



THE HERALDIC CRAFTSMAN



THE SOCIETY OF HERALDIC ARTS

APRIL 2013

No. 82





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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 but wish to skill-up should initially join as Associates.**

Craft Membership

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

Prospective members for either category may choose to submit an application on line from the web site: www.heraldic-arts.com or pulled down as a pdf, completed and sent to the Hon Membership Secretary, David Hopkinson, FSHA, whose address is on the next page. Associate Membership fees for 2013-14, beginning on 1 April, are £17.50 pa.

The Heraldic Craftsman

Welcome to issue 82 of *The Heraldic Craftsman*. In this issue we conclude our triune series on the just framing of work and thank Elizabeth Karney for all her wise and practical advice, ably assisted by Kevin Karney and Pamela Tribe. The Hon Editor has been informed that Craft Members are not slow in copying the articles and giving them over to clients with their finished artwork.

In this issue, too, we take a brief look at heraldry and glass, a very vibrant and thriving branch of heraldic art. But, as we have so often discovered, far too many excellent artists who have handed on the tradition to us are unsung and our thanks to Tony Hilton for introducing Paul Woodroffe's work to a new audience.

There are other candidates of great merit whom we will feature in the future, such as Geoffrey Robinson, whose work graces our cover, and Woodroffe's near contemporary Carl Edwards, whose daughter, Caroline, is a partner in Benyon Glass whose Bagnall window features in our all-too-small gallery, pp 8-9. As she points out, heraldic artists work with transmitted rather than reflected light and the skill is in the manipulation of that light. On large works, halation will reduce the thickness of leads and lines until they vanish altogether. But paintings seen close to the eye require a different, more refined approach to perspective, line, tone, angle and light. It all requires considerable skill and, happily, heraldry in glass is a corner of the art world which appears to be very busy.

Cover: *Azure a cross moline Or between four sunbursts clouds Argent rays outwards Or*. This is the last domestic commission carried out by Geoffrey Robinson of Bristol before he retired. Mr Robinson's 50 year career included 36 years as head of Joseph Bell & Son (1840) which came into his family in 1923 and was active until 1996. Private collection.
Photograph by David Patrick



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Chairman's Message

At the AGM on Thursday 9th of May we will be addressing an unusual and important matter: to vote for the appointment of Ralph Brocklebank and Ernest "Pete" Taylor as Honorary Fellows. Their extraordinary generosity, gifted and very successful contributions are widely known, as is their popularity and our appreciation in consequence. It is rare that Honorary Fellowship is proposed by any Council and this is the first such occasion in the history of our society. While both Craft and Associate members may vote, it is however only by a majority vote of those attending the AGM that the honour may be confirmed.

Consider for a moment how Pete and Ralph's hearts will be warmed – maybe even more than by the honour itself – if they learn of an extraordinary attendance at the AGM and your trouble in coming proves to them the depth of our appreciation. Even if you find it too difficult to come to our annual meeting thereafter, will you tackle whatever is necessary to clear the way this year to come and vote for them!

To those attending and visiting the AGM venue for the first time, see the AGM agenda on page 7. To other senior members whose health no longer enables them to make the journey, do remember how welcome your letters will be on other subjects at any time of year, especially in April before the AGM, if you care to send them to the Hon Sec., my self or any council member. For any Craft Member or Associate attending who would like to raise a point under "Any Other Business", please send it by email or letter – preferably the former – to the Hon. Sec. so he receives it at least a week before the meeting. This may enable Council to be better prepared at the AGM to address your point appropriately.

Concerning our visit to the V& A museum after the AGM, after an informal lunch we plan to show you around six to twelve objects in 1¼ to 1½ hours. Any who need to leave earlier will be free to do so. The intention for this visit is to see pieces in the museum's permanent collection only, so there will be no museum entry charge. We hope this will encourage younger members to come with us to the V&A as well as the AGM. Whether we arrange similar visits in future years, will depend on your attendance this year.

See you there!

Clare Street FSHA





Paul Woodroffe

Master of Catholic heraldry in stained glass

J. A. Hilton

Paul Woodroffe (1875-1954) stands firmly in the panoply of artists well-known in the Arts & Crafts tradition of book illustration and design. In these genre he was prolific. But, as Tony Hilton has discovered, his work in stained glass was equally skilled and prodigious. Stonyhurst College contains over a hundred of his stained-glass coats of arms, a sustained and concentrated work of piety and beauty.

