

THE SOCIETY OF HERALDIC ARTS
SEPTEMBER 2015 No. 89





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Membership of the Society

Associate Membership is open to individuals and organisations interested in heraldic art. Craftsmen new to heraldry or whose work is not preponderantly heraldic should initially join as Associates. The annual fee is £17.50 or equivalent in other currencies.

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

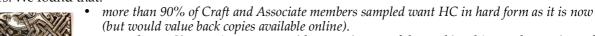
Please join us! Look on *www.heraldic-arts.com* or contact Gwyn Ellis-Hughes, the Hon Membership Secretary, whose details are on the next page.

The Heraldic Craftsman

Any virtual society as we are is dependent upon the passion for the subject to hold it together, and this means encouraging those who practise it as well as creating opportunities for it to flourish. Another way to look at what we do is like a three-legged stool composed of the web, the journal and a committed, growing membership all held together by our common interest. We can measure the first two, the vibrant web, your 'umble *Heraldic Craftsman* and now we can measure the third by the ready and speedy way so many of you paid your 2015-16 subscription. That is real. That is good.

As for the efforts of your officers, you will read in Maxwell Findlater's 'What are you doing today?', one of the Society's goals for 2016, approved at the AGM, is to support the International Congress in Glasgow in 2016 with the unashamed objective of garnering new members. More on that in the next issue. In addition, we are also looking at ways to support the young heraldically trained artists from the City & Guilds of London School of Art, again more of which in the next issue of this journal when we also hope to announce the latest members who have successfully been awarded SHA.

We thought you might be interested in the results of the representative survey conducted over recent months of Craft and Associate members. We found that:



• more than 95% want 'more pages with more pictures of the work' and 'more observations of the artists doing it.'

• 85% want HC to be 'educative and inspiring,' 'I want to learn something new and I don't want to think I can read it in one go.'

• 78% want it to be 'light and irreverent and not like other journals' (ie, as it is now, I guess).

Please let me have any feedback on these findings or, indeed, on any other issue.

Meeting like minded seekers after truth is always rewarding, so please support Canon Walkden's latest Heraldic Study Day on 1 October in Salford. Details from *derrickwalkden@btinernet.com* or 01772 792224. It will be good, I trow.

Finally, for the odd one or two of you reading this who have not yet paid, unless you do so *now* this is the last issue of *The Heraldic Craftsman* you will receive. The active membership does not like carrying you. How do I know this? One final statistic:

100% of those surveyed realised the importance of a select society like ours to have the willing cooperation of all its members, including the prompt paying of the annual fee. 100%!

Cover: The Otto Hupp drawing of the arms of Waldbott from 1900 in which the illustration from the *Münchener Kalendar* 'transgresses' its border in an exuberant way.









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Chairman's Message



Dear Colleagues,

Little did I know as I walked with my wife Jane through a drizzle of rain from South Kensington tube station to the Society of Authors in Drayton Gardens for the Society AGM on the morning of Tuesday, 12th May that by the end of the meeting our outgoing Chairman, Stephen Friar, would thrust greatness upon me by proposing me as Chairman for the ensuing year and, perhaps, longer? Watch this space!

I now find myself with the dual role of Chairman and Hon Secretary. Presently, the mantles are resting easily upon my shoulders, but we will see how it goes. Here may I take the opportunity of thanking Stephen for most ably and efficiently filling the Chair during the last year by keeping the Society on an even keel and thereafter steering a straight course. Also thanks are due to all the other officers for their sterling endeavours on behalf of us all.

At present there are two targets in my sights for this year, the first being that the Society seeks to obtain the status as a charitable incorporated organisation (CIO) with the Charity

Commission; such an action from my viewpoint would both enhance the Society as well as improve our finances in that if would allow us to claim gift aid from the members' subscriptions. It will also add protection to the officers of the society for as things currently stand we are only an unincorporated association, this presently offers no safeguard in law whatsoever, but more importantly charitable status will add a 'professional' profile to the society, especially to the benefit of our craft members.

Secondly, having just mentioned craft members, it is my goal to increase the craft membership during my tenure as Chairman. The whole membership, whether craft or associate, needs to 'sell the society' to anyone they may come across who professes to be 'an heraldic craftsman' in whatever media or even just interested. To this end, if you find a likely candidate, please encourage them to apply or drop me a line and I will do it for you.

John J. Tunesi of Liongam Chairman



An Appreciation of Otto Hupp

by David F. Phillips, SHA

Otto Hupp (1859-1949), one of the greatest heraldic artists of the 20th or any century, needs little introduction to readers of *The Heraldic Craftsman*. He had a prodigious output over a long career. In addition to the annual *Münchener Kalender* which he published for more than 50 years, and for which he is still best known, he created monumental collections of German civic arms, and bookplates, postage stamps, coins and banknotes, trademarks and commercial graphics, type fonts, stained glass, ceramics, architectural decoration, and works of scholarship.¹

Our pleasure in his art is enough by itself to justify the honour and respect we still have for him generations after his death. And of course mastery at the level of a great artist like Otto Hupp is to some extent indefinable – we know it when we see it, based on the overall effect of complete works. But artists and connoisseurs can gain much practical insight from a close study of his work. I made a systematic review of 39 issues of *Münchener Kalender* to identify qualities worth a practitioner's meditation.²

In the material that follows, all the images by Hupp are from *Münchener Kalender* (MK), and are identified by armiger, year and month. Angled shields are set vertically for convenient analysis. I follow *Heraldic Craftsman* house style by giving the original when quoting blazon.



