The Heraldic Craftsman

THE SOCIETY OF HERALDIC ARTS
September 2014 No. 86

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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 Associates. The annual fee is £17.50 or equivalent in other currencies.

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

Please join us! Look on *www.heraldic-arts.com* or contact Gwyn Ellis-Hughes, the Hon Membership Secretary, whose details are on the next page.

The Heraldic Craftsman

If you listed, say, ten British arms granted between the end of the Second War and the 1960s, arms which define the era or stay in the mind because of their inherent good design, you might name, for example, the British Rail 'Lion, rail and wheel' and you would, undoubtedly, list the Milk Marketing Board (1933-1994). For you teeny-boppers, the Milk Marketing Board (MMB) was a producer-run product marketing agency buying and selling raw milk and other milk products from hard-pressed dairy farmers. Like all solutions of that kind, its life was full of criticism, yet farmers could count on tankers and cheques turning up when promised, stability in an unstable world.

The blazon is a marvel, viz: *Vert issuant from the sinister base three Piles wavy bendwise conjoined at the dexter chief point Argent and for the crest within a crown Palisado Argent a mount Vert thereupon a cow statant also Argent mantled Vert double Argent. Supporters: On the dexter side a Lion and on the sinister side a Dragon Argent as the same.*

The Letters Patent were granted in 1954 on the 21st Anniversary of the MMB and the 200gns fee paid for by the employees! A chance remark in an MMB memo attributes the idea of rivers of milk flowing through a pasture to the Garter King Bellew. Master of Sinclair (Portcullis) and Frere and Brooke-Little (Pursuivants) were also mentioned, but of the artist him/herself, we know nothing for sure. We are indebted to Dr Lynsey Darby and York Herald of the College for the research and to Christopher Harvey, Head of Conservation, for the photo (the College holding the copyright) which appears on the back cover and to Gwyn Ellis-Hughes for the fine cover illustration. Members will not be surprised to learn that the College has no idea who painted the arms. What is more distressing, however, is that sometime after the MMB became Dairy Crest the grant itself disappeared from the ex-MMB Board Room safe and at time of writing Dairy Crest has no idea where it is. Sic transit and all that, alas.

The MMB Chairman receiving the arms from two 'milkmaids' at the coming of age party in 1954. Photo courtesy of the National Archives.

The Heraldic Craftsman

The Society of Heraldic Arts

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Chairman's Message

It would be unforgivable of me to begin my new (but necessarily brief) term of office without paying tribute to Clare Street FSHA, our retiring Chairman. Clare has decided to stand down in order to devote more time to her work. We offer her our very best wishes and pay tribute to her commitment, enthusiasm and extraordinary diligence since she was elected to the Office some two and a half years ago. In the meantime, I have been cop-opted to serve on the Council as Chairman until next year's AGM.

My immediate objective is to broaden the Society's appeal; to make the work of heraldic artists and craftsmen accessible to everyone, not only professional colleagues but those who share our love of the richness and opulence of heraldic art in all its forms. Furthermore, we are an international society and our appeal must be international. We are professionals, but we must recognise that there are many who aspire to become professionals. All are welcome to join us.

I am therefore concentrating on the following:

- Our website is the Craft Members' shop window. But it is looking tired and hardly does justice to their many talents. I am therefore investigating how best to invigorate its appearance and improve optimisation.
- I am well aware of how much *The Heraldic Craftsman* is valued by members and the prospect of having to cease publication appalled me. I am delighted to report, therefore, that William Beaver has returned to the editorship and that the future of *The Heraldic Craftsman* is now secured.
- I am investigating ways in which we can work more closely with The Heraldry Society to our mutual benefit, particularly with regard to events such as visits and conferences.
- I am encouraging vigorous activity and results from our Marketing Sub-Committee serviced by the Hon Editor. It has been established to investigate ways in which our marketing can be improved and membership increased. You will find a note about this in 'Society Matters'. Remember, this is *your* Society – please let him know your views!

With very best wishes to you all,

Stephen Friar FSHA

A Portfolio of Arms

Neil Bromley SHA

Members will know Neil Bromley, SHA not least for his stellar work on the di Robilant family tree, known, rightly so, as the 5'x4' 'Bromley Achievement'. Here he comments on six works which especially pleased both him and his clients.

The Arms of New Abbey

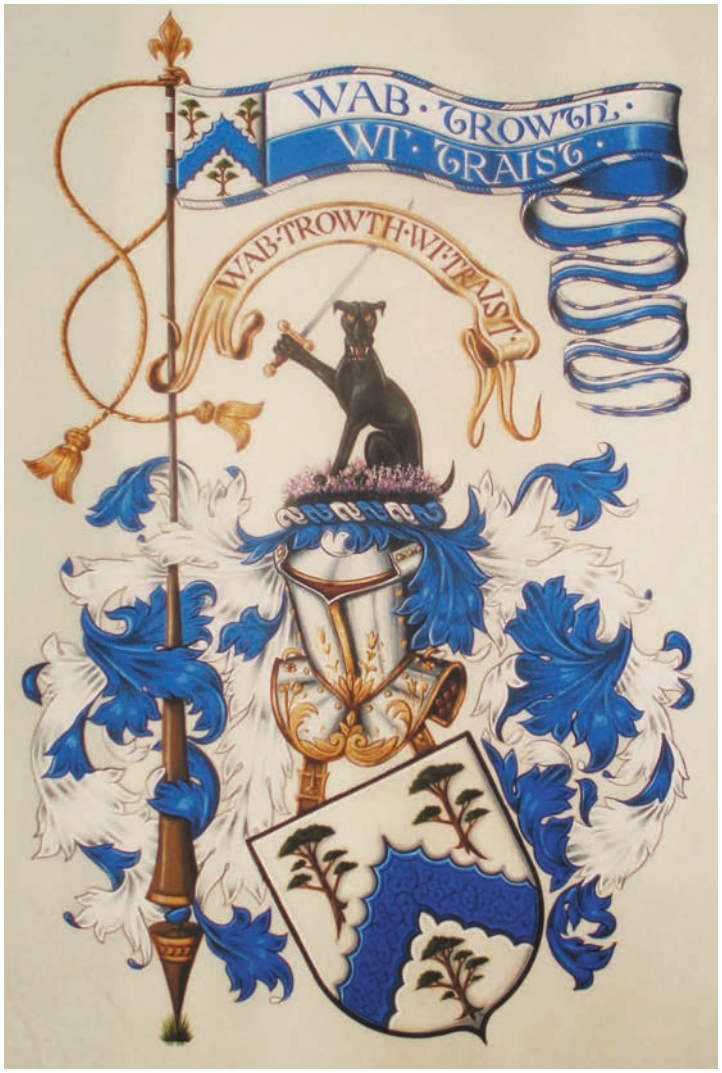
Produced on vellum. These arms were commissioned by Mick Young, Baron of New Abbey (the Sweetheart Abbey). Sweetheart Abbey was founded in 1273 by Lady Dervorgilla of Galloway in memory of her husband John Balliol. On her death, she was laid to rest next to her husband's embalmed heart and the monks named their abbey in memory of her. The abbey church – still standing remarkably complete, still inspires and, frankly, overawes, some 700 years on.