Paul Woodroffe was born in India, the son of a British colonial judge, but after his father's death, the family returned to England, and lived at neo-Gothic Alton Castle, the work of A. W. N. Pugin. In 1887 Woodroffe was sent as a pupil to Stonyhurst, the Jesuit public school, and in 1893 became a student at the Slade School of Art. He began work as an illustrator, but soon turned his hand to designing stained glass as a pupil of Christopher Whall. In 1904, he set up his own workshop at Westington, near Chipping Campden, working in slab glass which gave the colours of his designs their particular intensity. He became a member of the Arts and Crafts movement, was elected a member of the Art Workers' Guild, and taught at Ashbee's Campden School of Arts and Crafts.

In 1907, he married Dorothy Lynch-Staunton, the daughter of a local landowner. They had two daughters, who died in infancy, and two sons. During the First World War, he served as an assistant inspector in the Ministry of Munitions and in the aftermath continued his artistic work in various media, often with a number of students and capable assistants (not least the railway artist, Charles Shepherd, *vide* p.12). Until his retirement in the early 1950s, he never lacked for work and was able to pick and choose from early on in his career. His printed work is now highly prized.

When Woodroffe was only 26 he received his first commission from his alma mater for glass and it soon became the custom for the alumni of Stonyhurst to

donate stained glass windows emblazoned with their arms. They included English gentlemen, such as the Welds, continental aristocrats, such as the Count de los Andes, and European royalty, such as the Archduke Franz Karl of Austria, the last Austro-Hungarian Emperor. Woodroffe was also called upon to emblazon the arms of eminent Jesuits, benefactors of the college and saints connected



with it or the Jesuit Order. This burst of work lasted well into the 1920s. He began under the guidance of Charles Alban Buckler, a Catholic convert, a member of the Order of Malta, Surrey Herald Extraordinary, and the architect who rebuilt Arundel Castle for the Duke of Norfolk, the Earl Marshal, permeating it with heraldry.

Woodroffe's work was, and is, remarkable. His efforts were highly regarded at Stonyhurst, not just because he was an old boy of the school but because he represented *goodness in achievement*, a life being lived well and to the glory of God. *The Stonyhurst Magazine* declared that 'there still exists a school of artists to whom heraldry appeals, men like Paul Woodroffe of Chipping Campden, who understand the art and the romance of heraldry and are able to give it artistic expression'. It also remarked on 'the skill of his workmanship, the luster [sic] and depth of colouring of all his windows are unmistakeable', and on 'the best features of his work ...very gracefully designed with rich, decorative colour effects'.

Woodroffe's designs are varied. Sometimes he sets the arms within a plain glass light, though more usually within one decorated with geometric or floral patterns. The shields vary in design, but all look practical. Where the window light is large, he displays the full achievement of crest, helm, and motto. Where the light is small, he restricts himself to the shield or the shield and crest. His treatment of the motto is particularly varied so as to ensure its legibility: sometimes it is in the usual position on a



scroll beneath the shield, sometimes it is divided and placed above and below the shield, horizontally or at an angle. The charges are based on the best mediaeval models, and are placed so as to fill the shield comfortably. Above all the colours of the slab glass are vivid. For the ordinary person, perhaps, the large windows of many lights filled with heraldry become dazzling walls of coloured light. For them, and for those with an appreciation of good heraldic art, the result is an inspiring statement of commitment to Stonyhurst and its ethos by generations of students from some of the most important and aristocratic Catholic families of that era.

Members who wish to learn more may consult Paul Woodroffe 1875-1954: Illustrator, Book Designer, Stained Glass Artist (William Morris Gallery, London, 1982). Stonyhurst Magazine (1901-30) was also consulted in the preparation of this article and thanks are due to the Librarian of Stonyhurst College, Mr David Knight, for his interest and photography, Mrs Margaret Panikkar and Miss Angela Cunningham for their assistance. The photograph of Paul Woodroffe is by permission of Court Barn Museum, Chipping Campden.



*John Anthony Hilton, BA, MPhil, is an Associate Member of the Society of Heraldic Arts and holds the Diploma of the Heraldry Society. He is also a Fellow of the Royal Historical Society. He has published a number of books and articles on religious and cultural history. His most recent publication is *Sailing to Byzantium: Ruskin's Imaginary Travel to Greece in Keith Hanley and Emma Sdegno (eds), Ruskin, Venice, and Nineteenth-Century Cultural Travel (Venice, 2010)*. Tony's charitable work has been honoured by the Order of St Lazarus in which he is a Commander and his recent study of the history of the Church in the northwest of England has been recognised by the Pope with the coveted award of a knighthood in the Order of St Gregory the Great (along with many congratulations from the Society!)*



Arms of the Count de los Andes

Note particularly the shading of the ermine mantle, making it most realistic. Notice also the elegant diapering. A grandee of Spain, the count was a collateral descendant of the first count, one of the last Spanish Viceroy of Peru.



