The Heraldic Craftsman

THE SOCIETY OF HERALDIC ARTS
July 2016 No. 92

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Membership of the Society

Associate Membership is open to individuals and organisations interested in heraldic art. Craftsmen new to heraldry or whose work is not preponderantly heraldic should initially join as Associate. The annual fee is only £25.00 or equivalent in other currencies.

Craft Membership is open to those whose work comprises a substantial element of heraldry and is of a sufficiently high standard to suit the Appointments Board. Successful applicants may use the post nominal SHA. **Fellowship** of the Society is in recognition of outstanding work. Annual craft fee is only £40 with a dedicated page on the Society's web market at a further modest charge.

Please join us! Look on www.heraldic-arts.com or contact Jane Tunesi of Liongam, the Hon Membership Secretary whose details are on the opposite page.

The Heraldic Craftsman

Each issue of this journal is like raising an adolescent child. Lots of wonderful things, but frustrations and 'get your shoes on' moments as well. We are blessed with a great piece by the Canadian heraldic artist, Ilona Jurkiewicz, for Roland Symons introducing a Welsh bishop to our pages and to an unrelated serendipitous event, for it was no less, of tracking down the heraldic work and much more of C Rupert Moore. Indeed, the Hon Editor had no idea that the Shaftesbury Roundel would produce such a cornucopia of wonderful material and a fascinating story. Everyone listed in the acknowledgements for that piece was prompt and helpful and the Society (ie, you and me) is indebted to them all. But there was one anxious moment. One of the early important inclusions was to be from his Memorial Window at what was Doncaster Grammar. Did the successor academy have a decent photo of it? Unthinkably, it did not. So the school mobilised its photograph club to enter the first and probably only once ever Society of Heraldic Arts Student Photo Competition and in the Hon Editor's mind's eye at least one of their number, Miss Amelia Turner, braved the heights, no doubt teetering on a ladder on a desk with a number of Ronald Searle-ish lookouts stationed along corridors to warn of approaching health and safety police, to get the shots we needed. She did it and now has a First Prize entry on her CV and is also 25 gns richer (well, okay, £ 26.50). I could repeat such stories of willing help for many of the articles we run, not least the Craig arms. And there are more 'forgotten artists' pieces in the pipeline as well.

Now the eagle-eyed of you (ie, 100%) will see in the AGM minutes the gentle hint (call it an instruction if you will) for the Hon Editor to enliven the web site so that people will continue to be impressed with www.heraldic-arts.com as they shop for the right artist, writer, etc., from it and enquirers are emboldened to join. This stricture to 'beef it up' will involve not just David Wooten et moi, but all of you craft members who are on the site, not least when the Tony & Margaret Wood Bursary winners put their calling cards up over the next year. These young people are so tech savvy and some of their 'e-portraits and introductions' are so beguiling, we think they might give some of you established artists a pause for thought about your e-marketing.

Finally, news just in, our suggestion to the XXXII Glasgow Congress to provide two City & Guilds carvers/painters to entertain the delegates between sessions has been warmly welcomed by the School and enabled by the Congress Secretary General, Alex Maxwell Findlater, to whom we are particularly grateful.

Front cover:
The stunning illustration by Dan Escott (1928-87). This painting of the President's arms will be linked with the new Bursary. Thanks to the President for permission and to Kevin Arkinstall, FSHA who arranged reproduction and safe delivery to The Heraldic Craftsman.

The Heraldic Craftsman

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Chairman's Message

As we start a new SHA year, it is time to reflect on the year past. It was a good, solid year tinged with a bit of adventure. In the battle for the retention of vellum, the SHA was undoubtedly the leading pressure group both in securing the co-operation of like-minded societies and in lobbying Members of Parliament. Our efforts were handsomely acknowledged by the prime movers, not least the Paymaster General and Paul Wright of William Cowley, Ltd.

Now that it would appear that the battle for the retention of vellum has been won, at least in the House of Commons, our craft members and those associate members who dabble in the ancient art of calligraphy and heraldic illumination may now bend their mind to putting an entry in the Peter Esslemont Prize for Calligraphy and Illustration 2016 administered by the Worshipful Company of Scriveners of the City of London (vide p. 10 for details). Peter sadly died in office when Upper Warden of the Company en route to the Mastership, but thoughtfully left the company an endowment to support the advancement of the dual skills of calligraphy and illumination.

Wishing to widen the net of applicants, as Past Master Scrivener, I suggested to the Company's Court of Assistants that the membership of the SHA may be a good pool in which to trawl. In fact, SHA members in the past have entered independently and, indeed, won the prize! As you will see the closing date for entries is the 14th October 2016. So I urge all members so inclined to dip their pens and wet their brushes and enter into the lists! Entry forms from either myself at: sha.honsec@gmail.com or Giles Cole, Clerk of the Scriveners' Company: clerk@scriveners.org.uk.

A read of the AGM minutes will give you a good indication that we have in hand various efforts to do more to promote heraldic arts and win new members but we need your active interest as well, not least as potential mentors for our City & Guilds bursary award winners. Let me know if you could spare a couple of hours a year. It would be valued.

John J. Tunesi of Liongam
Chairman

‘His heraldic output was enormous….’

the life and career of C Rupert Moore

Associate, Royal College of Arts; Fellow, British Society of Master Glass Painters

In the last issue of this journal, we promised to find out more about the heraldic artist who designed the dramatic Shaftesbury Abbey Roundel which featured on that cover. He was C Rupert Moore, ‘the finest heraldic artist of his day’. Yet, like others of his era, today’s heraldic artists may not know of him; but, as the below sketch indicates, there is much for us to learn from his zest for life and devotion to heraldic art.

C Rupert Moore (1904-1982) was born in Doncaster and attended Doncaster Grammar School and then the School of Art. Even as a small boy, he could often be found drawing horses at the local police stables or at the nearby race course. In 1922 he gained a major scholarship to the Sheffield College of Art but within two years left for the Royal College of Art. There he found the Painting School ‘gloomy’ and transferred to the Stained Glass School where he learned rigorous composition under the man who was without peradventure the foremost ecclesiastical artist of his day, Martin Travers (1886-1948), and delved into the whole art of stained glass and enamelling. It was from Travers that he learned to maintain ‘the historical use of line and tone, which, however bold in its application, often gave an impresson of great delicacy at the appropriate distance.’[1]

Self portrait done just after CRM had left the Royal College of Art, c. 1930. Richard Riding remembers that he ‘could have been mistaken for a bank manager; he wore gold-rimmed spectacles, sported a moustache and a slightly red nose [which] belied the fact that he was strictly teetotal.’
By kind permission of Professor Moreton Moore.

As the Shaftesbury Roundel shows, amongst many other examples, Moore had learned from Travers the ‘feeling of construction, of building; however detailed particular areas or figures may be, they all fit elegantly and completely into the overall design.’[2] This showed first in his huge and disturbing Memorial Window at Doncaster Grammar (1926-7). Besides studying under the gifted Travers he surely must have known Robert Anning Bell, as he won the coveted Bell prize two years consecutively. He did not neglect painting, however, and first exhibited at the Royal Academy in 1929.

The Shaftesbury Abbey Roundel.
By kind permission of the Shaftesbury Abbey Museum and Gardens.

His career at this point varied between stained glass and figure compositions viz ‘London, Ten miles’ which he exhibited at the RA in 1937, three years after marrying Gwen White, herself a widely acknowledged artist and author and mother of Moore’s three sons. But ill health increasingly dogged Moore in the 1930s and during one extensive stay in hospital he revisited an early passion: aviation in miniature as the renowned hobby publisher, Douglas A Russell, called building and flying model aeroplanes.