Over the years I have tried to balance client wishes and the freedom I need to bring my enthusiasm and imagination to the job in hand within the rules of heraldry. Here that symbiosis worked well, I believe, as I was pleased to have a free reign on the design layout. I was given an original grant image and in my design I wanted to incorporate the image of the sweetheart, which remains so important to the Abbey, viz: the embalmed heart of the husband of Lady Devorgilla Balliol which accompanied her throughout her life wrapped in sweet herbs.

So I made the love heart an integral part of the design. I then needed to balance this with a slightly more aggressive feel to the crest as it pulls on the unravelling mantling which again holds the design together. I have turned the lion outwards slightly to create depth. It has been completed with droplets of love hearts behind the main painting. The overall size is approximately 13"x10".

The Arms of Grewar

Produced on vellum for Michael Grewar, these arms were the first to be produced to a standard that I have tried to keep up with. I was kindly given the opportunity and free will to redesign the arms according to my view on heraldic art. I was supplied the image taken from the Lyons office grant and I redesigned the layout to create depth and movement in the design.
This is something that I have tried to include in all my designs from here on in. It remains a blueprint for the standard of art that I strive to produce. The overall size is approximately 14″x10″.



The Arms of Van Straten

Produced for a European client, I decided to produce these arms on natural vellum. Since Argent figured largely in the crest , shield and mantle, this medium ensured that the colour would stand off the page.The only design brief was to ensure that the one supporter looked better than the one on the original image provided, which, I am assured has been achieved! I wanted to to create a medieval feel with the design and the addition of the baronial mantle, whilst its position is slightly unusual, is valid with the rules of that jurisdiction and is used to balance the work and to create a more full image. The design is held together by the man's arm holding on to the bar of the helm. It was a pleasure to design and paint. The original size is approximately 9″x 12″.

The Arms of Castle

Produced on vellum for Mark Castle, these arms have been taken from an original image granted by Lyons office. The main point of design was to ensure that the horse was the correct breed and had the correct stance as the client bred horses and had commanded a Scottish regiment. This was the main starting point, I was given many equestrian images to work from. The design also had to be balanced and have a delicate feel. I feel the design is held together with the wrapping of the motto around the mantling and leg of the horse. The overall size is approximately 13″x 9″.

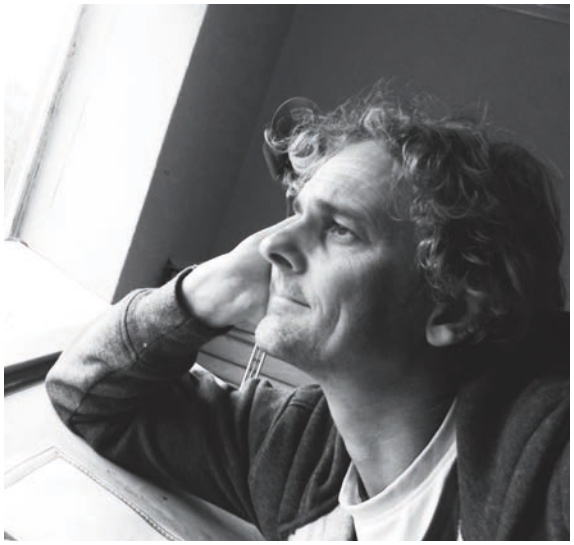
The Arms of Harding

Produced on vellum for Peter Harding, I was commissioned to create the painting in my style and had free reign on design and layout. the only requirement was that it had to be different from previous renditions painted by two greats of heraldic art, John Ferguson and Andrew Jamieson, so no pressure there, then. I have created depth with the mantling and have turned the crest out slightly. Although I attempted a motto scroll in design I felt it needed to be balanced centrally and the creation of the Latin text in black gives the design weight at the base of the image. It was completed by the addition of a free flowing owl's feather to one side. The over all size is approximately 15″x9″.

The Arms of Woollcombe-Clarke

Produced on vellum once again, these arms were commissioned by Valentine Woollcombe-Clarke who wished to have her arms impaled with her husband's. The design was given to me through Robert Noel at the College of Arms as a rough sketch and I therefore interpreted the image into my own style of painting. I decided to give the design a more medieval layout, assisted greatly by the strong mediaeval image of a swan, and a larger crest.

It was interesting to work with a swan thus posed as it became an unbalanced image when placed centrally. By moving it towards the left of the design it created a strong balance and weight to the layout. It also meant that I could hold the design together by attaching the chain to the mantling in a plausible way. This remains one of my favourite designs and paintings and is a fitting finale to this portfolio. The overall size is approximately 16″ x 9″.



Neil Bromley can be reached via the Society's web site or http://www.calligraphyandheraldry.com or on 01392 444190.

The Legion of the Lost

Baz Manning FSHA

Many members are fascinated by the lives of the generations of nameless heraldic artists highlighted in this journal. And even when we know their names through the detective work by Chris Purvis (issue 81 on the Lucy Deerskin by Edith Hinchley) or Tony Hilton (issue 82 on Woodroffe or 85 on Baker and Forbes Nixon) they often remain tantilising elusive. Here Baz Manning muses illuminatively on why this is.

I was asked recently if there was an historic catalogue of heraldic artists. I had stumbled upon some writing on a shield high up on a frieze in Speaker's House within the Houses of Parliament. It says 'E. Bickman B. Foxcroft Oct 10th 98' (for 1898) and is assumed to be the work, or the graffiti of two contractors, as no self-respecting artist is likely to have signed a shield when he could as easily write next to it. Neither name was known and parliamentary staff records are scant for that long ago anyway, with even less known about post-Baker/Pugin Victorian contractors, hence the question to me. And it made me think.