Arms of the Archduke Karl of Austria-Hungary

An elaborate shield with an ermine mantle and an archducal coronet. The shield is surrounded by the collar of the Order of the Golden Fleece.

The archduke spent a year at Stonyhurst, finishing his education. On the assassination of his uncle, the Archduke Franz Ferdinand, in 1914, Karl became heir to his grand uncle, the Emperor Franz Josef. Carl succeeded to the throne in 1916, and was deposed in 1918. He was beatified by the Catholic Church in 2004. Note especially the radiant golden depth in the quarter containing the fish and crosses.



Arms of Paul Woodroffe

A simple heater shield hanging at an angle, the mantling modelled and the hand of the crest overlapping the word 'manus [hand]' in his motto: *cor ac manus concordant* (heart and hand combined).



Arms of Cardinal Bishop Thomas Weld,

with the red hat and tassels of a cardinal and the crosier of a bishop. Weld's father gave Stonyhurst to the Jesuits. Weld had been married, but on the death of his wife became a priest and then a bishop. He was appointed cardinal in 1830 as a compliment to the newly emancipated English Catholics. He later lived in Rome with his daughter, son-in-law, and grandsons, who accompanied him vested as his acolytes.



Arms of Alban Buckler

Another heater shield surrounded by the SS collar of Surrey Herald Extraordinary. Note the delicacy of the painting throughout which brings each head alive.



Framing: a thing of beauty...

Elizabeth Karney

In my two previous articles (*HC 80, 81*) I have mentioned some technical and environmental considerations when framing illustrations of arms and other venerable documents. Now it is time to consider some stylistic ones: the 'look' of the whole, when framed.

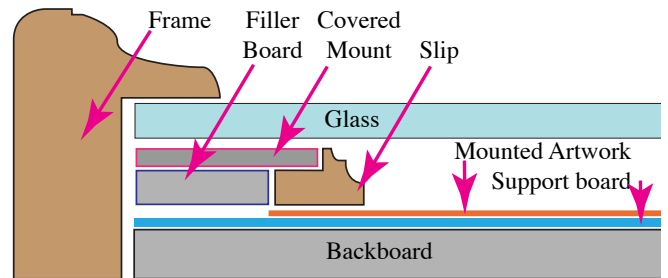
In her article in issue 80, my colleague Pamela Tribe mentioned the importance of planning the frame, mount type, proportions and materials all together. The mount, while not overpowering, should connect all elements in both artwork and frame to create a homogeneous whole. It should not simply be a nondescript cardboard surround. Heaven forbid!

Materials

- **Museum board** has a pleasing matt finish and no colour-change between surface and bevel. It is available extra thick for deep bevels.
- Mounts covered with - or edged with - **bookcloth** (paper-backed evenweave fabric) can look sumptuous and elegant. This is used extensively in France but rarely seen on this side of the Channel, which is a shame.
- Archival-quality **foamboard**, faced with cotton-fibre paper, is a great help inside a mount when depth is required. It is light and easy to cut.
- Acrylic **spacers** called *econospace* are available in various depths. These hold the glass away from the artwork or mount. They are useful if deep items, like seals, protrude through the mount aperture. They are fixed out of sight behind the lip of the frame.



Silver slip and bookcloth-covered mount

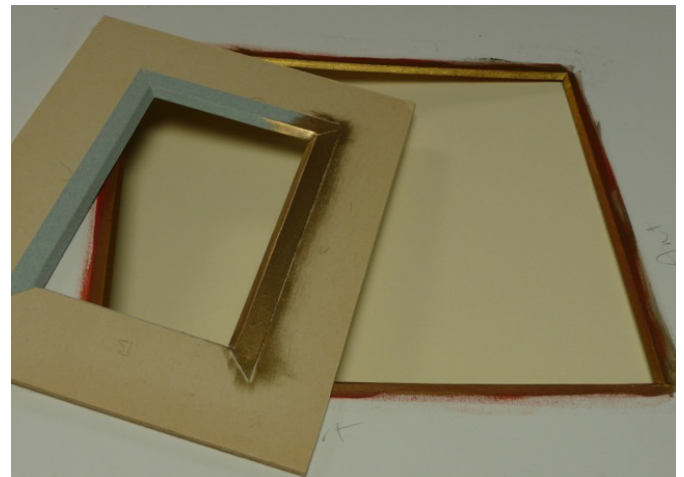


Cross-section of previous illustration.



