



THE HERALDIC CRAFTSMAN



THE SOCIETY OF HERALDIC ARTS

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Membership of the Society

Associate Membership is open to individuals and organisations interested in heraldic art. Craftsmen new to heraldry or whose work is not preponderantly heraldic should initially join as Associate. Annual fee is only £17.50

Craft Membership is open to those whose work comprises a substantial element of heraldry and is of a sufficiently high standard to suit the Appointments Board. Successful applicants may use the post nominal SHA. **Fellowship** of the Society is in recognition of outstanding work. Annual craft fee is only £35 with a dedicated page on the Society's webmarket.

Please join us! Look on www.heraldic-arts.com or contact David Hopkinson, FSHA, the Hon Membership Secretary whose details are on the opposite page.

Society Matters

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 interests you, contact the Chairman, Clare Street, details opposite.

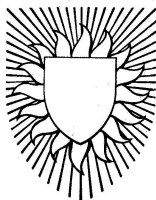
The Heraldic Craftsman

A T-shirt on the cover of *The Heraldic Craftsman*? Whatever next! Well, it just shows you how vibrant, adaptable and, frankly, attractive good heraldry can be, especially when you contrast it with the fake heraldry and poor design you see on so many garments for children and young people. This, on the other hand, is real. It springs from a flag adopted by Denver, Colorado in 1926. Yet, except for putting it on every street sign, the City fathers (mothers, sisters, cousins and aunts) have never had the wit or knowledge to do anything else with it in the intervening 87 years! Enter Terry Sarros SHA, the heraldic craftsman, and the rest is going to be history. I feel bumper stickers coming on, don't you? All thanks with cherries on top to Terry (terry@thov.org) for his imaginative rendering and Luke Botttrill of www.shirtworks.co.uk for the shirt and photography.

Now, without further adieu, what we hope is an interesting read and visual treat. This issue includes a number of features from Associates, which are very, very welcome. And as for you Craft members, please keep sending in your latest work or work in progress, the stories behind it and any lessons learned.



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Heraldic Arts

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Chairman's Message



Regarding the posts of Hon Secretary and Hon Membership Secretary of our Society especially the former with its larger involvement, you will see repeat advertisements for these posts under "Society Matters" opposite. I write now to request your serious consideration as to whether you could fulfil either post.

The posts of Hon Sec and Hon Membership Sec are a rich and not-so-common opportunities for two retired Associate Members who have energy and ability to spare and would like to give it to serving a small but growing art-based international society in general and a heraldic one in particular. I mean someone like you who is likely to enjoy a vital role and taking part in executive decisions from an early stage and who has appetite for working with a small Council of strong characters who are united in being passionate about heraldry and its artistic portrayal.

Whilst Council will welcome enquiries from either membership class, experience indicates that these offices are more likely to attract and suit an Associate Member than a Craft Member not least because it will require a flexibility in the amount of time and effort needed, so please get in touch with me at the address above and we will have a conversation about how you can take an active role in the future of our Society.

Now, on to congratulations! To start with, Ronny Andersen, FSHA for winning the Prix Gustav von Numers, the first to be awarded in more than a decade (vide issue 83) and now Ioannis Vlazakis, SHA, has been awarded one the rarest honours in the gift of the Order of St John of Jerusalem, namely the Grand Cross of the Order of Do Grao Mestre Principe Dom Afonso de Portugal. This, too, is a singular achievement and we honour you both.

But there is more to come. As you will see further into this issue, the de Moffarts Foundation of Belgium is announcing a €5,000 competition which I know one of you reading this will win. So do not let me delay you any further. Enjoy this issue, call me to discuss the two secretary positions and win the de Moffarts Prize!

Clare Street FSHA

During the night of 4/5 November, Pete Taylor died after a long illness. He edited *The Heraldic Craftsman* for many years with great distinction and an appreciation of his contribution featured in issue 80. Pete was always modest about his own artistic achievements, among the most notable of which was his series on the arms of our Prime Ministers. Perhaps they could be collected together, coloured in and published as a kind of memorial booklet. *Requiescat in pace.*



Off the page and onto the plate

Hugh Macpherson FSH Scot

As members will know, far too many armigerous people do not know what to do with their arms. The armiger will have no little quiet pride, but as for actually exploring what can be done with arms in a tasteful way (whatever way that is), then confusion and false modesty take over. This is neither good for the armiger nor for the craft member's bank balance. One way around this is for members to suggest, undertake or oversee the life of a coat of arms beyond the grant. Hugh Macpherson of the Heraldic Porcelain Company knows all about this. And here below is his improving tale:

Having spent many enjoyable years as the export director of a trading company, I eventually desired the challenge of working for myself. The result was "Kennedy Macpherson" in Chelsea, a retail and wholesale shop selling a wide variety of domestic decorative items. Porcelain was one of our most popular lines. We became the UK distributors for a well-established European manufacturer, selling a range of their products including dinner services.

One day a regular customer walked in with a crested dinner plate. She was furious because her father would not let her have part of the family dinner service. "Could we manufacture similar plates?" she enquired. I consulted the factory and established that there would be no problem if high quality artwork could be supplied. It is important to stress that transfer printing will reproduce an exact replica of what is supplied: no more, no less. The correct rendition of colour, and the fine detailing of the arms are crucial, which makes the selection of an appropriate heraldic artist all the more important.

I turned to an old friend, the late David Lumsden of Cushnie, then Garioch Pursuivant to the Countess of Mar. He put me in touch with a highly regarded heraldic artist who painted a faithful copy of the customer's crest. Our customer was delighted and proceeded to commission a dinner and coffee service. Following this success, we were referred to a family who were converting their castle into a country house hotel. The four-

hundred piece crested service that was produced, established heraldic porcelain as a regular part of our business.

Interesting commissions started to come in. Another country house, this time in Ireland was undergoing partial conversion into an hotel. This was interesting for us as the family (Sherswell-White) had originally held the Earldom of Bantry. Although the Earldom

was no longer in existence, the family remained in the house; they had a beautiful early nineteenth-century dinner service emblazoned with the Bantry crest. This service was too precious for regular use, and so were asked to copy and add to it (Fig 1).