The arms of Speaker William Trussell from the 14th century, Argent a cross formy flory Gules, part of an extensive frieze of early Speakers' shields below the ceiling in the Palace of Westminster's State Dining Room, all painted in the mid to late 19th century. It is known a decorating firm was contracted to paint the heraldry in the new Speaker's House and as the exact dates of the completion of each room are unknown, it is possible that the names are those of two of the firm's painters.

We artists have always been treated as the poor relatives of heraldry, despite heraldry not existing without us. This may be partly due to the ancient aristocracy's attitude to 'trade' in the past and the heralds' need to keep their clients to themselves, so as to control their income. We all understand the reasons for this, but part of the SHA's raison d'etre was to overcome this general attitude and promote heraldry as an art form as well as helping artists to self-promote in a way fitting to the expertise needed to work imaginatively within the rules.

To a certain extent this has been successful as we are now recognised as the essential link between the designing herald and the well executed coat of arms in various media. Some officer of arms somewhere might just raise an eyebrow at this, but just look at the Canadians' appointment of a graphic artist as an officer of arms in their early days and the results of our recent survey of Craft Members.

But go back just a few decades and less and less becomes known about us. When I started as Parliament's artist, the curator of works of art told me no records had been kept about heraldic artists. We were the poor relations in the art world, too, as everything was known about Parliament's fine artists, every item of art other than heraldry having been carefully researched and recorded. My photographic work has attempted to put this right to some extent by recording each and every coat of arms wherever I work or am allowed access. Even at Windsor Castle the Royal Household told me the same story as they knew nothing about what had gone on before the fire. Begent and Chesshyre's book about the Garter put this right to a small degree, but it was only what the last member of the Collings family was able to tell them about his forebears and the notes kept by Clarenceux as secretary of the Order.

So catalogue? No. And more's the pity. It would be a lifetime's work to pick up the scraps one occasionally comes across about who did what, where, when and for how much. It would be a valuable historic achievement for future generations, though, if it was done. So much is known now about modern heraldic artists, but I wonder how much will stand the test of time? How many of us will fade into obscurity like so many of those before? It is surely up to us to identify each piece of work we do, no matter what the medium.

Society Matters

Your Ethereal Prosperity

The Society's new website is with the designers who have requested artwork for use as images in the overall design. We'd be grateful if Craft Members would send examples of their work (as jpegs) to Stephen Friar at *friarwriter@btinternet.com*. Please note that in this instance your work will not be identified and may be depicted as part of a montage. We will be informing you later of how we intend to improve individual entries, each with a profile, photograph and artwork. Remember - the website is your shop window to the world!

New Honorands

David Wooten

We are delighted to report that both David Krause and David R Wooten have graciously accepted the Council's proposition that their names should go forward to next year's AGM for ratification as Honorary Fellows of the Society of Heraldic Arts.

David Wooten has been the Society's webmaster since March 2006 while David Krause has served as our Hon. Treasurer since June 2007. Our Constitution states 'Honorary Fellowship will, on rare occasions, be awarded to a member in recognition of outstanding service to the Society'. We are greatly indebted to them both.

David Krause

Marketing and Membership Sub Committee

The Council announces the creation of a small committee dedicated to increasing Craft, Associate and international membership/subscriptions. It will consist of (in alphabetical order) Gwyn Ellis-Hughes, Andrew Gray, Peter Greenhill, David Wooten and Bill who will service it. This is *your* Society and I know that they will very much welcome your views and ideas. Send any initial thoughts to Bill at *sha.hon_editor@btinternet.com.*

Twentieth Anniversary Knowledgefest

This year marks the 20th Anniversary of the Heraldic Study Day series (15 Manchester, 5 Lancashire) in association with the Cheshire, Scottish, Yorkshire Heraldry Societies. It will be held at Hemsley House Masonic Hall, the Crescent, Salford M5 4PE on **2 October 2014**.

Speakers will include Dr Andrew Gray on 'Family History in Pictures or how hatchments uncover family history and legends' and Stephen Slater carries on that jolly theme with 'The Heraldic Funeral', Then Anthony Consadine provides light relief with 'A sign of refreshment' and we end on a note appropriate for this year, viz: Leslie Hodgson on 'The Scottish National War Memorial and the heraldry therein'.

This year's knowledgefest promises to be a grand occasion for heraldic enthusiasts and specialists alike. Friends old and new. All you need to do is put down *The Heraldic Craftsman* for a moment and email Canon Walkden to reserve your place on *derrickwalkden@btinernet.com* or ring him on 01772 792224.

Be there or be square!

Note from the Hon Secretary

My first few months as the Hon Secretary of the SHA has run in tandem with the last half of my tenure as Master of the Scriveners' Company (apart the wearing of my other hat as the Hon Secretary of The Heraldry Society), I found that as Master Scrivener and as Secretary to the Heraldry Society, far too many professional scriveners/calligraphers/heraldic artists are unaware of the SHA and Craft Membership. This should not be the case, so I look forward to the work of the Marketing and Membership Sub-committee to address this!

To lend a hand, members will know that we advertised the Society at the recent Heraldry Society Biennial Congress at the University of Leicester. My being the Hon Secretary of both societies should aid further communications and projects. After all, there is no real conflict of interest as each society has its own distinct raison d'etre and audience. My goal with your support is to be the good servant of both.

‘We make Banners’

Andrew Lawrence
Banner Reeve
The Tewkesbury Battlefield Society

And don’t they just. Visit Tewkesbury, Gloucestershire, in the summer and you will gasp in amazement. The entire historic market town is dressed overall, bedecked with banners based on the arms of combatants in the Battle of Tewkesbury (1471). They are the product of careful research, experience, process and dedicated effort between the members of the Tewkesbury Battlefield Society and the local community. The banners themselves are brilliantly executed, durable and resilient. As they march down the streets (at least 130 of them) bright and vibrant, the whole town is united in purpose with its Battlefield Society and the preservation and educational goals it seeks to deliver to its citizens and visitors of all ages. This is the story of Tewkesbury’s dazzling effort as told by the Banner Reeve himself:

Three of the 130 banners in Tewkesbury today.