- A **wooden slip** around the mount aperture can add a formal grandeur and depth. These are available in many finishes.

Gold, whether in the form of a gold slip or as a beveled deep under-mount edged with gold leaf, gold paste or special framer's paint, can be used in a variety of ways. The use of gold helps to 'connect' the mount if there is gold in the artwork. Make sure that it matches! Some suppliers sell slips and frames with the same finish, to be used together.



Gold bevels on under-mounts: one paper-wrapped and rubbed with gilt paste; the other painted.

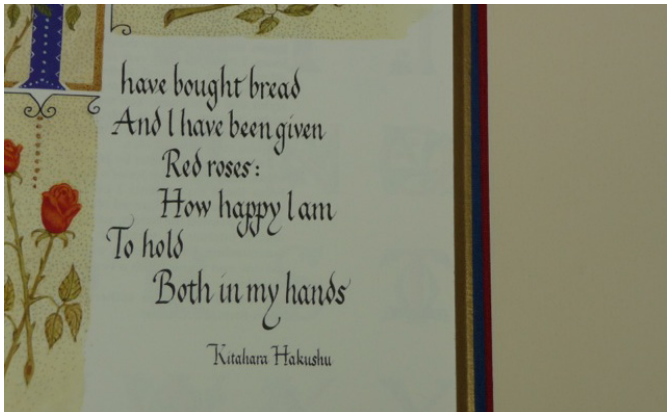
The frame

This will usually have to have a deep rebate to accommodate a deep mount if seals are being framed. If gold is used in the artwork, a water-gilded frame looks best. If the artwork is old, the frame should reflect this and any gold should be subdued. Hand-finished frames are the most beautiful.

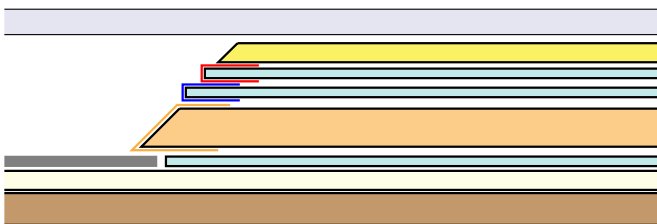


Mount edges

Mounts look rather bland around illuminated documents unless they are edged with a contrasting colour. A 'flash' of one or more colours round the edge of the mount (called a 'filet' in French framing), adds richness to the mount and connects it to the artwork. This can be achieved with a double-mount but under-mount edges wrapped with bookcloth have more impact and look more elegant, even regal. Canson paper, 165gsm paper which comes in a wealth of colours, can also be used to wrap filets.



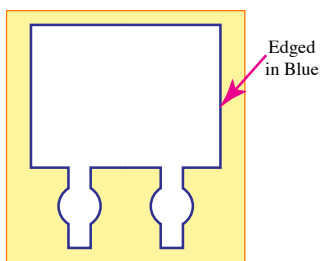
A mount with two bookcloth-wrapped filets and a deep, gold bevel.



Cross-section of illustration above.

The mount

The *type* of mount should be decided-upon first, since this is frequently dictated by the artwork. If wax or plaster seals are to be incorporated – or, indeed, hard creases which won't relax – considerable space is required between glass and backboard. Where seals are appended below the document,

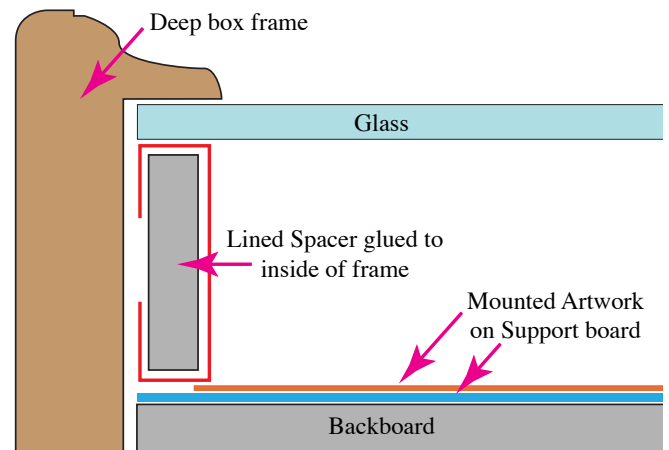


A cross-section of a box frame with seals.

their connection to the document should be apparent. They can be displayed in a separate aperture below the main one. *Vide* the arms shown in issue 80 or in a single mount shaped around the seals.