We also produced commemorative plates and beer tankards for the 150th anniversary of the London Scottish Territorial Army Regiment (Fig 2).

By this time, I was convinced of heraldry's broad appeal, and this view was confirmed a few months later when a slightly eccentric-looking gentleman came into the shop. He looked at one of our

commissions and barked: 'Did I grant that?' Indeed he had. Thus began a happy acquaintance with Peter (later Sir Peter) Gwynn-Jones, Garter King of Arms (1995-2010). Peter was supportive of the role we played helping to bring heraldry alive, and often came into the shop to buy gifts and offer his advice and opinions on the various projects in progress. He was, however, very critical about flashy or incorrect heraldry, and would often mutter darkly about the 'bucket shops' that served the unenlightened end of the market.

Sometime after this, Peter permitted me to present the College of Arms with a set of dinner plates bearing the College's full achievement of arms (Fig 3). He professed himself pleased with the results, and even now I take great pride in having made porcelain for England's pre-eminent heraldic institution.

Yet, as the editor's preface suggests, capturing a client's enthusiasm and giving it fresh expression can be often neglected. I found this out when the





opposite happened after I took a call from a North American who wanted to discuss commissioning a dinner service. I was slightly apprehensive when he announced that he was flying in solely to visit me and would be accompanied by his herald, Tim Duke (Chester Herald) and his heraldic painter, Tim Noad, a SHA craft member.

In fact, our meeting was delightful. Tim Noad had produced a series of beautiful paintings showing my visitor's full achievement, the shield and motto, the crest, two badges, and an emblem. Everyone was enthusiastic and several hours of deliberation flew by followed by a trip to the porcelain factory itself. The result is *The Georgia Service* featured on the next page, an extensive service with different parts of the arms displayed on different pieces, making what is undoubtedly one of the most comprehensive and unusual porcelain services produced in modern times.

So, yes, heraldry can leap off the page and, in my case, onto the plate if the armiger appreciates the possibilities. This is where the artist moves from creator to adviser, opening a window of possibilities. Within the options, porcelain is a niche product—and all the better for that—but niche does not mean diminishing. I am pleased to say that there is a healthy international interest in heraldic porcelain, whether recreating pieces from the past which are indistinguishable from the originals, or creating new shapes and schemes for today's market—all invested with all the value and prestige that heraldry can bring.

*Hugh MacPherson, FSA Scot,
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Fig 1. Part of the Bantry service.



Fig 2. The London Scottish, the London Regiment.



The one that started it all.



Fig 3. Formal service for the College of Arms.



The Georgia Service, Dinner Plate.



The Georgia Service, Serving Dish.



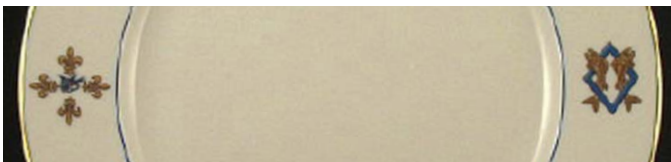
The Georgia Service, Pudding Plate.



The Georgia Service, Side Plate With Crest.



The Georgia Service, Tureen.



The Georgia Service, Charger.



The North American Service, Sauce Boat.



The Georgia Service, Candle Sticks.



PRIX INTERNATIONAL D'ART HÉRALDIQUE

In 1992, Baron André de Moffarts (1925–2004) created a triennial award for deserving Belgian artists with the aim to encourage the practice of heraldic arts and to stimulate its application. The de Moffarts Foundation continues this initiative by placing the award into an international context. It has been decided to make the Award biennial and to present it at the International Congress of Genealogical and Heraldic Sciences. The first International Award was given in 2006. The Award is organized in cooperation between the Belgian Federation for Genealogy and Heraldry and the de Moffarts Foundation.

The Award consists of a commemorative medal and the sum of 5,000 € for the laureate. The Foundation also offers the laureate the travel expenses needed to attend the presentation of the Prize.

Anyone can participate in the contest, except previous laureates of the Prize. Candidates have to submit (1) an original work in accordance with the theme specified below, (2) a digital portfolio containing a minimum of 5 and a maximum of 15 heraldic creations and (3) a curriculum vitae. **Submissions have to be made before 15 March 2014.** Submissions made after that date will not be accepted. All correspondence related to the International Award will be addressed to the de Moffarts Foundation, Burggrachtstraat 20-21, 3560 Lummen, Belgium, info@stichting-demoffarts.be.

THÈME DU CONCOURS 2014

The European integration unites countries and peoples with different traditions in a common project. The European Union is the most visible result of this unification. During its history, the Union has adopted several symbols which represent its values. The general public knows above all the flag and the anthem, both official symbols since 1985. They were followed in 2000 by the motto *In varietate concordia*, which refers to the harmony and the unity which the Union establishes on the continent.

Diversity is also an important feature of the immense heraldic history of Europe. Since heraldry is a widespread European phenomenon, it is surprising that the Union still has no heraldic symbol of its own. Therefore, the imposed theme is as follows: **to create a coat of arms for the European Union, with the accompanying motto *In varietate concordia*.** The work based on this theme will be commented with a text no longer than 500 words. This text will be in English or in French.

With this theme, the jury strives for a new European symbol that avoids or surpasses references to individual member states or particular heraldic traditions. While the use of elements drawn from the European Flag is permitted, the creation cannot be a mere heraldic reproduction of the flag.

LA FONDATION DE MOFFARTS

The de Moffarts Foundation is a public utility foundation whose headquarters are located in the Hamel Estate in Lummen. Baroness Marie-Louise de Moffarts left her entire fortune to the new Foundation after her death. Her brother, Baron André de Moffarts, owner of the Hamel, later followed her example. The primary mission of the Foundation is to preserve the artistic and historic heritage that has been bequeathed by its founders, to enrich it and to make it accessible to the public.

The Foundation wishes to perpetuate this commitment to the arts and does so by regularly organizing exhibitions, concerts or other cultural events in the Hamel Estate as well as in other locations.

The rich library acts as the cornerstone for the creation of a documentation and research centre dedicated to the role played by the nobility in European history.