With the determination which was his hallmark, CRM, as he was usually addressed in person and on paper, soon gained a reputation for creating realistic models and introducing innovations, such as single-source rubber power for twin engine models, retractable undercarriages, lifting tails and, above all, the patented Moore Diaphragm, reckoned by Richard Riding, the doyen of aviation historian of this period and son of one of Moore’s associates, as a ‘most notable aeromodelling achievement, as it prevented bunching of wound rubber which caused changes in a model’s centre of gravity in flight….’ Ameliorating trim shift was important not least in huge models, such as Moore’s 44 inch span Tiger Moth.[3]

Into the War with Moore

With the coming of the Second World War, Moore’s artistic skills melded with his aeronautical knowledge and soon he became the undoubted leading expert on the colour schemes of Royal Air Force aircraft. His *British Military Aircraft Colouring* became the Bible of the RAF and the Royal Observer Corps. As his postwar trainee in heraldry, Alfred Fisher, recalls ‘He kept a detailed record of the camouflage designs and identification marks of all home squadrons and compiled an impressive well-documented collection of fragments of paint and canvas which he hoped would one day be published but as far as I know it never happened. He certainly had access to R.A.F. stations to record colours and squadron numbers. I am unaware of his official capacity but he certainly had one.’ His contribution to the air war was honoured by a Companionship from the Royal Aeronautical Society in 1946.

Simultaneous with his war work, his reputation for the promotion of flight took another step forward when in 1940 he began producing the autolithographed monthly

1 Lee, L., *The Appreciation of Stained Glass* (1977) quoted in Warrener R and M Yelton *Martin Travers,* London 2003.

2 Stephens, F, ‘Memories of MT’ in PE Blagdon-Gamlen, *Martin Travers 1886-1948* London 1997.

3 Riding, R., ‘Remembering Rupert Moore’ *Aeromodeller* (944), Jan 2016 (www.aeromodeller.com)

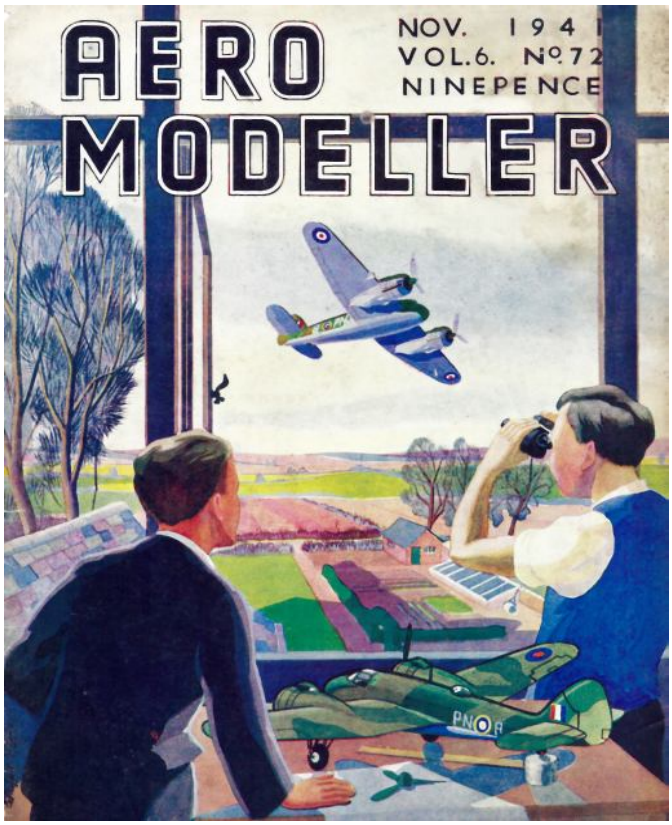
Moore's fascination with aircraft began in a dramatic fashion when a BE2c crashed on (not *at*) Doncaster Grammar School almost killing his whole form. Nothing loath, Moore went over to the wreck and took off a piece of the painted fabric, so beginning his lifelong interest in aircraft colours. *By kind permission of Richard Riding.*

front covers of *Aero Modeller*. Published by his close friend, DA Russell, it enjoyed tremendous popularity, not least because of its handsome covers. As Russell's grand daughter, Shirley, attests, authenticity was Moore's watchword and he worked hard to make the covers reflect the precise material inside. Alfred Fisher agrees: 'He was a very meticulous man in everything he touched, from his heraldry to his aeronautical paintings and was a mine of information.' (His oft repeated comment 'It's the wrong colour you know' dates from this period.) Fisher adds: 'His aerial views of planes viewed from above began from Ordnance Survey maps of the ground, so that in the final painting every bend of a river and hedges would be in their correct position. He would show me the latest cover he had designed for the 'Aeromodeller' and in true fashion he became dissatisfied with the lettering of the cover and I was commissioned to do the lettering for the next issue.' Curious about the changing nature of clouds, Richard Riding's father arranged flights for Moore to study them from above as well as below.

Given that the method of printing would be autolithograpy on poor paper, Moore invented a new way to paint so as to bring out the vibrancy of his subjects. As OG Thetford noted in his introduction to Moore's aircraft paintings, 'It is to the Dutch marine painters that C Rupert Moore has gone to learn how to paint aircraft in their natural element.'[4] Richard Riding recalls that 'he used gouache, not oil or water colour, a method of painting akin to tempera, true tempera being too lengthy a process whilst water colour was too delicate for reproduction.' How these covers must have fired imaginations![5]

Beautiful heraldry on an industrial scale

After the War, Moore's aviation interests were eclipsed by the huge demand for stained glass and in 1950 he joined James Powell & Sons, soon becoming the leading light at Whitefriars Glass. At Whitefriars he was responsible for windows in more than 180 churches and hospitals. As Mr Fisher recalls, 'His heraldic output was enormous and was of course related to the damage done during the war. The sheer quantity was why he was unable to make full size drawings himself and had to rely on others.' His meticulously detailed designs were normally made to a scale of three quarters of an inch to one foot and it was the more junior artists' task to draw these up to full size on cartridge paper, using poster black paint and gouache for the colour. It is said that the English College of Arms credited Moore with being the finest heraldic artist of his day[6] and his output certainly was prodigious, including work at Gray's Inn and the Royal Courts of Justice. His pièce de résistance, however, was his work on 300 coats of arms for Lincoln's Inn, in contention for the largest post-war heraldic commission in the world at that time, which took four years to complete.



4 Thetford, OG, *Aircraft Paintings of C Rupert Moore, ARCA,* Harborough Publishing by Aeromodeller Plans Service, Ltd., 1945. Now rare, published by DA Russell.

5 Many of these covers are available as cards from www.harleyfordart.co.uk.

6 Anon., CRM Obituary, *Journal Of Stained Glass*, vol. XVIII (1) 1983-84.

Amongst all this prestigious work, came the commission to design the heraldic windows for Chequers, the Prime Minister's country seat. As CRM's son, Professor Moreton Moore, recalls '…Sir Alec Douglas-Home's coat of arms was particularly complicated: (quarterly of 48?). Some years ago, I gave these designs to 10 Downing Street… and a man in a large black car came out to Egham to collect them!'

Notionally CRM retired but that did not stop the demand for his artistry. On the demise of Whitefriars Studios in 1973 he turned to Alfred Fisher and Peter Archer who had set up a studio at Kings Langley, both of them having worked with him at Whitefriars. Once the post-war boom had lessened, his non-heraldic work became very popular in New Zealand and all enquiries from there were directed to him. He was conservative in his designs and eschewed modernism, so his dignified yet unprovocative work went down well.

It was c. 1969-70 that he did the stunning Shaftesbury Abbey Roundel whilst in a state of partial paralyisis. Members will recall that the museum of Shaftesbury Abbey knew little about its commissioning, a gap Professor Moore fills. 'My parents knew Phyllis Carter and Laura Sydenham [the *matronas* of the initial restoration] very well from RCA days. We sometimes visited them in Shaftesbury *en route* to summer holidays in the West Country.' So now we know! Mr Fisher says 'It was one of the very few designs which he personally drew full size, a fact he thoroughly enjoyed…as most of his designs were drawn up by others to his occasional sorrow though I don't think I was one of the offenders as I was a willing pupil!'