The most basic way to achieve depth is to make a box frame. The document and seals are held in position by a mount against

the support-board; the glass is held the required distance away by 'spacers' lining the inner walls of a deep frame.

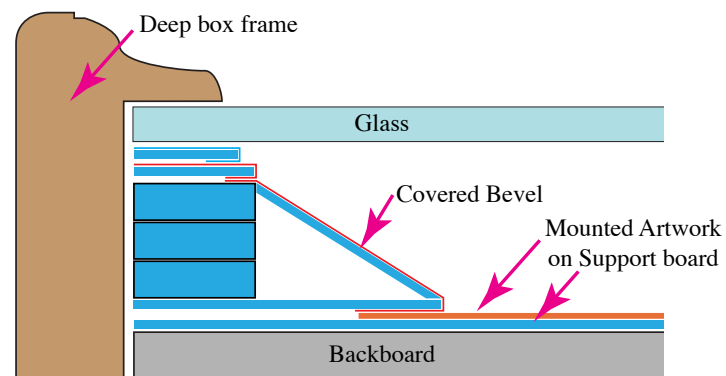


A cross-section of a deep box frame.

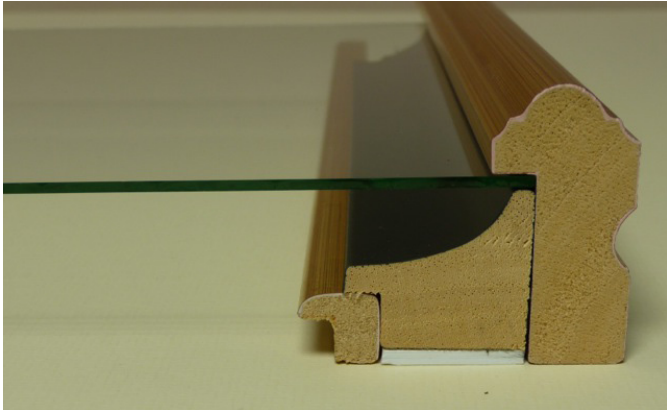
This makes a serviceable display cabinet but lacks a certain collaboration between the artwork and its mount. The usefulness of the slip and of deep bevels with filets has been described above. Another mount which allows for depth has deep, covered bevels which can be constructed to any dimensions. In any event the creative mount possibilities are far too numerous to be described here.



Deep bevels covered with bookcloth



A cross-section of bevelled box.



A cross-section of bevelled box.

Depth can also be achieved by the use of multiple frames.

Finally, the framing of drawn arms and similar documents deserve a rich mount to set them off. Don't be timid. Don't stint. Experiment and be creative. These are precious items and should be housed accordingly. Use best-practice techniques and remember that whatever is done to the artwork should be able to be undone with no ill effects.

With these three articles in mind, heraldic artists should become knowledgeable partners with accomplished framers in the quest to make a "beautiful thing" as Edward Johnston would have said, even more enticing.

This is the third of articles on the just mounting of heraldry by Elizabeth Karney. Previous issues of the Heraldic Craftsman featuring her work can be obtained in hard copy from the editor. Elizabeth Karney trained as a museum Textile Conservator and studied French framing techniques. After working in Manchester and Birmingham City Art Galleries, she taught creating framing in the Netherlands and Scotland where her imaginative and skillfully constructed mounts (designed to collaborate with the artwork and to reflect its 'personality') won for her a wide following.

Elizabeth is now established in her eyrie workshop in the woods above the River Wye where she continues to teach and works on a steady stream of commissions. These have recently included ballet shoes, a gold coin with both sides and the edge displayed, military medals, a Roman vessel, artwork by Eric Gill, John Piper, Edward Ardizzone and Graham Sutherland, besides, of course, some wonderful heraldic art. Freedom Framing, Freedom Cottage, Llandogo, Monmouth NP25 4TP Elizabeth@Karney.com

Society Matters

Annual General Meeting 2013

At the premises of

The Society of Authors, 84 Drayton Gardens, London, SW10 9SB.

Telephone 020 7373 6642

Thursday 9th May 2013

11.00 to 11.30 am. Coffee and registration. AGM to start 11.30am

Following the AGM, all who wish can continue to the Victoria & Albert Museum for a private conducted tour of selected heraldic treasures, preceded by an informal lunch in the museum café.