STICHTING | FONDATION

deMoffarts

FÉDÉRATION GÉNÉALOGIQUE ET HÉRALDIQUE DE BELGIQUE

The Federation was set up in 1970 to represent Belgian genealogists at the International Congresses of Genealogical and Heraldic Sciences. It also stimulates durable collaborations between twelve member societies and encourages the development of their activities, for example the Prize Alexandre de Merode, and publications like *Florilegium heraldicae belgicae* or *Vade-mecum genealogicae et heraldicae belgicae*.

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Bitumen in Heraldry

Baz Manning, FSHA

The coats of arms in Gray's Inn in the City of London are painted on panels similar to most of the other Inns of Court, yet the difference is in access. This Inn is difficult to visit as there are very few staff or volunteer tour guides. But for those who have seen *The Diary of Bridget Jones* or have been lucky enough to gain entry, they will have seen a large collection of framed heraldic panels screwed to the walls of the Great Hall. Dating from 1776 they record the Inn's Treasurer's right up until 1963 when all available space was used up. Like triffids, they then moved out into a vestibule and on into a side conference room where they are still being added to today.

The most surprising thing about the 150-odd in the Great Hall is the terrible state they are in. A trawl through the records showed a herald had been asked to investigate this in the early 1990s, along with one or two artists from the College of Arms. They believed that bitumen had been added to the paint, almost certainly oil paint, and this had broken up to leave at best a crazed surface and at worst a complete disintegration of the paint film. Most are not as bad as this, but many have a covering of black blobs like a giraffe pattern over the artwork. They experimented to see how it could be removed by heating one panel but this had no effect.

Recent study of close up digital photographs of all the panels has shown that the bitumen was added after they were completed, as a glaze or over-varnish. This was too thick and broke down to leave them in the current state.

Bitumen is a reversible film, meaning it can be removed or dissolved by its own thinner. Cellulose paint is a reversible film as well, and another most readers will be familiar with is gouache, its thinner being water. So removal of the offending blobs

of bitumen can be done with white spirit. Picture restorers are well versed in this method, using large quantities of cotton buds dipped in the solvent to carefully remove the offending material. The cost of this is so high, though, and as they have been monitored for some years and are now stable, the decision was taken to leave them as they are.



Baz Manning, FSHA is the heraldic artist to the Inns of Court, the Goldsmiths and Gunmakers companies of the City of London, the Houses of Parliament and shield painter to the Order of the Garter in Windsor Castle. He edited this august journal for several years, has contributed to books on heraldry and signwriting and written numerous heraldic articles. He is currently researching and compiling photographic collections of the heraldry of all the establishments he works for. He does not like bitumen at all. Only Baz can get away with a photo as per. So here we look over his shoulder as he completes Lord Sharman OBE's arms as Master Gunmaker. Lord Sharman is head of Aviva insurance and the charges (besom brooms) are, the symbol of a charitable organisation fighting inequality and homelessness which he supports.

In the absence of a full phiz, note that when painting seated Baz rests a mahl stick in the crook of his arm to steady his painting hand. This allows him to work at any angle and avoids rounded shoulders - or at least the onset of same!

Bitumen in art? Its use surprised me so I dug further. Black tar-like bitumen is normally applied in great quantities with large mop-like brushes or even machines but it has been used by artists from the 16th Century on as a glaze to add a warm glow to a painting. The problem was that unless they were skilled in its use, and often even when they were, this desirable effect would only last a few years, when it would craze into blobs which would then pull away from each other and settle in tiny black patches, disfiguring the artwork below.

Bitumen had also been used as an additive for the same reason and to add translucence, but then it would retard the drying process of the paint so subsequent coats would have difficulty adhering. The glaze or the paint would have to be applied in extremely thin layers and built up with subsequent coats if opacity was needed. If applied in any thickness it would skin over quickly and remain liquid underneath, slowly drying. This speeded up the effect of crazing and is a technique still used today to deliberately create an effect, called crackle finish, but without the use of any tar.

Happily, these days bitumen is largely restricted to roads and flat roofs and well away from the heraldic artist's brush.



1837 Parker. The bitumen was not applied evenly to every part of the panels. Here the shield has more on it and has broken up so badly that only research showed that the charges were originally talbots' heads affronty. Note the unusual position of the crest on the escutcheon, as if on a chief.



Circa 1887 Prince Arthur. Here again a very thin glaze was correctly applied to the arms, or it could even have been a stained or tinted varnish. The gilded lettering ribbons were treated in a far more cavalier manner and have been so badly damaged by the passage of time that they are entirely unreadable.



1955 Shawcross. When the practice was discontinued is uncertain but this panel from 1955 appears to show its use even at this late date, or it could have stained varnish over the gold. Only chemical tests could find out. The lettering ribbons on a few from this time show white gesso underneath as the gold leaf has peeled off. This means water gilding was used for these, a far more time consuming and costly method than the more normal oil gilding most suited to painted wood. These arms were added in the late 1960s, probably when Sir Hartley Shawcross of the Nuremberg Trials fame, was raised to the peerage and received a grant of arms.



1898 Coward. This is typical of the worst panels with the crazing easily apparent. All the arms are on fret cut panels and here received a much thinner glaze.



1902 Parker-Reed. For a brief period around the turn of the 19th century the use of bitumen seems to have been suspended as these panels are undamaged. A stained varnish was still used to tone the colours down which can be seen in the dark streaks on the arms.



What are you doing today?



EMMA BLOUNT

Well, I hope to hear today that the Parochial Church Council of St Mary's Carleton Foerhoe in Norfolk likes my design for an intended gift from the Buxton family of a four meter high stained glass window for St Mary's, honouring Sir Thomas Fowell Buxton, Bt, MP, brewer and co-founder of the RSPCA. Known as 'The Liberator' and 'the man Wilberforce could not do without' he became leader of the abolition movement when Wilberforce retired in 1825. His tireless efforts paid off in 1833 when slavery was abolished in the British Empire, a full thirty years

before Abraham Lincoln issued the Emancipation Proclamation. The window features St Cecilia but prominent above are Buxton's arms.