CRM became an Honorary Vice President of the British Society of Master Glass Painters in 1976 and died in 1982, leaving a rich, colourful legacy of beautiful glass and, of course, the Moore Diaphragm.

London, 10 miles. 1937.
By kind permission of Shirley Russell

Acknowledgments

In alphabetical order The Heraldic Craftsman would like to thank the following for their unstinting support in the preparation of this brief article:

Dr Jasmine Allen Curator, Stained Glass Museum, Ely, the only museum dedicated to stained glass in the UK. Well worth a special visit. www.stainedglassmuseum.com.

Robert Athol, Archivist and Records Manager, Lincoln's Inn Library. He is more than aware of the contribution Moore and other heraldic artists have made over the years.

Alfred Fisher, mentored in heraldry by CRM at Whitefriars. Although young, he was one of the key players in the completion of his designs to full size and the installation of the windows at Lincoln's Inn.

Gemma Massarella, head of art, design and technology at CRM's old school, now named Hall Cross Academy, for setting up the photography competition which has given us the evocative shots of CRM's Memorial Window.

Professor Moreton Moore, one of CRM's three sons, Professor of Physics and Honorary Fellow of Royal Holloway College, University of London. In charge of its x-ray crystallographic laboratory, one of his tasks in 1969 was to examine the moon-dust from Apollo 11, which pleased his father.

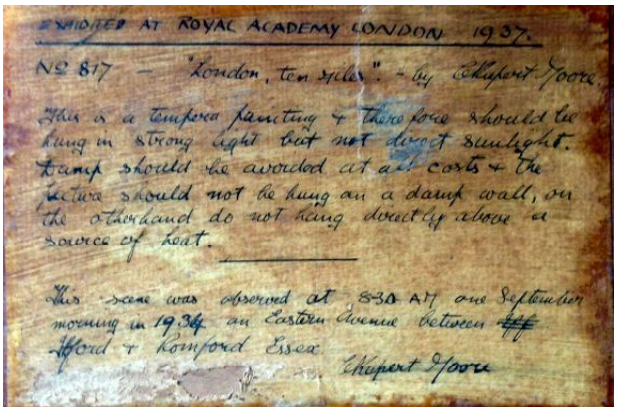
Richard Riding, noted aviation author and photographer, founder and editor of *Aeroplane Monthly* (1973-1988), whose father was a close friend of CRM and fellow contributor to *Aero Modeller* during the 1940s. Richard knew CRM as Uncle Rupert.

Shirley Russell, Director of Harleyford Art, an unmatched source of historic aviation and model making in art and books. Her grandfather was DA Russell, who published Aero Modeller and was a close friend of CRM.

Amelia Turner, Hall Cross Academy, winner of the Memorial Window photographic competition.

Annabel Turner, Director and Chief Curator Shaftesbury Abbey Museum & Garden, www.shaftesburyabbey.org.uk.

Christopher Wyard, Secretary to the British Society of Master Glass Painters, who first pointed the way to CRM's obituary and introduced this journal to Mr Alfred Fisher.



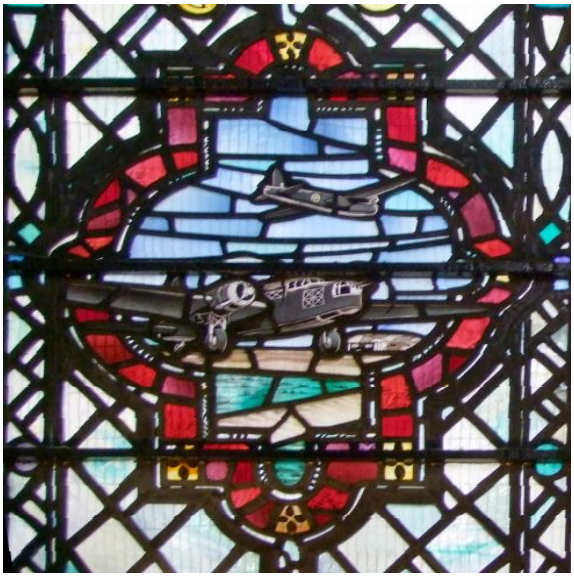
EXHIBITED AT ROYAL ACADEMY LONDON 1937.

No 817 — "London, ten miles". — by Rupert Moore

This is a tempera painting & therefore should be hung in strong light but not direct sunlight. Damp should be avoided at all costs & the picture should not be hung on a damp wall, or the other hand do not hang directly above a source of heat.

This scene was observed at 8.30 AM one September morning in 1936 on Eastern Avenue between Ilford & Romford Essex

Rupert Moore



Memorial Window, Doncaster Grammar, (now Hall Cross Academy)

Consisting of two long panels, here left and right, set into plain glass, the left is of a youthful St George and the dragon and the right shows a soldier in a gas mask being overtaken by death in a swirl of toxicity. As the upper middle close-up shows it is a very unusual window, Moore's conscious use of a gasmask gave the soldier anonymity. He was every mother's son and whilst it taught generations of pupils the evils of war, yes, it probably brought scant comfort to the families of fallen Danensians. Even today it retains its power and melancholy. *Amelia Turner, Hall Cross Academy. Reproduced with kind permission.*

Pictures of Wellingtons in stained glass, Ely Cathedral

Moore naturally included aircraft in his windows wherever he could. These examples are from windows commemerating the Bomber Command in the north choir aisle of Ely Cathedral, (designed by E Liddall Armitage and made by Powells of Whitefriars) with CRM's aircraft. Professor Moore recalls 'I definitely remember Dad doing the Wellingtons!' And he allowed Alfred Fisher to paint the cathedral in the background.

Photo © J. Allen, reproduced with kind permission.

Manning on Moore

Fellow Craft Member, Society of Heraldic Arts

Baz Manning, FSHA, is the trusted heraldic artist for the Palace of Westminster and other English buildings of international importance. One of Baz's major appointments is heraldic artist to Lincoln's Inn, the largest of the four Inns of Court which trains barristers and to which they subsequently proudly belong. Their home, well known to UK heraldists, is in London and one of their most awe inspiring buildings, the Great Hall, carries the massive windows portraying some 300 achievements by Moore in the 1950s, replacing the windows destroyed in the Second World War.

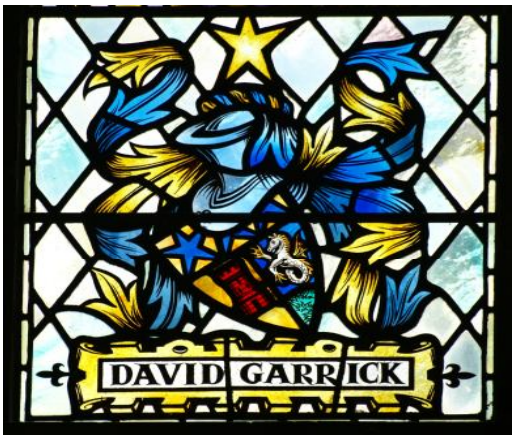
As the resident heraldic artist to Lincoln's Inn for a quarter of a century, Baz must have seen more of Moore more often than most people have or ever will see in their lives. 'Seeing hundreds of achievements altogether, row upon row in the Great Hall, is like seeing a bejewelled kaleidoscope or walls of Technicolor light. Yet what impresses is how well Moore interpreted the blazon of each achievement, which is all he had to go on. Moore introduced a fresh energy to each, a clarity and vibrancy which never flags'. For reasons of space, here are just a few examples of Moore's work, picked by and commented upon by Baz, which illustrates his artistry or for the stories of those whom these arms represent.

