



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, not £17.00 as on the website.

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.

The Heraldic Craftsman

Ring, ring goes the telephone and an apologetic voice tells me that an article planned for this issue featuring some stunning heraldry in stone would have to be axed on the orders of his insurance company. Why he thought to consult them I have no idea, but they responded with caution. It seems they thought some of the photos would allow thieves to figure out where it was. 'After all' he said, 'they peruse all the best art journals!' So now it is official. You are reading a 'best art journal'. Congratulations!

Well, of course the whole thing was ridiculous from any angle, but it did set me thinking. In short, we are a virtual society and this publication holds us together. What feedback I get about *The Heraldic Craftsman* (about ten-fifteen craftsmen and people in the arts world during the last few months, so it is not a big sample) is comfortingly generous-not least from overseas. They say 'This is unique. We want more pages' and all too frequently 'I had never heard of you before and I have been doing heraldry all my life.'

As I found with the stained glass artists a few issues back, there are literally hundreds of serious artists working with heraldry in various media around the world whom we should be reaching out to. Just look at Google under heraldic carvers and you will see what I mean. And some of the work appears to be first rate, not least from the Far East. But, as Kevin Arkinstall makes plain in his Valedictory (p.9), far too many have nary a clue as to what they are doing or heraldry's potential. So we also need to promote ourselves to art students, art colleges and major libraries from, again, all over the world. And, to add to that, the various heraldic authorities, foundations and genealogical societies. Such is our potential market.

Now that we can tell these various audiences more cheaply than ever before about *The Heraldic Craftsman* and the Society, I would encourage the Executive to do just that with an enticing subscription offer (electronically or hard copy), along with opportunities to purchase electronic back issues of this journal and publications from other societies.

As you will see in this issue, we can all learn from each other and if, as I am told, we have a unique publication, then we have a real responsibility to the art to promote the best which craftsmen can bring to it.



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Chairman's Message



My theme this quarter is hail and farewell. Members will recall that we learnt news of Pete Taylor's death just before our last issue went to press and before we knew of the arrangements for his funeral. As it was, I represented you amongst a strong turn out from the Heraldry Society and many of Pete's descendants. We almost filled the chapel to capacity. The entry music of Glenn Miller's *Moonlight Serenade* set a positive note and reminder that we were there to celebrate Pete's life. Malcolm, Pete's second son, then read an anonymous poem which seemed so appropriate to what I imagine Pete would have liked to be said. It went in part:

Feel no guilt in laughter: he'd know how much you care.

Feel no sorrow in a smile that he is not here to share.

You cannot grieve forever: he would not want you to.

I liked it so much that I think I will ask for it at my funeral! Then came the eulogy which revealed his full life, not least his early years at the time of the Second War and his service in the RAF much of which few knew about.

Then the music for the committal came next, again most fittingly, Elgar's *Sea Pictures* Op.37 In Haven (Capri), with a short touching poem on the true worth of love. And after a moment's reflection we departed to the rousing strains of the RAF March Past, again so fitting as Pete loved military music. So completed a very balanced service for a well-rounded and wonderful fellow, whose spirit will live on through his children and grandchildren and in all those issues of *The Heraldry Gazette* and *The Heraldic Craftsman* which he both edited and wrote much for. At the reception, his sons mentioned how pleased Pete had been to have been made an Hon Fellow of the SHA just before his passing.

Next, we salute Kevin Arkinstall's seven years as our Hon Secretary. Happily this is no good bye as he is the new chair of the Appointments Board, responsible for the appointment of both Craft Members and Fellows. For years now, prior to injuring his back and my joining Council, Kevin's correspondence left me admiring his punctual replies, thoroughness of addressing any matter raised with intelligence, economy of words and overall gentle tact, and I have no doubt this will ring bells with many of you.

And with the autumn issue of *The Heraldic Craftsman* we will also be saying farewell to Bill Beaver, our interim editor, who will have produced eight issues, double what he originally agreed to do. We are now actively seeking his successor and if you would like to suggest yourself or another, please contact me soonest.

Now, for the hailing! It was beyond even my imagination and hope that when advertising for Kevin's replacement we would receive an offer from one as knowledgeable and at home in the world of heraldry as John Tunesi of Liongam. John already knows so many people in the closely related institutions of The Heraldry Society and College of Arms he even chose his wife Jane from the latter august body! No one is more suited to help all the institutions which value heraldry to appreciate how much more we are complimentary than supplementary, each to the other.

Finally, members may have noticed that subscription fees have not increased in the last nine years and they will stay static again for 2014. This is virtually unheard of in the history of any society! I suspect that this elysian state of affairs cannot go on forever but any potential increase can be ameliorated if you will continue to support your Society and actively recruit new members. To be as precise as I can be, depending on the feeling of the AGM, any changes in subscriptions will take place on 1 May 2015 before which your standing orders will need to be changed. We will keep you up to date in next spring's edition of *The Heraldic Craftsman*. In the meantime, enjoy this issue and all it contains.

Clare Street FSHA



That certain indefinable something reflections on the spiritual possibilities of heraldry

Alexander Kurov, SHA

There are few people who honestly merit the title of pioneer but Alexander Kurov is one of them. Still young, he was one of a small group of knowledgeable heraldic artists who reintroduced vibrant, authentic and authoritative heraldry into the identity of the new Russian state, heraldry which has recaptured its pre-Communist roots and yet looks forward

Now a queue, a very long queue, forms at Alex's door and in the article below he looks at what he tries (and achieves) for his clientele, viz a perceptive honesty and, like the other gifted young heraldic artists of his generation in Denmark, Greece and the Netherlands (the foremost being craft members of this society). Alex challenges heraldic craftsmen all over the globe to throw themselves into their work with imagination, heart, head and soul. Here is his take on that rarely mentioned aspect of heraldry which is so very important to him; its spirituality.

When I start working on a new armorial project I am looking for a story. We no longer need arms to identify each other in battle or as a mark of identification at all. Thus individuals who wish to possess arms are coming at it from a completely different place or places, often with yearnings they hardly know how to articulate. It is not military, political or social, it is spiritual.

For years I have been creating new arms for people from various countries of the world and I have concluded that simple or rather 'traditional' coat of arms do not satisfy that spiritual need or longing. Having a shield with a few geometrical patterns or bars on it is not enough anymore. I strongly believe that modern arms should not be a Lego-land of meaningless shapes or a preposterous coffin containing some forever frozen facts buried in it. Instead arms today could – and should – serve as a sort of transmitter of some eternal ideas. The arms should 'talk'.