Unlike many achievements granted in the early 19th century, his arms have great energy. *Argent, a lion rampant tail elevated and turned over the head Sable between two mullets of the second. The crest is a buck's head cooped Gules, attired Or, gorged with a collar of the last, therefrom pendent an escutcheon Argent, charged with an African's head Sable. The dexter supporter is an African Sable, wreathed about the head and loins vert. Sinister we find a buck Gules, attired Or.*

This is good news for the artist, but, like many members I had to begin by assuring everyone that the period drawing of his arms in Debrett's was not an untouchable gift from heaven. Happily, the family could see what was possible, hence my animated supporters, which I modelled from real life within a compartment which could be either Norfolk or Africa!

Once the family was happy with the design, on to the parochial church council and several other ecclesiastical, civic and heritage authorities. I feel like Dorothy on her way to Oz. You never know what lies around the corner, not least the 28 days public exhibition. But I am confident that heraldically I am on firm ground as I have relied on the advice of SHA members as well as the heraldic authorities. In that light I am grateful to Garter, Clive Cheeseman and Ronny Andersen, all of whom were patient and selflessly gave of their time and knowledge, not least in steeling me to keep the crest facing to the dexter as granted, despite this meaning it faces away from the altar.

Now, where is that postman? (*At time of going to press, all was still going to plan. Ed.*)

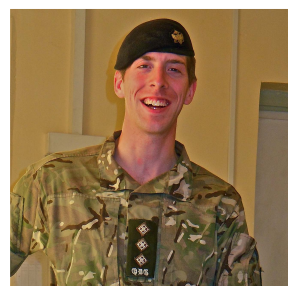


CHRISTOPHER BEAVER

Here are some snaps of an erstwhile heraldic dabbler and Associate member of the SHA, Captain Christopher Beaver of 1st The Queen's Dragoon Guards preparing a sign for his Danish Army comrades as a thank you for their timely reinforcement of his isolated Patrol Base in Helmand Province, Afghanistan. Captain Kristoffer Bjoernson of the Kongelige



Livgarde (the Danish Royal Lifeguards), the reinforcement commander, took the photos in 2009 and on meeting Capt Beaver again in Helmand the other day assured him that the sign he drew hangs with pride in the Officers' Mess in Rosenberg Castle, Copenhagen.



The Royal Lifeguards were founded in 1658 by King Frederick III, whose monogram forms the basis of the Lifeguards' badge. Capt Beaver's dishevelled appearance at the drawing table is ascribable to the fact that his Patrol Base had no potable or clean water, meaning that what little water there was had been flown out infrequently by helicopter and was reserved strictly for drinking or washing paint brushes!



GORDON CASELY

Today, this afternoon in fact, I am more than aware that this heraldry lark increasingly consumes what's left of my life. From a teenage interest until now I seem to have become a bit of a clearing house for queries, sources, and uses.

Where to start? Norman McPherson enters the final lap in his personal race for arms, so he needs urgent last-minute advice and can I put him in touch with a really good electronic heraldic artist? I know just who will do a brilliant job and make a note for him to join the SHA so the Hon Editor can feature his work. And then Norman wants to obtain his own bonnet badge, bookplate and the like. Norman'll be asking next about where to source a signet ring, business cards and a kilt pin. It happens.

Then an old friend for nigh on half-a-century, Charles Burnett, Ross Herald Extraordinary, emails with a request from Keith Mitchell for a source of table banners and I put him onto David Hopkinson, FSHA our Membership Secretary right away. And next an email pops in

from Istanbul, where recent armiger Albert Thomson has just located a first rate silversmith who will make a bonnet-badge almost while he waits. "Get his details, and take pics of his work", I reply.

Pushing Aberdeen & North-East Scotland Family History Society into petitioning for arms has taken only 14 years, and the delightful Margie Mellis, energetic chairman recently voted in, phones me to discuss details of the ceremony organised for this month at which the Letters Patent will be proclaimed by Yvonne Holton, Dingwall Pursuivant and SHA member, at a civic reception hosted in Aberdeen Town House by Lord Provost George Adam. Oh, and there's the mystery of what appear to be arms with a Napier-ish look about them decorating a portrait in the Long Gallery of Crathes Castle. But that's another story, and it'll have to wait for another day. Tomorrow, preferably.

DERRICK WALKDEN

This morning I am musing on how vibrant our 'enthusiasm' is. Just as an example, on 17 October the Lancashire Heraldry Group in association with the Cheshire, Greater Manchester, Scottish, Yorkshire and other heraldry societies held a sell-out study day in Salford. As you can see in this snapshot of more than thirty delegates, we were enthralled by four really good talks by Martin Goldstraw, Jim Winstanley, SHA, John Titterton and James Floyd. Looking at this photo afresh, I can pick out Tom Ogilvie, Stuart Emerson, Martin Goldstraw and Dr Andrew Gray amongst several other of the brethren. This is not only a photo the Police would surely like to have, but it demonstrates if it were needed, a sizeable body of like-minded scholars whose knowledge is deep and whose interest is wide. They are all remarkable and more than a few support the Society for Heraldic Arts. So the result of my musing is that organising such *wappenfests* from time to time is worth the effort and great fun.



IOANNIS P. VLAZAKIS, SHA



Today I have just finished mailing out the second issue of *The Art of Heraldry* for clients and prospective clients which I use as a follow up to those I meet in my ventures into the public arena. During the past few months I have responded to invitations to exhibit in Lisbon and the Azores. The Lisbon exhibition was in the Museum of Geography and featured the arms of Portuguese explorers of the 15th Century. Then, in commemoration of the 900 years of the Sovereign Military Order of Malta, I showed my rendering of the Grand Masters of the Orders' arms. At the opening (and that was *grand*) I was invested with the Grand Cross of the Order of Grao Mestre Principe Dom Afonso de Portugal. In all modesty, this almost never goes to an individual but rather to international humanitarian organisations and the like, so I was humbled indeed to receive it and it got quite a bit of publicity in Greece.

Meanwhile, work continues and I have just finished work on the Αναπλιώτης-Σαφαντινός (Anapliotis-Sarantinos) arms from Naxos. I include it because it is not too often one sees a poor fish being stabbed and just as well.