Like other preservation societies, the Tewkesbury Battlefield Society is a prime example of purposeful, tenacious, dedicated citizens fighting against wilful developers, bureaucracy and ignorance in order to preserve a significant piece of the nation’s heritage on Tewksbury’s very doorstep, in this case the battlefield of Tewkesbury, a key engagement in the War of the Roses and thus the shaping of English history.

Converting latent goodwill into passionate support by the citizenry at large was initially a challenge until 1988 when our Chairman, Stephen Goodchild, returned from Bruges with an idea. He had seen the city’s pride come alive in the breeze. If Bruges, why not Tewkesbury? We, too, could have banners. Not just banners with pretend heraldry, but the real McCoy. After all, we had Daniele Runggatscher’s unparalleled treatise on the genealogy and blazons of more than 180 combatants from both sides[1] With banners, the Society would stay in the public’s eye for several months a year. The idea was widely welcomed but, as we were to find out, turning it into a reality was a different matter!

In the beginning a lonely lion at a Tewkesbury Carnival some years ago. A white lion rampant on a red background was the first chosen design, it being the arms of Sir John Mowbray, Earl Marshal of England at the time of the battle.

The size chosen was 32 inches (80cm) by 46 inches (115cm) and the first attempts were, we blush, rather crude. They were painted with ordinary household paints on to old bed sheeting and after a couple of coats of paint they became more like boards than banners. We put them up anyway and to our delight the merchants and townspeople wanted more.

We then redoubled our efforts to make them ‘normal’. Sewn designs were attempted, but found to be too laborious and hand painting with silk-screen inks too expensive. Various combinations of materials were tried but nothing really worked until Steve Goodchild’s aunt suggested we used cotton duck.[2] We did. And when water based acrylic scenery

[1] D Runggatscher, *A Roll of Arms of the Lancastrian and Yorkist Lords, Knights, Esquires and Men at Arms present at the Battle of Tewkesbury,* unpublished, Tewksbury Battlefield Society. The Society uses it as a core document and revises as new research becomes available.

paint was added - at the suggestion of a theatre set designer (who just happens to be my son) - it all came together and we were in business.

Initially we reproduced the simpler designs consisting of bends and chevrons, but as our skills and knowledge of heraldry grew we felt more confident to take on more complex designs. As a technical illustrator I had access to state-of-the-art graphic design equipment and so with reference books on my knee, soon lions, fleurs-de-leys, dragons and even fish issued from the machine until by now we have a considerable archive of fifteenth century heraldic elements.

The next step was to bring them together appropriately in various combinations and sizes to complete the designs. From there they could then be printed out full size to be transferred onto a blank banner for painting or reduced and coloured for reproduction in any other print media. We then set up a process and were in business. But where would the manpower to do it all come from?

Note the standard of the Duke of Gloucester in the background. It and the standard of Sir Edward Grey fly from the Public Library. More are planned.

The making of same

I say 'we' because banner-making in Tewkesbury is now a truly inclusive civic activity both involving and benefitting our community. We had no idea how many interested and talented people would volunteer to assist, but visit us in the winter and you will find a dedicated group who get together on Monday afternoons in a local community hall to paint our new banners and refurbish our existing collection, now some 130 in toto.

All our winter work points towards a Saturday in mid-May when the shop keepers and residents on the chosen streets descend on the Town Hall to see the fruits of our labours. Much history and heraldry are discussed and the owners can reserve one or two to be flown from their properties during the summer months. It pays to come early on the day and they do! We charge a nominal flying fee but we have deliberately kept it low to make it available to as many people as possible. Even so it still raises funds for the Society and makes the banner project fully self-financing, given that all the labour involved is voluntary.

Then cometh a propitious Sunday a month later when there is less traffic and the Reeve and his team do the hanging. Whilst some steady the ladders and the more adventurous ascend to the heights to hang the banners, another member of each team is generally occupied with answering questions from passers-by about what the banners are for and whom they represent. By late afternoon we are finished, and there, as the summer sunshine bathes the streets like a floodlight on all our months of hard but happy work we see a key aspect of the Society's contribution to public benefit writ large. Once again Tewksbury is ready to commemorate and honour afresh the battle and the steadfast men of yore from both sides who fought so bravely just a half mile or so away from where their banners now fly.

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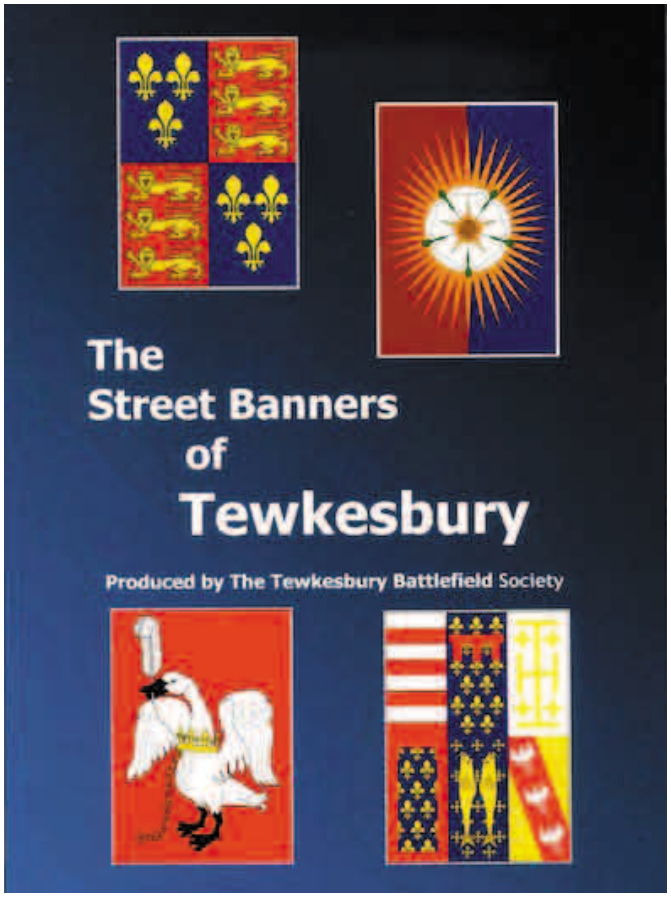
[2] Cotton duck and canvas are roughly the same. Woven with two yarns together in the warp and one in the weft, it has never lost its popularity as a useful durable cloth made in a wide variety of weights for everything from duffle bags to sneakers. Van Gogh's *Self-portrait with Bandaged Ear, Easel and Japanese Print*, 1889 shows him wearing a cotton duck coat. The Tewkesbury Battlefield Society obtains their duck from Whaley (Bradford) Ltd., West Yorkshire, UK.