The arms of Lyell:
A typical design for the Inn's knights. The crest should be, 'Upon a rock a dexter cubit arm erect in armour proper charged with a cross double parted and fretty Gules the hand holding a sword proper.' Moore placed the hand in a gauntlet and as there was so little space, placedthe cross on the wrist. With so many crests omitted from the windows it is strange that Moore chose to include this one rather than a more easily depicted one.

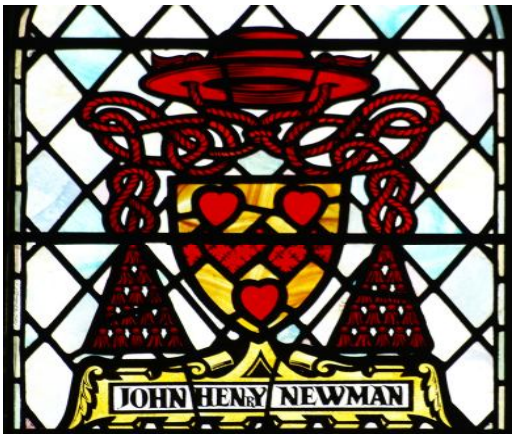
The spurious arms of Edmund, Baron Lochee of Gowrie:
When the Inn's Bencher Arthur Cole made the list of arms to be rendered in glass after the war, he must have overlooked the fact that Lord Lochee had no right to lay claim to this coat. Edmund Robertson was raised in 1908 but had been ill for some time and died 3 years later. The *New Extinct Peerage* lists our man without arms, an extremely rare occurrence at the time, so we can be confident that he did not register arms in either England, a fact confirmed by the College of Arms, or Scotland. As not only a born and bred Scot but MP for Dundee for 20 years, he would have been well aware of correct Scottish heraldic and clan practice so would never have acquiesced to these arms being claimed as his. They are in fact the undifferenced arms of the clan chief of the Robertsons. Around the turn of the century there had been a large heraldry shop in Lincoln's Inn Fields, adjacent to the Inn. This is believed to have been an early bucket shop so it is quite possible that when Lord Lochee died the staff assumed he must have arms and went to them for confirmation.

Two coats of arms were painted as panels for the Great Hall at this time, the other being equally spurious, so some underhand research was responsible. Once the error had been realised a few years ago it became a simple matter to cover the wall panel with another, but that will never be a possibility for the window, which must remain as a testament to the heraldic ignorance of past generations.

The arms of Kingsley:
As well as using plain coloured glass, Moore used sheets with streaks of shade and light such as the green on this achievement. The inescutcheon is recorded as an honorary escutcheon of pretence sometimes borne as an additional coat, a very rare item indeed. Moore has broken the law of tincture by placing a gold bugle on the white inescutcheon but this rendering is so carefully done that it may have been done for visibility from far below. The bugle should be sable.



The arms of David Garrick
Heraldry can be used as a silent form of name dropping when someone as famous as the 18th century Garrick of theatrical fame is involved. All he did was enter his name to study at the Inn, then his life took another turn allowing him to follow his true calling as an actor and playwright. That was still enough!



Cardinal Newman
The arms of John Henry Newman. Another of the country's top men whose name was entered at Lincoln's Inn but never studied there. However tenuous the connection, Moore created a fine study of ecclesiastical heraldry. Note the clouded yellow glass and the diapering on the fess. The calligraphers among us will immediately notice the tiny letter R in the name, shrunk to keep to the size dictated by the cartouche, the same on each window.

The arms of Lincoln's Inn
Moore's interpretation of the arms of Lincoln's Inn. The lamp is a decoration, not the crest, as the Inn does not have one. Like all the Inns of Court it uses a shield alone. This design was developed from a bookplate drawn with great imagination, the shield resting on an open book as a token supporter, while the lamp is for learning and enlightenment, the scales for justice.

Society Matters

Membership and financial issues

Good news.There will be no increase in membership fees for 2016-17.
Now that we have six ways to pay, members all over the world can remit their membership fees with increased ease. However, experience shows that all too often members mean to pay promptly but that the notice we send out ends up in their 'I will get around to this soon' stack. Therefore in the future we will remind members that we must have prompt remittance via telephone calls to those whom we believe are still outstanding wherever you are in the world. These will take place after the second month following the original solicitation. This method, rather than letter or email, was tested in 2015 and proved effective. In lieu of a membership secretary (see below), this task for 2016 will be divided between the hon treasurer and the hon editor, so to save us telephoning you, please hurry and liberate your reminder notice from the April edition of *The Heraldic Craftsman* and remit today. Thank you.

Membership Secretary

The Hon Secretary announces with regret that work obligations force Gwyn Ellis-Hughes to relinquish his post as Hon Membership Secretary. Mrs Jane Tunesi volunteered to take on the work until a new Membership Secretary could be found. Volunteers sought for this vital, but not onerous, post. Please contact the Chairman.

Matters arising

At the AGM, it was noted that the effort needed to produce a quality printed journal for a membership as small as ours sparked a discussion which leaned towards asking the Hon Editor and the Webmaster to infuse our site with more material from The Heraldic Craftsman, including posting all previous issues in toto a year after publication, with a view to increasing craft and associate membership.

XXXII International Congress of Genealogical and Heraldic Studies and the Society of Heraldic Arts
The Society is working closely with the organisers of the Glasgow Congress to provide two carvers from the City & Guilds of London School of Art to demonstrate their skills during the Congress (10-13 August). If you are attending, please stop by to say hello.

Society of Heraldic Arts
AGM Synopsis
The Society of Authors
Tuesday 10th May 2016 at 11.00 am

Present: John Tunesi of Liongam (Chairman & Hon. Secretary), William Beaver (Hon. Editor), David Hopkinson, Jane Tunesi of Liongam (Minutes Secretary)

Apologies Kevin Arkinstall, Stephen Friar, Ralph Brocklebank, David Krause (Hon. Treasurer), Carol Jackson

Minutes of 2015 AGM The Minutes were read and ***Agreed***.

Matters Arising Nil

Chairman's Report
JTofL read his Report.
• It has been an adventurous year with notable successes in protecting vellum and encouraging young heraldic artists. However, more needs to be done in promoting heraldic arts and opportunities for craft members. There is also a need to come together from time to time. To this end occasional Meetings and Workshops for Craft Members suggested. **Action: JT / WB**
• An Exhibition in London to be investigated, possibly with other societies. Sponsor to be found e.g. Windsor and Newton. **Action: JT / WB**
• The Appointments Board encouraged to have a quicker turnaround time i.e. 2 months from application to decision. **Action: KA**
• A badge for Craft Members suggested – to be explored once arms granted.
• SHA charitable status (CIO) – to set this in motion. **Action: JT**
• SHA needs to be more visible. Focus on putting *HC* on the web. **Action: WB**
Proposer: William Beaver, Seconder: David Hopkinson. ***Approved***

Annual Accounts and Financial report and subscriptions.

