is well done, which this is. There is room for both computer aided and traditional methods of design.

*Ed: Well, that is clear enough! And finally, Garter, what of the future?*

*Garter:* The future lies in the pursuit of excellence and the maintenance of standards on all fronts. This is inevitably onerous. Take for instance the records and collections of the College of Arms. The College houses a working manuscript library of some six thousand manuscript volumes in the Record Room alone. These require constant attention and conservation. Such work is slow and skilled and therefore expensive. We are fortunate to have an excellent conservation department under Christopher Harvey supervised by my

colleague Clive Cheesman, Richmond Herald. We are also very lucky to have the support of a number of bodies outside the College who help financially with this work which is done in the College of Arms. Only yesterday the College of Arms Foundation in America, under the leadership of John Shannon, offered further help with our publication programme to which it is already committed for the next four years. Offers like this are warmly welcomed.

Another piece of work in progress is our website. This is a key way in which we can illustrate heraldic art as produced in the College of Arms and in the future I hope that we can show more both new and old work. The College of Arms also emails a newsletter to subscribers free of charge.

In the long term it would be wonderful if we could afford to build a Museum of Heraldry on the site of St Peter's Hill along the east side of the College, which was given to the College by the City of London for this purpose after the last war. It would also provide extra library space underground. With the steady stream of tourists coming over the Millennium Bridge from the Tate Modern to St Paul's it would provide a great stimulus to the cause of heraldry throughout the world. One should not undertake anything of this nature unless one has the funds in place and an endowment to support it. Otherwise one destroys what one is trying to preserve and champion which I hope is a sentiment with which all your members would concur.

*Ed: Garter, thank you.*



*Thomas Woodcock, CVO, DL, FSA was educated at Eton College, University College, Durham and Darwin College, Cambridge, where he received his LLB degree. He was called to the Bar at the Inner Temple. He began his heraldic career in 1975 as a research assistant to Sir Anthony Wagner, then Garter, and in 1978 he was appointed Rouge Croix Pursuivant. In 1982 he was promoted to Somerset. He held this office until his appointment as Norroy and Ulster in 1997 and was made Garter Principal of Arms in April 2010. He likes collecting rare breeds of poultry.*



# The Arms of the Royal Family of the Netherlands

Piet Bultsma-Vos SHA

*With the recent coronation of Queen (now Princess) Beatrix's son, King Willem-Alexander, it is appropriate that we rehearse the history of the arms of the Dutch Royal Family from its beginning and into the future. Pay attention. There will be an examination at the end.*

The Netherlands only became a kingdom in 1815. The heraldic history of our kingdom starts however in 1581. Then, the States General passed an Act of Abjuration declaring that they no longer recognized Philip II of Spain as their king and the Netherlands became a republic. As shown (fig 1), the coat of arms of this republic consisted of a gold lion with blue tongue and nails on a red field. In the right paw the lion held a sword and in its left a sheaf of arrows. The motto *CONCORDIA RES PARVAE CRESCUNT* signalled to all that 'unity is strength'.

Skipping lightly over the complicated vicissitudes of the Napoleonic era (when Napoleon's brother, Louis Napoleon, was king only to be deposed by his brother) Willem Frederik, Prince of Oranje-Nassau, son of the last stadhouder (governor) of the United Netherlands became Sovereign Prince in 1813. His arms (fig 2) balanced the arms of the United Netherlands and Orange with an ineschutcheon of Nassau. Two years later, in 1815, at and with the consent of the Congress of Vienna, the current countries of the Netherlands and Belgium became the new kingdom of the Netherlands with Willem Frederik as its first king: Willem I.

This necessitated new arms and that same year it was unveiled. It was based on the Nassau coat of arms, adding the sword bar and a sheaf of arrows. A royal crown was placed on the lion's head.<sup>1</sup> The

motto became *JE MAINTIENDRAI*. In 1907 and in 1909 it was tidied up a bit with the addition of a purple, ermine-lined mantle and a pavilion, but since then it has served the Royal Family and the nation well.

