



THE HERALDIC CRAFTSMAN



THE SOCIETY OF HERALDIC ARTS
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The Society of Heraldic Arts



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Chairman's Message

I will be standing at the registration desk at RAF Club in London on 15 February looking forward to welcoming you to the lecture, luncheon and presentation of our Letters Patent. Register today. Details enclosed.

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. (We are currently consulting on a new category for associate craft members). The annual fee in any case is £25.00 or equivalent in other currencies. The Membership Secretary's name and address appear above. Write to her now!

Craft Membership is open to artists, craftsmen and writers whose work comprises a substantial element of heraldry and is of a sufficiently high standard to satisfy the requirements of the Appointments Board. A candidate for Craft Membership is required to submit a letter or email of application to the Hon. Membership Secretary together with photographic evidence or a portfolio of their work and payment of a registration fee. Candidates will be informed of the Board's decision by the Hon. Membership Secretary. Successful applicant will be expected to pay an annual subscription, currently £40 which carries with it access to the Society's web market at a further modest fee. In the event of an unsuccessful application the annual subscription will be refunded. In exceptional circumstances the Council, acting on a recommendation from the Appointments Board, may offer Craft Membership to an heraldic artist, craftsperson or writer of merit without the need for a formal application. The Membership Secretary (above) will be delighted to offer help. Craft Members may describe themselves as 'Member of the Society of Heraldic Arts' using the post-nominal 'SHA'.

Front cover:

There are more than one hundred livery companies or guilds in the City of London, the Square Mile and still the financial heart of the world. The livery, as they are collectively known, generally seek to promote their craft, profession or skill within the bonds of fellowship and to act as charitable foundations.

Many are of considerable antiquity but the Educators are amongst the newest (2013) although its antecedents go back well over a decade. The Clerk to the company is the key member of staff and effectively governs the activities of the Company day by day. Grant says: 'Having been to so many City receptions and dinners over the years I thought it would be interesting to seek out the Clerk by his badge not by looking for an anybody's badge with the word "Clerk" at the top of it. The open book of course is a great symbol for education and of the work of the Clerk, I also included the engraved oath that is sworn by members on joining the Company. As a final giveaway to the stature of the person wearing my badge the obligatory crossed quill pens adorn the ribbon. This badge is one of several designed and made by Grant Macdonald for the Educators when they took arms. It employs gold work, engraving and enameling and is widely regarded as a masterpiece of understated regalia.

When starting the long path to acceptance, the Guild of Educators, as it was then, asked Major William Hunt, Windsor Herald in the English College of Arms and a member of this Society, for help. He designed this stylish quill and sigma symbol intertwined to represent the arts and the sciences (as the basis of knowledge) and the past and the future (as the foundation of understanding).





Pugin's Heraldic Revival

J. A. Hilton

ASSOCIATE MEMBER, SOCIETY OF HERALDIC ARTS

In issue 89, September 2015, Dr David Phillips, of this Society, wrote on the influence of Otto Hupp on 19th and 20th century heraldry. Your positive reaction led us to look for other seminal influences which lifted heraldry up from its 18th century doldrums. Who, we asked, were the other significant heraldic craftsmen who, like Hupp, influenced what we create today? First and foremost, we posit Augustus Welby Northmore Pugin to be included in the pantheon of formative influences. And as we have the foremost Hupp scholar within the ranks of this Society we also have the highly acknowledged authority on Pugin and his contribution to heraldry, viz: Dr Tony Hilton, whose work on the heraldry of the post-Reformation Catholic community in England recently led to his being awarded the English Heraldry Society's coveted Diploma.

As he led the massively popular revival in Gothic architecture which lasted from the early part of the 19th Century for more than a century, Augustus Pugin (1812-52) also brought about a revival in heraldry.¹ Following in the footsteps of his artistic father and with a deep knowledge of French mediaeval architecture and art, Pugin decorated his buildings, especially his secular commissions, with splendid displays of heraldry and by going back to its mediaeval origins, he revolutionised heraldic design. It is no exaggeration to say that Pugin placed heraldry back at the centre of domestic and national life, encouraged the development of the heraldic decorative arts, and inspired heraldic artists to follow him back to heraldry's purer mediaeval roots.

Pugin's short life was one of joy, tragedy and brilliance. Be it designing furniture, wallpapers, churches, stately homes or majolica tiles for a jardinière, he was indefatigable and the work which flowed from his pen was almost always brilliant. In just sixteen years he designed and build six cathedrals and forty churches besides numerous private houses. Married thrice with six surviving children, he was a man of great conviction, but alas went mad (probably exacerbated by overwork and mercury administered as a medicine) and died when he was only forty years old.

He is best known as an architect. Pugin received the most comprehensive, yet eclectic artistic education in England and France and grew up rejecting the contemporary neo-Classical architecture, based on ancient Greek and Roman models, because it was tainted by its pagan origins. He declared that the Gothic architecture of the Middle Ages was the only truly Christian architecture. And more than that, society itself would be transformed through 'true buildings'. He therefore set about building churches and houses in the neo-Gothic style. In 1835, he became a Roman Catholic at a time when the English Catholic Church was growing, partly from natural growth and partly from Irish

immigration. He urged his co-religionists to build their new churches in the neo-Gothic style, and he designed many of them. He passionately believed that reversion to the solemn mediaeval Sarum liturgy, together with plainsong chant, performed in his neo-Gothic churches, would help to bring about the re-conversion of England to its Catholic roots, a future Catholic England, which would be a more just and kinder place than Victorian laissez-faire capitalist England.²



J. A. Hilton, KSG, CLJ, PhD, DipHS, FRHistS. Manchester Metropolitan University recently awarded him a PhD by publication, i.e. a selection of publications combined with a critical essay assessing their contribution to the subject, on 'The Post-Reformation Catholic Community in the North of England'.

Heraldry before Pugin

But for us to assess the extent of Pugin's impact on heraldic design, we must first consider heraldry as he found it. As Pugin argued the decline of architecture was the result of the revival of pagan classical architecture, so with heraldry. The Renaissance style of architecture against which he reacted had reduced the external use of heraldry, so that by the end of the eighteenth century it was largely confined to embellishing pediments. Internally, heraldry was confined to the entrance hall, where crests were painted on the backs of wooden chairs, and carved crests might be used as decorative emblems in a frieze, for example as metopes between triglyphs.³

Not only was heraldry reduced in importance, it had declined in design. Indeed, torsers looked like bread sticks lost in a thicket of improbable mantling, as members can see in Dr Lynsey Darby's 'Mantling Through The ages' (Issue 90, December 2015). According to Robert Parsons, the distinguished British heraldic artist and historian, 'Heraldic art at this period reached its nadir'. In particular 'Shields were square and their charges were often feebly drawn and failed to use the space at their disposal'. Writing a generation after Pugin, George W Eve, the consummate late Victorian heraldic artist, pointed out that before Pugin appeared on the scene, 'Heraldic forms in most unheraldic attitudes dodge round weakly designed shields from above which tiny coronets topple, quite regardless of the balanced composition of good design.' Eve summed it up as 'the general loss of grip is everywhere perceptive in the design'.⁴

Enter AWN Pugin

Pugin was having none of this. His philosophy of the use of heraldry as well as its design in both exterior and interior decoration harkened back to a purer age. He, more than anyone in the early 19th Century, recognised that heraldry could be both beautiful and practical if earlier examples were followed. Above all, it was meant to be seen and understood. Pugin laid it down as a principle that 'the smallest detail should have a meaning or serve a purpose', and heraldry had symbolic meaning. It was a statement of who the armiger was or wanted to be; it was a



personal brand and it should be used imaginatively.⁵ Thus the arms he drew for their several applications were of a completely different order and quality of what had gone on before. In his own designs he abandoned the Georgian practice, inherited from the Renaissance, of drawing objects naturalistically or realistically, and went back to the mediaeval practice of drawing them boldly, ie, conventionally or symbolically. Indeed, in *The Glossary of Ecclesiastical Ornament and Costume* (London, 1868) he calls the relevant plates 'Conventional forms of Animals' and 'Conventional forms of Lions'. For example, he does not attempt to draw realistic lions but rather to draw their Platonic form or Thomistic essence, as seen on the Minton floor tile from the Palace of Westminster on the back cover of Issue 93 (July 2016).



AWN Pugin, after JR Herbert; lith. JH Lynch, 1853 National Portrait Gallery



An oak Puginesque style wall panel with shield carved c. 1855, motto ribbon added by Bellhouse Restoration to fit with the first of five coats of paint to provide a smooth high gloss finish devoid of wood grain, ready for the artwork. Speaker's House, Palace of Westminster, London. Photo: Baz Manning.

His description of Tudor heraldic glass amounts to a programme for his own heraldic practice in decorating buildings. In

1839 he wrote: 'During the dynasty of the Tudors, shields-of-arms, surrounded by circular borders of heraldic flowers, were frequently set in lights filled up with the repetitions of the motto, running bendy, with the rolls of quarrels between the scrolls on which initial letters or small badges were generally painted'.⁶

Pugin's insistence on heraldry on everything and everywhere and all of it done to the highest standard, took the architectural and design world by storm. Eve noted 'the revival of good heraldic treatment as an intimate part of the Gothic architecture for which he worked so strenuously....' and pointed out that Pugin, 'whose influence on architecture, was so impressive, had no less strong an effect on the heraldry which accompanies it so appropriately'.⁷

He practiced what he preached. Pugin made the most of his own arms - *Gules on a bend Or a martlet Sable*. Accordingly, the house he built for himself - the Grange, at Ramsgate, on England's southern coast - was filled with his arms from the tiled floors, through the wallpaper and coloured glass windows to the banner flying from the tower. The

frieze in his study was decorated with the arms of his patrons. The Grange in 'a modern kind of Gothic, suitable for the nineteenth-century family house', according to his most recent biographer, Rosemary Hill, together with its domestic chapel and the church next door, formed 'the nucleus for a future Catholic community'. As Julia Webster noted in her recent article in *Principles*, the journal of the Pugin Society, the Grange 'was replete with heraldry, and served as a model not only for the new houses of members of the middle class like himself, but also for the re-modelled country houses of the landed gentry and aristocracy'.⁸

Country houses include Chirk Castle, Denbighshire, with its heraldic decorations

by Pugin: its Cromwell hall's chimneypiece and stained glass, and its long gallery's painted ceiling.⁷ And they include Alton Towers which was re-built by Pugin for his principal patron, John Talbot, 16th Earl of Shrewsbury and 16th Earl of Waterford, and was decorated throughout with heraldry. The banqueting hall and the dining room had heraldic stained glass and chimneypieces. The Talbot gallery had heraldic chimneypieces and a painted paper frieze, the work of Willement. The Doria rooms had the Talbot arms impaling those of Prince Doria-Pamphilij, Shrewsbury's son-in-law. In the chapel there was a portrait of the earl in an heraldic tabard.⁹ Middle-class houses are exemplified by Meanwood Towers in Headingley, Leeds, built for Thomas Stuart Kennedy, and filled with silverware engraved with the family arms.