Establishing a new ecclesiastical identity

Richard d'Apice, AM, KCSG

Members will know that the Roman Catholic Church employs the use of 'ordinariates' for administrative purposes. Similar to a diocese but spread over a number of territorial dioceses, it is a flexible and useful structure to accommodate and regulate the affairs of specific groups, like those in the service of the armed forces in many countries. In 2009, Pope Benedict XVI made provision for new personal Ordinariates to be instituted worldwide to accommodate those of the Anglican tradition who have become Roman Catholics but wish to preserve elements of their distinctive Anglican spiritual and liturgical patrimony. Ordinariates were instituted for those from the Anglican tradition in England and Wales (January 2011), the United States (January 2012) and Australia (June 2012). Each Ordinate has adopted arms under the Roman heraldic system but only the Australian Ordinary has, to date, adopted personal arms. This is the story of the creation of an appropriate identity for the Australian Personal Ordinate of Our Lady of the Southern Cross and its first Ordinary.

Personal Ordinate of Our Lady of the Southern Cross and the First Ordinary.

The Anglican Ordinate for Australia was erected by a Decree of the Congregation of the Doctrine of the Faith on 15 June 2012. On the same day, Traditional Anglican Communion Bishop Harry Entwistle (a married man) was received into the Roman Catholic Church, ordained priest and appointed as the first Ordinary of the Ordinate.

Prior to this decree, planning had gone on for about a year in which the technical aspects of the visual identity of the new Ordinate were entrusted by the Catholic Bishops' Conference delegate, Bishop Peter Elliott, to me and fellow Australian Heraldry Society member Sandy Turnbull and the ecclesiastical heraldist, Fr Guy Selvester.

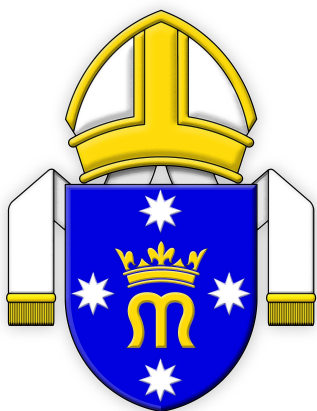


Fig 1. Arms of Ordinate

Our work culminated in the new arms of Ordinate of the Southern Cross combining elements of the arms of the Australian Catholic Bishops Conference, within whose territory the Ordinate operates, with Marian symbolism appropriate to the title of the Ordinate. The blazon is:

Arms: Azure, between the stars of the Southern Cross argent the letter M for Maria crowned Or.

Motto: "Mea gloria fides"

The shield is ensigned by a mitre. Fig 1

The symbolism of the charges are self-evident references to the geographical location of the Ordinate and its dedication to the Virgin Mary.

The arms were adopted by the Ordinate immediately upon its creation. The Ordinate also adopted a seal for it as corporate trustee which was incorporated under the relevant legislation of the State of New South Wales. Fig 2



Fig 2. Seal of the civil law trustee for the Ordinate

Arms of the First Ordinary

Immediately upon his appointment work began on the personal arms to be adopted by Fr. Harry Entwistle as the first Ordinary of the Ordinate and these were completed, adopted and in use by late July 2012. Fig 3

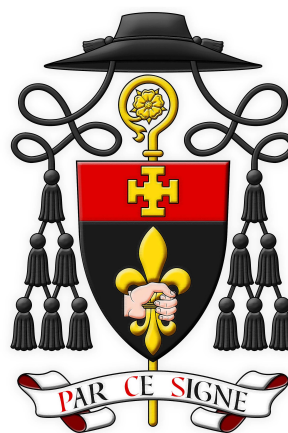


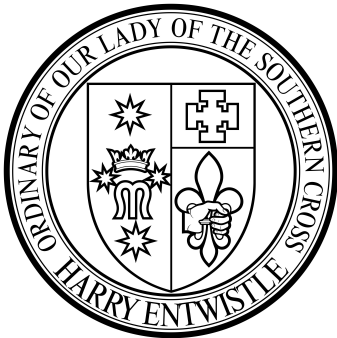
Fig 3. Personal arms of Fr. Harry Entwistle

The arms adopted by the Ordinary are blazoned: Arms: Sable a hand fesswise couped at the wrist proper holding a fleur de lis erect Or; on a chief gules St. Chad's Cross Or. Motto: "Par ce signes" translated as "by this sign".



The hand holding the fleur de lis is a reference to the crest of Entwistle of Foxholes, Lancashire. Fr. Entwistle was born in Lancashire but no genealogical connection with the armigerous family has been established. The cross of St Chad represents St Chad's College, Durham where he received his priestly formation. St Chad has been an inspiration to Fr. Entwistle throughout his ministry.

Behind the arms is a crozier indicative of the powers of an Ordinary and the arms were ensigned with the black galero with twelve black fiocchi of an Ordinary. But as we will see below these arms were short lived.



The Ordinary also adopted a seal for canonical purposes.
Fig 4

Fig 4. Seal of Monsignor Harry Entwistle as Ordinary

On 20 February 2013, as one of the last acts of his papacy, Pope Benedict XVI appointed Fr. Entwistle a Protonotary Apostolic supernumerary, an honour which is the highest level of Roman Catholic prelate below the rank of bishop. Upon receiving that appointment, the Ordinary was styled the Very Reverend Monsignor Harry Entwistle and altered the galero to that appropriate to his new honour namely, a violet galero with twelve red fiocchi. Fig 6

Whilst he holds office, the Ordinary's personal arms will always be displayed impaled with those of the Ordinariate.

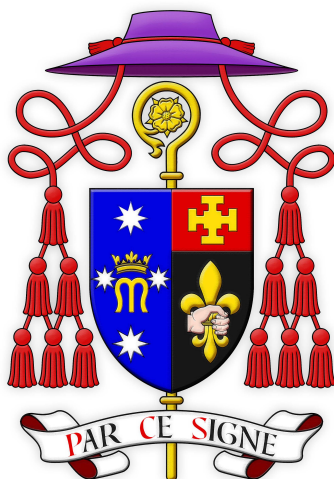


Fig 6. Arms of Monsignor Harry Entwistle PA as Ordinary

Designs by Richard d'Apice, Fr. Guy Selvester and Sandy Turnbull and emblazonments by Sandy Turnbull



Richard d'Apice AM, KCSG is a lawyer in private practice and has been the President of The Australian Heraldry Society since 2003. He has designed ecclesiastic heraldry since 1960 and is acknowledged as a leading authority on the subject. He was invested as a Member of the Order of Australia (AM) in 1986 and as a Knight Commander of the Papal Order of St. Gregory the Great (KCSG) in 2011.