In order to reach that goal we should make the main idea clear, so that it can be understood without any special literature. Indeed, what is the point of encrypting some data in the coat of arms (eg, biographical ones), if no one can decipher them? I know one achievement in which two roses were meant to symbolize two daughters of the armiger and, simultaneously, stood for his spouse whose first name was Rosa. But what can an outside observer see there? Only two roses and nothing else! As a result, the arms that seemed to bear an original idea remain 'dumb as a fish'.

This is why when I start working on a new armorial

project I am looking for a design which will tell a story, arms that talk. That makes my task quite complicated as we are bound to use rather a limited canonical set of heraldic elements. So one skill (amongst many in the repertoire of the heraldic craftsman) needs to be an ability to create arms which really do draw out that story. My task is to work with my clients, the romantic heroes of our time, to devise arms which will be a key to their own inner world and which will survive and beguile down the ages. Accordingly, the semantic content of their arms is of special importance to them and to me!

So my approach is to try to emphasize the emotional perception in the new arms. Only then can the arms create a two-way contact between the armiger and the surrounding world. I want to ignite the imagination of the audience, turning each viewer for a moment into Alice looking into Wonderland through a little door; to peep into the inner world of our armiger and to learn much more about him or her that way rather than by simply guessing what they meant or calculating the number of family members based on the number of roses on a shield.

Of course what we devise will not provide the viewer with all the information about the armiger but it should reveal something really important, if initially slightly baffling I should say that almost all the arms adduced as the illustrations to this article, were created to meet the above requirements. There is a complex personality hidden behind each of them, and I hope each achievement not only tells a bit about the armiger, but makes the viewer want to know more. I want people to look at my artwork and pause, wondering about the person it represents. That is what I mean by tantalizing.

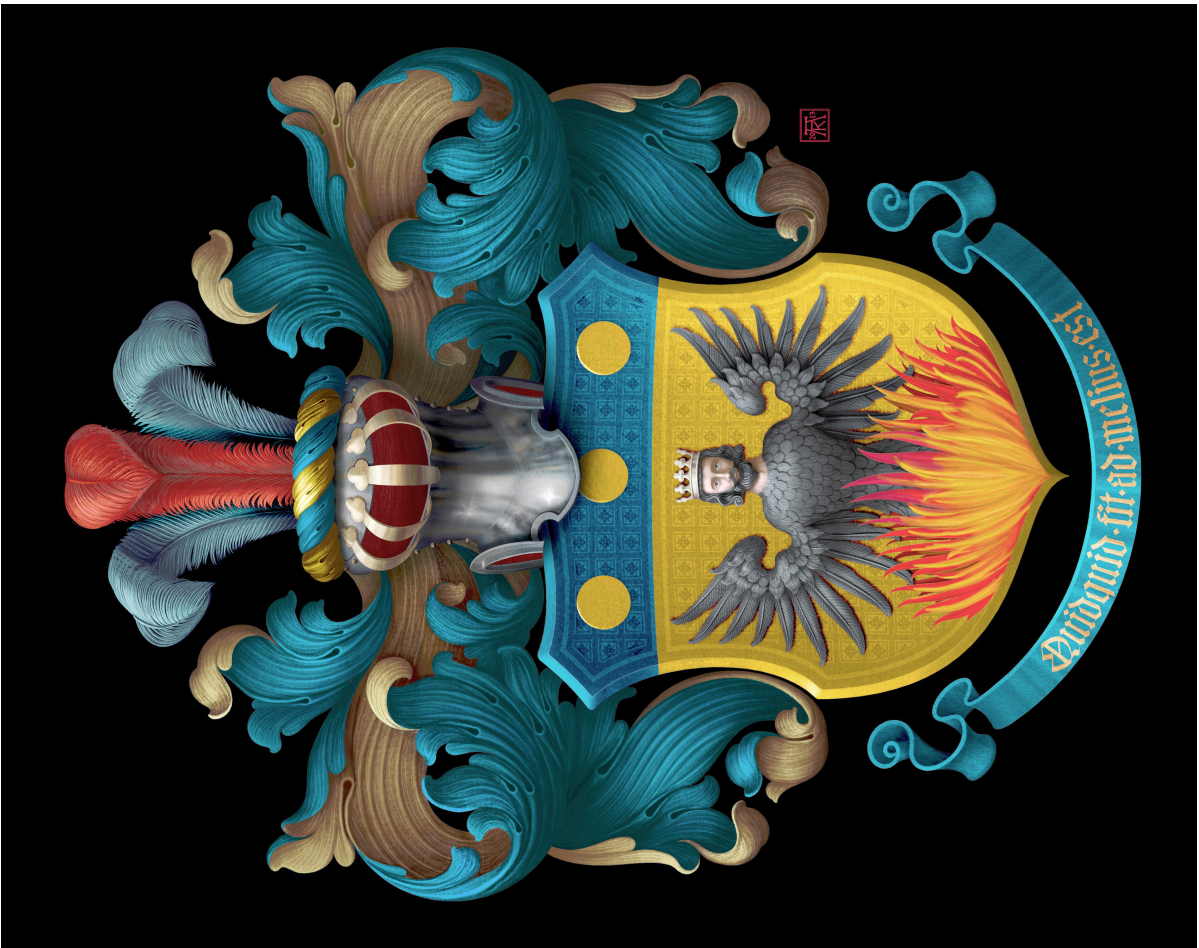
Because of this philosophical or spiritual approach to designing arms, I am unable to create more than six or seven per annum. Alas, for the majority of potential clients the creation of a 'heraldic masterpiece' remains an unrealized dream. And the reason is that the sophisticated, composite technology which I invented and still keep using, developing and improving, requires hours of painstaking work. It takes quite a long time to come up with a good idea and at least 150 hours just to do the artwork. (My illustrations are either 40x50 cm or 50x60 cm.) I hope they result in arms which will talk with meaning through time.

For more on Alexander Kurov, vide the inside back cover of this issue or go to www.excurs.ru





Andreas Andersen (Canada)



Dmitry Murzin (Russia)



At an angle to the rules

or the case of the disappearing heraldic artist:
Anselm Baker and his collaborator John Forbes Nixon
J. A. Hilton, KSG, CLJ, BA, MPhil, DipHS, FRHistS

Was it not Rosemary Hill in her monumental, yet eminently readable Pugin, God's Architect (2007), who wrote that the excitement which accompanied Pugin's accomplishments and energy inspired generation after generation of artists, sculptors and stained glass craftspeople all around the world like never-ending ripples in a pond? Concomitant were 'new ways of doing "old" things' which carried on long after Pugin died tragically young.