JT read report in place of DK.
No change in fees. All present content with the Accounts. ***Approved***
It was noted that there is a shortfall in 2015-16 subscription income due to an administrative error, now being rectified. Also new chasing system (telephone calls rather than emails) to be rolled out. **Action: DK**
Proposer. Chairman, Seconder: William Beaver. ***Approved***

Hon. Secretary's Report
JTofL read his Report
• JT will investigate possibility of joint exhibition or Congress with The Heraldry Society / White Lion and regional societies. suggested with a theme of Heraldic Art. **Action: JT**
• List of Calligraphers to be contacted. **Action: JT**
Proposer: David Hopkinson, Seconder: William Beaver ***Approved***

Hon. Editor's Report
The Hon. Editor read his Report.
• There needs to be an effort made to recruit new members to make the effort of compiling *The Heraldic Craftsman* worthwhile.
• The use of the web based marketing of SHA needs to be stepped up.
• Time will be spent on supporting the Chairman in creating an Exhibition for 2017/2018
Proposer: David Hopkinson, Seconder: Chairman ***Approved***

The Anthony & Margaret Wood Marketing Bursary Scheme
WB outlined the Bursary Scheme set up to encourage new heraldic craftspeople, artists, sculptors etc., to market their output effectively enough to realise enough of an income to encourage their continuance in the field. City and Guilds Arts School has welcomed this support and the historic carving department are suggesting up to eight of their students each year to receive the 2 year Bursary from SHA whereby they become Associates of SHA (called AssocSHA) and have space on the website to advertise their work. London based artists will mentor and guide the successful students. WB to solicit help from SHAs or Associates to help with the Scheme. The President has been consulted and is content with the scheme and for it to bear his name and that of Mrs Wood.
Proposer: David Hopkinson, Seconded: Chairman ***Approved***

Honorary distinctions
The Chairman noted that there is provision in the Constitution, confirmed by Stephen Friar, for him to appoint distinguished and long-established artists as SHAs, Fellows, Hon Fellows or Vice-Presidents as appropriate and in the case of artists without submission of portfolio. The Chairman felt that time had come for him to actively consider making a number of appointments. Proposed by Chairman ***Agreed***

The Chairman proposed the following:
Honorary Fellowships
• The three MPs who championed the Vellum issue in Parliament to be offered Hon Fellowship for their work and support with this issue: • James Gray, MP • Matthew Hancock, MP • Sharon Hodges, MP and • Paul Wright of Cowley's Ltd.

Fellowships
• Jim Winstanley, proposed by David Hopkinson.
• Richard d'Apice, proposed by William Beaver
Agreed en bloc after discussion The Chairman will write to all those selected.
A discussion followed which focused on the need to ascertain, internationally, who should be considered. ***No decision was taken.***

The intended gift by Ralph Brocklebank, HonFSHA
The Chairman reported that he had thanked Ralph Brocklebank for his proposal to fund a Grant of Arms for SHA. It would be the largest gift in the history of the Society. The AGM suggested that the liaison between the Society and Ralph should be undertaken by Stephen Friar, FSHA, who has accepted pending Ralph's approval.

KA, SF, JF, DH, BM all had suggestions about an alternative crest e.g. St Lazarus (Patron Saint of Craftsmen); the Bull of St Luke and possibly a distinctive badge that could be used by Craft Members on their websites/literature.

The Chairman was concerned about our nebulous status in law because of the slowness in achieving charitable status. He undertook to consult. **Action: JT [NB: subsequent to the AGM, JT enquired at the College of Arms and was told that our current status was sufficient.]**
It was felt that RB as an Hon Fellow acting on behalf of SHA should sign the Petition. Hand Painted Heading on the Patent preferred.
Approved with gratitude.

Election of Officers
• Chairman – John J. Tunesi of Liongam
• Hon. Secretary – John J. Tunesi of Liongam
• Hon. Treasurer – David Krause
• Hon. Editor – William Beaver, for another couple of years
• Hon. Membership Secretary – Jane Tunesi of Liongam pro tem.
Chairman to thank Gwyn for his hard work as Membership Secretary.
Approved en bloc

No motions were tabled. AOB nil.

Date for next AGM: 1100,Tuesday 9 May 2017 at the Society of Authors.

Scriveners Company
Peter Esslemont Prize for Calligraphy and Illumination
2016

Previous winners of the Scriveners' prize include Felicity Hollis, Anthea Power, Lu Guthrie, Helen Scholes, Sally Mangum and Ann Bowen.

Entries for the 2016 prize are now being accepted. It will be awarded in the form of a certificate, a cheque for £500, and an opportunity to exhibit examples of the winner's work at a livery event in the City of London. The works may also be featured on the Scriveners Company website.

Entries should consist of two to four pieces of original work by the entrant, which will be judged by the Master Scrivener and a panel of Scriveners Company and College of Arms experts. There is no restriction on style or content but illumination as well as calligraphic skills will be taken into account.

Entries should be received in the Clerk's office (address below) by **Friday 14 October 2016**. The decision of the judges will be final. There are no age restrictions, but it is anticipated that the winner is more likely to be someone closer to the start of their career than a well-established practitioner, although the latter is by no means ruled out. The only requirement is that entrants should live and/or work in the UK.

Giles H C Cole
Clerk of the Worshipful Company of Scriveners
HQS Wellington, Temple Stairs, London WC2R 2PN

Office (Mon - Thurs): 020 7240 0529 Mobile: 07957 135570
Email: clerk@scriveners.org.uk Web: www.scriveners.org.uk

Craig by Wedderburn

Dr David Craig

Associate Member, Society of Heraldic Arts

An improving tale if there ever was one… read on.

I was first attracted to the idea of commissioning a carving of my English arms by an article in *The Heraldic Craftsman* (No. 88, 2015). The author, Claire Crawford was from Fishmongers' Hall on London Bridge which I pass every evening on my way to Cannon Street Station. As anyone with even a passing interest in heraldry and moderate observational powers will confirm, the painted carved arms displayed on the walls of this distinguished building are nothing short of magnificent.

A quick search on Google produced an excellent article in *Spitalfield's Life* (October 2010) featuring Master Woodcarver Hugh Wedderburn whose premises are almost visible from my office window. A couple of emails and a phone call later I found myself in Hugh's fascinating workshop surrounded by tools, drawings, wood (lots of it), work in progress, finished carvings and one of the most modest and charming craftsman I have ever had the pleasure to meet, Hugh himself! He, too, is an Associate of this Society.

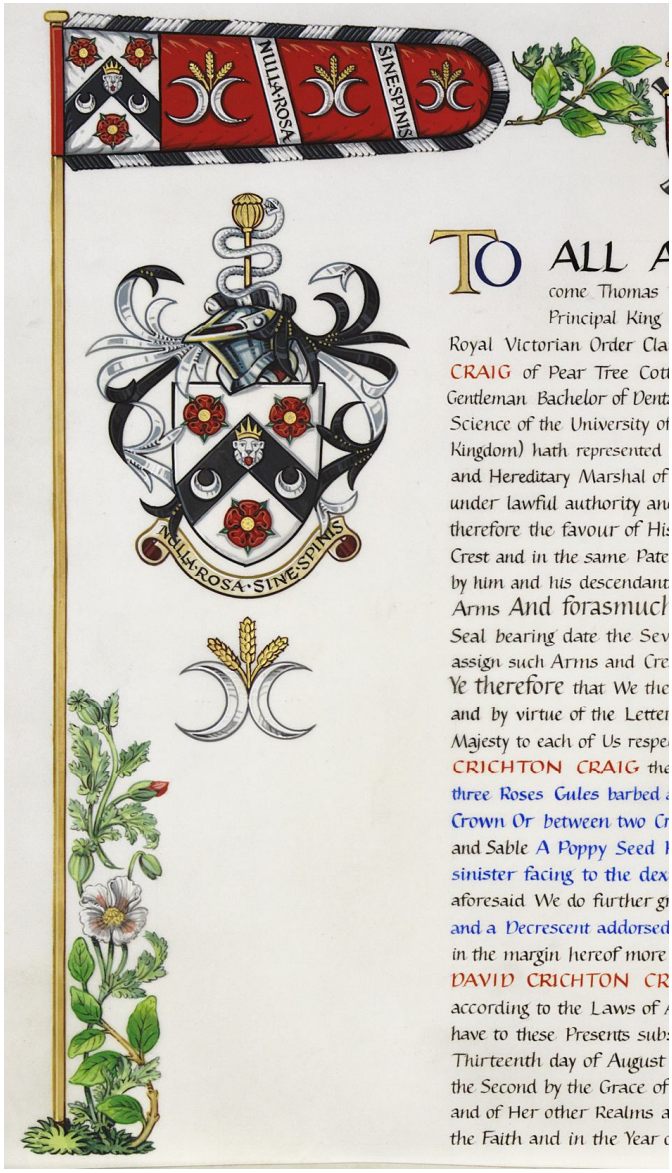
Based on the depiction from the College of Arms, Hugh produced a working drawing for my and my wife's approval and some months later we received an invitation to inspect the almost finished carving. As the picture of my wife, Jill, shows, to say that we were delighted with Hugh's work would be an understatement - we were truly amazed that such a beautiful object could be produced from a lump of wood! A week later I collected my work of art which now has pride of place on our drawing room wall. Since then it has been much admired by friends and family - something to be handed down to future generations. Thank you Hugh.