The Very Revd Guy Selvester Whilst still in university, Fr Selvester (ordained in 1997) studied under the late Dr. Géza Grosschmid of Duquesne University, known to heraldists as a close colleague of the late Archbishop Bruno B. Heim. It was they who did so much to restore proper heraldry to the Church. Fr Selvester is now widely acknowledged by the Catholic hierarchy to be their successor in matters heraldic and besides his other scholarly and pastoral duties in the US he is committed to promoting the study and improvement of ecclesiastical heraldry through the agency of the Ecclesiastica Exarandorum (College of Ecclesiastical Heraldry).



Sandy Turnbull, digital artist, designer, Salvation Army Officer, has been the heraldic consultant to the Clan Turnbull Association as well as serving on the Board of the International Association of Amateur Heraldry (2006-2010) which led to his interest in ecclesiastical heraldry. Sandy is passionate about bringing heraldry to the masses and in the campaign for the establishment of an Australian Heraldic Authority. And if that is not enough, he is also reading for a theology degree at the Melbourne (MCD) University of Divinity.



The Society's visit to the Victoria & Albert Museum part two

Clare Street, FSHA, Chairman

Before reporting on the pieces we saw in the British Galleries of the V & A in the second half of our visit following the AGM on 9th May this year, I should mention Luca della Robbia's Terracotta relief, that we saw in the same group as other Italian bas reliefs in the European gallery.

In addition to being executed by a master, and to huge size – 11 feet in diameter - this work was a remarkable achievement by the standards of its day in being enamelled in at least six colours including two shades of green and manganese-purple, the latter being used throughout for Gules. Lucca was the first artist to work out an enameling technique which could be successfully applied to sculpture and he kept this technique secret unto death. However his technique was similar to that used at least since the fourteenth century by Italian ceramicists in the making of glazed pottery.



The achievement is that of René of Anjou (1409-1480), whose many titles included King of Naples and Duke of Anjou, the arms shown being quarterly of five with an escutcheon of pretence. He was also Son of Louis II, brother-in-law of Charles VII, King of France, and father-in-law of the English King Henry VI. The dexter brasier supporter has the addition of five crosslets from the arms of Jacopo de' Pazzi, councilor to René of Anjou, the former having commissioned this piece

from Luca della Robbia for the outside wall of his villa after the King had stayed there. I think you will agree it is magnificent heraldry at its best.

Now on with the tour! Upon arrival in the British Galleries, whilst enjoying a pair of glass panels with the same arms, David Hopkinson quickly identified them as being those of Jane Seymour impaled by Henry VIII. The one illustrated here being dated around 1537. Jane's arms being quarterly of six, with the 1st grand quarter her 'Coat of Augmentation' granted by Henry on their marriage, and given 'to elevate her status.'



In the hundred years following the Protestant Reformation of the 16th century, stained-glass windows for English churches were used almost solely for heraldic panels. As in previous centuries, patrons of religious foundations often commissioned windows displaying their arms as a means of reaffirming their association and commemorating their generosity. Whilst for windows in their own homes, royal arms were as widely used as in the monarch's own residences, the former to advertise their allegiance to the Crown. For example this glass panel made around 1540 is thought to be from John Russell's house in Devon. Also displaying the arms of Tudor royals, this time Henry VIII and Edward VII, within a wreath of red



and white roses and surmounted by the Royal crown. John Russell having served as Henry's commander of his armies was later one of the executors of his will. In the following reign of Edward VI, Russell was created first Earl of Bedford and later Lord High Steward and Keeper of the Privy Seal.



Then we saw a glass panel displaying the achievement of Edward Lucas thought to have been commissioned by him for the chapel of Corpus Christi College, Cambridge, an inscription on the panel giving the date as 1582. The V&A notes that the shield itself was made with the technique of flashing clear glass with a thin coating of red glass which was then scratched through in places to reveal the clear glass. However, with the widespread introduction of enamel pigments in the 16th-century, true stained glass played a diminishing part in the production of heraldic panels.

Note the enamel painting and silver-based yellow stain outside the shield. Such enamel painting was chiefly used by Dutch and German artists but soon came to England.



Of all the rooms we visited, heraldic items are thickest on the ground in Room 58b. So it was there that we turned to embroidery. As visitors to Harwick Hall will know, embroidery for furnishings in the 16th and 17th centuries was widespread and many survive, not least those worked in wool or silk on linen canvas since richer embroideries with metal thread were often subsequently dismantled. Well-to-do women were frequently skilled embroiderers and took great pride in producing work of a high

standard, innately robust, loved and treasured down the years.

First a cushion dating from about 1540 worked in silk to portray the arms of John Warneford impaling those of his wife Susanna daughter of John Yates. As in this cushion, the flowers, foliage and insects surrounding the arms show the great interest of the period in the natural world.



The second example of embroidery on a rare purse of similar date to the first was in such pristine condition it was thought to be made for formal use in connection with marriage rather than for



carrying money or herbs to sweeten the air. The embroidery in silk is extremely fine, the curators claim 1250 stitches per square inch! The heraldry depicted reflects four marriages or family alliances culminating in that of Sir Henry Parker and Elizabeth Calthorpe showing the significance attached to the family pedigree by the parties involved.

Then a third gem of embroidered heraldry is this burse which was a special ceremonial purse for the Great Seal of England. Made of rich materials, velvet, satin and linen canvas embroidered with metal thread, silk thread, spangles and beads with the monarchs' arms (France and England), initials and more. Elizabeth I had five chancellors during her reign each with a different burse for the Great Seal. This burse is thought most likely to have been for Sir Christopher Hatton who was Chancellor from 1587 until he died in 1591.