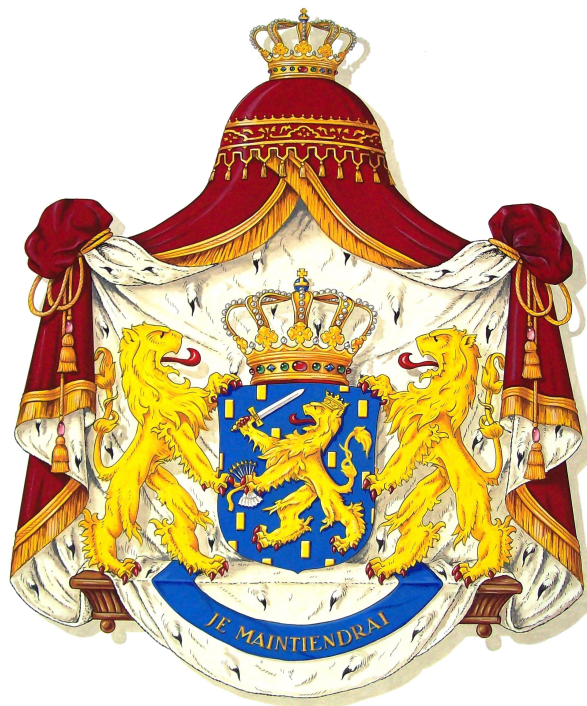
Today, the new King, His Majesty King Willem-Alexander, son of the revered Queen (now Princess)

Beatrix, bears the coat of arms with only the Dutch lion (left). As for the new queen, Her Majesty Queen Máxima, she is ennobled as a Princess of the Netherlands and a Princess of Orange-Nassau, hence using the quarterly shield Nassau and Orange with her father's arms (Zorreguieta) as an ineschutcheon (fig 3). The King and Queen have three daughters, Princesses Catharina-Amalia, Alexi and Ariene. As heiress-apparent to the throne, Princess Amalia is the first Princess of Orange in her own right since Marie (1395-1417).<sup>2</sup> Neither her arms, nor those of her sisters, changed on the accession of King Willem-Alexander. They, like the other royal family members, use arms

consisting of a quartered shield bearing the arms of Nassau and Orange and an ineschutcheon with the arms of their father or mother, (fig 4) as does the King's mother Princess Beatrix (fig 5).

As these illustrations attest, Holland has a very straight-forward tradition of heraldry which today is to be seen everywhere.

*Piet Bultsma-Vos SHA is at the foremost amongst Dutch heraldic painters. Most of the arms here shown were originally painted for the Netherlands Supreme Court of Nobility. Vide the inside rear cover for miniatures of some of the other arms mentioned in this brief history. Visit [www.wapenschilder.nl](http://www.wapenschilder.nl) click BOEK to find eight centuries of royal heraldry.*



<sup>1</sup> And this is the only head upon which it rests. The tradition of not crowning the monarch dates from 1815, when Willem I became the monarch of the newly created Kingdom of the Netherlands. That kingdom included modern-day Belgium, and while the Belgians were Catholics, the Dutch were Protestants, raising the problem of who would put the crown on the king's head, so it was in evidence but not worn. Leaving the crown to one side also helped dodge the question of whether the king's sovereignty came from the people or from God.

<sup>2</sup> Marie co-reigned with her husband, John, Prince of Orange (1393-1418). From 1171 to 1815 the title was also used by women married to the Sovereign Princes of Orange during their reigns. Before 2002 Dutch Heiress-apparents did not receive the title, as it was reserved for the eldest son of the King (and for his wife). The non-Royal parent continues to use his/her own arms alone, viz: Pieter van Vollenhoven, husband of Princess Margriet (sister of Princess Beatrix).