The Agenda will be slightly different to usual to be in accordance with our new Constitution and as follows:

1. Receive apologies for absence. 2. Approve minutes of the previous AGM. as amended by notice in The Heraldic Craftsman Issue 81. p.10. 3. Consider matters arising from the Minutes. 4. Receive and approve the Chairman's report. 5. Receive and approve the annual accounts for the year ending 31st March preceding the date of the AGM. 6. Receive and approve the Hon. Secretary's report. 7. Receive and approve the Hon. Membership Secretary's report. 8. Receive and approve the Hon. Editor's report. 9. Election of Officers. 10. Confirm grant of Honorary Fellowship on Ralph Brocklebank and Ernest "Pete" Taylor, (by election of eligible members both Craft and Associate). 11. Seek the meetings agreement to increasing membership fees for 2014 in the event an increase is advised by our treasurer. 12. Consider any motions tabled with due notice. 13. Any other business. 14. Date of next AGM, usually in early May. For those visiting our AGM venue at Drayton Gardens SW10 9SB for the first time, no. 84 will be found on the southwest side of the road, that is on the right hand side near the far end when walking from South Kensington or Gloucester Road tube stations via Old Brompton Road.

The V & A Museum is about 10 to 15 minutes walk from our AGM venue at Drayton Gardens. Should any member be in need of and like to share a taxi for either of the above, phone our Chairman, *vide* p.1 and she may be able to tell you names of others to share with.

Kevin Arkinstall FSHA

Hon. Secretary

Fellows' Appointments

Our progress concerning the Appointments Board since the last issue of *The Heraldic Craftsman* is that I have nominations for all eight fellows. With only four places to fill this means I will be arranging an election shortly by all eight Fellows for those four places.

David Hopkinson FSHA

Hon. Membership Secretary



A gallery of glass



The communities of Somerset take their relationship with St John Ambulance very seriously indeed. And in supporting the people of the county, St John recently opened up a new £1.5m Somerset County and South West Regional HQ in Bridgwater which YEO STAINED GLASS has created and executed exceptional Priory and St John Ambulance heraldry. This striking eye-level execution of the Cross of St John, is the focal point of the altar window in the combined hall and chapel which greets visitors and Johannines of all ages alike whenever they come into the Headquarters.

info@jysg.co.uk; www.jysg.co.uk



In the benefice of Higham, Suffolk, Higham Church has just benefitted from the restoration of its north aisle windows by BENJAMIN FINN STUDIOS. The benefactor for that considerable work was the UK's leading monumental brass authority, H Martin Stuchfield, who has only recently retired from decades of service to this splendid church. Here you see Mr Stuchfield's arms in a domestic setting and as they are being laid out for inclusion in the commemoration window.

Benjamin.finn@stpetersstainedglass.co.uk



One of the foremost and go-ahead stained glass practices emanating from Britain's major cathedrals with clients worldwide, SALISBURY CATHEDRAL STAINED GLASS is much in demand for commissions involving heraldry. This example in the new window of grisaille glass in the Cathedral's Chapter House dates from 1978. It corrected the omission of the nursing services from the Second War memorial window which was the cause of a major fuss. Nevertheless, the quality of the work and the distinctive design in the weaving of the emblems of the nursing corps around the Florence Nightingale Badge (1912 issued by the International Committee of the Red Cross in Geneva) made it an instant success.

glass@salcath.co.uk; www.salisburycathedralstainedglass.co.uk.



Before and afters are usually thrilling, but this one takes the cake. The date of destruction is unknown, but All Saints Worcester on the Deansway is hardly an insignificant church and Henrician Commissioners, the Roundheads or even a black-hearted Puritan minister with a stave in his hands would have eyed this well-designed and executed mediaeval achievement with malevolence. Found and remounted after the Victorian fashion, NORGROVE STUDIOS was recently selected to attempt to restore and reconstruct it. The result is a stunning success which has rightly earned the Studio accolades from the key heritage and ecclesiastical bodies.

bsinclair@norgrovestudios.co.uk; www.norgrovestudios.co.uk





A gallery of glass



The chapel at the Royal Military Academy Sandhurst has been likened to an emotion-filled marble mausoleum relieved only by its stained glass. As part of the original Lawrence Lee concept, the imposing clerestory windows each carry the heraldic and martial achievements of a field marshal, here FM Sir Nigel Bagnall. BENYON STAINED GLASS was chosen for this exceptionally exacting assignment. It is a massive window which must be read from the central aisle of the nave, balancing in glass, line, and tone the adjacent ones. Like scenery painting, which close up may appear loose, but from beyond the footlights comes into focus, every ounce of considerable care and experience was needed in its design and execution as once the window is up, it is up. The resulting effort is nothing short of magnificent as every pane tells a remarkable story for the aspiring FM's below to read, mark, learn, and go do likewise. Photo: Peter Franklin.