Whilst our attention was riveted to the above, Peter Greenhill suddenly noticed a large parchment immediately behind us. To my joy I realized that this was the Sackville Pedigree shown on the V&A's website but for which no location was given and not even the museum staff could extract its whereabouts from their computer when I visited the V&A a few days earlier! Yet there it is, newly restored, an amazing feat and I can only wonder if it helped inspire Guy Stair Sainty and Neil Bromley in their epic work on the di Robilant Genealogy reported in *The Heraldic Craftsman* no. 83.

And perhaps the best for last. Another piece I had hunted for without success at my earlier visit, I despaired of being able to find to show our colleagues, but suddenly there it was. A writing box dated ca.1530, probably made in Henry VIII's workshops, lined with painted and gilded leather and silk velvet. The painting includes the heraldic badges of Henry and his first queen, Katherine of Aragon and the royal coat of arms. An outer covering of shagreen (possibly sharkskin) is thought to be a later addition as also some red velvet.



And so concluded a whirlwind tour confirming the vital role heraldry played and plays in the evolving cultural life of our civilisation. And it is here that I happily thank Caroline Neuman of the V&A. The whole enjoyable visit was made possible thanks to her excellent and very considerable help. She gave us unstintingly of her time and expertise in assisting me in planning this visit despite her having overall responsibility for the whole museum during the entire Bank holiday weekend at the beginning of May! We are also very grateful to Alice Moschetti and Alice Evans for their help in securing permission to show the Sackville Pedigree.

Should members wish to find the above items in the vastness of the V&A, please ask me for the right room and museum numbers.

And neither last nor least, on the next pages please find...

The Sackville Pedigree

As part of Clare Street's article, the Sackville Pedigree appears opposite. Held in the British Galleries of the V&A Museum, it is registered with the National Art Library.

Pre-publication visual of the White Queen, latest in the Hopkinson Regal Series for Leicester Cathedral

This is the latest visual commissioned by Leicester Cathedral. The other two (Richard III and Henry VII) are already in production. For King Edward it was a point of honour that his Queen should have an heraldic display equal to her Lancastrian rival, Margaret of Anjou, hence her being granted a series of augmentations from her maternal ancestry. The design for her arms is based on her seal. © David Hopkinson, 2013.

Pre-publication visual of the Battle of the Nive, latest in the Symons Series of the Peninsular War

We are indebted to Roland Symons for the opportunity to see the latest visual in his mammoth project which will consist of heraldic battle maps commemorating the 200th anniversaries of the battles of the Peninsular War. The scheme began with the Battle of Rolicca (17th August 1808) and will culminate with the Battle of Waterloo (June 18th 1815).

The latest battle to be commemorated is that of The Nive, fought between 9th & 13th December 1813. As in the other battle maps in the series, we find the arms of British commanders involved in the battle, representations of the Army Gold Cross and Medal awarded to those commanders, the Military General Service medal awarded to such veterans who were still alive in 1848, as well as the badges of Regiments who hold the battle honour for that action. 1813 saw at least five battles fought as Wellington finished off the French in Spain and advanced into France itself. At the battle of the Nive, Wellington found himself fighting Marshal Nicholas Soult whom he fought in most of these battles. © Roland Symons, 2013.

The Georgia Service Compote

This, along with the serving platters, is one of the most distinctive pieces of the unique Georgia Service. Made using Limoge clay, it has a lustre which sets off the Noad drawing beautifully.



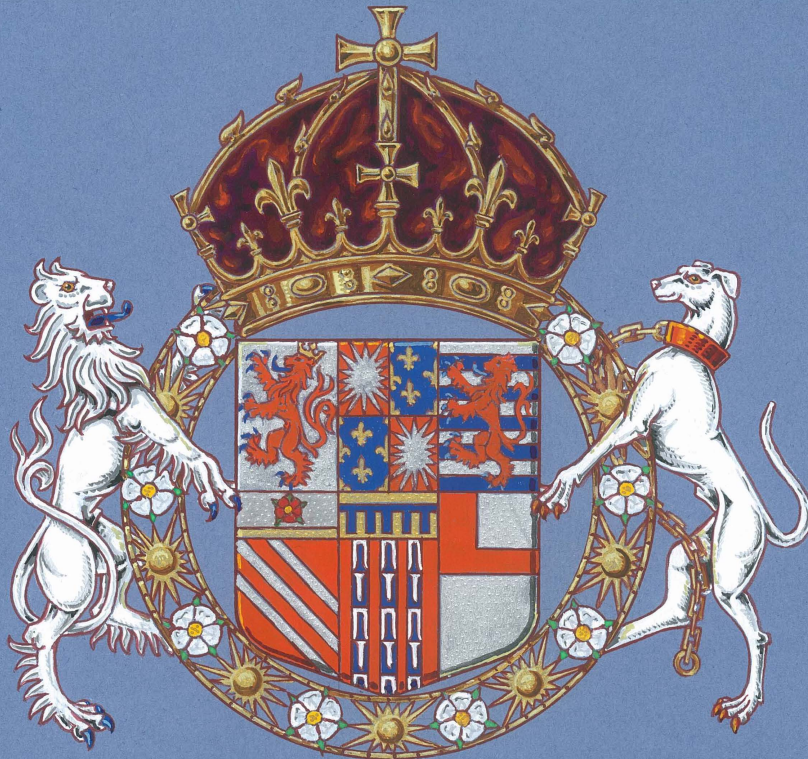
the white queen

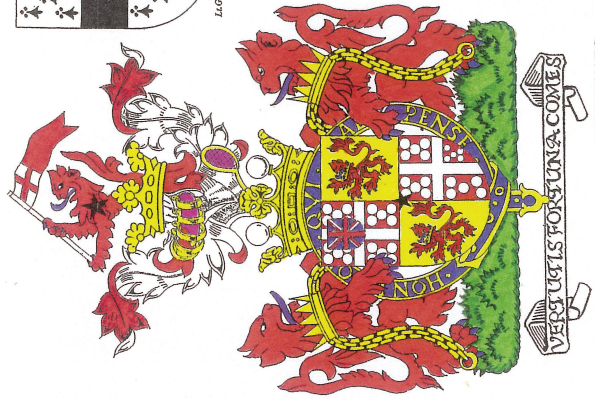
1437-1492



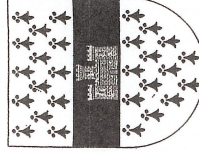
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WOODVILLE