This self-portrait is from his rendition of the crest of Paumgarten on the July 1903 page of Münchener Kalender. The blazon just says the crest-figure should be a bearded man, blue-clad and bare-headed (bärtiger Mann, blaubekleidet, barhaupt), but Hupp (who was around 43 when he created this image) gave him his own features.

The first thing we notice, the easiest quality to see in Hupp's work, is the vitality of his animals. They seem notably lively and capable of emotion and movement. They are highly stylized, as all successful heraldic animals must be. But *stylized* does not mean *stereotyped*. Stylization is the exaggeration of external features to convey the inner essence of the being or thing depicted. A stylized animal should look both alive and individual. Hupp succeeds at this perhaps more than any other heraldic artist of any period. The following examples, chosen from hundreds, make the point.³

Note especially in the lion shield on the next page how the angle of the head (not in the blazon), and the expression of the face and eyes, make individual and appealing what might otherwise have been just another heraldic lion. See also how artfully the tail occupies the space available for it, and how the top and bottom ends of the halberd actually touch the boundary of the shield, providing an anchor and a balance for the unusually backward-leaning lion.







¹ For a good overview of his work, see Hans-Enno Korn, Otto Hupp: Meister der Wappenkunst 1859-1949 (Munich, 1985), a well-illustrated museum exhibition catalogue. The Hupp page on Ralf Hartemink's Heraldry of the World website, http://tinyurl.com/ngw-hupp-page, focusing on Hupp's civic heraldry projects, is very useful, with valuable images and links, and is in English. Maurice Grinberg: Otto Hupp: Münchener Kalender (Paris, 2004), contains the core armorial images from all the monthly pages from 1895 to 1936, plus 1891 (French noble arms). The images are very small and lack their frames, but Grinberg does include an index and all the blazons. The book is a helpful aid to study of the originals, but is not of much use without them. Wilhelm H. Lange, Otto Hupp: Das Werk eines Deutschen Meisters (Berlin, 1939), has many rare pictures of Hupp's three-dimensional work; for a pdf see www.ngw.nl/books/Hupp-lange1.pdf.

² I used the issues from 1895 to 1932, plus 1935. The issues before 1895, except for 1891, use zodiac motifs instead of authentic arms. There was no issue for 1933; MK ceased publication in 1936.

³ Left to right, this page: rooster, Bylandt (1931:4); bear, Perfall (1925:7); boar's head, Dönhoff (1914:3); next page: owl, Herwarth (1906:11); dragon-*Rumpf*, Wylich und Lottum (1905:12); lion, Zimmern (1935:12). *Rümpfe* are the curious armless human and animal figures common in German crests, but little seen elsewhere. *Rumpf* literally means *trunk*, but a heraldic *Rumpf* includes the head.











Hupp's animals, and indeed his larger compositions, echo great masters of the Renaissance like Dürer and Burgkmair, and lesser but still important heraldic artists like Conrad Grünenberg. Compare, for example, Dürer's owl (left) with Hupp's owl shown above. But for all his facility in adapting the heraldic style of the Renaissance, Hupp was a man of a time when Art Nouveau was the impulse of the hour. As the examples show, Hupp combines a deliberately Renaissance style with Nouveau sensibility. The same potent combination is seen in his type faces.

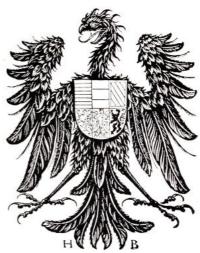
My only example not taken from a monthly MK page is the eagle (below left) Hupp used for the back cover of the 1913 and 1914 issues. The broad primary feathers of the outer wings alternate with narrower interstitial feathers. Like the

barbed tongue, this was a well-established Renaissance convention, although actual birds do not show either feature.⁶ Compare the eagle by Hans Burgkmair the Elder (1505) (below right).⁷ The single feathers drooping from the inner curve of the wing are another such convention.

Hupp's 1913 eagle has a distinctly Nouveau flavour despite its Renaissance foundation. For instance, the segments of the thin outer feathers curve in opposite directions, but do not touch. The naturalistic approach to the legs contrasts

with the schematic treatment of the tail. The eagle's sidelong gaze, with its off-centre pupil, is not bird-like but almost human, which makes it more accessible to the viewer. (This treatment of the eyes is found in almost all his animals, including fish and birds.) The expressive method of Art Nouveau appears throughout Hupp's work, increasing over the years. His fusion of antique and modern styles reminds us of another great heraldic artist and innovator, Bruno Heim, who revived the simple forms of the early heraldic artists, but with a contemporary directness of approach and setting.





⁴ Detail from An Owl Fighting Other Birds (c. 1510), in Willi Kurth, ed., The Complete Woodcuts of Albrecht Dürer (New York, 1963), figure 300.

⁵ For a good look at his most important type faces, see http://luc.devroye.org/fonts-33251.html.

⁶ Woodpeckers do have a barb-like tongue structure, but most birds, and certainly eagles, do not.

⁷ From Freerk Haye Hamkens, *Alte Deutsche Reichsadler* (Brussels, 1944), plate 5. The same image appears, less clearly, in Hugo Gerard Ströhl, *Heraldischer Atlas* (Stuttgart, 1899), plate 9, figure 7.







The intensely observed natural details in the feathers of the crest-panache in Heyden-Rynsch (1932:5, above left), especially the dark outlines of each strand, and the thistle crest in Sydow (1930:11, above right), demonstrate the Art Nouveau style. A close look at Hupp's brushwork, below, from examples selected more or less at random from those reproduced here, show clearly that however much the roots of his art may lie in the Gothic and Renaissance, it flowered in Art Nouveau. A century later his example still reminds us how necessary observation and drawing are to effective heraldic art, almost whatever the chosen style. Stylization is based on observation.