The Palace of Westminster

Yet that work which captured the public's imagination most convincingly was Pugin's work on the new Palace of Westminster. Receiving scant praise or salary from the principal architect, Charles Barry, Pugin, helped by John Hardman, Powell and William Burges, was responsible for the decoration of the new seat of Parliament. According to Hill, 'Pugin rifled his library for emblems suitable for every corner of the building ... he found crests, badges and images ... they gave the new palace a depth of allusion, a richness of visual texture that nobody else could have achieved'.

He also found a rich source in the Tudor heraldry in Henry VII's chapel in the nearby Westminster abbey. As Parsons wrote, the palace is 'alive with a riot of splendid arms, crowns, beast and badges ...'. Eve remarked that it 'is a wonderful mass of fine work in glass and stone and other materials. No less remarkable in that it succeeded a long period of such extreme weakness, and was itself but the first fruits of the revived interest in the subject [of heraldry]'. The historian John Robinson and Thomas Woodcock, now Garter King of Arms, enthused in their *Oxford Book of Heraldry*: 'Pugin's heraldic display in the



Houses of Parliament is exemplary, and would have won the approval of Henry III himself. It set the standard for much of the Victorian revival of architectural heraldic decoration, which soon outdid the fourteenth century in scale and proximity.⁸

Pugin as leader

Pugin was a leader and surrounded himself with a team of specialists who were singularly able to translate with brilliance his hurried sketches done on endless train journeys as he criss-crossed the country: Hardman of Birmingham for metal and glass, Minton for ceramics, Meyer the builder and Crace the interior designer. Together they revitalised several traditional crafts. As Woodcock and Robinson explain 'To Pugin, for instance, goes the credit for reviving the heraldic encaustic tile as well as brasses and enamelwork', and he also helped to revive heraldic stained glass. Their work influenced William Morris and the whole arts and crafts movement as it spread across the western world.⁹

Moreover, Pugin founded a family firm, being succeeded by his eldest son Edward Welby Pugin, and then his younger sons Cuthbert Welby Pugin and Peter Paul Pugin, who were known as Pugin and Pugin, and this partnership continued the founder's use of heraldry. One exciting example is to be found in Eastnor Castle, Herefordshire and another at Scarisbrick hall, Lancashire. A. W. N. Pugin began work re-modelling the hall for Charles Scarisbrick in the 1830s. For the south library or red drawing room he designed a fireplace decorated with tiles painted with the Scarisbrick arms and initials. Charles Scarisbrick died in 1860, and was succeeded by his widowed sister, Dame Ann Hunloke, who changed her name back to Scarisbrick. She commissioned E. W. Pugin to continue his father's work. He gave her father's fireplace in the great hall a heraldic overmantel, a heraldic fireplace in the blue drawing room, and a heraldic window in the great hall. Lady Ann's daughter, Eliza Margaret, married the Franco-Spanish Marquis of Casteja, and when they inherited, Pugin and Pugin designed heraldic glass, supplied by Hardman, for the south porch. After Eliza Margaret's death, her widower commissioned Pugin and Pugin to build the nearby St Elizabeth's church, Bescar, filled with the arms of Scarisbrick and Casteja.¹⁰

Pugin, heraldic author and publicist

Pugin was also a consummate advocate in print for what he knew to be right. A prolific writer and gifted illustrator, his books frequently depict heraldic features or are decorated with heraldry. *Contrasts* displays the debased state of Georgian heraldry in the royal arms below a medieval shield in a window, records the royal arms on King's college, and records the arms of the City of London over the Guildhall, and again on West Cheap conduit, arms on Chichester Cross, and on an episcopal monument, and the drawings of Ely House and Ely Palace show the arms of the bishop of Ely. The frontispiece of *True Principles* has the royal arms between the arms of St George and St Edward, and illustrates arms on a lock, on a fire-dog, on a ceiling at Antwerp and one at Long Melford, rows of carved and painted arms on walls, on chimney stacks, and over

doorways, and his drawing of St Mary Magdalen College is illustrated with arms. The arms of the Earl of Shrewsbury and of Pugin decorate the dedication of *An Apology*, and arms are shown on the gateway of the Chateau Gaillon, on sepulchral brasses, and on domestic exteriors. In *Present State* the drawing of St John's Hospital, Alton, is decorated with the arms of the Earl of Shrewsbury as well as the Agnus Dei on a shield, and the drawing of the convent of Our Lady of Mercy, Birmingham, with the arms of the Earl of Shrewsbury and of Hardman.

Pugin's influence

Following the example of George Gilbert Scott, who, like Wencelas's page, successfully trod in Pugin's footsteps, other architects throughout the United Kingdom, the Empire, the US and western Europe drew inspiration from Pugin. As Woodcock and Robinson wrote: 'The great Gothic Revival architects of the mid- to late-Victorian period produced superb heraldic art. At its jolliest this can be seen in William Burges's work at Knightshayes and its most progressively original in Hungerford Pollen's stained glass and firedogs in the Gallery at Blickling.'

Burges's work at Knightshayes was carried out by J. D. Crace. Hungerford Pollen's work at Blickling includes heraldic glass made by Powells of Whitefriars, and 'is among the finest heraldic glass of its date in England'. Other heraldic displays include that in Charles Alban Buckler's re-building of Arundel Castle for the 15th Duke of Norfolk, the Earl Marshal, at the head of the College of Arms, the governing body for English heraldry. At Arundel, heraldry 'permeates the architecture in carvings, stained glass, tiles, ironwork and painted decorations'. A similar programme was carried out by de Havilland, York Herald, for the 9th Lord Beaumont at Carlton Towers in Yorkshire. According to Woodcock and Robinson: In these vast Gothic houses nearly every window glows with heraldic stained glass, every fireplace is lined with heraldic tiles, nearly every ceiling and cornice sport an array of carved and painted shields, coronets, quarterings, crests and supporters.¹¹

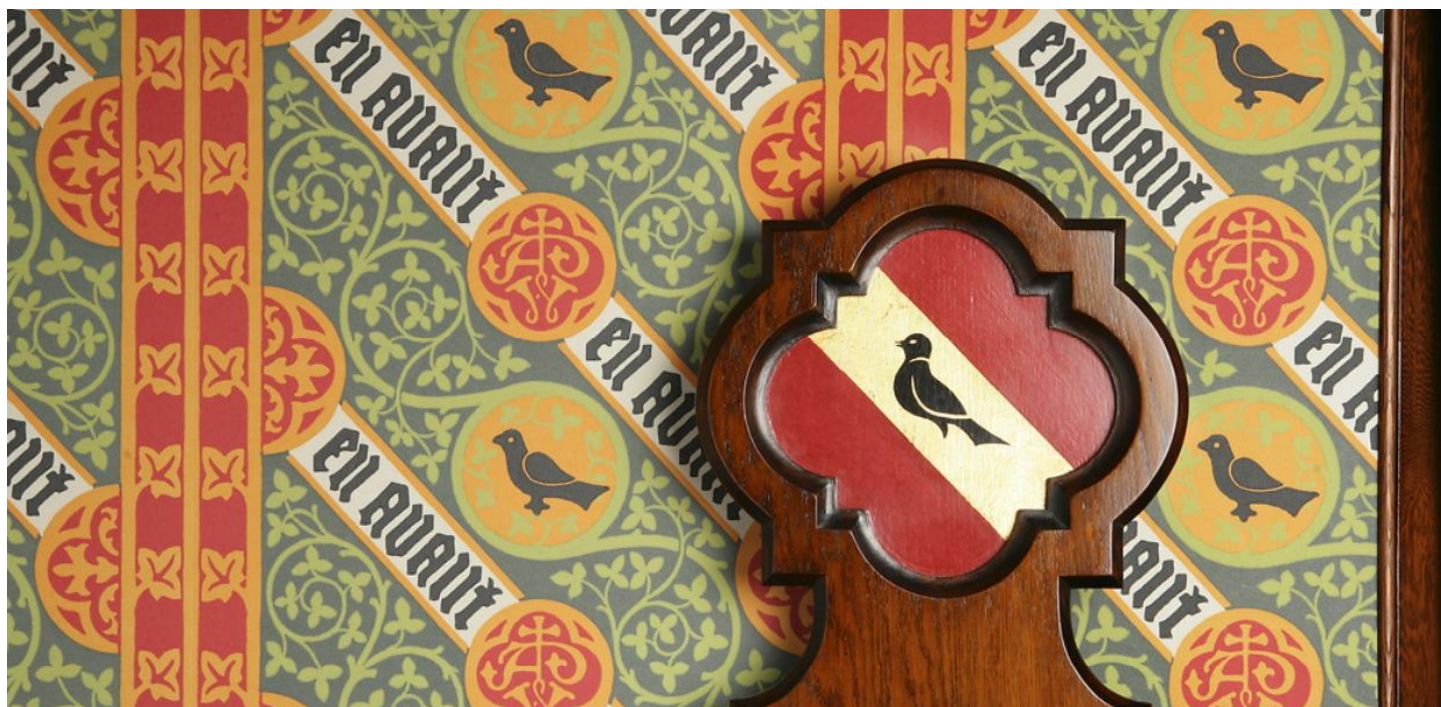
And most importantly for the steadfastness of heraldry today, artists in every medium followed Pugin's robustness of style and embellishment. For example, Eve, of course, and Dom Anselm Baker (1833-85, featured in issue 85, April 2014) were outstanding among the heraldic artists who followed in the Pugin tradition. Indeed, Fox-Davies links them together: 'The work of Pere Anselm, and of Pugin, the first start towards the present ideas of heraldic art, embodying ... so much of the beauty of the older work whilst possessing a character of its own, and developing ancient ideals by increased beauty of execution, has placed their reputation far above that of others ...'¹²