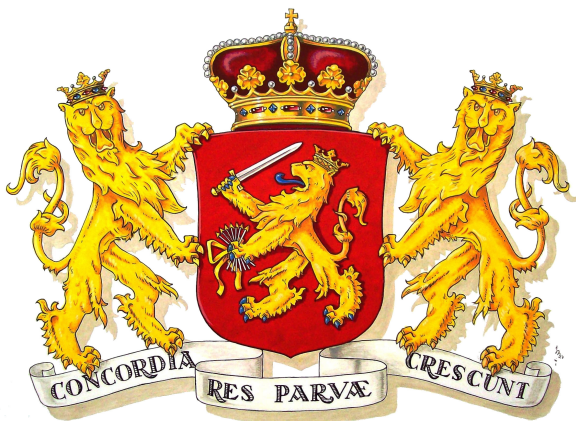
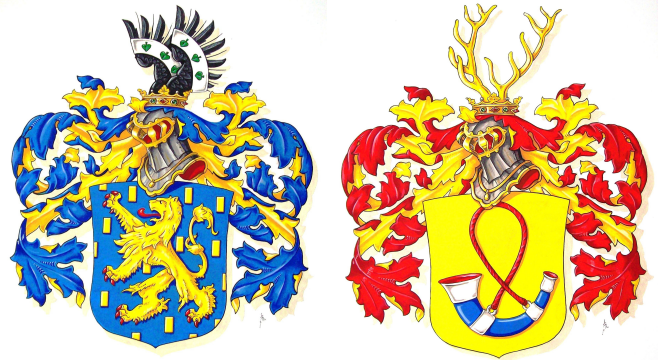


Fig. 1  
Republic of the United Netherlands



Nassau and Oranje



Fig. 2  
Willem Frederik  
Sovereign Prince of the United Netherlands 1813 - 1815