It is rare that heraldic animals borne as multiple charges display any individuality, but Hupp manages this. In the Oriola shield (1903:6, below left), varying the expressions (and the tongues and mouths and legs) of the five wolves gives them an unexpected individuality, and therefore vitality. Observe also how the body of each outer wolf is positioned to accommodate the central wolf and form a balanced saltire visually connected to those in the bordure. Hupp's human figures appear less often than his animals, but have a similar vivacity and charm, unusually convincing for heraldic figures.



Moving beyond specific animate figures, Hupp's work is notable for

the strength and clarity of his lines and for the visual integration of the compositions themselves. In the Gaugreben page from May 1928, for instance (right), the strongly vertical arrangement of the shield is reinforced by the same pattern on the wings. This much is imposed by the blazon. But the frontal placement of the crest was a free artistic choice – the blazon requires only that each wing be charged with the pallets (jeder Flügel mit den Pfählen belegt). It was an artistic choice to define the wing-pallets with straight lines, rather than follow the modelling of the feathers (but the modelling is usefully preserved on the edges of the feathers and wing segments). It was another choice to

space the wings so that the gap between their two innermost white stripes is just enough to imagine a black one between them. It was a choice to scallop the top and bottom edges of the shield, which reinforces the pallets, as does the vertical placement of the shield. The mantling serves the composition – the parts that fall alongside the shield are almost vertical themselves, and are mostly black; the negative space between them, about the same thickness, stands in visually for white. Even the lettering (uniform throughout the year's issue) supports the design. The red strap and blue helm give accents of colour that,



 $^{^{8}}$ Thorns: Sydow (1930:11); paw: Oberpfalz (1906:5); feathers: Heyden-Rynsch (1932:5).



paradoxically, strengthen the black-and-white vertical theme by unifying the top and bottom of the design. *Münchener Kalender* is packed with similarly powerful compositions.

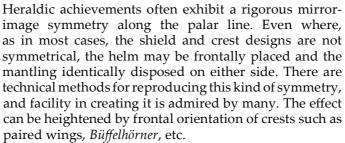
Hupp's treatment of mantling offers another insight into his method. Mantling as a vehicle for heraldic invention has fallen on hard times these past few centuries. Originally no more than a lambrequin to keep away the sun, or an extension of the fabric of the crest, it was cut and sliced and scalloped and feathered (*gezaddelt*, the Germans call these treatments), supposedly to suggest the wear of heavy combat with edged weapons. But this convention soon degenerated into ballooning foliation, lacking wit or purpose. This tendency was well-established by the time of Jost Amman in the 16th century, and has continued (with many honourable exceptions) to this day, occupying space with stereotyped forms that make no original contribution to the composition as a whole.

By contrast, Hupp's mantling is ceaselessly inventive. MK includes some examples of traditional acanthus-style floriation, but usually the mantling on every page represents a deliberate and specific compositional choice. The styles (a few illustrated here) run from lush to spare, from round to flat, from full to spiky, from strapwork to scrollwork, from cloth



to leaves to fur to feathers. Some (for example Reibnitz (1912:9, bottom left), are just the narrowest of ribbons. The mantling occupies negative space in a harmonious way; but Hupp shapes that space to order, rather than merely filling in what an unrelated design happened to leave blank.

At its most inventive, Hupp's mantling is integrated with the shield and crest in a seamless configuration. In Buseck (1919:3, left), the mantling relates directly to the crest as black wool (above a ram's head shield-figure that is one of Hupp's most engaging images). In Landschad (1909:3, right), it is made of a human figure's hair and beard. Examples could be multiplied. ¹⁰





Hupp does not usually favour symmetry in his designs. Very few of the hundreds of achievements in MK are symmetrically arranged; shields, for example, are usually angled. Many emphasize their asymmetrical structure, for example Reibnitz, where the mantling lies almost entirely on one side. In Leoprechting (1913:6, right), positioning the helm and crest by the dexter edge of the shield reflects the structure of the arms. Note also here how the extreme dexter position of the helm, and the frontal orientation of the crest despite the profiled helm, create a strongly vertical alignment to balance a strongly horizontal shield design. The curved mantling eases and mediates the transition.

Even where Hupp gives the impression of symmetry, this is often deceptive. In Manteuffel (1909:6, on the next page), for instance, the shield is vertical. Helm, shield





⁹ Gustav Seyler, in a text comment to the MK blazon of the Landschad achievement, says this crest was so treated in the late Gothic period also.

¹⁰ Hupp goes so far as to work deer hooves into the mantling for the stag's-head crest of Zimmern (1935:12) (with thin red blood vessels on the inside of the pelt), and elephant feet for the canting elephant-crest of Helfenstein (1908:5).





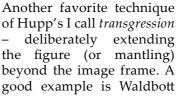
and crest are all centred and frontal, and the two sides of the mantling appear to mirror each other. But close examination reveals that the mantling is not exactly the same on both sides. This takes more skill to execute than actual symmetry. Sometimes Hupp will dispose an element of a charge or crest just so it will *not* be symmetrical. An example is the crest of Guttenberg (1922:6, right): five cattails proper (*funf natürlichen Rohrkolben*). The blazon says only that, and another artist might have arranged them symmetrically, but Hupp bends them all to the sinister, giving a more lifelike aspect.