Hugh adds, 'I have been enjoying myself, especially as David allowed me freedom with the mantling. I must say that heraldry is always a delight to carve as there are so many ways to approach it. I suspect I would do it differently if given the opportunity again, but I am very pleased that David is content.'.

The three red roses of Lancaster symbolise the armiger's birthplace and maternal family connections. The two crescents are taken from arms recorded in The Public Register of All Arms and Bearings in Scotland (vol 66, p 24) which were granted in memory of his deceased paternal grandfather. The leopard's face reflects the armiger's appointment as a Consultant and Honorary Senior Lecturer at Guy's Hospital, London.

The serpent of the crest is traditionally associated with the power of healing and the golden morphia poppy head symbolises the control of pain and anxiety.

The motto 'no rose without thorns' alludes to the armiger's experience that significant achievements do not always come easily.



Dr David Craig is Consultant/Honorary Senior Lecturor, Head of Sedation & Special Care Dentistry, Guy's & St Thomas' NHS Foundation Trust, Kings College London Dental Institute at Guy's Hospital, London UK. Email: david.graig@kcl.ac.uk

Argent on a chevron Sable three roses Gules barbed and seeded proper a leopard's face Argent crowned with an eastern crown Or between two crescents Argent.

On a helm with a wreath Argent and Sable a poppy seed head slipped Or the stalk entwined by a serpent the head to the sinister facing dexter. The mantling Sable doubled Argent.

The badge to be an increscent and decrescent addorsed Argent issuant therefrom three ears of wheat Or.

The arms of David Craig by Hugh Wedderburn, both Associate Members of The Society of Heraldic Arts

At Home with Heraldic Art

Ilona Jurkiewicz, SHA

Craft Member, Society of Heraldic Arts

Ilona Jurkiewicz, SHA is known for her fresh and dynamic heraldry which contributes so much to Canada's enviable heraldic reputation. Here she charts her path to her chosen field of art and gives us an opportunity to see some of her work both for HM Canadian Heraldic Authority and on her own behalf.

'My father encouraged me to draw from an early age and some of the most attractive books I found at home were about gothic art with spreadable colourful plates. From them I drew intricate pictures inspired by illuminations from such books as the Duc de Berry's *Très Riches Heures*, and before I knew what it was, I was drawing symbols and… heraldry. Later, in high school, my interest in art and in history came together when I became a finalist in the prestigious National Competition on Art History. Naturally, I went on to study Art Education and Art History and got my first job as exhibition curator, before earning my diploma. Consequently, art and curating/designing exhibitions became my two passions and when a volume of poetry with my illustrations was published in 1984, I knew that my interests and talents were aligned.'

Ilona's passion for heraldry began when she was a child in Poland during the latter stage of the socialist period. It was a time when, with the exception of the national and municipal arms, heraldry was considered a thing of the 'compromised past'. Now her widely recognised talents still includes our enthralling art.

But more was to come. That year Ilona travelled to Italy, to experience the world outside of drab Poland. After several months of absorbing the Renaissance art and sketching ancient monuments of the Eternal City she married an up and coming architect, Zbigniew Jurkiewicz (in the Vatican, no less!) and they moved to Canada. She read fine arts at the University of Ottawa as well as becoming the mother of two children. She embarked on a freelance career taking on commissions for illustrations, portraits, exhibition designs and, yes, heraldry, at first for private patrons whose ancestors had immigrated to Canada. Reading Heraldry in Canada one day she learned that since 1988 Canada had its own grant-giving authority: The Canadian Heraldic Authority (CHA).

'I saw illustrations that helped me to realise that it was heraldry which combined my interest in history and the development of images as it suited my artistic imagination and temperament. Some of our friends were very keen on heraldry and shared their knowledge with me, helping me to recapture some part of my earlier artistic life. So in June, 1994, with my Cum Laude bachelor's degree in fine arts, my increasing portfolio and newly acquired knowledge of heraldry and blazonry, I called on the then Chief Herald, Robert Watt, and found myself on the list of approved artists. Since then I have had the rare privilege of working on commissions for the clients of the CHA and am proud to be part of a system where every Canadian can be granted arms.'

Over the twenty years of Ilona's collaborative work with the CHA she has worked on many armorial bearings for the Authority's clients. When she began she received helpful instruction and support from Cathy Bursey-Sabourtin, Fraser Herald, the Authority's leading artist and Craft Member of the SHA. 'Grateful for her lead, I turned to learn more by studying not only the images in the seminal publications such as Von Volborth's *Heraldry Customs Rules and Styles*, but also from the resources available at the CHA's extensive Heraldic Library. From the start I aimed at precision and clarity of style, good proportions and overall balance and her style, as she says, shifted up a gear. 'Personally and professionally, it was a very interesting and fruitful time. For example, I was working on a commission from the CHA to produce a coat of arms which featured, among other elements, the Royal Crown. To my surprise, I saw Her Majesty's signature on the approved artwork. Unlike my colleagues, I had not known that any design involving the use of the Royal Crown must get the Soveriegn's personal approval. I also appreciated the significance of the work when later the concept's author passed on to me that the Queen had remarked kindly on my design.'

In these exciting days with so many new influences artistic and in her every-day life, Ilona still did not lose her interest in Poland. 'On March 21st, 1996, during the first Royal Visit in the history of the Polish-English relations, The Queen graciously opened The Eagle and the Lion exhibition at the Royal Castle in Warsaw. Two months later I too admired the regal presence of Syrena by the Vistula River and visited *The Eagle and the Lion Exhibition* which illustrated the 900 years of diplomatic relations between Poland and England. Its title referred, of course, to the distinctive emblems of the two countries. Although the dominant narrative of the exhibition outlined the pivotal historic events, I was absorbed by the evolution of the two national emblems – England's Lion and Poland's Eagle. My professional

focus was clear. On my return home to Ottawa, I paid the fee (very steep for a self-employed artist's pocket) to participate in the International Congress of Heraldry and Genealogy taking place in Ottawa that year. My goal was to learn as much as possible.'

'At the Congress, the greatest benefit to me was seeing the displays of contemporary heraldry, meeting the artists and admiring their portfolios. My understanding of what heraldic art is about in artistic terms was expanded. Mainly, I saw that heraldic art is an informed design endeavour and a skillful rendition that can yet be highly individual. Comparing the variety of styles in the works produced by the participants in the Congress's Artist's Workshop created my 'Eureka!' moment.' After two years of absorbing all she could about Anglo-Canadian heraldry allied with that of France and other influences, she could now see herself developing her own distinctive path through the heraldic woods.

'I also yearned for a better understanding of the country I chose as my home. To do my job the best that I could, I decided to study Canadian culture. To begin this journey, I undertook graduate studies in Canadian Art History at Carleton University. This has strengthened my sense of belonging and, perhaps, has influenced my style as well.'