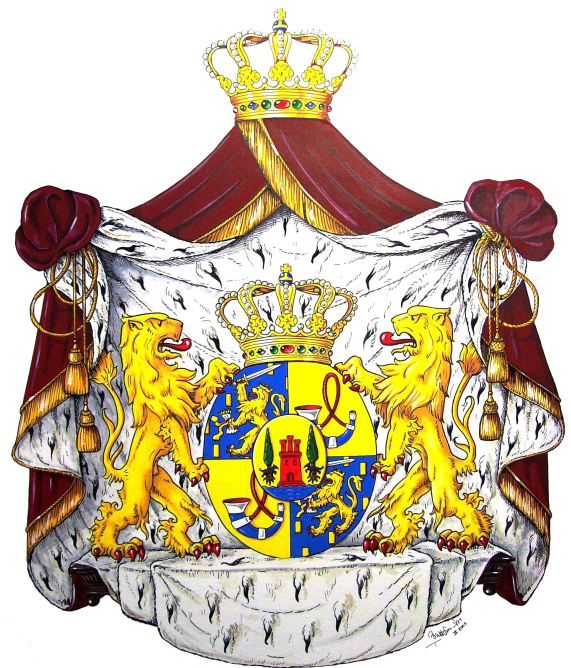


Fig. 3  
H.M. Queen Máxima of Oranje

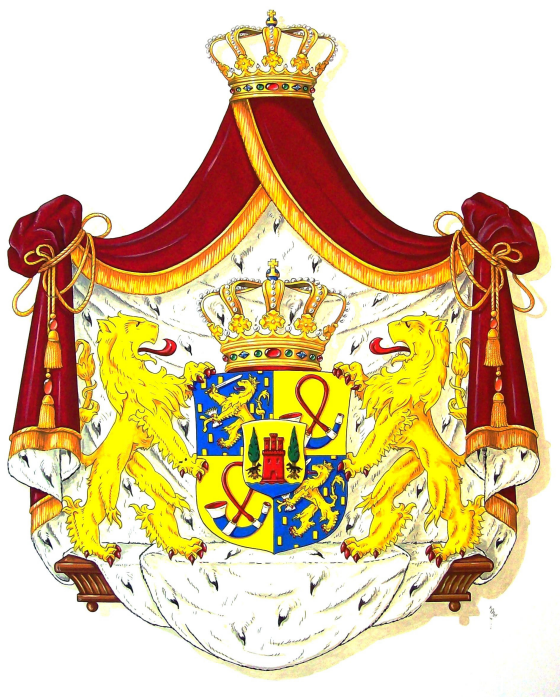


Fig. 4  
Princess of Oranje and her sisters



Fig. 5  
Princess Beatrix





# What are you doing today?

PETER AND GILLY GREENHILL, SHA



With my second or third cup of coffee, I am reviewing our production schedule. When you specialise in bespoke miniatures just dripping with heraldry you become a slave to precise timings for casting, filing, painting and drying, besides research when needed. Most are one-offs, but some families have made the giving of miniatures a tradition, such as this suitor and maiden. (It is much more fun if at least one of the couple is armigerous!) A piece such as this, which is now in a US collection, takes at least a fortnight to make. Gilly and I work out the basic vignette and design; then Gilly produces the castings from iron and brass moulds. There will be a minimum of ten castings, so more precise scheduling. Then the delicate filing and careful assembly follows, most of which is done under powerful magnifying lenses. Gilly applies the basic colouring and I do the heraldry for the figures, the banner and the faces. The helmet is removable. After settling we pack them able to survive intact all that the Post Office or a delivery service can throw at them and wave them off hoping they will give as much pleasure in the giving and receiving as we had in the making.



PS We have just arrived back from the excellent SHA AGM and Clare's well-led visit to the V&A. A lot of work went into that and all of us are grateful. Do contact us at [www.greenhillminiatures.com](http://www.greenhillminiatures.com)

KEN PORTER

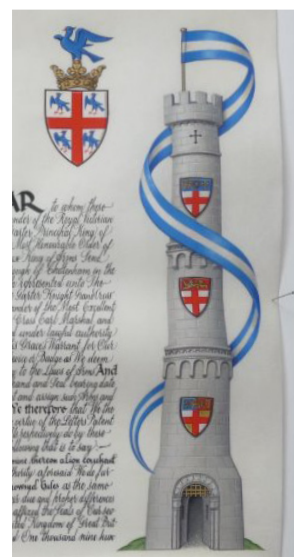
This morning finds me on the high seas (photo taken last night by the Purser on my way to preside, as is my wont, at the Captain's table). And so brushing sea gulls away from my champagne and croissant I find myself re-visiting Ralph Brocklebank's imaginative design for Christopher Purvis (*The Heraldic Craftsman* no. 81, p. 11). I may be known in every port as a gentle person, but heraldry demands precision and the blazon which came from the College baffles me. They say the three primary charges are: *Pallets the top and upper part of each conjoined to an annulet all counterchanged*. Hmmm. Surely it should be 'A pedestrian-crossing-controller's staff semi-voided.' Nuff said.



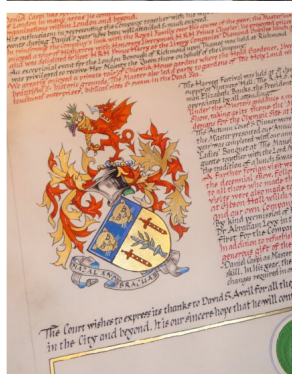
JOHN LANCASTER, SHA

This morning's tasks take me into the wonderful world of the Livery of the City of London; that loose collections of some 108 charities, some ancient, more and more modern, which have a common purpose of fellowship in their trade, promoting standards, supporting charitable causes and honouring achievement.