As a master of Art Nouveau, Hupp excelled at creating powerful, graceful lines that the eye wants to follow. We see this in the extended neck on the *Vogelrumpf* crest of Müffling (1915:8, below left) – the line of the crest echoes that on the shield.¹¹ As Hupp paints the arrow (or dart, German *Pfeil*) in Schrenk von Notzing (1918:8, below centre), we experience a sense of movement almost impossible to resist – our eyes are practically forced off the page. This may feel inevitable from the pointed charge, but it could have been rendered in much less active ways. In Redwitz (1922:8, right), modelling gives an almost three-dimensional feel to the geometric pattern of the shield. In one of his most thrilling effects (in Gilsa (1927:4), below right), Hupp



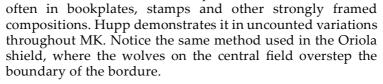
makes the mantling vibrate together with the wavy pattern of the shield and crest.¹²

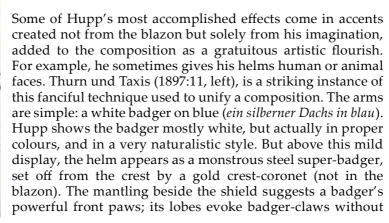




(1900:12, on the front cover of this issue), where the audacity of the transgression makes it a prominent element in the balance of the entire composition. By dominating the frame, the central image asserts itself as more than two-dimensional, more than a just a picture, as uncontainable by its frame – and so, by extension, uncontainable by the conventions of art, and therefore in some sense alive. This technique, much cherished

by heraldic artists, is used





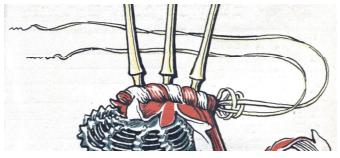


¹¹ *Vogelrumpf* is a bird-*Rumpf*. *Vide* note 3.

¹² Barrulets wavy — the blazon calls them *Bäche* (streams).



quite depicting them. In Degenfeld (1900:4, right), a face-figured helm interacts with a shield whose size and shape suggest a body; the mantling, forming arms and hands, animates the whole achievement. There are many more examples in MK.¹³





Other accents (among many that could have been chosen) include the torse strings in Knesebeck (1926:8, above left), the jaunty shield-foot in Oberpfalz (1906:5, above centre), a helm painted in the pattern of the shield (Merode, 1905:9), and a pale from the shield impressed on the mantling (Völderndorff, 1920:12). None of these accents are mentioned in the blazons, but spring solely from Hupp's imagination. It is this freedom of invention (we might even say freedom of *inspiration*), more than any specific technique, that may be Hupp's most powerful lesson for the modern practitioner.



Because this study is confined to the monthly achievements in MK, I have not touched on the complex frontispiece in every issue, or the ornamental borders, different every year (and sometimes every month, many figurative, many in abstract Art Nouveau style and even some presaging Art Deco), or the dramatic covers, each one a fugue of intricately patterned backgrounds of thorns or snakes or strapwork, angels or leafy branches or architectural structures, each a graduate course for heraldic designers.

Of course, as mentioned, MK itself was only one annual piece of a vast artistic output. Hupp was perhaps freer here than anywhere else in his work – freer (apart from blazon) from constraints of form, and from demands outside his own imagination. These calendars as a composite work epitomize Hupp's lifetime of experiment and learning, and form an inexhaustible treasury for us to learn from as well. The more we study them, the more we see.





David F. Phillips SHA is a heraldic scholar in San Francisco. A lawyer and a librarian, he is the author of *Emblems of the Indian States* (2011) and *The Double Eagle* (2014). More of his heraldic writing can be found on his website at **www.radbash.com/heraldry**. He can be reached at **dfp18@columbia.edu**.

Ed notes: Hupp will repay further study. For example, he produced a vast range of commercial art as well as metal work and distinctive ceiling and wall paintings. Totally irresistible is

this breath-taking column and ceiling in the Weinmuseum in Speyer presenting scores of wine-related arms linked by delicate tendrils.

Beside the extensive sources listed in David's first footnote, you will find the complete set of the Kalender on discalong with a compilation of other seminal articles on Hupp, including essays by Anthony Wood, PSHA (from The Heraldic Craftsman, 2006) and Bernard G High - simply by e-mailing Jane Tunesi librarian@theheraldrysociety. com who will be happy to send you your copy for £20. Or you can download the order form at www.theheraldrysociety. com/publications/HeraldryArchive.pdf where Dr Andrew Gray, the Archive Editor, will process it speedily.



¹³ Hupp gives Brockdorff (1905:5), whose arms are a winged fish (geflügelte Fisch), a toothy fish-head helm.

¹⁴ There were 600 monthly pages over 45 years (not counting the early zodiac-based calendars, and counting 72 for the 1934 issue and 48 for 1936). A front cover and frontispiece for every issue, plus at least seven different armorial back covers and several extra charts, bring the total more than 700 original heraldic compositions for MK alone.



What are you doing today?

MAXWELL FINDLATER

I sit here on holiday imagining where I shall be when you read this – in Nice of course with my wife, staying with our daughter. As I lie on the beach, a simulacrum of a lobster, occasionally my mind moves to times past and times future, in the past being asked last August in Oslo to run a Congress in Scotland in 2016, and in the future imagining what might come of agreeing to this.



I see you all arriving bedizened in tartan (and no tat) to be welcomed by the Provost of Glasgow in the opening evening, 10th August, to listening to stimulating and eye-opening talks, to meeting friends old and new, to rekindling these friendships, to enjoying the heraldic achievements of our artist colleagues, to gaining new insights in our favoured subject, and finally to gorging ourselves together in a fantastic final banquet.

(This is, of course, the XXXII CONGRÈS INTERNATIONAL DES SCIENCES GÉNÉALOGIQUE ET HÉRALDIQUE which is an international Congress which runs itself, each time in a different country. The UK sponsors are the Scottish Genealogy Society and the Heraldry Society of Scotland. The SHA will be there as part of it. Watch this space! ed.)