ctbenyon@hotmail.co.uk; www.benyonstainedglass.com

When the Crown Estates called in conservation architects Donald Insall and JOHN CORLEY STAINED GLASS to save what they could of the vandalised and cocooned Café Royal in Regent Street, London, the damaged retro-Empire glass from the 1920s in its massive iron frames, which was such a feature of the Café in its heyday, was removed in toto to Corley's studio in Kent. There, after months of repair, including new lead, iron and mouth-blown glass exactly matching what was left of the existing windows, the result is now the pride of the restored edifice.

John.corley@btinternet.com.





Seapies and Sea lions: the story of two windows

Emma Blount

The rules of heraldry are, for me, liberating when working in glass. It is not just slabs or swirls of paint. One has to bring so much more imagination and craft into the process of creating a piece of art with appropriate impact. It is always a happy challenge.

Ermine and oyster catchers

Take the arms of Sayer of Sparham House, Norfolk, where I first met my three oyster catchers in the achievement of *Gules, a fesse ermine between three Seapies all proper*. In a window in the remarkable church of St Mary the Virgin Sparham, my goal was to achieve balance between the Sayer arms and other arms and devices, but still capture and hold the eye once drawn to the Sayer arms, not least through the birds standing out from their translucent background.

To begin with, I took a piece of red-on-clear flash glass and acid-etched the red glass away from just the areas which have the seapies and the ermine strip across the centre. I then acid etched the glass by covering the areas of the glass that I wanted red in adhesive film, covering the whole of the reverse side of the glass in adhesive film, and immersing the whole piece of glass in a bath of diluted sulphuric acid so that the red glass was removed from the areas which would hold the ermine and the Seapies.



I manipulated the acid to only partially remove the red glass from the underside of the birds' legs by taking off that area of adhesive film half way through the process, leaving on the adhesive film covering the red areas of the eyes throughout the acid etching process. My thought was, of course, that acid etching leaves the glass smoother and more translucent than if it had been sandblasted, but still not completely clear. I then applied kiln-fired paint to describe the features of the birds and the tufts on the ermine. First I applied the outlines of the birds' features and the tufts using a fine long-haired paint brush before firing the glass. To get the tonal effect on the birds I then applied a layer of paint evenly over the whole surface of the birds and then once the paint had dried I removed the highlights with a stiff brush.



A fine, rigger or tracing brush used in the creation of the seapies. Painting the trace lines is usually done with the hand resting on a wrist bridge;

An armed albino Sea Lion and much more

Another recent commission held other challenges. The grant was to Ms Gloria Craig, one of the first senior women civil servants in the Ministry of Defence: *Azure a Winged Sea Lion with leonine paws Argent collared Gules the dexter claws holding a Sword point downwards bendwise all between three Estoiles Or*



on a Chief wavy Ermine an Ear of Wheat erect between on the dexter a like Ear of Wheat embowed to the dexter and on the sinister a like Ear of Wheat embowed to the sinister Or all between two Towers Azure. The brief was to create arms for a domestic setting where the piece would be seen at eye height, up front and close!

For this, I took a sheet of cobalt blue flash glass (ie, two layers, one being coloured) and cut it into the modified lozenge shape using a tungsten wheel glass cutter. I then sandblast etched the shapes of the winged sea lion and estoiles so that the blue glass was removed from just these areas leaving them clear - clear creature and estoiles on a blue background. To do this I covered the whole piece of glass with adhesive film, then with a scalpel I cut out the shapes of the sea lion and the estoiles. I peeled away the film from the areas embracing the sea lion and the estoiles and sandblasted the blue away from the lion and stars. I did all this sandblasting process so that the frosted sandblasted area was on the reverse of the sheet leaving the presenting side smooth and shiny. (And, also because it is difficult to apply paint to frosted glass!) On the presenting side I then painted in the features of my militant sea lion and the stars using black kiln-fired paint (a mixture of ground glass and metal oxides) fired to 675 degrees centigrade. I then applied silver stain to the reverse of the sheet on the estoiles and sword, fired to about 675 in the same firing. Red enamel kiln-fired paint then went onto the tongue and collar, fired to 580 degrees before adding a little

cold red glass paint to brighten the red. As your members who work in glass will know, kiln fired red enamel sometimes is not very bright. Tricky to handle it can go brown or green.