***Andrew Lawrence**, trained at the Gloucester College of Art and Design in Technical Graphics and worked for forty years in a number of technical publications departments of large, mainly aerospace companies, as both an illustrator and an author. He is now an active Committee Member of the Tewkesbury Battlefield Society as well as being its current Banner Reeve.*

The Society is now spearheading the purchase, for the greater public benefit, of Gaston Field, the last unpreserved remnant of the battlefield. Vide www.tewkesbury.org.uk *to see how you can help.*

And the story continues...

When one of our local bookshop owners told us his sale of books on heraldry had rocketed after the banner project got off the ground and remains healthy, the Society decided to produce and publish *The Street Banners of Tewkesbury*. It is a distillation of Runggatscher's work with additions, now in its third printing. Each of the 180 notable persons in it has a brief biography and a full colour illustration of their banner. We sell this publication through three local outlets and it is also available for £12.99 plus £2-00 postage from The Tewkesbury Battlefield Society, PO Box 147, Tewkesbury, Gloucestershire, GL20 9AP UK and also via our web site *www.tewkesbury.org.uk*



We also produce guidelines for production which we will happily email to enquirers if they contact the Society. Serious banners have already been taken up by a number of towns and civic organisations in the UK, such as nearby Winchcombe, Barnet and Lewes, Sussex, as part of their commemoration of the 750th anniversary of the battle there.

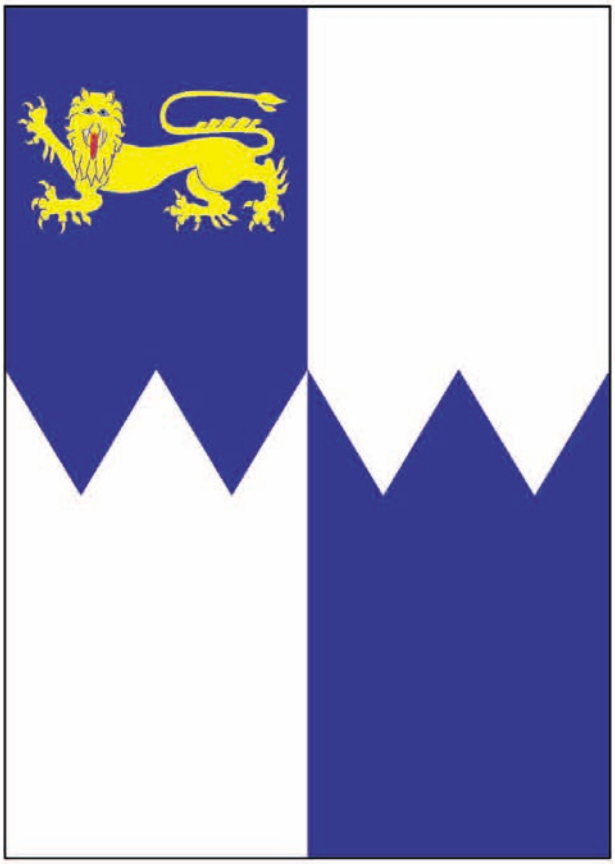
Alan Foster, the Banner Reeve of Winchcombe says: 'The high streets of many small towns need help to keep a steady flow of customers as supermarkets sales take their toll. Many people drive through Winchcombe to and from Cheltenham and by giving interest and colour to our streets drivers may stop to explore this ancient Saxon town.

In Winchcombe (above) we selected heraldic emblems and arms that relate to the town history. Excellent details were freely given by Andrew Lawrence in Tewkesbury - materials, dimensions, method etc. which saved a great deal of time, effort and expense. We were extremely grateful to him for this.

We have now created 40 banners and are in the process of creating a larger committee (a band of banner reeves) to take this project forward as it has been seen to be a great success and widely praised.'

Here follows some of the banners. Note especially the banner for Margaret of Anjou. Here her full achievement which caused such envy in the bosoms of King Edward and his White Queen, Elizabeth Woodville. For Edward it was a point of honour that his Queen should have an heraldic display equal to her Lancastrian rival, Margaret of Anjou, hence Elizabeth being granted a series of augmentations from her maternal ancestry. *Vide* the illustration by David Hopkinson, FSHA, issue 84 *The Heraldic Craftsman*, p. 16.

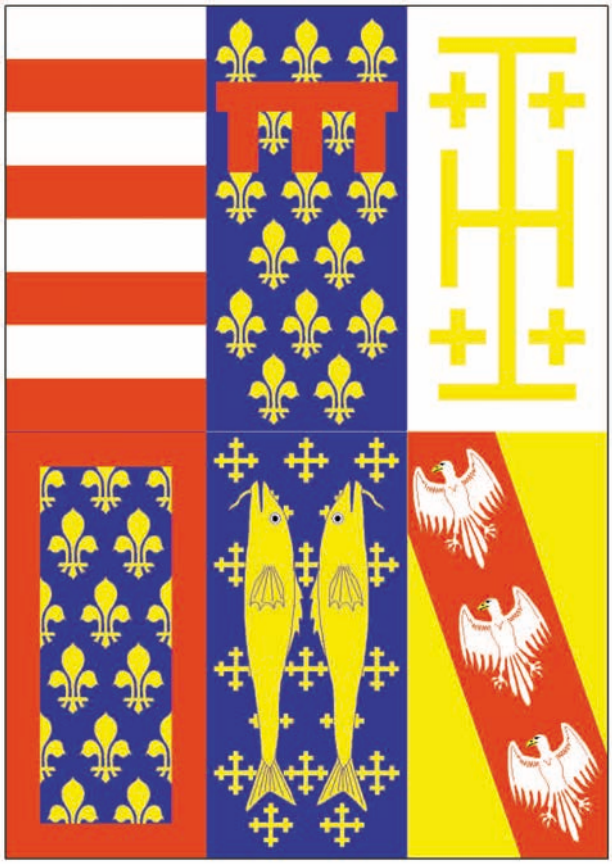
Sincere thanks (as always) to JA Hilton to alerting us to the glory of Tewkesbury's banners.