Everywhere you look

Pugin's influence on heraldry was as great, if not greater, than his influence on architecture. It has been argued that Pugin's essential architectural principles have influenced modernist architecture, but no-one now builds in the gothic style. Pugin's medieval gothic, however, is alive and well, and living in modern heraldry, the very heraldry we do today.¹³



- ¹ The article was first published in *True Principles: The journal of the Pugin Society*, IV (4) (2014), pp. 324-330, and the Editor, Dr David Lewis of Yale, gave permission to re-publish it here. It now appears in an amended form.
- ² Kenneth Clark, *The Gothic Revival* (Harmondsworth, 1962), pp. 106-134; Rosemary Hill, *God's Architect: Pugin and the Building of Romantic Britain* (London, 2007), passim; Michael Fisher, 'Gothic For Ever': A. W. N. Pugin, Lord Shrewsbury, and the Rebuilding of Catholic England (Reading, 2012), passim; Thomas Woodcock and John Martin Robinson, *The Oxford Guide to Heraldry* (Oxford, 1988), pp 181-82. G. J. Hyland, *The Architectural Works of A. W. N. Pugin* (Reading, 2014), passim. Pugin's approach to heraldry was not without its forerunners. Both Horace Walpole's early Gothic revival Strawberry Hill and William Beckford's Fonthill Abbey were bedecked with heraldry, no more correct than their architecture. Thomas Willement, an heraldic artist who worked on George IV's restoration of Windsor Castle, produced some scholarly publications on medieval heraldry. It was Pugin, however, who first systematically revived medieval heraldry with Gothic architecture.
- ³ A. W. N. Pugin, *Contrasts* (London, 1841), pp iii-v; Woodcock and Robinson, pp 180-81. Pugin 'Lectures on ecclesiastical architecture', *Catholic magazine* (1839), quoted in Stanley A. Shepherd, *The Stained Glass of A. W. N. Pugin* (Reading, 2009), pp 109-110.
- ⁴ Parsons, p 37-39; Eve, *Decorative Heraldry*, p.2; Eve, *Heraldry as Art*, p.12. Eve's books, according to Parsons 'became influential source books for later artists'.
- ⁵ He urged that the funeral monuments of the Victorian nobility should be ornamented 'with a profusion of heraldic devices illustrative of their birth and descent'. He argued that in the royal palaces 'the long succession of our kings, - their noble achievements, - the honourable badges and charges that they bore, - would form subjects which would naturally suggest themselves for the various halls and apartments', and 'The same remarks apply with equal force to the residences of the nobility and gentry'. Pugin, *True Principles* (London, 1841), p 1; Pugin, *Contrasts* (London, 1841, p 10; Pugin, *Apology* (London, 1843), p 34, n 18, p 38.
- ⁶ Pugin 'Lectures on ecclesiastical architecture - lecture the third', *Catholic Magazine* (1839), quoted in Stanley A. Shepherd, *The Stained Glass of A. W. N. Pugin* (Reading, 2009), pp 109-110. This lives on in Crosby Hall, Issue 87 (January 2015).
- ⁷ R. C. Parsons, 'The herald painters and their work', *Coat of Arms*, new series VIII, no. 146 (summer 1980), p 37; G. W. Eve, *Decorative Heraldry: a practical handbook of its artistic treatment* (London, 2008), p 218; Eve, *Heraldry as Art: an account of its development and practice, chiefly in England* (London, 1907), p 226.
- ⁸ Hill, *God's Architect*, pp 9-11, 65, 103, 327, plate 1; C. R. H-S, 'The armorial bearings used extensively by the architect Ausustus Welby Pugin (1812-52)', *Heraldry Gazette*, LXXII (1999), p 5; Carl-Alexander von Volborth, *Heraldry: Customs, Rules and Styles* (Poole, 1981), pp 109, 114; von Volborth, *The Art of Heraldry* (London, 1991), p 218; Bernard Burke, *The General Armory of England, Scotland, Ireland, and Wales* (London, 1884), p 573. Vide also Anon., 'Pugin's heraldry', *Heraldry Gazette*, new series 113 (September 2009), p 9; Hill, p 201; Julia Webster, 'A. W. N. Pugin's Grange at Ramsgate - the moral Catholic house' *True Principles*, IV (2) (2010-11) pp 191; Michael Fisher, *Hardman of Birmingham: goldsmith and glasspainter* (Ashbourne, 2008). Vide also Pugin, *The Glossary of Ecclesiastical Ornament and Costume* (London, 1868), plates 66 and 27. Eve, *Heraldry as Art*, p 226; Hill, p. 455; Parsons, p 38; Woodcock and Robinson, *Oxford Guide to Heraldry*, p 182; Victor Simion, 'The baptism of British government: A. W. N. Pugin's Catholic hand in the new houses of parliament', *True Principles*, IV (2) (2010-2011), pp 175-86.
- ⁹ Fisher, *Alton Towers: A Gothic Wonderland* (Stafford, 1999), passim. Woodcock and Robinson, *Oxford Guide to Heraldry*, p 182; Woodcock and Robinson, *Heraldry in National Trust Houses* (London, 2000), p 20; Shepherd, *The Stained Glass of A. W. N. Pugin*, passim; Roderick O'Donnell, *The Pugins and the Catholic Midlands*, Leominster, 2002), passim; Brian Doolan, *The Pugins and the Hardmans* (Birmingham, 2004), passim; Fisher, *Hardman of Birmingham*, passim.
- ¹⁰ Rachel Hasted, *Scarisbrick Hall: A Guide* (Preston, 1987), passim; Claire Hartwell and Nikolaus Pevsner, *The Buildings of England: Lancashire: North* (London, 2009), pp 597-606.
- ¹¹ Woodcock and Robinson, *Oxford Guide*, p.182; Woodcock and Robinson, *Heraldry in National Trust Houses* (London, 2000), p 20, 48, 108-111; Robinson, *Arundel Castle* (Arundel, no date), passim; Robinson, *Arundel Castle: A Seat of the Duke of Norfolk E. M.: a short history and guide* (Chichester, 1994), passim. Vide also his influence on William Morris, Karin and Karl Larsson, etc.
- ¹² Arthur Charles Fox-Davies, *A Complete Guide to Heraldry* (London, 1871) p 397; Parsons, 38; 'William Baker' in Colin Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography* (Oxford, 2004), III, p 422; Eve, *Decorative heraldry*, pp 219-21; Anon., 'Anselm Baker, O. C.', *The Tablet*, 21 February 1885, p 301; Mark Thurnham Elvins, *Cardinals and Heraldry* (London, 1988), passim; Elvins, 'Anselm Baker O. C. R. obit. 1885', *Coat of Arms*, new series, VI, no 134, pp 165-66; Anthony Wood, 'The art in heraldry' in John Campbell-Kease (ed.), *Tribute to an Armorialist* (London, 2000), p 82; Joseph Forster, *Peerage, Baronetage, and Knighthood* (2 vols, London, 1881), passim.
- ¹³ Timothy Brittain-Catlin, introduction to *Contrasts*, p vii, introduction to Pugin, *True Principles*, pp v-vi; Heather Child, *Heraldic Design: a handbook for students* (London, London, 1965), passim.



The paper was rendered in various colours for different rooms and spaces. As the Pugin authority Paul Atterbury noted about the martlet 'Because it has no feet, the martlet never rests, a quality that must have appealed to Pugin.' *AWN Pugin Master of Gothic Revival* New York, 1995.

The paper was restored c. 2006. Courtesy of Amy Taylor at the Landmark Trust, 2016.



Society Matters

Amendment to the Constitution:

Creation of a new membership category

Will **Craft Members** please inform the Hon. Secretary by post or email of their support or otherwise for the proposed amendments (hereunder in italic) within thirty days of receipt of this document. A two-thirds majority of those responding is required in order that the amendments may be implemented. The intention is to create a new class of **Associate Craft Member** aimed at those who aspire to become full Craft Members of the Society. It is proposed that Section 3 of the Constitution be amended to read as follows:

Membership

There are five classes of membership:

- *Associate Membership*
- **Associate Craft membership**
- *Craft Membership*
- *Fellowship*
- *Honorary Fellowship*

An eligible member is one who has paid all outstanding subscriptions and registration fees.

Associate Membership is available to those persons wishing to support the objectives of the Society. Application should be made on the prescribed form and submitted to the Hon. Membership Secretary together with payment of the annual subscription.

Associate Craft Membership may be offered by the Appointments Board to those artists and craftsmen who aspire to become Craft Members of the Society and are able to demonstrate an aptitude for their craft. Associate Craft Members may describe themselves as 'Associate Craft Member of the Society of Heraldic Arts' and use the post-nominal ASHA.

The remainder of the Constitution is unchanged except for the deletion of the following paragraph in Section 3:

[In the first instance, the Faculty of Fellows will be established by the Hon. Membership Secretary who will invite eligible Craft Members to nominate candidates for Fellowship. Each candidate must be nominated by at least two Craft Members. The Hon. Membership Secretary will allow twenty-eight days from the date of the invitation for the receipt of nominations and will communicate details of the Faculty in writing to all members of the Society. The Hon. Membership Secretary will then arrange for the election of the inaugural Appointments Board (*see below*)].