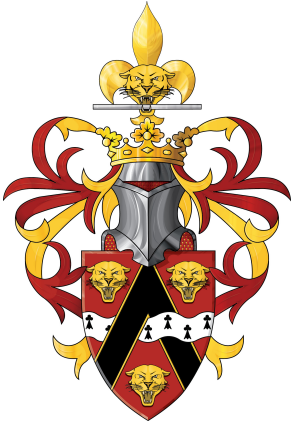
The Clerks of the companies, know how much those whom they wish to honour prize an attestation in the form of a decorated scroll. Here is one I have prepared for the Past Master Gardener, Daniel Caspi. I love arms for the stories they can tell. At first glance the vine and sword in Mr Caspi's arms may speak of his love of gardening and his resolution in all matters ethical, all true. But look again. Where have you seen that before? It is, of course, an allusion to his distinguished service in the Israeli Defence Force.



Telling these stories through imaginative heraldry is, for me, everything, even on Letters Patent. The Hon Editor knows this and urged me to show part of mine. I am particularly fortunate in that my family has embraced heraldry since the mid-12<sup>th</sup> century and castles defended and seized are very much in the family line! Lancaster barons and knights have fought at the Siege of Caerlaverock, the Siege of Calais and many other battles where their banners must have been borne with immense pride. Hence it seemed natural that a castle and a banner featured on my Letter Patent. Now, having written all this, it is back to work! [johnmlanc@aol.com](mailto:johnmlanc@aol.com)

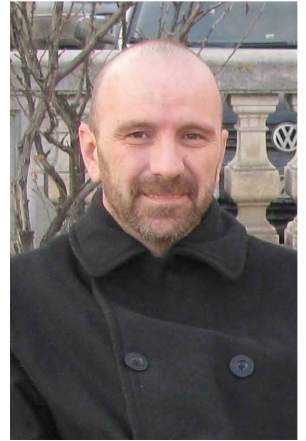






## TERRENCE SARROS, SHA

Today I am looking out over the snow-capped mountains of Colorado just about to complete the arms of the International Armorial Register, a splendid commission based on a recent grant from the Court of the Lord Lyon. And in writing this I have been quietly musing that today is a far cry from some seven years ago when, as a pianist I first discovered heraldry. (And that is another story!) Like so many others, I was hooked the moment I saw what it was all about. The more I researched, the more I learned and the more I learned, the more I marveled at the skill of artist like Messrs Wood, Ferguson, Arkinstall and MacPherson, to name but a few. It was and is exhilarating! And they all belonged to the SHA. It was there and then I decided I would like to become a craft member and now I am!



I work in an advanced digital medium with a focus towards maintaining classic heraldic style. As an example, I attach the arms of Couling, being a private commission which, along with my civic work, is the mainstay of my practice. Today, I am happy to say 'Hello' to all of you as one of the newest craft members of the Society. [terry@thove.org](mailto:terry@thove.org)



## CLARE MCCRORY, SHA

This morning I have a variety of smaller commissions to complete. I have just finished painting a document for the Court of the Lord Lyon where I am one of the heraldic artists (no photo yet, sorry) and am planning how to write Rudyard Kipling's poem 'If' - all four verses - onto very soft silk fibre paper with the first initial of each verse illuminated with thistles. I've also just completed gilding and painting two initial letters with thistles and heraldic roses which are to be given as a Golden Wedding gift, and am online now to start listing the 8 x 10 giclee prints of my new Lord of the Rings' calligraphy pieces which will be available to buy from my online shop on Etsy.com. Tomorrow I have two separate initial letters which a fellow artist has asked me to paint with green dragons and I've attached an example of one of my dragons.