Needless to say, heraldry was at the heart of his work. In several media, heraldic craftsmen were amongst those inspired men and women who turned his imaginative sketches into reality. Some were recognised, but many more did what they did (usually for a pittance) and then quietly left the stage of life; people whom we would all like to have met, but of whom we know so little. Think of all the craftsmen at Hardman or the women who embroidered. And nearer our time Edith Hinchley, who so ably researched and painted the Lucy deerskin. We only know when she was active, but beyond that? A tabula rasa. And now you are about to meet three others of our elusive forbearers thanks to Tony Hilton's work on a mystery deep.

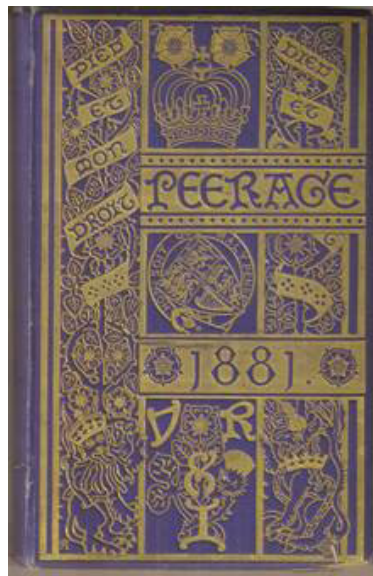
Amongst the artists that followed Pugin's return to the Gothic style of mediaeval heraldry were William Anselm Baker and John Forbes Nixon, working separately and in collaboration.

William Baker (1833-85), was the son of a coach painter who trained in the Pugin tradition at the Birmingham studios of Hardman, Pugin's supplier of choice for metal, tile, wood, and glass fittings. If there was ever a modern heraldic artist who lived at the right time and place, it was Baker. In 1857 he became a Cistercian monk at Mount

St Bernard's Abbey, Coalville, Leicestershire, an Abbey where art was high on the corporate agenda. Indeed, the Abbey had been designed for free by Pugin just a few years before in response to a generous donation by John, 16th

Earl of Shrewsbury. The guiding temporal spirit at St Bernard's came from Ambrose Phillipps de Lisle, a Catholic convert and a disciple of Pugin. De Lisle was a mainstay of the movement to reinstate Roman Catholicism, indeed to convert England back to the one true Church, as he saw it, by means of restoring into the psyche of England the beauty and power of Gothic architecture and art, monasticism, and Gregorian plainchant, a heady combination of sight and sound which could not but appeal to many English sensibilities outside of earshot of Clapham Common.

Baker was wholly sympathetic with this approach. And he was not alone. His friends included the Catholic convert, Everard Green, firstly Rouge Dragon Pursuivant and then Somerset Herald, author of 'A Plea for the Resurrection of Heraldry' which appeared in the highly influential *Nineteenth Century*. Yet, many who understood this approach were dreamers, rich or poor, whereas Baker was a doer. Under his ecclesiastical name¹ he illustrated three works: a *Liber Vitae* (Book of Life) with the arms of the Abbey's benefactors and their patron saints, then came the self-explanatory 'The Arms of Cistercian Houses of Catholic England' and 'The Armorial Bearings of English Cardinals



Joseph Foster commissioned Nixon and Baker to illustrate his *Peerage, Baronetage and Knightage of the British Empire*, and the work of both artists flourished.

¹ This led to some slight confusion as *Frater* was sometimes shortened to *Fr* which implied that he was a Father, ie, ordained. He remained a Lay Brother throughout his life.



from the Earliest Times'. Of the three, the first two exist only in mss in the Mount St Bernard archive and 'Cardinals and Heraldry' was only published in 1988.²

Perforce these works were, and are, little known yet in each you can detect a maturing, individualistic style. The illustrations are in watercolours which differed from much heraldic art in so far as Baker avoided the usual strong



Fig 1. Arms of Cardinal Wolsey by Anselm Baker (G. W. Eve, *Decorative Heraldry*, frontispiece.

black lines. Many of these drawings were also characterised by the angles at which the red cardinals' hats dangled from their episcopal crosses, a pointer to the work in which he would collaborate with John Forbes Nixon.

Unlike Baker, we know relatively little about John Forbes Nixon. He

was born in 1845 but we do not even know where or when he died. His name, sometimes hyphenated, was occasionally described as 'of Barnard's Inn', but he was not a lawyer, the Inn having become largely residential chambers by the 1830s. His early work, including the heraldic illustrations for the pioneering genealogist Joseph Foster's *Pedigrees of the County Families of England*, was undistinguished, very much in the Georgian 'bread stick' tradition.³ In 1881,

2 A copy of *English Cardinals* was donated to the College of Arms as late as 1900. Much of *English Cardinals* was eventually published by Mark Thurnham Elvins as *Cardinals and Heraldry* in 1988.

3 Joseph Foster, 1844-1905, printer, author, publisher and, above all, genealogist carved out a role for his work and publications whilst still in his twenties. His first work (1862) explored his own Quaker ancestry and was soon followed by research into North of England families and the admission registers of the Inns of Court and the matriculation registers of the University of Oxford along with some fifteen other works. He was a great friend of the College of Arms. In his biography in the *Dictionary of National Biography*, Cecil Humphery-Smith wrote that Foster was 'no scholarly antiquary, but his energy as a transcriber and collector of genealogical and heraldic data has few parallels....'

however, Foster commissioned Nixon and Baker to illustrate his *Peerage, Baronetage and Knightage of the British Empire*, and the work of both artists flourished.

Baker was credited with drawing two-thirds of the illustrations, and Forbes Nixon with engraving most of the woodcuts, though Foster was obliged to commission other artists, whose work was more conservative and conventional. Given that these illustrations were woodcuts, the illustrations produced by Baker and Nixon had the traditional heavy black lines of heraldic art. Indeed, they abandoned the fine black lines of mid-Victorian woodcuts, designed to mimic pen drawings, and produced woodcuts that look like woodcuts as exemplified by the work of Durer. They also abandoned the use of hatching to represent tinctures. Moreover, their art work ignored the heraldic rules about the types and attitudes of helmets to indicate



Fig 2. Arms of Earl Annesley by Anselm Baker (Joseph Foster, *Peerage*). Contrast the dexter supporter, a butch Roman soldier, with the sinister, a camp Moorish soldier. Mr Alan Fennely captioned this achievement 'Your place or mine?!'