Reminder of qualification for Fellowship of the Society

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

Honorary Fellowship of the Society will, on rare occasions, be awarded to a Craft or Associate Member in recognition of outstanding service to the Society. The granting of Honorary Fellowship shall be proposed by the Society's Council and confirmed by a majority of eligible members, both Craft and Associate, present at the Society's Annual General Meeting. Honorary Fellows may describe themselves as 'Honorary Fellow of the Society of Heraldic Arts' and use the post-nominal 'Hon. FSHA'.

Anthony and Margaret Wood Marketing Bursary Programme

The Executive is looking to appoint a member for a three-year period to lead the Wood Bursary Programme. The appointee will liaise as appropriate with City & Guilds, the SHA Appointments Board and Executive to ensure that the students selected for the Bursary receive sufficient support and access to the SHA web site as well as individual and group activities designed to strengthen their emerging offering to the marketplace. This will not be in the least onerous and should be great fun. Applications of interest to the Hon Editor in the first instance by 15 February 2017.

PHOTOCOPY ME and FILL ME OUT NOW!

THE PRESIDENT, CHAIRMAN AND EXECUTIVE OF THE SOCIETY OF HERALDIC ARTS

CORDIALLY INVITE YOU TO THE RECEPTION AND LUNCHEON

IN HONOUR OF THE RECEIVING OF THE SOCIETY'S LETTERS PATENT BY

ROBERT NOEL, MA, MPhil, LANCASTER HERALD

AT THE

ROYAL AIR FORCE CLUB, 128 PICCADILLY, LONDON, W1

(NEAREST UNDERGROUND STATION: HYDE PARK CORNER, PICCADILLY LINE)

PRINCIPAL GUEST: RALPH BROCKLEBANK, ESQ., HONFSHA

1130-1200	registration and welcome, RAF Club 127 Piccadilly, London
1200-1230	<i>Art and Heraldry: a personal perspective</i> Robert Noel, Lancaster Herald
1230	Reception, luncheon and presentation of the Society's new arms in the presence of the membership and Ralph Brocklebank, HonFSHA
1500	Carriages

At the reception there will also be a pay-bar. Luncheon includes a three course meal with wine and coffee. Port or brandy will be available for purchase. Dress: Lounge Suits (for Gentlemen) and equivalent (for Ladies).

Please complete the form below and return it or email it back with your bank details or send it with a cheque made out to 'SHA' to arrive by Friday, 27th January 2017 at the latest.

Cheques for £55 dated 27th January 2017 will be accepted now, so please apply as soon as you can.

Bank Transfers: Barclays, sort code: 20-11-81; Account 20485780, Reference: Your last name and LP

THE PRESENTATION LUNCHEON, WEDNESDAY 15th FEBRUARY 2017

To: The Chairman, The Society of Heraldic Arts, 53 Hitchin Street, Baldock, Herts, SG7 6AQ

Member's Name and Style:

Address:.....

Guest(s) Names and Style:.....

Any special dietary requirements:.....
(continue overleaf if necessary)

I should like to attend the Presentation Luncheon and

_____ enclose my cheque

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for the sum of £..... fortickets.

Either way, please send back this proforma to sha.honsec@gmail.com by 27th January 2017

Late applications cannot be accommodated



Romilly Squire of Rubislaw

OSTJ GOSE KNN DA FSAScot FRSA FHSS FSSA
CRAFT MEMBER, SOCIETY OF HERALDIC ARTS

Romilly Squire was a leading heraldic painter of his day, and in his prime among the best anywhere. An armorial from his desk bore signature hues of brightest tinctures and he never ceased to push use of colour to achieve heraldry that was bright but not gaudy.

His talent lay in producing design that was bold and simple, layering his work with energy and elegance. He brought life to colour, cross and creature, imbuing vivacity in the simplest of charges. There was never a lion that lacked a glint in its eye, nor a castle where the battlements didn't frown, nor a sabre that well-nigh rattled.

Romilly's interest in heraldry developed at an early age. Arthurian legends played an important part in his formative years, sparking a passion for arms and armour, chivalry and heraldry. Above his childhood bed hung Don Pottinger's chart Scotland of Old, firing his imagination with images of romance of a bygone age.

From what he himself described as "an unremarkable education at the High School of Glasgow". Romilly studied graphic design at Glasgow School of Art, being benevolently influenced in choice of higher education by his father, the distinguished portrait painter Geoffrey Squire, long a lecturer there and later a governor. On graduation and with teacher training behind him, Romilly returned to Glasgow High School to teach art for six years.

This was when he turned to heraldry, producing armorial artwork for family, friends and for his own enjoyment, with his greatest influence being the work of Don Pottinger, heraldic artist, Lyon Clerk and Islay Herald – Pottinger being quite the most innovative heraldic artist in a generation.

The upshot was that Romilly's work came to the notice of Sir Crispin Agnew of Lochnew Bt, then Unicorn Pursuivant, and through Sir Crispin followed an invitation by Don Pottinger to move to Edinburgh to become a herald painter at Lyon Office, a post Romilly held for some two decades.

Just recognition came to him when in 1996 he was invited to participate in the world's first artists' workshop at the International Heraldic and Genealogical Congress in Ottawa – with the outcome being that his work was exhibited in the Ottawa Museum of Civilisation, and he was awarded the Corel Prize.

Now considered one of the finest heraldic artists of his generation, he was invited as advisor to the Chief Herald of Ireland on the renaissance of that office in 1998.

Romilly invested passion in his work. He treated some colours with scorn as being too mild, and instigated Europe-wide hunts for special paints of the hues he wanted. When he heard that I was to visit Barcelona in 1997, he pleaded with me to find a particular brand and tone of Azure rumoured to be produced there.

During his reign as Lyon, Sir Malcolm Innes of Edingight occasionally allowed a practice of the arms of a herald



Born: 3 April 1953 in Glasgow;
Died: 7 December 2016 in Edinburgh,
aged 63.

painter to appear as a small shield bottom right on Letters Patents – thus Romilly's *Or a rose Sable on a chief of the Second a swan's head and neck erased between two stars of the First* were occasionally appended. Recorded at Lyon Office on Christmas Eve 1984, his Latin motto translates as *Nature is more powerful than art* reflected Romilly's respect for the natural world.

While his CV reads easily enough - elected a Fellow of the Society of Antiquaries and of the Royal Society of Arts; serving on the committee of the Heraldry Society of Scotland, editing the HSS journal *Double Tressure* and the newsletter *Tak Tent*, and ultimately becoming chairman for two terms 2002-2008; being appointed Officer of the Order of St John, and taking up post as Limner to the Order in Scotland; and serving as secretary of the Standing Council of Scottish Chiefs – it masks the man.

He had second and third careers as model and actor, in the latter having a part in the film *Monty Python and the Holy Grail*, while the many publications to which he contributed in whole or part include *Gem Pocket Tartans* (Collins), *Kings and Queens of Europe* and *Kings and Queens of Great Britain* (Elm Tree Books), *Clans and Tartans* (HarperCollins) and the magisterial *Collins Encyclopedia of the Clans and Families of Scotland*. He also illustrated *Clans and Tartans* (Regency House Publishing Ltd.), *Scottish Tartan Weddings* (Hippocrene Books, Inc.), and the *Illustrated Encyclopedia of Britain* (Readers Digest).

He took up sport as a young man, having a fascination for kendo, the Japanese art of fencing, and in 1992 was awarded 4th Dan by the All-Japan Kendo Federation, and went on to teach the martial art. In 1987, he took up running, and for a time trained regularly with me. He was an active freemason, becoming Past Master of the Lodge of Holyroodhouse (St.Lukes) No 44.

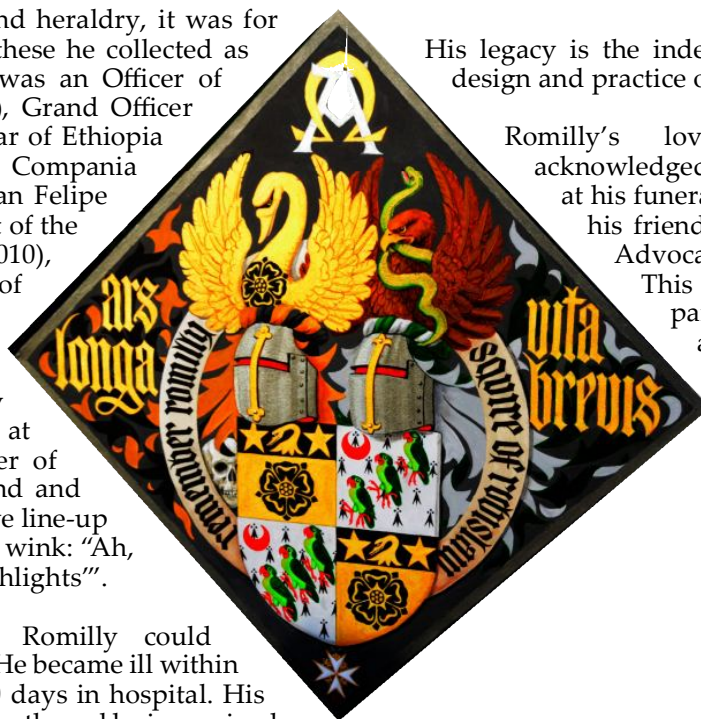
He went abroad regularly, to study foreign heraldry, to attend Highland Games to proselytise the cause, and to lecture on the subject. One of his most memorable presentations was at home in Edinburgh to the Heraldry Society of Scotland when he produced a learned and insightful account of the Japanese system of mon.