In the summer of 1986, I graduated from Anthony and Margaret Wood's Diploma in Calligraphy, Heraldry and Manuscript Illumination at Reigate School of Art and Design in Surrey and embarked upon my career since as a freelance calligrapher and heraldic artist. I am forever thankful for my time at Reigate not just for my work, but for the lifelong friends I made and whom I try to visit in the 'deep South' at least once a year from home in Edinburgh. [claremccrory@tiscali.co.uk](mailto:claremccrory@tiscali.co.uk)



## CHARLES OLDHAM, SHA

Up betimes, as Pepys would say, and off to a lovely Somerset manor with my two lions purring excitedly through their bubble wrap strapped in the back seat. They will become newel posts and whilst I much preferred them in the lovely air-dried English oak you can see in the earlier photo, alas, sans heraldry, they have been stained and polished to match exactly the original you can see on my workbench. In a few hours they will proudly sit at either side at the bottom of the staircase, glued and pegged into the Arts and Crafts style woodwork of the staircase.



As you can see from the Globe Theatre pillars, my work is varied, but I enjoy heraldic commissions immensely. It is why I joined the SHA and am building up my portfolio in this fascinating world where three dimensions can work even better than two!

[charlie@charlesoldhamwoodcarving.co.uk](mailto:charlie@charlesoldhamwoodcarving.co.uk)





# The SHA 2013 Visit to the V&A

## Clare Street, FSHA

*Following the AGM, I was happy to share with a number of members some of my favourites in the open collection but, in some cases, easily missed. Perhaps members might find this a useful guide for their next visit.*

We began in the Medieval and Renaissance rooms to see a brocaded and - at least embroidered in England - silk Chasuble of around 1400-1430 with arms of Sir Thomas Erpingham a close associate of Henry IV and V and veteran of the Battle of Agincourt. *Vide right.*

Then to several stained glass panels. Of all the objects we saw, glass panels are the easiest to see, especially for a group of people together, being well displayed with natural or artificial light behind and most above eye level. Their ease of clear display may account for there being several examples included on the museums website, link to 'heraldry-and-coats-of-arms'.

Next to a small stained glass gem c.1490 where an artist - said to be 'closely connected' with leading Swiss artist Lukas Zeiner had portrayed the arms of the County of Kyburg featuring the wild man and wild woman supporters who were frequently used in Switzerland in the late 15th and 16th centuries, being celebrated for their qualities of strength and potency and to symbolize freedom. *Fig.2.*

On our way back down the Medieval and Renaissance galleries we were able to pull out drawers with exquisite illuminated manuscripts which we all enjoyed perhaps none more so than Alison Reed, at present an associate member of the party who some years previous had been fortunate to receive one to one tuition from our President. Several of us could surround a book of illuminated manuscripts displayed in a glass case on a pedestal, albeit some to enjoy the work nearly as much upside down as from the artists intended view. I can only hope it will not land me into trouble, by mentioning that Keith Lovell contributed an appropriate and most welcome ambience by humming the plain song on the open page before us! On to one of the few cases discovered where more exhibits of heraldic interest could be found together.

A copper alloy casket c. 1305-1312 known as The Valence Casket has its top and sides engraved into a pattern of lozenge shields with the royal arms of England (as used pre 1340), Valence (Earls of Pembroke), Brittany (Dreux), Angoulême, Brabant and Lacy (Earls of Lincoln), depicted with engraving, gold and Champlevé enamels, of possible French or English origin. *Fig.3.*



From a little later, 1329-54 a silk covered cushion (thought to have started life as a ecclesiastical vestment before reuse) portrayed the arms of William de Clinton 1st Earl of Huntingdon, below a saint thought probably to be Philip. *Fig.4.*

The third object - another excellent small glass panel which the museum dates from 1376-93, English in which the unknown artist had used brown enamel and yellow stain on clear, flashed and coloured glass depicting a shield quarterly of eight with the arms of Castile and Leon impaling those John of Gaunt. The royal arms

of England and France ancient, with the appropriate three point label identify the arms in sinister as being those of John of Gaunt, Duke of Lancaster, and third son of Edward III. The museum notes that in 1371 John of Gaunt married Constance, daughter and co-heiress of Peter I, King of Castile and Leon. In 1372 a great council in England recognized his right to the crown of Leon/Castile and granted him the right to bear their arms. *Fig.5.*

Then up we went into the European Galleries in the same period. Here amongst a group of stone plaques on a wall one looked up to, were included a couple carved in Istrian stone. One with the arms of Obizzo - the Three graces, the second charged with an Eagle displayed being that of Alidosio of Imola, a favourite of Pope Julius II. *Fig.6.*

The second half of our visit took us to the British Galleries the tale of which will appear in the next issue of *The Heraldic Craftsman*. The visit was much enjoyed by us all, and thanks are due to the excellent and very considerable help of The Duty Manager.