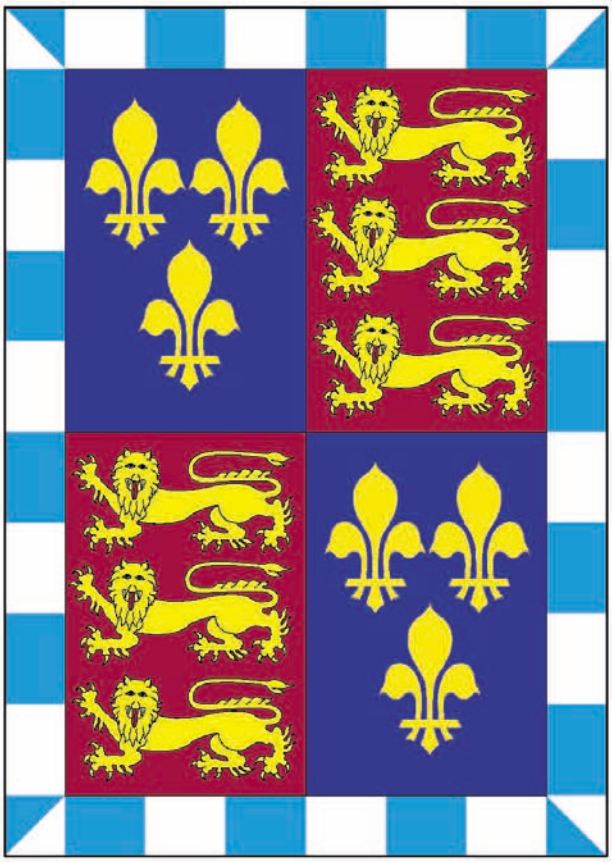
Croft

Brampton

Pomeroy



Margaret of Anjou



Edmund Beaufort

Thomas Howard

The Society has had so many enquiries about our Banner project that we have compiled some instruction sheets on how they are made. On line enquiries to the Society, please.

Heraldic Design and the Digital Age

Kevin Arkinstall HSDAD, FSHA.

One of the most commonly asked questions put to the team who review work submitted for Craft Membership is where the Society of Heraldic Arts stands with regard to digital art.

We do of course already have craft Members who specialize in this field, but there is perhaps a generally held view that this branch of artistic endeavour, at least in relation to heraldic work, is somehow cheating. Some digital artists have even been reticent to submit work for review, possibly due to an expectation of being discriminated against by practitioners of what is often seen as a most traditional of disciplines.

The usual and probably most understandable criticism levelled at digital artists is that of plagiarism. The relative ease with which standard photo editing software can copy, resize, stretch, recolour and recombine existing images is undeniably a real problem; but one which would be diminished considerably if consumers of heraldic art were better educated in what they are looking at. Hopefully wider dissemination of this journal along with intelligent, well illustrated articles will help in some small way.

In the hands of a skilled artist, the computer becomes another highly versatile tool; however, it will not create original artwork without the intervention of an inspired, original artist. The tools available within a professional computer graphics programme are mouth watering and would put most artists' studios, indeed most art materials shops to shame. With a single click, the artist can change a line from a thin pencil stroke to that of a broad chisel brush filled with oil paint; with endless options for shading, gloss, surface texture etc. etc.

For reproduction purposes (on screen, the web, or for print), it is surely now the best vehicle for creating work that will appear **exactly** as it does when created. Other media, photographed or scanned seem always a shade away from the original image when compared. Additionally, an image created using Vector graphics will enlarge to infinity without the line breaking up; something which artists have always had to allow for right at the outset of any commission. So does all this render the traditional techniques superfluous?

The answer is undoubtedly and unreservedly no. Whilst the capabilities of the technology become ever more impressive, the elemental basics of graphic design remain constant. An image/achievement of arms designed for use as a letterhead, approximately 15mm high, will still look horribly simplified and crude if reproduced three metres (10 feet) tall, even if the quality of the line is still perfect, smooth and unbroken. Similarly, a library painting is easily converted to black and white inside the computer, and easily reduced to 15mm high with a couple of clicks, but line quality becomes irrelevant when the spaces in the image close up and the resultant blob is unreadable. Of course, most heraldic artists will be familiar with the optical balancing skills needed for work being reproduced in different situations. Clients, without guidance, are not.

As Craftsmen it should be incumbent upon us to demonstrate why certain methods/techniques are superior and preferable for certain jobs, along with suitable alternatives. Simply pointing out that a single piece of artwork is unlikely to successfully fulfil several briefs can be a well appreciated eye opener for a client.

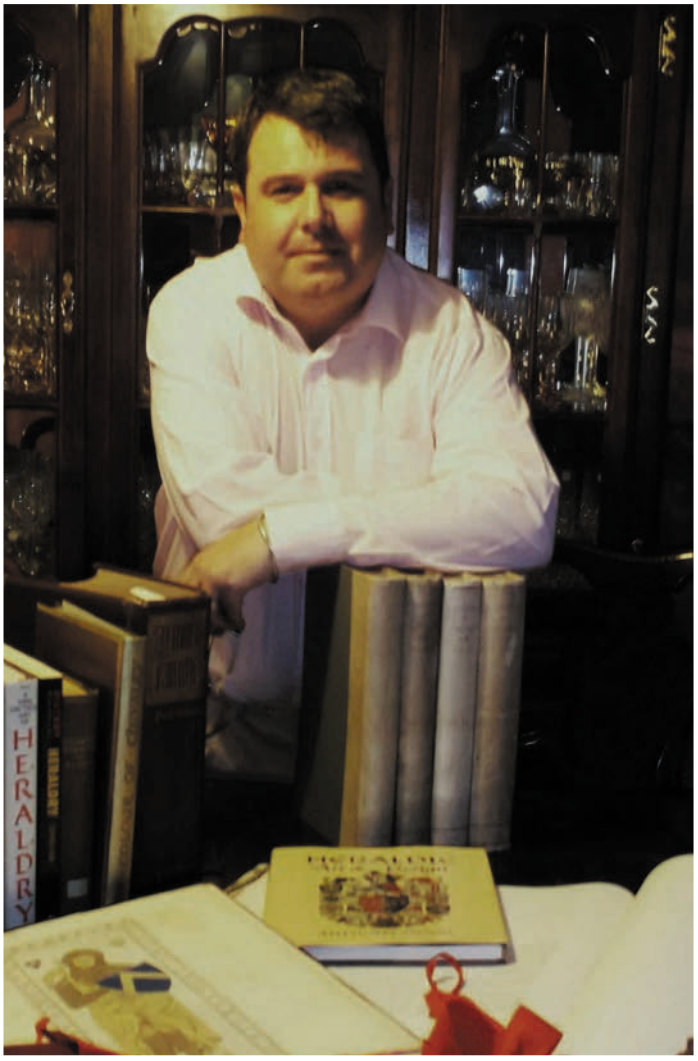
Clearly, there are also many jobs that digital technology cannot accomplish, such as those involving three dimensional work, illuminated documents on vellum etc. Personally, if I wish a line to look as if it were drawn with charcoal on rough paper, I would make my drawing on rough paper with a stick of charcoal, rather than obtain the "appearance" of such inside the machine; however, if the strength of the design, quality of drawing and technical accuracy is all spot on, then no one could really find serious fault with the tool used to render it.