JAN JURA, SHA

This morning I am uploading a number of photographs and information onto my website (http://www.historickeprapory.cz) about the recent re-enactment of the Battle of Waterloo where a number of my flags featured, for example the 18.éme Regiment de Ligne and 57.éme de Ligne from what would become the Czech Republic and 8.éme de Ligne from Belgium.

To see them amidst the 5000 troops, 300 horses, 100 guns and thousands of tourists was really quite exciting. It made a splendid sight and if you happened to see a particularly bear-like Austrian Grenadier in the thick of it, that was me! (You can see Jan at work on a huge battle flag by visiting our website www.heraldic-arts.com. ed.)



THE REVD CANON DR ROBINWARD, PRINCIPAL OFSTSTEPHEN'S HOUSE, UNIVERSITY OF OXFORD

Today falls in the deep peace of the Long Vacation, and I am using the time to look through the latest fine publication of an old member of the college, the Revd Professor Peter Galloway's new and authoritative study



of the Indian chivalric orders, *Exalted, Eminent and Imperial, Honours of the British Raj*. The last knight of an Indian Order, the Maharajah of Alwar, died in 2009, duly recorded in the *Oxford University Gazette* in the Obituaries column for Christ Church.



Oxford is a much more heraldic place than it was thirty years ago when I was an undergraduate, because of the ubiquitous hoodie. Even wearing a college scarf in the 1980s was faintly embarrassing, but now half the student body sport clothing with the complicated episcopal arms of their college founders blazoned all over them, giving the place a 'livery and maintenance' flavour that wouldn't be out of place in the Wars of the Roses.

St Stephen's House used to use the arms of its founder, Bishop Edward King of Lincoln, but about fifteen years ago an amateur enthusiast designed us a coat which we have used ever since, but which displays the painful solecism of a chief sable on rouge. I am resolved to put this right with the Heralds, but I will need to sell off an awful lot of hoodies and cufflinks first.





Cornish Choughs are drawn with sable claws!

The civic heraldry of David Hopkinson, FSHA

David and Christine Hopkinson

emerging into the sunny side of the

Canadian Rockies.

Well, here they are' said David Hopkinson, as he spread out enough paintings of civic heraldry to more than smother every inch of a large table top; each and every one a crisp rendering of an achievement granted to a city, town, village or parish in the UK. Resisting (with difficulty) the urge to publish the lot, the Hon Editor finally persuaded David to choose a sample of his work for us to enjoy.

David Stewart Hopkinson, a Fellow of this Society, is to be found at the apogee of contemporary heraldic artists, a tight band of craftsmen many of whom belong to the SHA. David

Hopkinson's solid stream of work over the past four decades is widely acknowledged as being a major influence on the quality of English heraldic artistry 'setting standards of care, visibility, balance and imagination which are now bywords for good practice.'

Appropriately, David began life with the Ordnance Survey as a cartographic draughtsman/surveyor, swiftly advancing through the ranks at Essex and Middlesex county councils. 'I then saw that the whole of my work was going mechanical and I

did not want to spend the rest of my life staring at a screen correcting mistakes with a mouse, so I decided I would follow my own star – heraldry.' That star had already flickered into existence in the mid-1950s then flared into brightness under the tutelage of Gilbert 'Gillie' Potter, Norman Manwaring and our own President, Anthony Wood¹, a galaxy of seminal post-war artists who were responsible for re-invigorating English heraldry with a technical and encyclopaedic expertise which David's trapdoor mind rapidly absorbed and has practised ever since, hence the reference in the title above to another artist's solecism!

Besides his private clients, David has been responsible for a steady flow of registration paintings for the College of Arms, work of the highest quality which by its very nature is rarely seen by a wider audience. So, too, his output of English civic heraldry, numbering almost fifty achievements. 'Civic arms are rather prone to being bashed around over time and I enjoy trying to re-invest them with their original dignity - it is rather a busman's holiday!"

Despite their obvious quality, few have ever been seen save by those who attend the biennial conferences of the (English) Heraldry Society where David and Christine, his wife and exceptionally able administrator, have led the way in organising exhibitions with John Ferguson, FSHA and others which are such a welcome feature of these events. He was also one of the first members of the SHA and until just last year served as Hon Membership Secretary. Here is that selection of English civic heraldry photographed for the first time from the original art work. Enjoy.



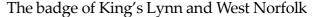
Waltham Abbey Town Council

Next Page. Created initially in the mid-1950s, this bold and attractive achievement is very similar to those of the Abbey. The crosses and lion's head are derived from the traditional arms ascribed to King Harold, last of the Anglo-Saxon kings. The crown of gold fleurs de lys refers to Edward III and Henry VIII. The stag a reminder of the forest, the seax, a Saxon sword found in the arms of Essex County Council and the fountain on the stag's shoulder is an allusion to the River Lea and reservoir.

ARMS: Argent on a cross engrailed sable a lion's face between four crosses bottonee Or.

CREST: Out of a coronet composed of six fleurs de lys set upon a rim, Or a demi-stag at gaze proper, charged on the shoulder with a fountain and holding in its mouth a seax, blade Argent, the hilt and pommel Or.

MOTTO: SANCTAE NOMINE CRUCIS (In the name of the Holy Cross, the Senlac battle cry.