Fig 3. Arms of Baron Athlumney by J. Forbes Nixon (Joseph Foster, *Peerage*). The sinister supporter, a lion, rather than supporting the arms seems to be trying to push them over, while the dexter supporter, a greyhound, calmly fulfils its office.

the ranks of the armigers, often replacing the correct helmets with tilting helms drawn at a variety of angles. Furthermore, some of their designs, especially supporters, exhibited the humorous grotesque features that Ruskin considered one of the elements of Gothic art. (Vide figs 2, 3,)

Contrasted with Forbes Nixon's earlier work, it is hard to resist the conclusion that Baker was the instigator of the new style. Foster, whose livelihood depended upon popular acceptance of his publications, approved of these innovations and made even more:



... My chief friends in council have been Fr. Anselm ... and Mr. Forbes Nixon ... I must take upon myself the responsibility of having the arms belonging to some of the recently extinct peerages placed upon hatchments, of having sanctioned the introduction of tilting-helmets instead of adhering to the modern rule of giving to each coat a helmet of degree, as well as some minor liberties which will appear to the trained eye, in order to give the artist more freedom. But I trust that the illustrations will be approved by those who are conversant with heraldry when it flourished as an art, and will contrast favourably with the illustrations that nearly every genealogical compilation exhibits. These and the coach-painters and silversmiths, with their weak and spiritless designs, seem to be the public leaders of heraldic taste.⁴

The partnership of Foster, Baker and Forbes Nixon would last for over twenty years as Foster was wise enough to see that Baker and Forbes Nixon's distinctive style was indelibly coupled with his efforts. Indeed, the quality of their work stands out with Pugin-like clarity, when contrasted with the 18th Century heraldry still very much in the ascendant.⁵

However, when in 1902 Foster published *Some Feudal Coats of Arms*, he only referred to Baker having 'greatly enhanced the attractiveness of my "Peerage and Baronetage"' but omitted all mention of Forbes Nixon, effectively writing him out of the historical record. As a result, Baker (under the name 'Baker, William') made it into the *Dictionary of National Biography* but not Forbes Nixon. This is Laurel without Hardy, and Morecambe without Wise, but here they are re-united, leaving us with examples of a fruitful partnership.

4 Joseph Foster, *The Peerage, Baronetage and Knightage of the British Empire* (2 vols, London, 1881), Preface p. vii.

5 Baker and Forbes-Nixon did other work as well. They went on to design bookplates in their innovative style, and Egerton Castle in the second edition of his *English Book-Plates: Ancient and Modern* paid generous tribute to both artist and engraver.



Fig 4. Armorial book-plate of J. Paul Rylands (Egerton Castle, English Book-Plates). Note the unconventional angle of the helm and the motto alongside rather than below the shield.



Fig 5. The arms of J. Balfour Paul, Lord Lyon, by J. Forbes Nixon (Egerton Castle, English Bookplates, p. 165). The fact that the Lord Lyon commissioned this personal bookplate indicates the esteem in which Forbes Nixon was held at the time.

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Acknowledgements

I am grateful for the help of Mr Alan Fennely, Secretary of the Greater Manchester Heraldry Society, and Mr Andrew Mussell, Librarian of Gray's Inn.



Members may know of the historical output of Tony Hilton including his *Catholic Lancashire: from Reformation to Renewal 1559-1991* (Chichester 1994). He was for many years editor of *North West Catholic History* and has recently retired to become Editor Emeritus, and was made a Knight of St Gregory the Great for his services to the study of the history of the Catholic Church by Pope Benedict XVI. His forthcoming heraldic publications will include 'Ruskin's Heraldry' in *The Ruskin Review*, 'Pugin's Heraldic Revival' in *First Principles* and two articles on English Roman Catholic heraldry in *The Coat of Arms*. Tony's photo: David Green, KLJ.

Correction

In re: my article on Woodroffe (*The Heraldic Craftsman* 82, April 2013), I am grateful to Mr Andrew Snape who drew my attention to another Archduke Franz Karl of Austria at Stonyhurst. This one was his HHH Archduke Franz Karl of Austria-Tuscany (1893-1918) who was at Stonyhurst in 1912-13. I am now of the opinion that the arms I ascribed to the Archduke Franz Karl, the future Emperor Karl, who never went to Stonyhurst, are not his but those of the Archduke Franz Karl of Austria-Tuscany. I am grateful to Mr David Knight, the Stonyhurst Librarian for Farewell.



The Arms of Women

Our Chairman, Clare Street, recently suggested that whilst different countries and jurisdictions abide (or not) by their own heraldic rules and traditions, it might be of use to repeat certain strictures which hold good throughout a considerable number of realms and states. Garter Principal King of Arms and his Chapter think this is 'an excellent idea' and so herewith the widely welcomed Ruling of 1997 on the treatment of women. The sketches are from the original mss with thanks to the College.

We, Garter, Clarenceux and Norroy & Ulster Kings of Arms,
do rule, ordain and decree as follows:

1. An unmarried woman may continue to bear her paternal arms on a lozenge, oval or similar vehicle of display (not being an escutcheon or a colourable imitation thereof) or on a banner.

2. A married woman may continue to bear her paternal arms marshalled with those of her armigerous husband in the normal way.

3. Whether or not her husband is armigerous, a married woman may bear her paternal arms alone on a shield or banner differenced by a small escutcheon of a contrasting tincture in the canton, centre chief point or other suitable position depending on the design.

4. A widow may continue to bear her paternal arms marshalled with those of her late husband on a lozenge etc., as in paragraph 1.

5. Whether or not her husband was armigerous, a widow may bear her paternal arms alone on a lozenge or banner differenced by a small escutcheon as in paragraph 3.

6. Whether or not a woman is entitled to paternal arms, she may bear her husband's arms alone on a shield or banner differenced by a small lozenge of a contrasting tincture in the canton, centre chief point or other suitable position depending on the design.

7. Whether or not a widow is entitled to paternal arms she may bear her late husband's arms alone on a lozenge, oval or similar vehicle of display (not being an escutcheon or a colourable imitation thereof) or on a banner, differenced by a small lozenge as in paragraph 6.

8. The husband's arms in paragraphs 6 and 7 will be borne 'by courtesy' and remain the arms of the husband. In cases such as a grant of supporters to a woman peer, Lady Companion of the Garter or Dame Grand Cross, the woman must have arms of her own.