If Romilly had a passion beyond heraldry, it was for orders and decorations – and these he collected as others fill stamp albums. He was an Officer of the Order of St Lazarus (1998), Grand Officer of the Imperial Order of the Star of Ethiopia (2000), Member of the Noble Compania de Ballesteros Hijosdalgo de San Felipe y Santiago, Spain (2010), Knight of the Order of the Eagle of Georgia (2010), Knight of the Imperial Order of St Anne, Russia (2011), Knight Grand Cross of the Order of St Michael of the Wing, Portugal (2011), and many more. On appearing one year at the annual St Andrew's Dinner of the Heraldry Society of Scotland and being asked about his impressive line-up of miniatures, he replied with a wink: "Ah, but these merely the 'edited highlights'".

Wit, raconteur, bon viveur, Romilly could sometimes enjoy life too much. He became ill within the past year, and died after 10 days in hospital. His long-term partner was Andrea Seath, and he is survived by her and his sister Susan.

His legacy is the indelible mark he made on the design and practice of Scots heraldry.



Romilly's love of ceremonial was acknowledged by a hatchment displayed at his funeral, a piece painted for him by his friend Mark Dennis, fellow artist, Advocate and Ormond Pursuivant. This superb hatchment was painted in only four days in acrylic and bears the slogan, and in fitting summation: *ARS LONGA VITA BREVIS* – that is, "Life is brief yet art endures".

GORDON CASELY
ASSOCIATE MEMBER,
SOCIETY OF HERALDIC ARTS



Thanks to Alex Maxwell-Findlater, Gordon Casely, Edward Mallinson, Mark Dennis, and colleagues of the Scottish Heraldry Society for their generous assistance. A fine example of Romilly's work are the illustrations on Gordon Casely's letters patent, with Romilly's own arms as well.



Pugin's Cross

J. A. Hilton

ASSOCIATE MEMBER, SOCIETY OF HERALDIC ARTS

As we know to our delight, Pugin lavished heraldry on his public and private projects, a fashion continued by other architects, such as Buckler at Arundel Castle and de Haviland at Carlton Towers. Again, as we know, he revolutionised heraldic design by returning it to its medieval roots, abandoning the rococo shields and naturalistic charges of the eighteenth and early nineteenth centuries, and designing realistic shields and symbolic charges. A singular example of this is marked by the heraldic neo-Gothic churchyard cross erected in 1852, the year of Pugin's death, in front of the neo-Classical Catholic church of St John, Wigan, built in 1818-19.

It was both a memorial to Charles Walmesley (1781-1833), the leading patron of the church, and his wife, commissioned by some of their children, and at the same time it publicly and tastefully honoured his forbearers, the gentry and aristocracy, who remained loyal to 'the old religion' between the Reformation and the restoration of the Heirarchy.

The St John's Wigan cross is the work of George Myers (1803-75) Pugin's builder and mason and a key member of his redoubtable team of Myers, Minton, Hardman and Crace. Here as elsewhere, we surmise that whilst Pugin may have provided working drawings, often his team received only a sketch with equally sketchy instructions. In any event, when it was done Myers described the cross in *The Builder* as follows:

A quadrangular shaft, rising from a flight of steps, is supported at the base by the emblems of the four Evangelists, and bears under a crocketed canopy the figure of the crucified Saviour, attended by his mother and disciple. The shields at the base are fitted with the armorial bearings of the family who have erected the cross, the object of which is indicated by the inscription, which runs thus: 'For the love of Jesus, our Blessed Lady, and St. John, pray for the Souls of Charles and Elizabeth Walmesley, and for the good Estate of their children, who in memory of their dear Parents erected this Cross, 1852.'

Sometime in the intervening years the canopy and crucifix atop the cross disappeared, but the figures of Our Lady and St John, the symbols of the Evangelists, the inscription, and the coats of arms survive, albeit weathered. They exemplify the mid-Victorian triumph of the neo-Gothic style, Pugin's heraldic design, and Myers's craft: the simple heater shields, the ordinaries filling the field, and, above all, the medieval essential form of the lion. It does not appear that they were ever painted, but they should have been!

The cross and arms are settling into old age and probably taken for granted, but when they were new they must have been a very dignified yet bold statement of the Roman Churches return to the mainstream of English life.



East face: Lomax of Clayton Hall (husband of Frances Cecilia Walmesley): *Per pale Or and Sable on a bend cotised Ermine three escallops Gules.*



North face: Colegrave (husband of Eleanor Walmesley): *Argent two bars between three peons Gules.*



West Face: Jefferys (father of Elizabeth Walmesley): *Sable a lion rampant Or between three scaling ladders of the second (the lion on the cross is contourné, possibly as differencing from the main branch of the family).*



South face: Walmesley, Quarterly 1 and 4, Walmesley, *Gules on a chief Ermine two hurts*; 2 and 3, Gerard, *Argent a saltire Gules.*



Pugin, cobwebs and cadets

This is really two stories. The first began in 1942, when the War Department requisitioned 28,000 acres of Norfolk near Thetford as a major training area for D Day. The residents were given two weeks to leave and the four churches affected fell silent. One of them, St Mary's West Tofts was, and is, remarkable. It is one of the few Anglican churches restored by AWN Pugin. The commission dated from 1846 and after his death six years later, the work was carried on by his son, EW Pugin into the 1880s.

Sitting in solitary splendour, like a flint battleship on a grassy sea down a quarter mile avenue of beeches in the great parkland of what was the Sutton estate sits St Mary's. The Pugin restoration and sensitive enhancement of St Mary's was paid for by Sir Richard Sutton, a knowledgeable church antiquarian and a close friend of Pugin. The goal was to return it to its pre-Reformation glory. No expense was to be spared. The result was a monument to the Sutton-Pugin stricture that God was meant to be worshipped in the beauty of holiness. And, despite its remoteness, over the years it became a minor Anglo-Catholic shrine.

Since its requisition in 1942, St Mary's has been only occasionally used. Today it lies in dusty aspic in the curtilage of the Stanford Battle Training Area. Yet the ravages of time are held at bay by a small band of knowledgeable local devotees, including the military authorities, and together they can claim credit for securing the return of the dazzling altar window by Hardman from the Ely Stained Glass Museum. The comfortable Ratee pews carved to Pugin's exacting specifications are there as are the unique Minton tiles. Much remains to be done, not least the restoration of the once-brilliant Powell and Earley wall and ceiling paintings. But it would be feasible to recapture Pugin's vision and with a programme of sensitive restoration, his skills could be freshly admired once again.

And so begins the second story. The Range officials mentioned to the chaplain covering a 300 cadet summer camp that they had an unspoiled Pugin church. 'I was shown around by torch light. I expected Bella Lugosi or Lon Chaney to pop up, but here, there, everywhere winking out at us from the dust of the ages was one gem after another of Pugin's genius. There were many Carnarvon moments. As it is, some items have been stolen or the fabric abused over the years, but the interior is mostly intact. I felt it would be wonderful to bring it back to life if only for an hour and the authorities agreed.'

So after some tutelage in the sensitive cleaning of various surfaces, a fatigue party of 25 teenagers from South London swept and polished everything they could reach besides filled the makeshift chandeliers with hundreds of tea lights, all in prelude to a proper Field Service and Act of Rededication. After an all-ranks choir practice the entire corps of cadets (and not just the Christians wanted to come along) marched to St Mary's behind the Corps of Drums of the Royal Regiment of Fusiliers to rededicate themselves to making something of themselves.

All too soon the Act of Rededication was over, the cadets departed, the high gates were relocked and silence and shadows once again enveloped this stunning church. But she had left her impression. As the cadets later told the chaplain, it had been a special service; not just because it was all about them and their future, but because they had done their bit to preserve a marvellous heritage. Indeed, it was their hope that others will now ride to the rescue and allow Pugin's rural glory to shine once again.



Above: A Royal Artillery cadet carefully cleans the golden fence around the tomb of Lady Mary Sutton. Pugin hugely enjoyed puns, hence the barrels (tuns) and S's found everywhere at St Mary's. Photo Lt K Lorimer, SW ACF, 2011.

Right: A splendid fatigue party and no mistake.



St Mary West Tofts is within live fire ranges so an unplanned visit is not only illegal but could be fatal. However, there are opportunities to visit upon application in writing to the Regimental Sergeant Major, Stanford Battle Training Area (STANTA), West Tofts, Thetford, Norfolk IP26 5EP.

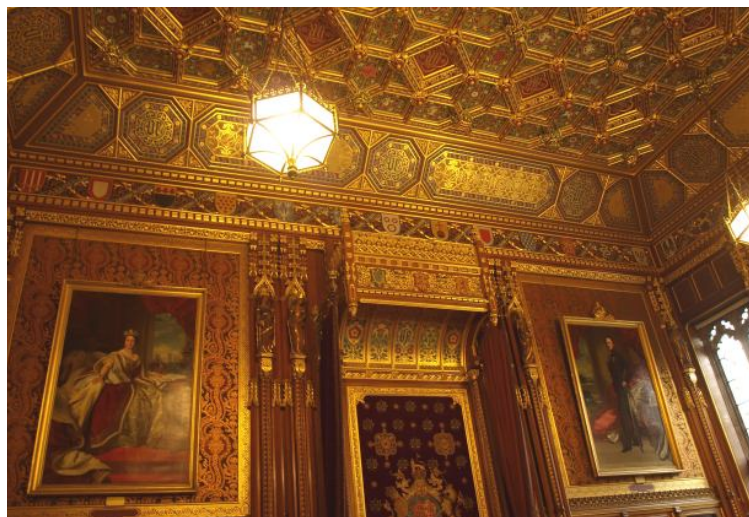


Pugin at the Palace of Westminster

Baz Manning

CRAFT FELLOW, SOCIETY OF HERALDIC ARTS

Rather than illustrate a floor tile here, a plate there or a fireplace even, we decided to concentrate on Pugin's masterpiece: the Palace of Westminster. And no one more qualified to select wonderful heraldic samples of Pugin's work in that magnificent building than the Palace's heraldic artist, Baz Manning, FSHA. Herewith his skilful, eclectic tour and our gratitude to him for text and photographs.