Anthony Wood, PSHA. the doyen of late 20th Century heraldry and calligraphy was recently profiled in the 25th Anniversary issue of this journal, 81, December 2012. Norman Manwaring and Gilbert Winter Potter, FRSA, FHS taught heraldry at the City & Guilds of London Art School. A wide selection of Manwaring's work can be seen in Julian Franklyn's *Shield and Crest*, London 1967. *Vide* also the rigorous notes and exercises for the much vaunted C&G heraldry course by Gillie Potter (examined by such luminaries as Herbert Chesshyre and Thomas Woodcock, no less) and mentioned in Tim Crawley's article in this issue as well. Leslie Pierson gathered them together after Mr Potter's death and they are to be found in the now rare Potter, Gillie, *The Tradition of Heraldry. Syllabus of a course of lectures on heraldry for selected students at the City & Guilds of London Art School.* compiled and edited by Leslie G. Pierson and presented by Cecil Humphery-Smith in memory of Gillie Potter (1984).





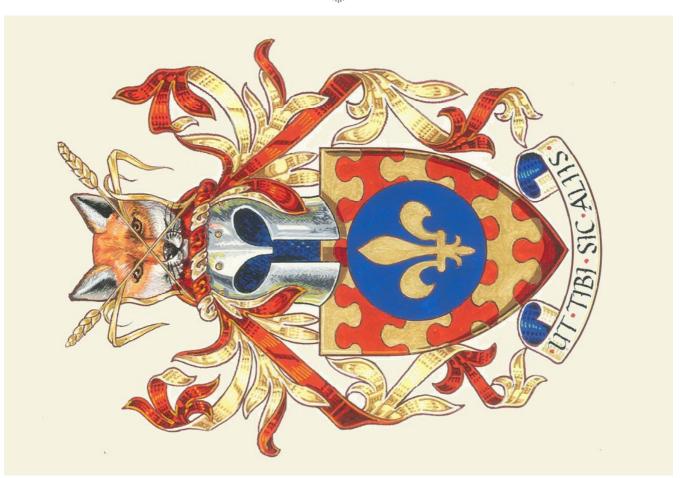
Borough Council of King's Lynn and West Norfolk





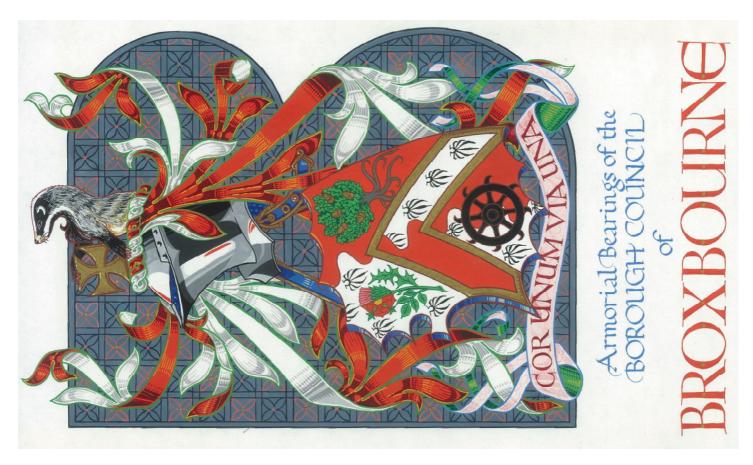
















Harlow District Council

'It was this which hooked me in the beginning. I knew nothing of heraldry before I painted these arms but it fascinated me and I have not stopped since.' Harlow, as in Harlow New Town, petitioned for arms in 1957 based on a competition. the green field suggests the rural setting with the mural crown for the town itself. The silver flaunches on each side stand for London and the red voided lozenges (mascles) within them show the movement of people from London and the three white lozenges around the crown indicate their arrival in Harlow. In the crest the cogwheel portrays the new industries and the arm and hatchet the pioneering work of creating the new town.

ARMS: Vert, between three lozenges Argent a pair of dividers Or enfiled by a mural crown also Argent, two flaunches of the last (Argent) each charged with a mascle Gules.

CREST: On a wreath of the colours in front of a dexter cubit arm vested in a white shirt sleeve, the cuff rolled back, the hand grasping an axe, a demi cogwheel, all proper. MOTTO: IN COMMON ENDEAVOUR

King's Lynn and West Norfolk

This is an example of symbols from no less than seven authorities intermingled but yet as drawn by David the result carries with it a pleasing internal integrity.

ARMS: Per chevron Azure and Or, three dragons heads erect and erased each transfixed through the mouth by a cross botonny fitchy all within a bordure per chevron countercharged.

CREST: Upon a helm with a wreath Or and Azure upon a bollard Sable roped Or, a seagull proper gorged ith a coronet and holding in the dexter claw a cross botonny fitchy Or.

SUPPORTERS: On either side an heraldic sea-lion Or supporting with the exterior leg an ostrich feather Argent. BADGE: An heraldic sea-lion Or within a garland of oak leaves fructed proper.

The principal charges relate to St Margaret of Antioch's fight with the devil in dragon's guise in her prison cell. Almost consumed (ugh), a cross she just happened to have about her person scratched his throat and she was disgorged. The gull upon a seaside bollard is self-explanatory and everything else from ostrich feathers to oak leaves on the badge refers to one or other of the amalgamated local authorities brought together in 1974. These successful arms were designed by Herbert Chesshyre, then Chester Herald, and granted in 1983.

The antecedent of Poole's current arms date from the late 14th Century, confirmed by the visitations to Dorset in 1563 and 1623. In 1948 tidying up was done, the mermaid (then some two hundred years old) was confirmed in post and supporters were granted in 1976 a year after Poole's ancient dignities were restored *pace* the Local Government Act of 1972 and the town became a borough. The dolphin, 'king of the fishes' puts first and foremost Poole's maritime history, as many families made their fortune in the Newfoundland fishing trade. (David's rendering caused a stir in some stuffy heraldic quarters as he painted the dolphin to look like... a real dolphin, '...a peaceful, smooth skinned and intelligent animal.') The famous pottery also uses the dolphin in this form. The maritime theme continues with the canon ball and anchor held by the superannuated mermaid. The lion supporter links with a grandson of Henry II who gave Poole its first charter in 1248 and the dragon with silver oar alludes to Queen Elizabeth I's charter making the Mayor 'Admiral of the Port of Poole

ARMS: Barry wavy of eight Sable and Or, a dolphin naiant embowed Argent, langued Gules, on a chief wavy of the third (Argent) three escallops of the first (Sable).