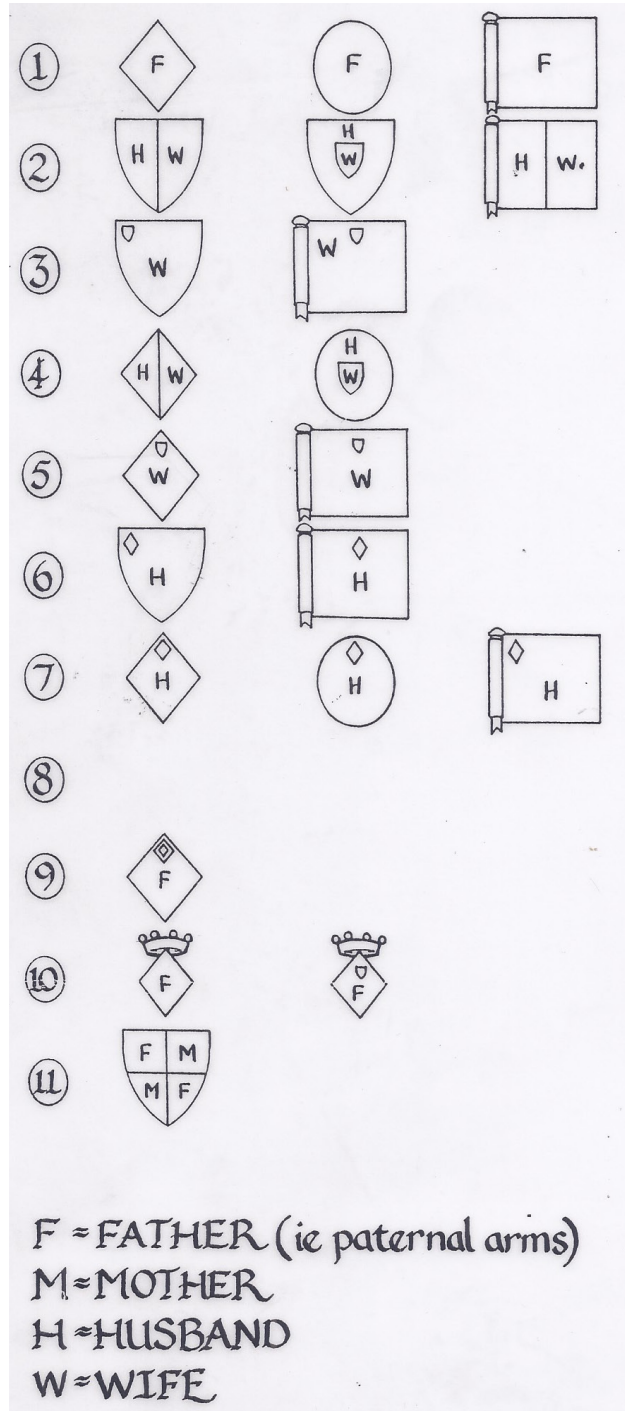
9. Divorced women should (as hitherto) revert to their paternal arms on a lozenge until remarriage; the use of the mascle to indicate divorce will be optional.

10. Women who are peers in their own right, Lady Companions of the Garter or Dames Grand Cross' to bear arms on a lozenge regardless of their marital status. If they wish to show that they are married they may add a small escutcheon as in paragraph 3.

11. Children of a heraldic heiress (living or deceased) shall be allowed to quarter her arms provided they are armigerous and their mother's father is dead.

12. A woman grantee to be considered as the representative of her arms which may be transmitted as a quartering to her descendants during her lifetime and thereafter, unless patent specifies otherwise.

13. Grants of arms in memory of deceased female ancestors will be at the discretion of the Kings of Arms who will not normally allow such grants to extend beyond the petitioner's grandparents. Any woman so commemorated must have been eminent in her own right.



J. B. G. Garter
Garter

DHB Chesshyre
Clarenceux

Thomas Woodcock
Norroy & Ulster



Farewell Kevin Arkinstall, FSHA

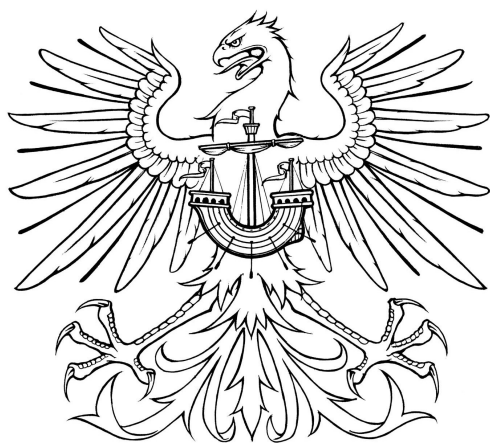
It is not without some small regret that I step down from office as Honorary Secretary. Having happily accepted the mantle handed on from John Ferguson, I have not only enjoyed being an active part of the Society's continuing growth, but have also come to appreciate even more John's effortless behind-the-scenes skills, worthy of a position in any Government Embassy.

Despite some misgivings, I even managed to juggle secretarial duties with increasing private commission work, and the arrival of three small children. Perhaps due to the ever increasing body mass of those infants, and the juggling thereof, the final straw has been the development of a spinal problem which at times is completely disabling.

With the upsurge in interest in all matters heraldic, and the flowering of many diverse societies, groups and technical means of producing and disseminating heraldic work, it would seem a vitally important time for the Society of Heraldic Arts to join the melee. As a group we have come a long way from the days of gluing in pilfered colour photocopied images into a black and white newsletter. There are vast numbers of enthusiastic people creating heraldry for any number of purposes, some good, some bad, but mostly without any practical knowledge of how to set about it properly. A brief glance at images on the internet will prove the point. Craft members in particular, and the SHA as a whole can have a positive influence on this heraldic resurgence, by actively publicising their skills, and themselves. I am therefore delighted that Mr. John Tunesi, has agreed to become my successor. His broad range of expertise and experience in the field can only be an enormous gain to the Society, and I warmly welcome him to the post and look forward to an exciting new era for the SHA.



The work in progress is a small illuminated painting on vellum, using various gilding techniques. Unfortunately, photographs never catch the subtlety of work on skin, or get anywhere near the shine of light on the gold. I still have quite some work to do with the painting, including the motto, but thought they might be of interest to members as an on-the-go project.



The Finlaggan drawing was commissioned as such, but subsequently was used to produce engraved whisky tumblers etc. As the client kindly sent an image of the full set, it may serve to show general readers what is possible from their own arms, without being big and blousy, flying banners all over the place.



Introducing our new Hon. Secretary, John J. Tunesi of Liongam

Ed: Tell our members a bit about yourself

John: Well, it all begins with my Arthurian-sounding name which is certainly not made up although some might think so! As it is, I am the second laird of that small, beautiful heather capped island off the west coast of the Isle of Lewis to the northeast of the island of Scarp. When, at long last, my father petitioned Lord Lyon for a grant, he chose the punning motto *Ex Ungue Leonem* (The lion shall be known by its claw).

Having said all that, I was educated in Surrey and was captivated by matters genealogical which I have converted into my life's work. I have a Masters from the University of Strathclyde in genealogy based on my study of the social and genealogical connections of the first one hundred baronets of England. And lest you think I neglect my Scottish heritage, I am the Genealogist to the Council of Scottish Armigerous Clans and Families. Needless to say, heraldry has a large part to play in all this.