Emma Blount, teacher, artist, and the 2011 Awards Co-ordinator for the Worshipful Company of Glaziers and Painters of Glass, was catapulted to prominence on Channel 4's Time Team. Besides her considerable domestic output, Emma has a flourishing practice in ecclesiastical and heraldic work and is now hard at work on a major design in which the arms of Thomas Fowell Buxton, the abolitionist, is likely to feature. emmablount@yahoo.co.uk; www.blountstainedglass.co.uk



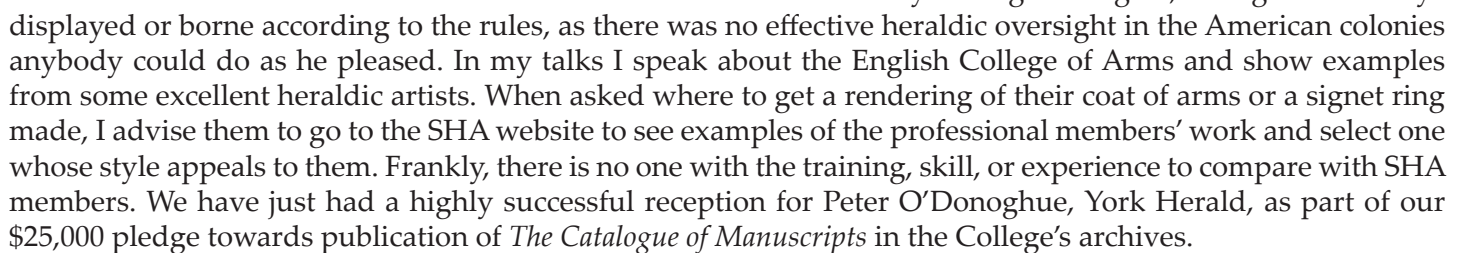
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A Mediaeval Sea-Monster





King Richard III

David Hopkinson, FSHA

Interest in King Richard III having been generated by the discovery of his mortal remains in Leicester, I thought it might be interesting to recreate his full achievement complete with his standard and the collar of suns and roses with its boar pendent and the result is on the back cover. Beneath his arms are the grantees themselves in their coronation robes.

Richard was the eleventh child of Richard, Duke of York by Cicely (the Rose of Raby) daughter of Ralph Neville, first Earl of Salisbury and Westmoreland. He was born on 2 October 1452 at Fotheringay Castle in Northamptonshire. In 1472, with the approval of King Edward IV, Richard, now nineteen, married his cousin, sixteen year old Anne Neville, second and younger daughter of the late Richard Neville (1428-1471), Earl of Warwick (the King Maker). Anne, was born on 11 June 1456 in Warwick Castle.

Richard's wife Anne was first married at the age of fourteen to Edward (1453-1471), Prince of Wales, only son of Henry VI and Margaret of Anjou. She was widowed at the age of fifteen, Edward having lost his life at the Battle of Tewkesbury on 4th May, 1471. She then married Richard in Westminster Abbey in 1472 and bore him a son, Edward, who was at their coronation, acknowledged Prince of Wales. Their son died in March 1484. Anne died on the 16th March 1485 aged just twenty nine years and was buried in Westminster Abbey.

Richard was the last of thirteen kings of the Plantagenet line which had ruled England since 1154. He was the last English King to die on the battlefield. His body was taken to Leicester for burial in the chapel of the Grey Friars, a Franciscan Friary destroyed at the Dissolution of the Monasteries.



In my illustration, Anne and Richard are dressed in their coronation robes as shown in a 15th century copy of the Salisbury Roll by John Rous who was a chantry priest, antiquary and chaplain to the Queen. The queen's mantle displays, on the dexter the arms of her husband, the King, and on the sinister the arms of her father, the "King Maker".

1. *Gules. A fess between six cross-crosslets Or (Beauchamp).*
2. *Chequy Or and Azure, a chevron Ermine (Warwick).*
3. *Argent, three fusils in fess Gules (Montagu).*
4. *Or, an eagle displayed Vert (Monthermer)*
5. *Gules, a saltire Argent with label gobony Argent and Azure (Neville).*
6. *Or, three chevrons Gules (Clare).*
7. *Quarterly Argent and Gules fretty Or; overall a bend Sable (Despencer).*



Ricardus Tertius Rex Angliae

Anna Regina