CREST: On a wreath of the colours a mermaid proper supporting an anchor, cabled, without a beam proper and in her sinister hand a pellet [also gunstone or ogress].

MOTTO: AD MOREM VILLÆ DE POOLE (According to the custom of the town of Poole)

Biscester Town Council

'A nice, well-balanced coat of arms, pleasantly mediaeval.' Evolving from arms taken as recently as 1959.

ARMS: Barry nebuly Or and Gules, a hurt charged with a fleur-de-lys Or.

CREST: On a wreath of the colours in front of a fox's mask two stalks of wheat in saltire, leaved proper.

MOTTO: UT TIBI SIC ALIIS (Unto thyself so as to others)

The nebuly are derived from the ancient family of Basset, patrons of the Augustinian Priory at Bicester (c. 1182) and demolished in 1537. The hurt (blue roundel) and fleur-de-lys are taken from the Priory's seal. The area is famous for hunting and its farming, hence the fox and wheat sheaf against the helmet and its positioning caused a stir but the obvious artistic merit easily won the field.

Charnwood Borough Council

A new borough (1974) in Leicestershire amalgamating Loughborough Borough, Shepshed Urban District and Barrow-on-Sour Rural District. The arms are heavily influenced by the Hastings family, the maunch (symbolising a sleeve of a lady's dress) and bull's head. The fret and escallops are for the Le Despencer family and the lion in the crest is for the Beaumont family. To relieve the large expanse of gold, David stippled the field as it would be were it hatched in black and white. This lifts the shield from the page.

ARMS: Or on a bend sable between a maunch in chief and a bull's head erased in base of the last a fret between two escallops of the first. CREST: Upon a wreath of the colours a lion rampant Or holding in the dexter forepaw a maunch and resting the dexter hind paw on a fret Sable. MOTTO: ÎN VERITATE VICTORIA (Victory is in truth)

Broxbourne Borough Council

A new borough created in 1974, its arms were designed by David. He wanted 'a truly new coat of arms whilst ensuring that the symbols and devices used by the amalgamated districts of Cheshunt and Hoddesdon were retained. The ermine represents the Roman Ermine Street, the wavy palar line dividing the shield represents the New River and Lea. The chevrons allude to a prominent landowner and the rose/thistle was one of the badges used by King James who died in the borough. The oak belonged to both districts and the Catherine wheel to an ancient chapel in the centre of Hoddesdon. The badger is one of the components of Brock's Bourne, ie badger's stream and the cross formy which he holds alludes to the Meux family, benefactors of Cheshunt. The motto is shared with another prominent family, the Gascoyne Cecils of Hatfield House. (This representation was a gift to Christine when David was courting her, to prove he could draw!)

ARMS: Per pale wavy Ermine and Gules, on a chevron Or between in dexter chief a rose Gules slipped and leaved, dimidiated with a thistle slipped proper; in sinisterchief an oak tree eradicated proper, fructed Or and in base a Catherine wheel Sable, a chevron couped per pale wavy Gules and Ermine. CREST: On a wreath Argent and Gules, a demi-badger proper holding in the paws a cross formy Or. MOTTO: COR UNUM VIA UNA (One heart, one way)



Living Heraldry

Tim Crawley ARBS

Head of Historic Carving City & Guilds of London Art School

As head of Historic Carving at the City & Guilds of London Arts School (C&G), Tim Crawley and his department are part of a long tradition of revealing to aspiring artists in several media the requisite knowledge about heraldry and its place in today's built environment. And for their part, the students are well aware that they are studying at the only institution in the country where the varying skills of design, technique, history and context of heraldry are taught full-time to Degree level. Not only is this satisfying in its own right, but it is a skill advantage that others will not have. Needless to say, many members of the SHA are graduates of C&G and for those of

us who are not, it is a real education to learn how this pre-eminence came about and how the School continues to make a strong contribution

to contemporary heraldry.

Although small and rather tucked away in South London, the 'C&G', is one of the oldest Art Schools in the country. We can trace an unbroken history back to 1854 when it was founded as the Lambeth School of Art. In 1860 it moved into purpose built premises on part of the site of the old Vauxhall Pleasure Gardens, and was taken over by the City and Guilds of London Institute in 1879, when its present ramshackle site on Kennington Park Road was acquired.

From its earliest days the School became associated with the art education of local artist–craftsmen working for nearby art-industrial enterprises such as the Doulton Pottery on Black Prince Road and the architectural sculptors Farmer and Brindley on Westminster Bridge Road. By the Edwardian period it was at

the centre of progressive and accessible art education and gained considerable prominence as a centre for the study of Sculpture. Its association with the Art Pottery produced at Lambeth Doulton meant it was involved in the development of Art Nouveau in this country. Many of its students progressed on to the Royal Academy Schools and became prominent in the New Sculpture movement. Harry Bates, ARA (a former architectural carver at Farmer and Brindley), Sir George Frampton, RA, Sir William Goscombe John, RA and Frederick Pomeroy, RA are examples. These men were amongst the most accomplished sculptors of their generation and hopefully our students recognise that 'shoulders of giants' applies to them.

Following the Second World War the woodcarver and author William Wheeler set up specific Restoration and

Carving courses to train craftsmen to repair damaged monuments and buildings, and today's Historic Carving Course, teaching architectural stone carving and ornamental woodcarving, is its successor.