Fig.2.



Fig.5.



Fig.3.



Fig.4.



Fig.6.

Photos courtesy of the V&A





# Society Matters

## The Appointments Board

The new Appointments Board consists of Kevin Arkinstall, FSHA as Chairman, supported by John Ferguson, FSHA, David Hopkinson, FSHA, and Baz Manning, FSHA. Thanks go to retiring members of the Panel, Linda West and Tony Wood.

## Offices

Two of our current officers wish to step down as soon as suitable replacements have been found. **Both Associate and Craft Members may serve as officers of the Society.** If you are interested or would like to be considered, please contact Clare Street, our Chairman.

## Hon Secretary to the Society of Heraldic Arts:

After a long and distinguished service as Hon Secretary, Kevin Arkinstall, FSHA is relinquishing the post due to press of work. The duties include dealing with correspondence and enquiries from Council officers, SHA members and at least as an initial point of contact for the public. Maintaining records of enquiries and copies of all correspondence. Convening and attending the AGM and any other Society or Council meetings, taking the minutes and preparing them for publication as appropriate. As a member of Council, taking part in executive decisions and preparing an annual report of work as Hon Sec. Skills needed include reasonable computer skills, a working knowledge of heraldry and careful business practice.

## Hon Membership Secretary to the Society of Heraldic Arts

David Hopkinson, FSHA, has also served long and faithfully and having recently celebrated a significant birthday would like to step down. The duties include administering the appointment of both Fellows and Craft Members; receiving and processing applications for membership; working with the Hon Editor in maintaining our membership data base; as a member of Council, taking part in executive decisions; preparing an annual report of work as Hon Membership Sec. for the AGM. Skills that are required are reasonable computer skills, a working knowledge of heraldry, a mind for process, and compassion and tact especially when dealing with applicants for art and craft membership.

If either post would interest you and you want to find out more, please contact Clare Street.

## Where shall we go? Four museums to visit soon

Members will note that the William Morris Museum in Waltham Forest which aided Tony Hilton in his recent work on Woodroffe, is now Museum of the Year. Also recently restored in the London area are Keats House and Leighton House, both relatively undiscovered and well worth your time. Tony also received assistance from Court Barn Museum in Chipping Campden which has written to us inviting members to visit as it holds a unique display of artefacts created by members of the arts and crafts movement. Fuller information is at [www.courtbarncampden.org.uk](http://www.courtbarncampden.org.uk) or by calling 01386 841951.

## On disc

Thanks to Dr Andrew Gray, the digitisation of the entirety of *The Heraldic Craftsman* is well advanced. Based on the holdings of Ralph Brocklebank and David Hopkinson, issues 1-77 (including the indices for 1-15) are now complete and Dr Gray is composing an encyclopaedic table of contents for it and the *Bibliographic Heraldica*. PDFs for issues 79 on will be transferred to Dr Gray during July and the completed effort will be assembled onto a disc with a search engine and then will be available to libraries and art colleges, etc., along with other Heraldry Archive electronic publications for a reasonable consideration.

## The Web site

The AGM asked Baz Manning, David Wooten and the Hon Editor to work on this. It has been suggested that a Wikipedia page would be useful and the Chairman has asked Baz Manning to undertake the construction of this as well.