The Queen's Robing Room shows the intensity of the decoration Pugin added. Portraits of Queen Victoria and Prince Albert hang either side of the royal arms which form the back of the sovereign's throne. The canopy above it has the arms of Ireland and Scotland either side of England. VR monograms are throughout the heavily moulded ceiling along with heraldic badges and beasts. The frieze at the top of the wall features the arms of King Arthur and his knights of the Round Table. This improbable collection of arms is to remind the monarch of the historic importance of his or her role.



Inside the Sovereign's Entrance is the Norman Porch. This is one of many stone carvings, here above a doorway, this one featuring Queen Victoria's monogram, the arms of England, a royal crown and the royal motto. The two quatrefoils below it have the shield of Scotland and Ireland while all three are decorated with their national plants.

The outside of the Palace of Westminster is covered in heraldic carvings in the same Portland stone the buildings are built from. Here Pugin has borrowed the royal lion supporter and given him a gilded banner of Queen Victoria's monogram. Yet even where another designer would simplify the two letters because they are cut through a metal sheet, Pugin added a flourish to the r.

On the right of the picture can be seen the typical gothic blind niche covering many outside walls and those inside where stone was considered more desirable than oak panelling. These interior blind niches have in some cases been gilded to reflect the light in dark corners and had coats of arms painted over the gold leaf. This practice is still continued today for Chiefs of the Defence Staff and Speakers of the House of Commons, once raised to the peerage.



When Winchester Cathedral held its seminal commemoration of the ill-fated marriage between Mary Tudor and Philip II el Prudente of Spain (1554-58) in 2004, one of the star attractions was a chamfron from the Real Armeria in Madrid featuring the conjoined arms of Mary and Philip, then thought to be just about the only surviving contemporary example of it. But 300 years later, Pugin very accurately reproduced them on the Peers' Terrace east face of the Palace.



Between the windows of the House of Lords Chamber are corbels of demi angels holding the arms of ancient peers. These are carved in wood and gilded over gesso. The face and hands of this one and less obviously the tips of the strawberry leaves on its coronet, are badly damaged, so it seems likely that when the Palace of Westminster is closed for its preservation, these will be candidates for restoration.



Between the two houses of parliament is the Committee Staircase with light streaming through stained glass windows featuring heraldry and decoration connected with the Hundred Year's War. This comparatively small detail is Edward the Black Prince's monogram, drawn on a shield by Pugin to be no more than a space filler amongst the heraldry. Note the elaborate detailing he added, even splitting open the top fleurs-de-lis to show seeds, pomegranate-like. It is so OTT that any designer or anyone who admires art will be as delighted with it as I am.



The monarch's throne in the House of Lords is one of Pugin's best known masterpieces. Astonishingly elaborate decoration covers every part. In this corner a fully armoured [and very Victorian, ed] St. George lifts his sword to slay the dragon, almost hidden among the gilded mantling-like foliage. Note also the seeded pomegranates, a Tudor royal badge and therefore a reminder of both royalty and heraldry.



Pugin added the most elaborate details to the most mundane objects. This hinge is on a door in cloisters under Big Ben. Painted in red oxide as a simple rust inhibiting primer with the details picked out in gold leaf, we have acorns, the lion of England, fleurs-de-lis, quatrefoils and roses.



Pugin's eye for detail never failed. Even for the many fireplaces the Victorian buildings demanded, he designed gothic fire dogs, here with the arms of the Lord Bishop of London.



What are you doing today?

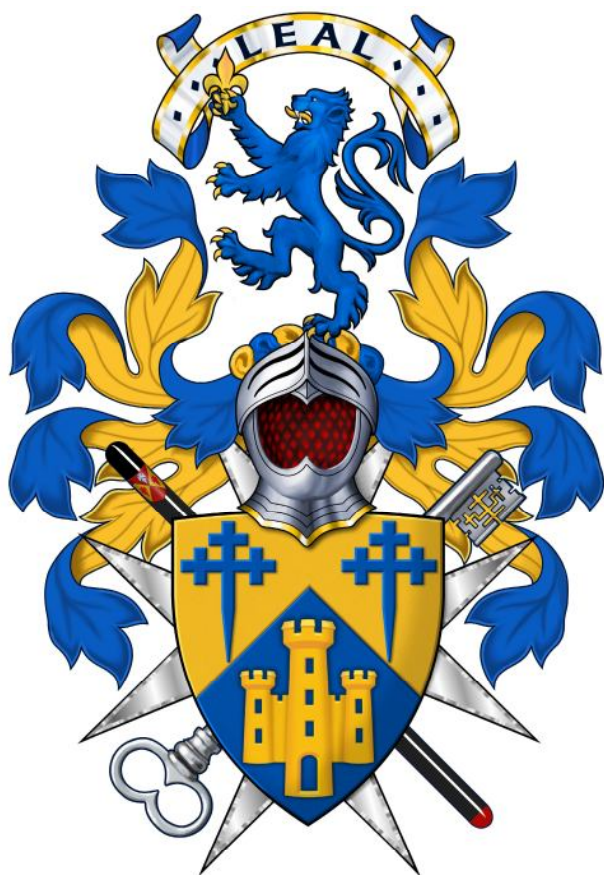
Gordon Casely, *Assoc SHA*

The past while has been consumed by preparing obituaries on the much loved Romilly Squires for *The Times* and other national media, which, I am pleased to see have appeared. But now that you ask, let me echo the sentiments expressed by David Allan in his thoughtful piece ("Coming to grips with digital heraldry and calligraphy", *Heraldic Craftsman* No 93, October 2016).

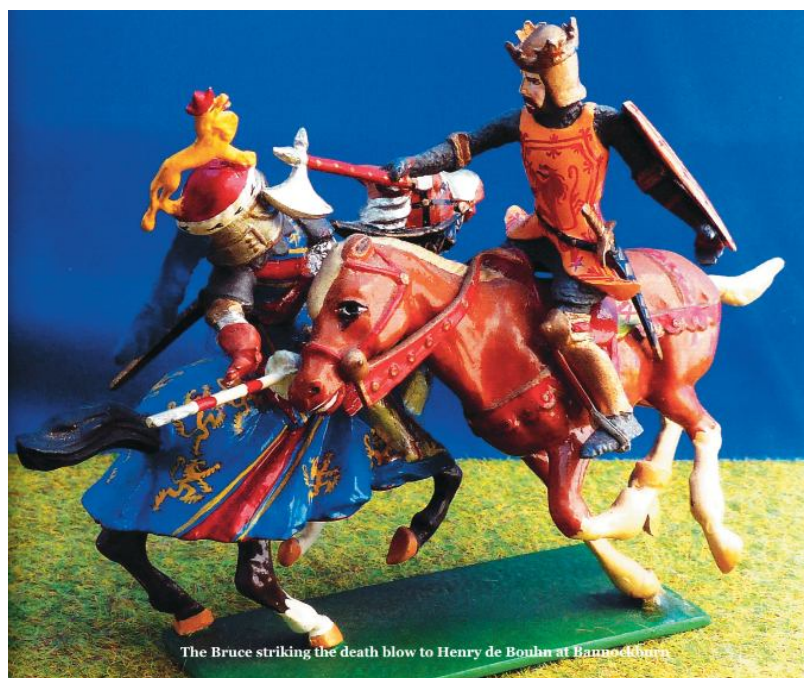


I've worked personally and as a client for some 15 years with digital artist Anthony Maxwell, and have benefitted hugely from the fact that Anthony can produce a draft piece of work that can be speedily and possibly easily altered in a fashion that is quite impossible with paint and brush – a great benefit highlighted by David. This is not, of course, to denigrate the skill of physical art in any way, as opposed to digital art.

As a non-artist, I'm struck that the skills inherent in digital art reflect exactly the demands of physical art. For the customer however, the ability to change (and the speed and economy of that change) means that – until the next revolution in art comes round the corner – I'm definitely a fan of digital art.



Peter and Gilly Greenhill, *SHA*



You catch us preparing for a bit of a lull in the post-Christmas parcel delivery scrum. As a friend of ours says 'pack a parcel as if it were going to be used as a football' and with collectables this is doubly important. Happily shock absorbing packaging has advanced and is much cheaper than putting our miniatures in lead boxes!

Fortunately the market in our world continues to grow and our share along with it, within reason. A new book on knightly miniatures has just come out and we were pleased to see that our reputation holds fast. Yet our output is finite and whilst attractive to many, it means we have to disappoint more. So we recently began what we call the Cabinet Collection and that is part of the reason for our minds being absorbed with postal matters. Herewith one of our pieces from a limited edition.



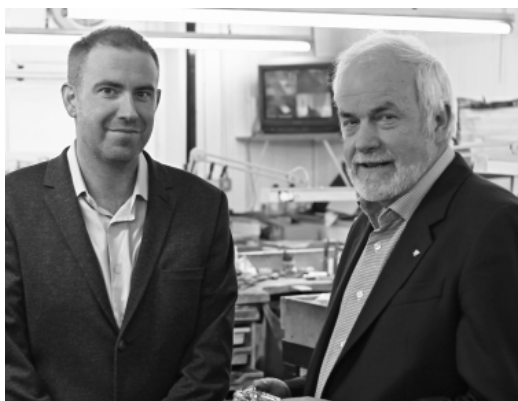
That felicitous combination heraldry, precious metals and enamelling

Charlotte Grosvenor

ASSOCIATE MEMBER, SOCIETY OF HERALDIC ARTS

In the last issue of this journal, the Hon Editor sought contributions featuring enamelling and shazzam, herewith. Charlotte Grosvenor's look at the work of Grant Macdonald, erroneously called 'the finest silversmith you've never heard of'. It is Charlotte who sought out Grant Macdonald armed only with the conviction, warmly endorsed by Grant and his son George, that a craftsman's delight and a designer's dream is that combination of precious metals, enamelling and, to give it all purpose: heraldry.