It should go without saying that as a caveat to the above, that anyone who has worked in the heraldic arts for any length of time will be familiar with all the standard heraldic illustrations and books. Simply scanning, recompiling, re sizing, colouring or otherwise cosmetically enhancing a pre existing image from Fox-Davies, Scott-Giles or Ferguson et al is unlikely to pass unnoticed or meet with much affection.

In short, for the craftsman who sees heraldry as an applied art, the computer should be embraced as another powerful and versatile tool, speeding up some tasks and enabling a wider range of applications for our favoured subject.

Kevin Arkinstall, FSHA, who is the artist responsible for the latest rendering of the Royal Arms for the Crown, is a stalwart of the Society and has advised, taught and mentored several of the Society's most successful and innovative craft members.

What are you doing today?



GWYN ELLIS-HUGHES

The other day I showed the Hon Editor the results of a commission to paint the arms of the Milk Marketing Board and today he replies to say that he has selected it for the cover of this issue. Fame indeed. And I am just an Associate of some ten years' standing!

The sting in the tail is that Bill has also sent a huge e-file transferring the Society's active membership roll to my care! So with all things membership being my new responsibility, I think I should step onto the stage and introduce myself to fellow members.

I am the quaintly entitled Under-Secretary of St Deiniol's Golf Course, which is not quite yet St Andrew's but is held in high regard in North Wales. And whilst I love a well-manicured green as much as the next course manager, a good part of my heart is with the craft.

One of my goals within the Society is one day to become a craft member. I have a Higher National Diploma in fine art, as well as a Degree in Medieval History and am all too slowly compiling a portfolio for the Appointments Board. My family think this is absolutely 'me' as they all reckon I was born three hundred years out of time!

Perhaps that is why I had such an affinity with the National Trust's Penrhyn Castle, first as a volunteer and then as the House/Collections Manager, a key role which in a castle the size of Penrhyn demands not only jack-of-all-trades knowledge, man-management skills delivered in fluent Welsh but considerable physical stamina as well. Penrhyn was rebuilt in the 1830's to a design by Thomas Hopper, resulting in the largest neo-Norman Castle in the UK. At Penrhyn fantasy reigns not only in the magnificent Norman decoration but in Thomas Willement's library windows featuring his grand display of the five Royal and fifteen noble 'tribes' of ancient Wales.

I enjoyed my job thoroughly until my life went pear-shaped in 1999 when I was involved in a serious car accident, so serious in fact that I spent a year in a wheelchair and then had to teach myself to walk again. The National Trust told me not to worry, to get better and held my job open for two years, but in the end I had to accept that as I still could not walk very well I would have to give the position up. This in a way was a blessing in disguise, as I've now been able to concentrate on my interest in all things Armorial! (*Being photographed with the President's book is a good start. Ed.)*

And that includes working closely with the others on the Society Council's new Marketing Sub-Committee building up the Associate and Craft membership both here and overseas. And it means working on my portfolio. Now that I am finished with the Milk Marketing Board (are all commissions as strange as that?) I am focusing on my own bookplate which I need badly for my fast growing collection of books. I am tired of lending books to people and never getting them back (which I am sure many of you will know how that feels). But the gestation for this plate will not be rapid, as I need to invent a plate which will engender a suitable amount of guilt and put an end to the misery of unreturned books. Now, where did I file that membership list?

SUSI GALLOWAY-NEWELL SHA

This morning, actually, the other day to be honest, I received the news that I have been unanimously elected to be a Craft Member of the Society of Heraldic Arts.

So may I introduce myself? I was born and raised in Switzerland with old tales, legends, castles, battles, knights, chivalry and all that goes with it capturing my fancy as a small child. It was also clear to me at an early stage that I was destined to be an artist and they came together when I was sixteen and began four years of formal training and apprenticeship under a master of heraldry. This eventually led to my career and I became a member of the prestigious Swiss Heraldic and Genealogical Society.

But Switzerland seemed too small for my artistic ambitions and I have since practiced in Denmark, Scotland and more recently the USA as I am married to a proud Yank! During my time as an artist I have designed and painted numerous arms and family trees for individuals, nobility, churches, fraternities and the like in western Europe, Canada and the States, Russia, Georgia, Hungary, Japan, China and the United Arab Emirates to name but a few.

Between the strict rules of heraldry, freedom of expression, artistic licence and fantasy, I have had no lack of interesting clients with extraordinary briefs, to wit: one who claimed proof of ownership of ancient ruins, another demanding arms 'in pink', not a few claiming of another's arms with scant proof, drawing a family tree in the shape of a pig or attempting to trace ancestry back to characters in biblical times, it has been an interesting life! As the saying goes: the most wasted of days is one without laughter and so it proves.

Today I will be working on several commissions, not least the arms of a crown prince in the United Arab Emirates. And, like so many of your other members I have to weigh up creating designs which are better done digitally or painted directly. But right now, I am quietly pleased with my selection to be a Craft Member of the SHA. More information about my heraldry or other artistic ventures can be obtained at *www.coatofarmsartist.com* or susigalloway.com.