Ed: What got you interested in heraldry?

John: I am somewhat dyslexic and far from regarding it as a disability, I recognised early on that it carries with it a good visual memory. So at a very young age I found that I could retain the images of arms and their families with ease. This became invaluable when I joined the College of Arms and it became my party trick! It certainly helps greatly when I undertake heraldic research for clients as well as my teaching heraldry to under- and post-graduates at the American College of Interdisciplinary Sciences.

Ed: Are you an artist yourself?

John: No. I have the vision but not the artistic skill; however, I did design several coats of arms whilst at the College. For example, with Geoffrey, Lord Howe of Aberavon, I introduced into the crest a running wolf wearing a sheep's fleece holding in its mouth a remnant of red cloth. He instantly saw that this alluded to Denis Healey's famous remark about him and was much amused. Another achievement which I had a hand in and is widely used is for the University of the West of England, Bristol. For these grants and others, I worked with the late John Bainbridge and Sir Conrad Swan.

Ed: Looking at your LinkedIn page, you are a man of many parts.

John: I suspect you could define me by my clothes. Scruff order is an outfit I am wearing less and less as

my wife Jane and I are finally in the finishing throes of restoring our grade II home in Baldock, Hertfordshire. Then I am a Flight Lieutenant in the RAFVR (T) at HQ Air Cadets, RAF College Cranwell where I am a special projects officer, liaising between the Inspectorate of RAF Badges and Garter as Inspector.

I have two other service-related roles. The first is as the Assistant Regimental Archivist of the Welsh Guards and the second is as a trooper in the Light Cavalry of the Honourable Artillery Company, the oldest regiment in the British Army. Currently I have exchanged my horse for the duties of Sutler, attending to the blood sugar level of my fellow troopers.

And from boots and spurs to gowns black and gown gold. I am a member of the Ceremonial Staff of the Priory of England and the Isles of the Order of St John and for a few months more I am Master of the Worshipful Company of Scriveners, which promotes most assiduously the dual arts of heraldry and calligraphy.

Ed: So what do you do in your spare (ha!) time?

John: Surprisingly enough as a genealogist and secretary to the Heraldry Society, I enjoy promoting heraldry at Family History fairs with Jane, the Society's librarian, who is also a qualified genealogist and knows her heraldry backwards as she was the Assistant Librarian at the College for some time.

And now, being secretary to the two key UK-based heraldry societies, I hope to promote the subject further to the betterment of both organisations as well as encouraging new potential members to join our ranks for I believe heraldry in its many guises has a wide appeal to the historian, the artist, the academic, the amateur enthusiast and those who think, like me, that it is just plain fun.



Yes, children, there is a Liongam.



What are you doing today?



Photo courtesy of Eleanor Timms

PATRICK GROVE-WHITE, SHA

By the time you read this, we will be well on our way into early May. And that time of year reminds me of VE Day when at the tender age of four I was *not* picked to draw Hitler to throw on the bonfire even though my skills had long since passed the stick figure phase! The fact that I can even recall this episode shows how developed my budding artistic sensitivity was; but happily my prep school positively encouraged and inflated it as I veered between cowboys and indians and, wait for it, heraldry. A school friend lived at Creech Grange and I was mesmerised by the achievements adorning the great hall. Soon I was painting coats of arms on parchment for my sister to turn into lamp shades.

After school I yearned to attend Art College, but this was firmly blocked even though I was living near Reigate. It appeared that insurance would be my fate, but another childhood passion, the outdoors, intervened and after lengthy training in the Forestry Commission's College at Pitlochry in Perthshire (those were the days) I found myself in the depths of the eucalyptus forests of Tasmania, land of my grandmother. As the Tasmanian National Parks & Wildlife Service's remit covered much of the State's natural, historic and prehistoric components, my artistic bent was a useful asset in assisting with and promoting all that was good, not least as the Service's director of in-service training. It was a very creative time for me and my artistic endeavours took on a new sense of clarity, balance and depth, all of which are crucial for heraldry.

After twenty years I returned to England and with my post-graduate diploma in education firmly in hand accepted an offer to become director of art at

a well-known prep school. This, too, was a fruitful five-year period and I only left in order to become a professional artist, a decision taken based on the comforting reality that people wanted my work! Since then I have enjoyed a steady flow and many of my commissions are heraldic, including a massive achievement of HRH Prince Charles' arms which now hangs in Brownswood Hall, Poundbury, Dorset.

I keep trying to retire, but it is not to be. Managing my own woodlands takes a great deal of my time, where I mentor young people, but I am soon back at the easel bringing along a wide range of portraits and architectural commissions. Yet as I finish writing this I look over my desk and can say with all honesty, it is heraldry which inevitably continues to captivate my deepest interest. And that, as they say, is as good as it gets. patrick@grove-white.co.uk





What are you doing today?



KEITH RAES, SHA

I woke up this morning and suddenly realised I have been involved with heraldry and engraving for fifty years. Crikey! Where has time gone?

After completing a foundation course at Canterbury Art School in 1963, I found myself working front of house in the retail jewellery trade. And one day I was asked to take some customers around to a local engraver. It was magic. I looked at the workbenches laden with tools that I had never seen before, gravers, sandbags, eyeglasses, etc., and like Saul on the way to Damascus, I knew I had to become part of this. I had found my calling.

I was taken on by a family firm and loyally stayed on for four years before joining the top London company of T&A. Wise Ltd. under the watchful eye of George Lukes, the master craftsman who filled my brains and hands with wonderful engraving skills and techniques. There I was at the age of 21 in the swinging sixties, working in Soho, entering craft competitions in my spare time and supremely happy!

Then, newly married, it dawned on me that one thing about this craft is that you can do it anywhere in the world. Australia, even Kent! So in 1971 I returned to Canterbury and set up my own workshop. At first I had to pick hops to keep body and soul together, but three first prize awards from

the Goldsmiths soon brought commissions from Aspreys, Garrards and an increasing client base from all over the world. I have also been active in lecturing and this and my web site, linked to the SHA site, has led to many interesting avenues and new clients as well as a number of friendships from former students who have gone on to build their own successful careers as silversmiths or jewellers.

Happily, many of my commissions are heraldic and these are the ones that I relish. I often have to have an iterative relationship with the clients as their eyes gradually open to the possibilities their arms present: especially with the addition of a bit of artistic imagination. And, of course, every job is different. I can be engraving a simple crest on a signet ring one minute and the next a full coat of arms and considerable amount of calligraphy onto a massive silver salver, all of which can easily take me several days to complete.