From his firm's discrete premises on the edge of the Square Mile, the City of London, Grant and his son, George, together with their workshop, design and make beautiful and imaginative pieces for clients all around the world and prestige brands such as Aston Martin. One key strand of their output is for those who govern the City and the hundred plus craft-based guilds, all charities, many of which are centuries old and others of which are brand new. They all, everyone of them, value and use heraldry.



George and Grant Macdonald. Their firm was recently granted a Royal Warrant as Goldsmiths & Silversmiths to His Royal Highness The Prince of Wales.
www.grantmacdonald.com +44 (0)20 7633 0278.]

Grant, when and how did you start as a silversmith?

Having enjoyed drawing, woodwork and metalwork at school the opportunity arose to go to a small workshop on a Saturday afternoon. It was in a spare room in north London and the part-time hobby silversmith knew my father. I was shown how to sink a spoon bowl and solder on a twisted wire handle with a melted silver ball at the top.

When my father picked me up at the end of the afternoon I was the proud owner of a silver spoon and a burnt finger or two! I was 14 years old, and I still have that spoon. I was hooked and that naturally led to my enrolling at the Central School of Art, now an integral member of the University of the Arts.

How did your City commissions begin and what do you primarily now do within the Square Mile?

My father had been the Master of the Barber Surgeons, as had my Grandfather. In 1966 my father commissioned me to design and make a silver Mace to be used on ceremonial occasions and in memory of my Grandfather. Then other liveries gave me work in the form of candlesticks, goblets, lecterns, badges and loving cups. We are still asked to make livery items and I relish those opportunities. Perhaps I am more recently known for designing and making badges of office, not least for Sheriffs and Livery

Masters. Happily, both heraldry and the City of London flow through my veins. I have been fortunate to have been the Master of the Barbers' and the Prime Warden of the Goldsmiths', so I have worn a badge or two myself!

How have those commissions evolved over time?

Passing a loving cup around a dining table goes back many centuries as an act of friendship, so what's to change there? The livery companies continue to enjoy pieces of silver in their ceremonies and on their tables. To drink out of a sixteenth century silver cup means that a silversmith made it all those centuries ago and that the Company has cared for it through changing fortunes and war. Similarly, if I make a piece for a church I know that it may be used every day, possibly until the end of time. I firmly believe that, as the venerable saying goes: 'In custom and in ceremony are truth and beauty born' so really the only changes I see are design style and a renewed interest of craft skills.

Where do you see City regalia being in terms of design, materials and construction in 20 years?

I think I have moved traditional badge design forward by being more three-dimensional and using the latest technology. I believe badges should be visible from left or right, not just face on and I have enjoyed some notoriety in that. Recently, rather plain City badges from the '60s and '70s are being re-made with more design significance of the craft or heraldry of their Company. New Livery Companies come along every few years, so making their badges is an exciting challenge.

How has your business developed in its 46 years?

In a word, dramatically! We started exporting our craftsmanship back in the seventies and this can be some 90% of our annual sales. I realised early on that there is a global demand for the "London Quality" in silversmithing and we still ride that wave.

Where do you get your craftsmen, George, and how do you develop them?

This has never been easy and the established trade these days is quite small, so there is no pool of talent to draw on. We have an apprentice through the Goldsmiths' Company who has dramatically lowered the average age in the workshop and will make a fine craftsman. Training and passing on your skills are really important for us. Some of our craftsmen have worked here for 25+ years,



so we have a well-established workshop of very talented people. Super craftsmen are hard to find and we seek more, not least those who have a real feel for heraldry.

You have lots of specialist equipment here, but how has computer-aided-design affected your work?

They say you should use every tool in the box to get the job done and of course these days lots of our tools have an electrical plug on the end of them. We embrace whatever can increase the quality and sophistication of our work. In our workshop you are never too far away from CAD systems, 3D rapid prototyping machinery, lasers and tig welders. I am thrilled we can blend real traditional craftsmanship with technology in our pieces.

George, how do you see the business developing in the next 40 years? Will technology completely take over?

Technology will never completely take over the craft of silversmithing or goldsmithing. 3D printing, for example, is important in our making of pieces these days, but those pieces are nothing without the silversmith's hand. Technology can save time and help develop really complicated ideas, but those ideas have to be right in the first place and also the craftsmen need to be the best to complete the work to the Grant Macdonald standard.

The appetite for buying silver has changed in recent years, so we must adapt and find new and interesting ways to create silver and gold pieces that people want to buy. Perhaps that is the biggest challenge for me over the next 40 years.

Grant, What has been your favourite City commission?

Choosing a favourite piece is like being asked who is my favourite grandson, a question too far I think. I have been lucky to make pieces for many City Companies that will outlast me, leaving the permanent signature of my Hallmark, which I registered when I was sixteen.

What has been the most outrageous or unusual?

I think the words outrageous and unusual don't really translate into my City work, but I have made a silver dinner service for 250 people in the Gulf, as well as the Orb and Cross on the top of the *Frauenkirche* in Dresden – and that weighed one and a half tons! More recently we designed and made a piece for an overseas commission that weighed over four tons (including one and a quarter tons of Murano glass) and stood thirteen feet – four meters - high.

I love my job and am delighted George is following me in the business. He will design and make beautiful pieces for the City for years, although I am not finished yet.

Charlotte Grosvenor is combining her writing career with reading for her BA at the University of Creative Arts in England where she is focusing on fashion, photography and visual design. She has long had an interest in heraldry and along with our bursary students swells our younger cohort!



Charlotte Grosvenor has also published a version of this article in the 2016 edition of the City of London's *White Book*, its much-prized annual handbook. Our hearty thanks to the editor and to Charlotte, one of the staff writers, for making this possible.

SHERIFF'S BADGES

The office of Sheriff of the City of London date back to the 7th Century. There are two, elected annually, and they share responsibility for running the Central Criminal Court at the Old Bailey, probably the most famous court in the world. They also support the Lord Mayor of the day (also elected annually) in his arduous and often unsung duties and functions both at home and abroad. To decipher each badge would take far too many words. For heraldic craftsmen, the key here to note the careful marshalling of several enamelled elements.



Sheriffs Charles Bowman and Dr Christine Rigden in court dress with Mrs Bowman attending *Pewter Live* at the Worshipful Company of Pewterers, May 2016.

Photography by
Jean-Raphael Dedieu.



The standards of shrieval badge design have slipped in some jurisdictions....



Here are the badges of three recent sheriffs:



Alderman Charles Bowman, JP Sheriff 2015-16

A distinguished chartered accountant, Sheriff Bowman is active in the affairs of the City and in furthering the professionalism and quality of accounting. Again, earlier influences can be seen in the arms surrounding his arms. The theme that holds the badge together is the English Long Bow representative for Bowman.



Nigel Pullman, JP, Sheriff 2012-13.

Sheriffs usually draw on the heraldry of the organisations which have been important to them in their careers. Here winged Mercury of the Royal Corps of Signals stands over his arms and other key organisations and interests in his life, not least his love of sailing.



Alderman Dr Andrew Parmley, JP

Dr Parmley is now the 689th Lord Mayor of London. The design is completely based on music, a theme that weaves in and out of the life of Dr Parmley with the accretions of his professional life suspended from the staves.



Lord Mayor Sir David Lewis's Pomander

Lord Mayors give a number of gifts during their year in office, some of which are really prized, none more so in recent years than 'Lord Mayor Lewis's pomander', the result of an imaginative design by Grant. The sterling silver lid is shown here, the silver cask under it is filled with lavender. The design features the heraldic dragon of the City of London and of Wales. The silver was ornamented with hand chasing and piercing.



Security Professionals

Another new company, the Security Professionals, attracting those who keep the City safe from physical and ethereal attack with its badge and chain of office. The foundation for all the badges for this Livery Company stems from their coat of arms, I dissected all the detail across the various designs with the main emphasis on the portcullis. In the Master's badge using 3D printing in a castable resin I was able to wrap the portcullis around the enamelled coat of arms in a protective way, hopefully emphasising strength and security. A suit of badges followed on from this first commission.



IT Badge

Master' Badge, Worshipful Company of Information Technologists. This is a great example of drawing an idea then developing the visual in a CAD package to twirl the name of the Company around the badge design in binary code. It makes for a recognisable badge for the Master of the Information Technologists Company and locks in the foundation for our digital world. The badge was shown to the committee in the form of a digital presentation in which the badge could be viewed from all sides in a short emailed film. Then a full size model was produced in a 3D printed form so the touchy feeliness of the design could be explored.



FSG Badge

Within the livery and in support of the financial and trading City, there are common councils, so to speak, of livery companies which work together, as the Financial Services

Group (FSG) does. Its work, mostly behind the scenes, is varied, onerous and certainly useful. The FSG leader, *pro tempore*, is the head of perhaps the most prominent and venerable council and his or her position is acknowledged in this handsome badge of office. The Chairman's badge in 24 ct gold plated sterling silver was designed by the FSG's founder and convenor, Jeremy Goford, with Karen Richardson, the current Chairman, and Ian Richardson, the first Secretary to the Group, in consultation with Grant Macdonald and crafted by us.

Supporting liveries in order from left to right: Solicitors, Chartered Accountants, Chartered Secretaries, Marketors, Actuaries, Insurers, Arbitrators, Information Technologists, World Traders, Management Consultants, International Bankers and Tax Advisers.



Enamel, Heraldry and Rugby League

Dr. Peter Harrison

CRAFT MEMBER, SOCIETY OF HERALDIC ARTS

The game of Rugby League was born out of adversity and necessity. In late Victorian times rugby was a very popular pastime throughout the British Isles. In the 1890s a schism was developing between the ruling body in the south and the increasingly successful senior sides in the northern counties. Conflict arose because the top clubs in Yorkshire and Lancashire wanted to reimburse their working-class players for wages docked when they played on Saturday afternoons. This was anathema to the ruling Corinthian body who regarded any such payments as professionalizing the game.