The Story of Four Grants

Ralph Brocklebank, Hon FSHA

Commander Norman Bennett, RN

After a distinguished career flying Sea King helicopters in the Fleet Air Arm, Commander Bennett and his wife, Jane, run a chalet high in the Alps. He comes from a family of mariners, and his great-grandfather commissioned and sailed the three-masted schooner *Viola.* So his new arms reflect weather, sea, sky and, of course, a Sea King and the *Viola.*

SHIELD: *Or a three-masted Schooner the sails set Sable with a flag Gules flying at the stern from a flagpole proper on Water in base engrailed Azure the water charged with two Bars engrailed on the upper and invected on the lower edge Argent on a Chief Azure three Snowflakes each of six points Argent.*

CREST:- *Upon a Helm with a Wreath Or and Azure a Triton affronty proper crowned with an Eastern Crown Or crined and bearded Argent winged and the piscine parts with the tail disposed to the sinister Azure supporting with the dexter hand a Trident Sable and holding in front of him in the sinister hand a Conch Shell Argent. Mantled Azure doubled Or.*

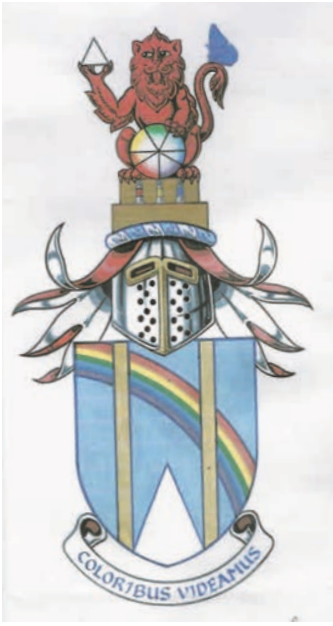
MOTTO: BENE TIBI SUNT

The motto, apart from being a play on the family name, is monkish Latin for "Good be to you." The rest needs little explaining, the crowned Triton being, of course, a Sea King. The snowflakes are so unusual in English heraldry the College felt it necessary to explain that they are "of six points," (as if there were any other kind). The depiction of water is a stylish variant of "barry wavy azure and argent," now forbidden as being too much of an over-used cliché.

The Kings would not allow a Red Ensign on the stern of the schooner (apparently the Union Jack design is protected by protocol), hence the plain red flag. The Kings also wanted a chief for difference, and in fact the blue and white in the sky above nicely balances the water below. Lancaster Herald, Robert Noel was the agent and Gillian Barlow was the artist who is much admired for her artistry and craftsmanship.

The Colour Group

The Colour Group was founded by Professor W.D.Wright of Imperial College, London as the first of the specialist groups within the Physical Society. I joined in 1952. The Society was absorbed into the Institute of Physics in 1961 and the Group became an independent institution, the COLOUR GROUP (GREAT BRITAIN).



SHIELD
Bleu Celeste a Rainbow bendwise enarched throughout proper surmounted by two Pallets Or abutting a Pile reversed in base Argent.

CREST: *Two stone Steps upon the lower three Tubes of Oil Paint palewise proper and upon the higher a Lion sejant affronty Gules supporting between the rear legs with the sinister forepaw a Newton's Disc the colours fading towards the centre proper and holding aloft in the dexter*

forepaw a Prism Argent the tail disposed to the sinister perched thereon a Morpho Butterfly Azure.

MOTTO: COLORIBUS VIDEAMUS ("Through colour let us see")

The shield is loosely based on the Chairman's Badge, with its rainbow and prism (colour in nature and in science) while the crest has a red lion for Great Britain, holding Newton's Disc, the first attempt at a scientific chromaticity diagram, and a prism (for science) and a Morpho butterfly (one of Wright's studies – for nature) with tubes of paint for the colorant manufacturing industry and the artists and designers who use their products. The motto translates as, "By, with or through colour, we see."

Malcolm Skelding, Esq.

Well known in his field, Malcolm Skelding spent all his working life in the metal industry, from apprenticeship up to running his own business. His arms were granted shortly after the sad death of his wife Betty, though their two sons, Jonathan and Robert, survive to inherit them. They are blazoned:-

SHIELD
Argent on a Pile reversed Gules between in chief two Billets Sable three Billets one in chief Or and two in base Argent.

CREST
An Heraldic Tyger sejant Gules the neck body and legs bezanty resting the dexter foreclaws upon an Ingot of Stainless Steel Argent.

MOTTO: A SMELTING WE WILL GO

The red pile represents a furnace with two pieces of dirty scrap metal waiting outside to be transformed into gleaming brass and stainless steel ingots inside. The Tyger, in heraldic legend, was both resolute and caring, two characteristics which Malcolm has displayed to perfection. The artist was Fiona Lukes and, once again, our agent was Robert Noel, Lancaster Herald, who successfully steered the design through the requirements of the Kings of Arms. I hardly need add that Mr Skelding has expressed his delight with the patent and his admiration for the artwork.

Daniel Dyoss, Esq.

Dan spent his working life with Avery's, the weighing-machine people, starting as a fitter on the shop floor and finishing up as a manager responsible for designing and building the machines which weighed the Brabazon and Concorde aircraft. When he retired he took up longbow archery, using blue arrows. The blazon is:

SHIELD
Per chevron rompu Bleu Celeste and Or two Pallets Argent in chief Azure in base.

CREST
In front of a sinister Arm erect proper holding a Bow fesswise Or and a dexter hand erect proper drawing back on a String Sable an Arrow Azure an Avery Letter-Balance the sinister scale carrying a weight and the dexter scale carrying a pile of gold dust Or.

MOTTO: DO OR DYE

Dan Dyoss is from a family with an ancestor who owned a dye house, hence his shield shows a house with two strips of cloth being inserted and dyed blue, all in traditional heraldic forms.

The painting on the Letters Patent by Fiona Lukes shows the bow and handgrip on it not quite as it would be in real life. Dan put this down to artistic licence and was not much bothered, but I asked David Hopkinson, FSHA to do a correct version (as shown) which is the one that Dan is now using, being close to the sketch originally submitted.

Robert Noel, Lancaster Herald, the Agent, explained that once arms are registered it not possible to change them, but there is no objection to asking an artist for a new interpretation of the written blazon, which is what we have done. Fiona is an excellent artist, but at the time of painting had yet to delve into the world of archery. Since this came up, artists at the College have been reminded to ensure they get technical advice about anything they are not sure about. So all is well.

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