However every now and then I receive a commission that really puts all of my skills to the test and one in particular was realising the insignia of the Anglican Communion, the Compass Rose. This is the easily-recognised symbol uniting all the 165+ Anglican provinces around the world. I was asked to create the first to be laid into the floor of Canterbury Cathedral in 1988, three meters across in more than an inch-thick brass. Although I am modesty itself, when you see it, look closely at the Archbishop's mitre and you just might spot my initials.

I was invited to be a guest at its dedication at the decadal Lambeth Conference of all the bishops and watched in awe as the great west doors of the Cathedral doors opened and the prelates from all around the globe came in two by two. As they reached my huge brass installation, they parted and walked either side, all except one who was obviously so deep in prayer that he marched straight across it with large hob nailed boots on. His name? Rowan Williams.

I then did, and still do, other versions of the Compass Rose. One I did for a cathedral in the southern United States which was, happily for them, not set in stone but in a massive cherry wood floor. The most recent I have completed to date is for the new atrium in Canterbury Christ Church University Library.

All this is rather a long way from designing and executing highly detailed intaglio seals, but continually fascinating, fifty years on. So hopefully I can continue what I enjoy doing best long in to the future until that day comes and like all good craftsmen, I just give up and roll under the bench!

keithandjan@thethatch.wanadoo.co.uk





Society Matters

Annual General Meeting 2013

At the premises of

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

Tuesday 20th May 2014

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

1. Receive apologies for absence.
2. Approve Minutes of the previous AGM. as sent to members with *The Heraldic Craftsman* Issue 83.
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 2014.
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. To seek the meetings agreement to increasing membership fees due 1.4.15, in the event an increase is advised nearer that date by the treasurer and council.
11. Consideration of any motions tabled with due notice.
12. Any other business.
13. Date of next AGM, usually in May.

*Nominations should be forwarded to the Hon. Secretary by post or email, or tabled in person at the AGM: each candidate to be proposed and seconded by eligible members of the Society (all classes) and to indicate their willingness to serve, either in writing or in person at the meeting.



AWN Pugin's pierced majolica tile almost a square foot (Minton in a Hardman frame) which, with its fellows, dazzled visitors to the Great Exhibition of 1851 set into a massive stove. Whilst not heraldry, Pugin's consummate skill in drawing and modelling foliage was not lost on others and is said to have been a seminal influence in the move towards more realistic mantling. © 276-1901, Victoria & Albert Museum.

More treasures of the V&A

Tuesday, 20 May 2014
a guided tour by Clare Street, FSHA

Following last year's successful tour of the V&A in which Clare Street highlighted some often-missed heraldic treasures of the museum from different eras and different cultures, members have asked if she would be willing to unveil more objects of heraldic interest after the AGM. She has graciously agreed.

Please put this date in your diary now!

1100-1130	Registration and coffee
1130-1245	AGM of the Society of Heraldic Arts at the Society of Authors, 84 Drayton Gardens, SW10 9SB
1300-1400	Lunch at the V&A's award winning café for Members and their guests
1400-1600	Private SHA conducted tour of selected heraldic treasures
1600	Tea and depart (or earlier if you need to).

By special arrangement **the visit will incur no cost except lunch (and travel).** Because of the expected numbers, please notify Clare if you intend to participate in the tour before 10 May via email or telephone as she needs to let the V&A authorities know. All emails and calls will be acknowledged.





The Norton Brooch

Clare Street FSHA and Ralph Brocklebank Hon FSHA

Members rejoice from time to time in the magic which Ralph Brocklebank, Hon FSHA, brings to contemporary English heraldry as he assists potential armigers into, through and out of the process of petitioning for a Grant of Arms. Some of these designs we have been fortunate to see evolve as written up in The Heraldic Craftsman and there are more to come. Ralph's sharp eye, his encyclopaedic knowledge of heraldry and his bold, imaginative and sensitive design sense results in achievements which not only please the College and his 'clients' but have that potential to leap off the vellum and into other forms.

This is the story of one such, the Norton Brooch.

Members will recall one particular achievement featured in this journal (no. 78) for the Norton family, known throughout the pedigree cattle world for their interest and investment in the finest Hereford cattle, a world which is larger and more international than you might think.



As I said at the time, the King of Arms accepted the shield (per pale Vert and Or two Chevronels per pale Argent and Sable two pierced Quatrefoils Or + Gules a Bordure embattled counterchanged of the field) without alteration but wanted two small additions to the crest to differentiate it from similar, although I for one thought that the list of envired pedigree Hereford cattle on a grassy mound proper growing buttercups Or slipped and leaved Vert surmounting the torse must not be too long! So what did they want? A buttercup held in the bull's mouth and a billet (or bill of sale) plastered on its hind quarter. Since the first reminded me of the story of Ferdinand the Bull, a favourite from my childhood, and the sticking of a billet on a bull's backside is standard practice at an auction, no eyebrows were raised. That settled, attention turned to the badge and the final design so pleased the Nortons that it was

decided to commission a brooch bearing it. And here, Clare takes up the story.

Ralph Brocklebank's commission to make a brooch of the Norton badge was to be based on the blazon: *A chevron Bleu Celeste within a continuous circlet of buttercups affronty Or the whole surmounted by a Hereford Bull's Head caboshed proper holding in the mouth a Buttercup Or slipped and leaved proper the horns extending beyond the circlet.*

This was more than interesting. Brooches, pendants and tie tacks present an ideal opportunity for surface carving in positive relief since they are not subject to the hard surface wear of signet rings and cufflinks. For the latter,

seal engraving in negative relief is ideally suited and gives longer life.

Bold heraldic designs of a crest or badge - as distinct from the typically finer detail required for the arms or whole heraldic achievement - present a further opportunity for a piece using different colours of gold.

There are several different ways by which a jeweller may make a piece in relief and the stamped coins in our pockets are examples of how shallow relief may be whilst still reading successfully when held in your hand. When a bolder effect is required however, deeper relief enables the piece to be read from a little greater distance. This does mean though, working in gold of some thickness and weight comes with no modest price ticket!

In my book the more valuable a piece is the more I endeavour to design it to serve several generations. I therefore resisted piercing out triangles of metal between the adjacent buttercups in the circlet. This was tempting since the result would have read more clearly as well as being truer to the original design. The circlet though would have been considerably more



vulnerable to damage if ever dropped. So instead I carved deeply between the flowers but stopped short of carving all the way through to leave the circlet and the brooch the stronger.