Then to start the new millennium, the family of four moved to Toronto to take advantage of new professional opportunities for Zbigniew. 'The CHA works long distance with other artists, so this had no impact on my working relations with it. Happily, the very active Toronto Branch of the Royal Heraldry Society of Canada welcomed me with open arms and soon we felt very at home here. It has been a fascinating journey and I am blessed with a wide variety of interesting commissions for the CHA and privately. So now, metaphorically speaking, drawing the Lion is now as dear to me as drawing the Eagle (and every other symbolic charge) and it is wonderful to know that the Maple Leaf unites all Canadians!'

More examples of Ilona's work can be found on the website of the Governor General of Canada. Contact for the artist: ilonaj.lubicz@gmail.com. The work shown on this page © Ilona Jurkiewicz.

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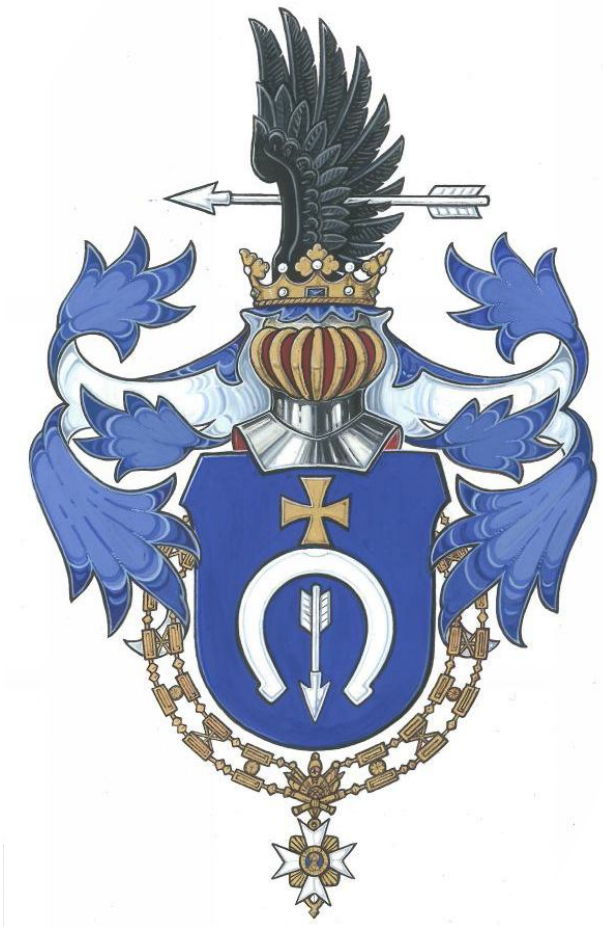


JERZMANOWSKI

Erazm Jerzmanowski's armorial achievement of Dolega with a livery collar of Knight Commander of the Order of the Golden Militia and Saint Sylvester, granted by His Holiness Leo XIII in 1889. Erazm Jerzmanowski was a Polish-American industrialist and philanthropist, great supporter of the Catholic Church, famous for funding the Jerzmanowski Prize in Arts and Sciences administered by the Academy of Skills in Krakow (1909 - 1939), re-established in 2012. The illustration was created for the upcoming exhibition at the former Jerzmanowski residence in Prokocim, near Krakow.

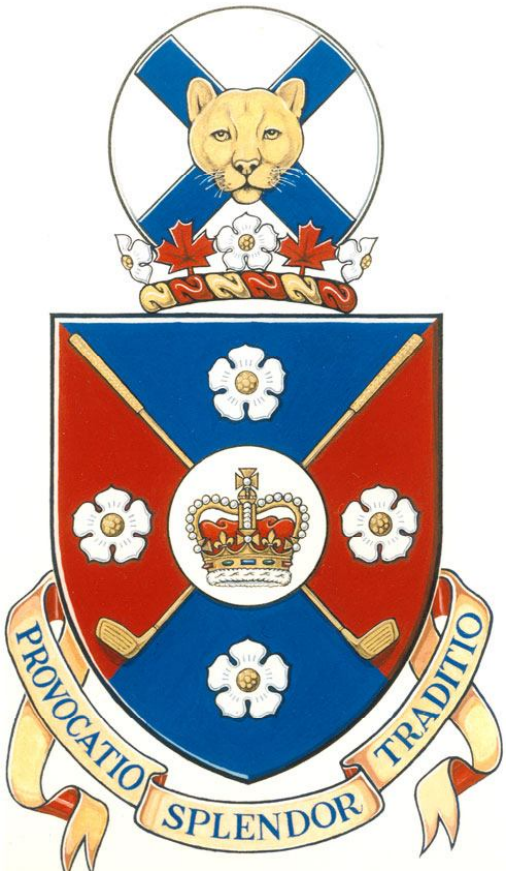
THE ROYAL HERALDRY SOCIETY OF CANADA

'Heraldic Feast' illustration for the RHSC 'Special Events': One of the most memorable events for me was exhibition of armorial bookplates by Gordon Macpherson, SHA at St Michael's College, in 2008, followed by a gala dinner at Hart House.

KENNEDY

Argent on a chevron Gules between in chief two cross crosslets fitché Sable and in base an Irish harp embellished proper, an eagle displayed Or;

The red chevron and black cross crosslets fitché are elements found in Scots Kennedy arms to indicate Dr. Kennedy's membership in this Scots Kennedy clan. The harp represents his Irish heritage. The eagle is the symbol of St. John the Evangelist, and refers to Dr. Kennedy's first name and to his membership in the Sovereign Military Order of Malta. It also alludes to the American eagle and thus to Dr. Kennedy's birth and upbringing in New York and his service with the United States Army during the Vietnam War. As eagles are also native to Canada, it further symbolizes his Canadian home. Simple, but not easy in execution.



ROYAL COLWOOD GOLF CLUB

Per saltire Azure and Murrey over all two golf clubs in saltire Or surmounted by a plate and thereon a representation of the crown of St. Edward proper all between four dogwood flowers Argent seeded Or. As for the crest,On a plate issuant from a circlet of maple leaves Gules and dogwood flowers Argent seeded Or a saltire Azure surmounted by a cougar's face Or;

The blue and red colours are taken from the former emblem of the Club, as are the golf clubs. The dogwood flower is the floral emblem of British Columbia and refers to the Club's location. The Royal Crown indicates that the Club was given Royal Patronage in 1929 by the Prince of Wales, who confirmed that patronage in 1936 as King Edward VIII. The Club had been given permission in 1931 to use the prefix "Royal" by King George V. On the crest the maple leaves and dogwood flowers honour Canada and British Columbia. The cougar's head refers to an animal native to the province. The St. Andrew's cross is symbolic of the tradition that golf originated in Scotland.

PENNINGTON

Argent a saltire Vert between four peonies slipped and leaved, flowers inward proper; the crest is issuant from a coronet erablé Or, a loon rising proper holding in its beak an ear of wheat Or

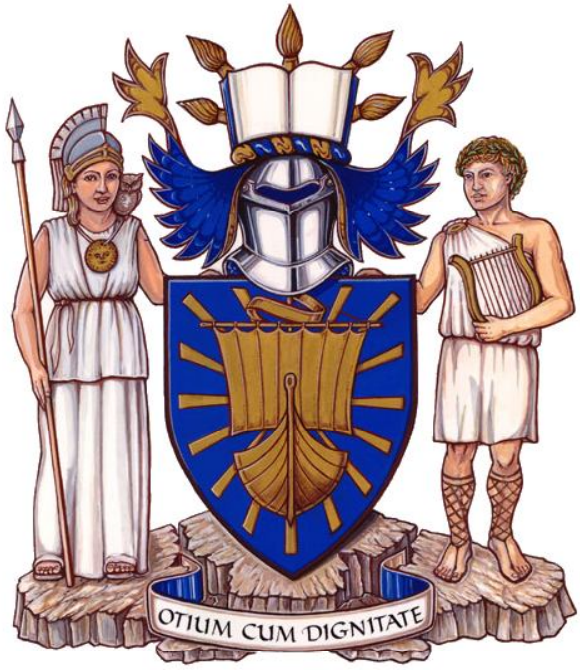
The red peony is a popular symbol of Serbia, used extensively in embroidered decoration. It thus refers to Mrs. Deborah Pennington's maternal heritage from Serbia. As for the crest, the loon alludes to the childhood summers Mrs. Pennington spent in Ontario. The lovely armorial bearings of Mrs. Pennington represents one half of an unusual husband and wife commission. The reference to Deborah's family roots in Serbia is evident in the folk-art inspired design of the peony while the loon tells of her own roots in Ontario. I also distinguished her arms from her husbands by a softer, meandering mantling.