Things came to a head in 1895 when twenty-two of the top northern clubs seceded from the Rugby Football Union (RFU) and formed the Northern Rugby Football Union (NU) the forerunner of the Rugby Football League. The great majority of rugby clubs in Lancashire, Yorkshire and Cumbria soon defected to the NU although most remained strictly amateur.

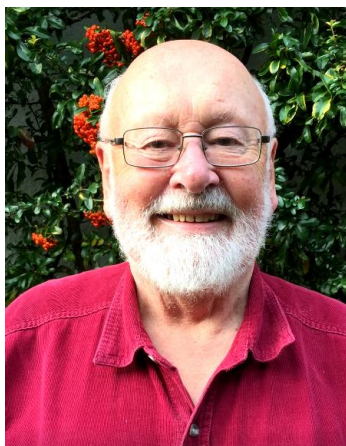
The lives of miners, mill and factory workers in the closing years of Victoria's reign realized were harsh and the early NU administrators realized from the outset that some form of tangible reward should be given to players in recognition of playing success in the various leagues and cup competitions. These had been organised for all levels of the game from schoolboys and village sides to the top clubs in the towns and cities of Lancashire, Yorkshire and Cumbria pinnacle by the Challenge Cup.

Medals were chosen as souvenirs of sporting achievements and sporting prowess made almost exclusively by the jewelry firm of Fattorini & Sons; possibly because one of the firm's directors, Antonio Fattorini, represented the Bradford club, Manningham at the famous break away meeting in Huddersfield in 1895.

These medals were often of exceptional design and superbly produced, frequently using the technique of painted enamels or champlevé vitreous enameling on a relief base of gold or silver. Many incorporated heraldry in their design, usually the coat of arms of the town, city or county of the competition. Whilst there was no common theme or design to the majority of medals, all demonstrate first class artistry and careful manufacture. In addition, their intrinsic value was, in the majority of cases, eclipsed by the pride most of these early players had in receiving a medal at all.

Although many of these medals were melted down during the Great Depression of the 1930s for the precious metal value and others were taken to many of the dominions

by emigrating ex-players, a significant number still exist from the early 'professional' cup competitions and can be dated with accuracy from inscriptions on the reverse and from any hallmarks present. Much rarer even are medals for winners and runners-up of charity and hospital cup competitions and interworks and development events.



Dr Peter Harrison, noted architectural historian, author and physician is currently researching the fortified churches and the fortress synagogues of Eastern Europe which will shortly take him to Belarus. He is also working on the long-awaited gazetteer for *Castles of God*. Dr Harrison notes that he is very grateful to those Rugby League memorabilia collectors who so readily gave him access to their medals.

The finest medal that I have seen is the one awarded to players in the Rugby League Challenge cup. Although a small medal the enameling of the shields with the arms representing the arms of the counties of Lancashire, Yorkshire and Cumberland and Westmorland. It has remained unchanged for over a hundred years. Like so many of the early medals it is a superb example of the medalists' and enameller's art and execution.

Most of the medals here shown do not exceed a diameter of XX (3cm). They have significant age patination for the hands of history upon them (literally) are considered part of their charm and so few have been cleaned or polished to any degree.

Very few are engraved on the reverse with the name of the player to whom the medal was awarded. Where they are so engraved it is usually the player who commissioned the inscriptions.



Northern Rugby Football Union Yorkshire Second Competition, 1898-99

Awarded to J Ormerod. The three arms are L to R: Kingston upon Hull, York and Todmorden, the small town in the West Riding of Yorkshire, involved in the cotton industry, note shuttle and spindle on fesse.
Mfrs: Fattorini & Sons.



Doncaster Amateur Rugby League 1965 Under 17s Medal. This medal differs from the others in featuring the crest, a lion Or, wrongly placed in a shield. Doncaster Borough Council. Mfrs: unknown.



Gold Lancashire School Boys Rugby League 1921-22 Cup medal awarded to H Millington of Widnes. Mfrs: 'JWT' painted enamel, but look. A label. Why a label?!



Lancashire County Rugby League Senior Cup 1963-64 Winner's medal for the season 1963-64 when St Helen's beat Leigh 15-4. The shield facing to the right alludes to Cheshire. Mfrs: Fattorini & Sons.



Winner's Medal for the Rugby League Amateur County Championship 1968-69 Under 19s. Again, three shields alluding to the counties of Lancaster, Yorkshire and Cumberland/Westmorland. The player, as usual with amateur medals, was not named. Mfrs: Fattorini & Sons.



Rugby League Colts Winners 1985-86 Professional club's under-19 side. The shields are a superb example of the enameller's skill. Mfrs: unknown



Best in show:
Rugby League Challenge Cup 1955-56 Awarded to a Halifax player (runners up). St Helen's beat Halifax 13-2. The three shields represent Lancashire, Cumberland (now Cumbria) and Yorkshire. The style of this shield has remained unchanged for well over a hundred years and is probably my favourite. Mfrs: Fattorini & Sons.



Oldham and District Rugby Football League 1903-04 An enigmatic medal, hallmarked 'd' but the Northern Union did not change to the Rugby Football League until 1922. Arms of Oldham as in 'I told 'em....' Mfrs: Fattorini & Sons.



Salford Royal Hospital Rugby League Challenge Cup 1923-24 Runners' up medal; a charity pre-season competition for Manchester's three professional clubs: Salford, Swinton and Broughton Rovers. Proceeds went to the Broughton Hospital. The arms are of Salford City and County Borough Council. Supporters dexter: a wolf Or and sinister an antelope, Azure. (a millrind is an iron support in a pair of millstones. Mfrs: Fattorini & Sons.



Winners Gold Medal for Broughton Rangers 1925 Works competition, awarded to H Wallwork of the splendidly named Chloride Recs Rugby Football Club. Mfrs: Fattorini & Sons.



Bradford Rugby Charity Cup 1907-08 Un-named, HMK(h), arms of Bradford and Cross of St George. Mfrs: unknown



Manchester and District Referees Society Rugby League 1926-28 Presented to M Kaufman, President. Arms of Manchester, on the chief a ship in full sail, possibly alluding to the Manchester Ship Canal. Note age patina. Mfrs: Fattorini & Sons.



The arms of a most saintly – and unfortunate – lady

David Hopkinson, FSHA

CRAFT FELLOW, SOCIETY OF HERALDIC ARTS

Recently I visited the parish of St Thomas á Becket at Warblington in Hampshire and it lies at the head of one of the inlets of Chichester Harbour. Near the church are the remains of the gatehouse of a moated house, taken by the Parliamentary forces during the Civil War. This house, around a courtyard was built between 1514 and 1526 by Margaret Pole, Countess of Salisbury. All that remains is the south octagonal turret of the gatehouse; of brick with stone quoins, battlements and dressings, rising for an extra stage above the three stages of the gatehouse. Being in private ownership access is denied!

Margaret Pole was the last of the Plantagenets. She was born in the castle at Farleigh Hungerford in Somerset in August 1473. The castle was, earlier, the home of Sir Thomas Hungerford, the first recorded Speaker of the House of Commons – 1377. He was a merchant prince and chief steward of John of Gaunt's lands south of the River Trent.

Margaret was married, by King Henry VII, to Sir Richard Pole, KG, son of Geoffrey Pole whose wife Edith St John was half-sister of Margaret Beaufort. Sir Richard died in 1504. They had four sons and one daughter.

Margaret was the daughter of George Plantagenet, Duke of Clarence (144-1478) second son of Richard, Duke of York who was the first to adopt Plantagenet as a surname. His wife was Isobel Neville, daughter of Warwick the King Maker. Margaret's brother Edward, Earl of Warwick, was judicially murdered by King Henry VII in 1499. Henry VIII, who described Margaret as the most saintly woman in England, was anxious to atone to her for this injustice, in consequence he created her Countess of Salisbury on 14 October 1513, eventually making her governess to Princess Mary.

The activities of her son, Cardinal Reginald Pole, on the continent compromised his mother and brothers. As time passed the hostility towards her Yorkist family was shown by Henry who had her sons, Henry and Geoffrey, arrested and executed. After two years of being incarcerated in the Tower of London, early in the morning of 27 May 1541, Margaret was told that she, too, was bound for to die. This was not surprising as Henry could not wreak vengeance on her famous cardinal son; still Margaret was then nearly seventy years old.

On the day of her execution she walked boldly from her cell to Tower Green. No scaffold had been erected, there was only a low block. Being a proud woman, she refused

to put her head upon the block 'as that is what traitors did'. She commended her soul to God and asked the onlookers to pray for the Royal Family. The executioner was a clumsy novice who hideously hacked at her neck and shoulders before decapitation was finally accomplished.



Unquestionably one of, if not the foremost English civic heraldic artist of this age, herewith David with a delighted mayor of Worcester holding a painting of historic arms of Hereford and Worcester County Council.

She was buried in the chapel of St Peter ad Vincula at the Tower and her beautiful chantry in Christchurch Priory stands tenantless. This, the finest of all the monuments in the Priory church was set up in her lifetime when she was Lady of the Manor. Tradition has it that on the anniversary of her death her spirit may be seen running around the place of execution pursued by a ghostly executioner with axe in hand! What we do know is that Henry decreed that 'all arms, badges and inscriptions' referring to the Poles on and near the monument were to be defaced. This happened, but even the most philistine commissioner or shire reeve was not so wicked as

to attempt to tear down the magnificent fabric itself.



The Countess of Salisbury's chantry at Christchurch Priory Church, Bournemouth BH23 1BX

Back cover:

The representation of her arms on the back cover of this issue is based upon her seal of 1536, viz: 1. Clarence; 2. Salisbury impaling Beauchamp; 3. Newburgh impaling Montagu; 4. Montheimer impaling quarterly 1 and 4 Clare, 2 and 3 Despencer. The Countess used two badges: a bear with collar and chain and a gorget.