Ralph wrote that for the proposed 18ct gold brooch, he was imagining the buttercups in yellow gold, the chevron in white gold and the bulls head preferably in gold of an intermediate colour. Now it used to be possible to obtain pale yellow 18ct gold in addition to the standard deeper yellow. Sadly this is no longer the case, bullion merchants stock and choice of 18ct colours has for several years been reduced to yellow, white, rose and a so called 'green' colour. I pursued enquiries even with three leading bullion merchants on the continent only to learn their choice was similarly reduced.

So both the bulls head and the buttercup circlet I made of standard 18ct yellow gold and obtained some colour difference of the surface by a technique called reduction gilding whereby in successive soldering and cleaning in an acid substitute one may remove the alloy components that are not gold leaving more or less, the lovely rich colour of pure gold. This I could leave on the whole surface of the buttercup circlet which was carved before the overlapping Bull's head was soldered in place. In contrast I carved the bull's head and horns after all soldering was complete, cutting through much of the purer gold surface layer to reveal the 18ct.

In summary suffice it to say that the work in making a brooch such as this is in soldering the several components together including on the back a pendant loop to take a chain so the piece could serve as occasion demanded as a brooch or pendant. The purest joy is in the carving and the hope that it may give joy to the Nortons and their offspring for several generations following.



Editors note: I understand the resulting piece, spanning 38mm, has more than exceeded expectations with the recipient. 'I think it is the loveliest thing I possess' Mrs Valerie Norton told me. 'I wear it proudly on my coat and soon I will have it on a pendant. It causes just the right amount of comment and I am absolutely thrilled.'



Alexander Kurov

About the artist and his career to date

Alexander Kurov was born in 1973 in Leningrad into a family of linguists. His interest in heraldry goes back to his childhood when he developed an all-consuming passion for alphabets, characters, symbols and ideography. Alex reached maturity in a very interesting time to say the least and he attributes the revival in interest in heraldry in the last two decades to the collapse of Communism in Russia and Eastern Europe, the scary offensive of depersonalizing 'mass culture' (globalisation) and the development of the internet. All this collided in Alex's mind like atomic particles and the result was the creation of the first Russian website devoted to heraldic history and theory that he and his childhood friend, Alexander Boitsov, launched in 1999. Since then An Introduction to Heraldry is the foremost heraldic site in Cyrillic and has been visited by hundreds of thousands of curious, interested people.

This web work was combined with his advisory role within the Heraldic Department of the Chancellery of the Head of the Russian Imperial Household, Her Imperial Highness Grand Duchess Maria Vladimirovna of the House of Romanov. For his service he was awarded personal nobility. In 2002 Alex emigrated to Germany and nowadays has his studio in the Hanseatic city of Wismar.

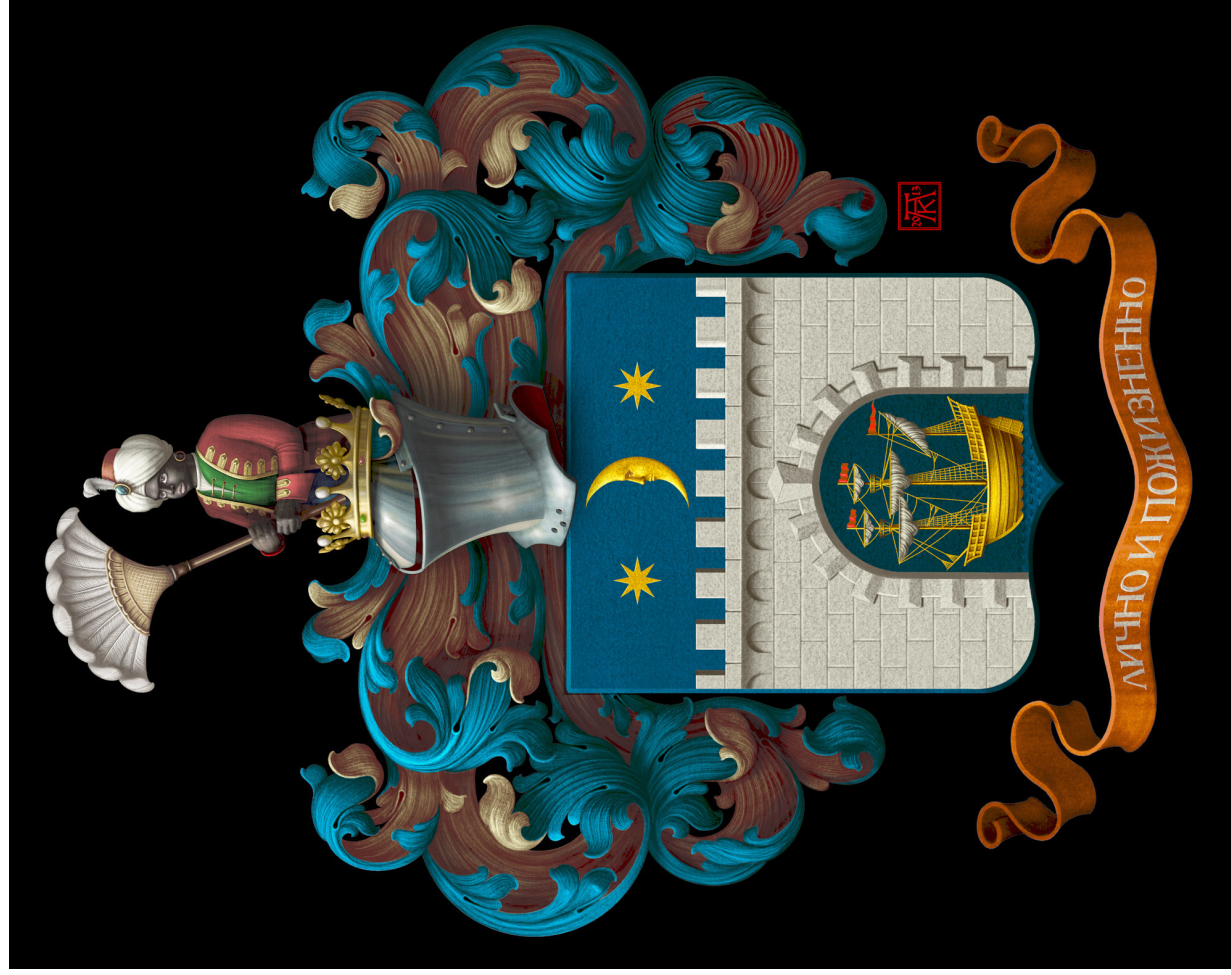
The arms on the back cover are of Familia Tarabrina



Caio Cesar Marques, Viscount de Tourinho
(Brazil)

Dmitri Minchin

Berrisch



Куров



Титоров