ACADEMY OF EUROPEAN MEDIAEVAL MARTIAL ARTS

Per chevron enhanced Argent and Purpure, a sword Argent hilted Or. As for the crest, it is a demi-lynx guardant Or holding in the dexter paw a dagger Argent and in the sinister paw a pair of dividers Gules. Supporters were granted, viz: Dexter a lion Gules gorged with a collar pendent therefrom a heart and supporting a halberd Or hafted Sable, sinister a tyger Gules gorged with a collar pendent therefrom an arrow and supporting a spear Or hafted Sable, both standing on a grassy mound set with maple leaves and trillium flowers proper;

The sword represents the mediaeval martial arts which the Academy is dedicated to studying, the lynx represents one of the four attributes of the ancient fighting art outlined in the treatise Flos Duellatorum by Fiore dei Liberi (c.1410), specifically "prudentia", meaning prudence or caution. The lynx is known for its keen eyesight, and the dividers it holds indicate the importance of precise measurements in combat. The dagger is one of the weapons used in medieval fighting. The supporters represent two other attributes from the dei Liberi work. The lion represents "audatia", or courage, and is shown with a heart, which also represents courage in the manuscript. The heraldic "tyger" represents "celeritas" or swiftness. It is shown with an arrow, as tigers were reputed to be able to snatch an arrow in mid-flight. The halberd and spear are other weapons used in mediaeval combat. The compartment contains floral symbols of Canada and Ontario. The fourth attribute from the dei Liberi work, "fortitudo", or strength, represented by an elephant, not shown here. One of the more challenging orders was this commission for AEMMA. Its founder, David Cvet, knew exactly what he liked: I stepped up to the challenge and he liked the result.

The arms have been often used by AEMMA in real combat!



ARTS AND LETTERS CLUB OF TORONTO

Azure a Viking longship affronty rayonnant Or; the crest is an open book Argent bound Azure surmounting five paint brushes Or. Supporters are dexter the figure of Athena, sinister the figure of Apollo, both standing on a rocky mount proper;

The design is based on the Club's longstanding emblem, designed by the artist J.E.H. MacDonald. The ship symbolizes creative and intellectual exploration, and the sun's rays refer to the illuminating role of art and literature. As for the crest the brushes and the book summarize the idea of arts and letters. The position of the brushes gives an impression of sunrise, indicating intellectual inspiration. The five brushes indicate the five disciplines (literature, architecture, music, painting, and sculpture) represented at the Club. Supporters were granted, viz: in Greek mythology, Athena was the goddess of wisdom and a skilled artisan, and Apollo was the god of art and music. The supporters also represent the foundational role of classical culture and the men and women who make up the Club. The compartment alludes to the rocky terrain of Algoma in tribute to the work done by the painters of the Group of Seven, for whom the Club was home in Toronto. This indicates that the creative work fostered by the Club takes place far and wide. The motto means 'leisure with dignity', this has long been used as the motto of the Club. It was devised by Cicero in his works De Oratore and Ad Familiares. This was a wonderful commissioned I received soon after we moved to Toronto and I became member of the Club, once famous for being the home to the artist members of the Group of Seven!

BELMONT (CORBET)

A lion's face Argent irradiated erablé Gules;
The lion's face and maple leaves refer to Guernsey and Canada.

THE COIN YOU WON'T FIND IN YOUR CHANGE

Roland Symons on the 'Last Round Pound'

Associate Member, Society of Heraldic Arts

For the few of you who wander around the United Kingdom with real, physical, hard cash in your pockets, in 2017 you will discover a new coin in your change – a bi-metal, 12-sided £1 coin. This year, then, will see the end of the round pound. But you won't find the final example in your change. You will have to buy it direct from the Royal Mint, and it will cost you £10, unless, as the Hon Editor suspects, you want the 22 ct gold version for a mere £895.00. The queue forms from the rear.

The bright colours and interest in history brought Roland Symons to heraldry at school. A career in teaching enabled him to try and enthuse the young in heraldry, which had, for the sake of comprehension, to be converted into 'colouring-in badges' Retirement and a 'rigged' AGM saw him 'elected' as Secretary of the White Lion Society for several years. Released from that task, his wife has now sent him out into the garden.

The design on the tails (tally) of this final round version of the £1 will cheer our hon editor because it reveals the versatility of ordained clergymen. The Bishop of St Asaph, the Rt Revd Gregory Cameron, was responsible for the design and, as you can see on the back cover, it is heraldic. The Bishop drew his inspiration from the Royal Arms and heraldic beasts. Around St Edward's crown, are four beasts representing the four countries of the United Kingdom – the lion of England, the unicorn of Scotland, the dragon of Wales and the stag of Northern Ireland.

There is so much heraldry on our coinage – just check your change! Since the £1 coin was introduced in 1983 there have been 25 different designs for the tails. Half of these have been heraldic. Amongst his many designs for the Mint, Tim Noad, who has worked at the College of Arms over many years created the reverse of the 2015 £1 coin. This has the Royal Arms surrounded by the Garter with the lion and unicorn supporters peeping out from behind the shield. Bishop Cameron thinks this is one of the best designs – almost as good as his own!

Picture courtesy of the Royal Mint
visit www.royalmint.com for many more examples

Bishop Cameron entered the competition for this 2015 £1 and his design was selected for the last commemorative round pound. As he said at the time:
'Personally, I like heraldry and I think heraldic coins work best, so I wanted to use heraldic motifs and design something in which the four nations were equally represented. The idea of putting the crown in the centre as a motif was an early idea, and then the concept is that you've got the four beasts leaping out of the centre of the coin. What I like about the design is that the four beasts are equal, you can turn the coin around and each of the beasts comes into prominence in turn. . . . The most challenging thing was getting the stag right, but I stuck my initials beside the dragon because of my link with Wales.'

'I used quite a strong sense of line and each animal has its own compartment, yet they each break into one another's space. The Royal Mint Advisory Committee said they rather liked that, so with each of the animals I had to revise the design. If you look, the tail of the English Lion goes into the space of the Scottish Unicorn and the tail of the Unicorn goes into the space of the Stag and the antlers of the Stag go into the space of the Dragon which makes it a much more dynamic design and makes it a little more vibrant. I definitely wanted to portray a sense of unity through the animals, that they're all protecting Britain's sovereignty. The crown unifies the four nations each playing their part and each playing an equal part in the life of the realm.'

As members will know, Roland Symons is a recognised, prolific and skilled heraldic illustrator who continues to add lustre to a whole range of events, people and positions by showing the appropriate arms and symbols associated with each. So, without hesitation, spring to your computer and look up the White Lion Society website (www.whitelionsociety.co.uk/gallery) where you will find an encyclopaedic array of the shields of history, from the arms of all the viceroys of India to his latest project, viz: the arms associated with all the great battles of the Great War. Then purchase on line several of these interesting and informative cards in printed form. rolandsymons@btinternet.com.

Bishop, designer, colligrapher and heraidrist The Rt. Revd. The Bishop of St. Asaph, Gregory Cameron, designer of the last round pound

ONE
POUND
GKC
BELFAST
LONDON
CARDIFF
EDINBURGH
ONE POUND