# Prepare ye buckler and shield

## An explanation of fantasy arms.

In the history of art, fantasy arms regularly occur, viz: the notional arms of the saints or of ancients. And so they do today as you can see on the back cover of this issue. At the 2013 AGM, David Hopkinson, FSHA, unveiled to great acclaim a painting of the Society's arms (as we might have if we had any which we so far don't) by the highly accomplished Dutch heraldic artist, Piet Bultsma-Vos who sent it to the Council as a present for our anniversary year.

Explaining his creation, Piet's concept began with references to our Grecian and Judeo-Christian heritage. Piet has eschewed our traditional unadorned *Argent* for a field *Azure* upon which is a heater *Gules* on a sun resplendent *Or* inspired by a reference in the book of Nahum in the Old Testament. This must be one of the earliest descriptions of heraldry as it tells of the fear struck by Jacob's army bearing red shields (Nahum 2:3). Piet, a peace-loving soul, says that if we are preparing for the fight, then that fight is the one we must wage for beauty and meaning.



As for Piet's supporters, we have the bull, of course, the symbol of St Luke, physician and patron saint of painters and the power of art on golden wings to fly to and enrich the lives of those for whom the art was created. Likewise, he singles out the swan as the symbol for Apollo, the god of the arts, and in art heraldry, purposeful yet graceful, is preeminent in the affairs of men.

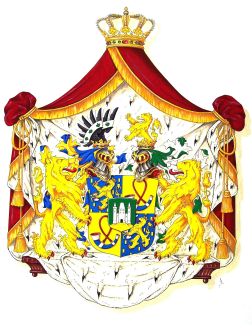
And his splendid crest? It is done in the Dutch style to indicate that whilst the SHA is based in the UK, it serves a truly international membership. This universality is reinforced by the splay of wings, flying across borders. The three small shields harken back to our traditional virginal shield with the inference that there is much still to be done and that heraldry, no matter how ancient, can always be created anew. The motto is particularly felicitous being a translation (as above) of Jeremiah 46:2. In the word of that great heraldic enthusiast Einstein: 'Enjoy'.

## The Story of an artist

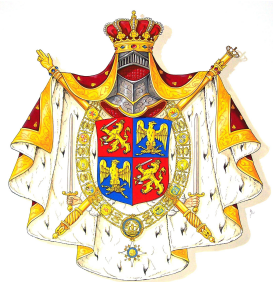
Born in 1953, Piet Bultsma began his career as a draftsman but was soon infected with a love of heraldry so much so that he opened his own studio under the sign of the caduceus in 1991. Piet's classical reference was a bit too esoteric even for those who wanted a heraldic artist and so he changed the name to *Heraldisch Atelier Bultsma* in Oosterwolde and the rest is history!

Piet's first major commission was to paint a number of arms of the knights of the Maltese Order on board. This was done so well that the Dutch Supreme (High) Court of Nobility appointed Piet as their heraldic painter (*wapentekenaar van de Hoge Raad van Adel*). He is also the Herald Extraordinary (*Stellingwarf*) to the Heraldic College of Friesland. This means a steady stream of royal, civic and other municipal work which he now combines with a flourishing private practice, because in the Netherlands, anyone can take arms without reference to a College of Arms or other authority. 'I try to create that which pleases people within the boundaries of good practice.'

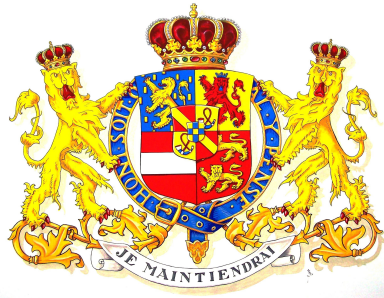
With the inauguration of the new King, Piet's work is much reproduced not least in the popular book for the occasion fittingly called *Ingehuldigd*. Piet is married to Hendrikje Vos and has three children.



Constantijn & Johan Frisco



King Lodewijk Napoleon



Prince Willem V, 1748-1806



Pieter van Vollenhoven





1988

2013