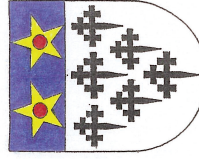




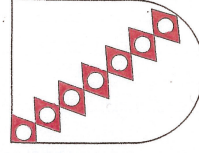
Field Marshal The Marquess of WELLINGTON KG



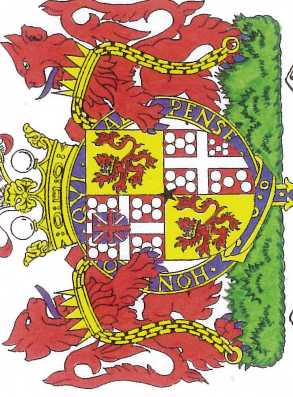
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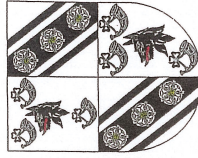
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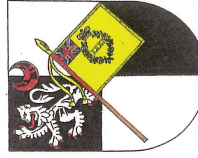
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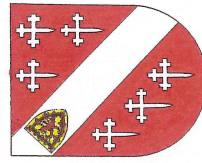
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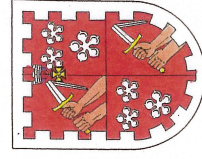
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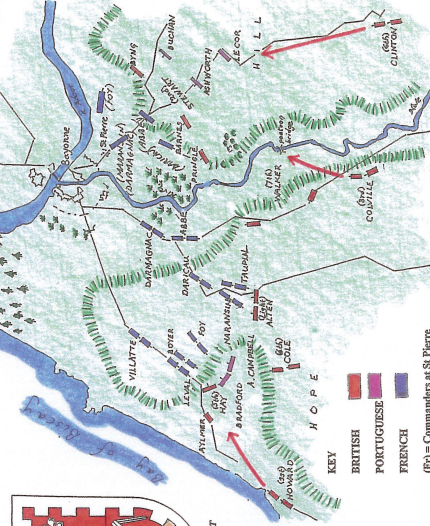
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Maj. Gen. KENNETH BOWARD



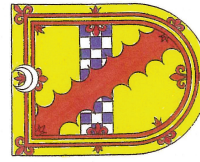
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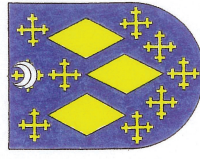
(F) = Commanders at St Pierre



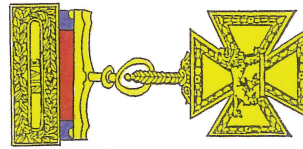
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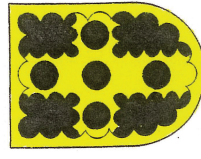
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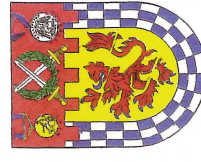
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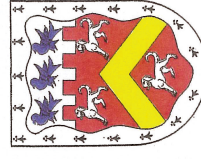
QUEEN'S ROYAL LANCERS



Col. The Hon. CHARLES GREVILLE



Col. PEREGRINE MAITLAND



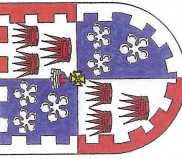
Lt. Col. JOHN BURCOCK



ROYAL REGIMENT OF ARTILLERY



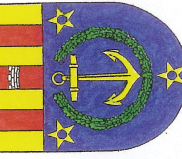
THE ROYAL HORSE ARTILLERY



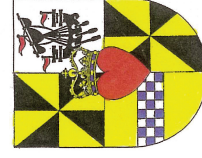
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Lt. Col. JOHN COLBOURNE



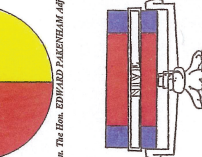
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Maj. Gen. JOHN VANDELEUR



Maj. Gen. GEORGE MURRAY QING



Maj. Gen. The Hon. EDWARD PALMERMAN

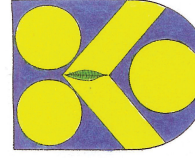
THE BATTLE OF THE NIVE : 9th - 10th Dec 1813 THE BATTLE OF ST PIERRE : 13th Dec 1813



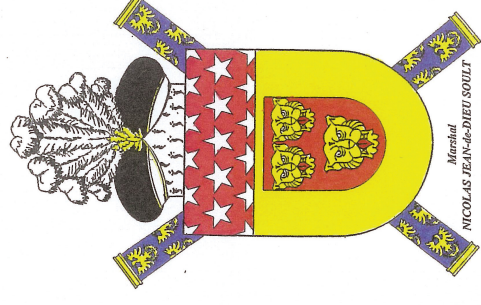
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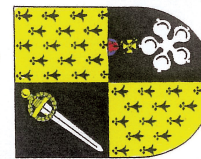
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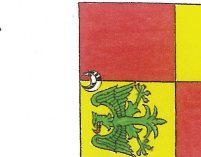
Lt. Gen. Sir JOHN HOPE KB



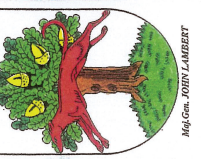
Marshal NICOLAS JEAN-de-DIEU SOULT



Maj. Gen. DENIS PACK



Maj. Gen. HENRIET von HINDEBERG



Maj. Gen. ROY LAMBERT



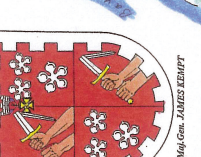
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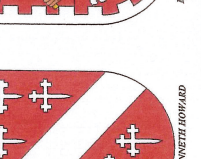
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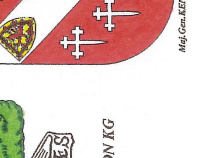
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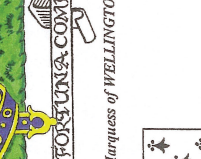
Maj. Gen. JAMES KEMPT



Maj. Gen. KENNETH BOWARD



Maj. Gen. EDWARD STOPFORD



Maj. Gen. FREDERICK ROBINSON



Maj. Gen. WILLIAM FRANKLIN



ARMY GOLD CROSS



ARMY GOLD CROSS



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