It is worth recounting this history, as it is a remarkable story of the survival of a small-scale and independent institution that has somehow managed to sidestep the pressures of rationalisation, agglomeration and standardisation that are a feature of the contemporary art education scene.



Since 2012, Tim Crawley has headed the stone and wood carving courses at the City and Guilds of London School of Art in Camberwell, London as head of the Historic Carving Department. The Art School is not-for-profit, with a mission to foster excellence in contemporary Fine Art, Historic Carving and the Conservation of cultural objects.

We are determined to ensure that our carving work makes a major contribution to the C&G's reputation which is composed of a number of elements. First, the strength of the Historic Carving Department lies in a curriculum which has been developed and refined progressively since its early days as a generalised restoration course, and in its adherence to the Arts and Crafts ethos of the artist-teacher. Second, all the tutors are also practising artists and craftsmen, with professional careers outside the School.

Indeed, I studied at the C&G for three years in prelude to embarking on a three-decade career as a stone carver and architectural sculptor. In that time I have worked on several major restoration programmes. I was selected to design and carve the Ten Modern Martyrs over the West Door of Westminster Abbey as well as carrying out extensive work on the Houses of Parliament, the Bank of England, King's College Chapel, Ely Cathedral and numerous Cambridge Colleges. At C&G I had learned to carve in

varying styles, ranging across the periods from Norman to Baroque, as well as producing work in a more contemporary idiom and the fruit of that experience I endeavour to pass on to my students.

And certainly not last nor least is the motivation of the students which matches that of their artist-teachers. They receive no state aid, they must fund themselves. (I spent a year as a bus conductor to get the fees together.) When our students arrive they expect to find a highly-structured three year course - and they do! In the first two years they learn to handle the materials and tools of stone and wood carving, then they embark on exercises which are designed to develop their facility and skill in different styles and periods of carving. This practical learning takes place under the guidance of the tutors



who are always available in the workshops, and is also enhanced by a formal study of art and architectural history in a structured lecture programme tailored to the needs of the carver.

As members of the SHA will know, the art of carving is difficult to learn, involving much time and determination as in many ways it is counter-intuitive, being a subtractive process of removing material to achieve the final form. The skill of drawing is the foundation of most carving technique and for this reason great importance is attached to its teaching, which takes place in a designated studio as well as the V&A and British Museum. Alongside this, the skill of clay modelling and cast making is also taught, which allows the carver to study sculptural and ornamental form using a technique that is quicker and more forgiving than carving, being an additive rather than subtractive process that allows for revision and experimentation in a way that carving

Heraldry is there from the outset and is the reality for both stone and wood carvers who are introduced to lettering, polychromy and gilding by specialists in each field. Indeed, the very first modelling project for 1st year students is the production of a coat of arms with helm and mantling. When completed, a mould is made, and a cast produced in cement fondue. Whilst they are acquiring the basic practical skills, they begin understanding the basic language and rules of heraldry. This is enhanced and amplified with a twoterm lecture course in the second year, a course that has a long and distinguished pedigree as the article on David Hopkinson, FSHA in this issue attests. Even I was taught by Gillie Potter, the indefatigable enthusiast for the subject who led us through the intricacies of blazoning and tricking towards a concluding test and the presentation of an elaborately scrolled certificate from the College of Arms.

By the time the third year arrives, our students are expected to produce a major, ambitious piece of work in which their mettle is well and truly tested. And for one there is the glittering prize of being selected as the Chosen Carver to carve the arms of the current Prime Warden of the Worshipful Company of Fishmongers, one of London's great livery companies, about which you can read in issue 88 of this journal. This prestigious competition is open to all 3rd year students who work from the Prime Warden's blazon alone. The student who produces the most accomplished design is awarded the commission and over the course of the year will produce the elaborate work, fully gilded and polychromed, ready for installation in the Fishmongers' Hall as part of a collection going back to the 17th century. For the lucky student who is selected as Chosen Carver, it is a great opportunity to launch their career as a professional carver.

As the world moves into an ever more digitised and robotic era, the Historic Carving Department of the C&G find itself more and more in the limelight of the world of art as one of the few places in the world (and the only one in the UK) which is producing a steady stream of confident, skilled young artists who are fit to meet the growing demand to carve exciting, vibrant heraldry and of that we, students and faculty alike, can all be proud.



Over the years Tim has created heraldic sculpture in many forms, from many periods, and at many scales, ranging from the miniature on lettering tablets and memorials, barely 1 or 2 inches in height, to the monumental, such as the Lion and Unicorn Sculptures for the spire of Hawksmoor's St. Georges's Bloomsbury, which are 12 foot high. In forthcoming issues of The Heraldic Craftsman, Tim will write in detail about the realisation of some of these projects, as well as their heraldic significance from a historic viewpoint. Tim can be contacted via www.cityandguildsartschool.ac.uk or www.timcrawley.co.uk.



Arms of the Prime Warden of the Worshipful Company of Fishmongers 2012-13, The Lord Phillimore. Designed and carved by Clunie Fretton, Chosen Carver, who graduated with her Diploma in Ornamental Woodcarving and Gilding in 2015. The work is not quite complete, as it is missing an eagle in the castle atop the helm, the lettering on the motto scroll, and the cartouche panel below.







The Arms of the Duke of Norfolk, Prime Warden of the Worshipful Company of Fishmongers. Working drawing, by John Roberts, (1946 – 2002), an ex-student, then longstanding tutor at the C&G. As befits the status of the subject, this is one of the most elaborate examples of heraldic carving currently displayed in the Fishmongers' Hall. The refinement, sophistication and elegance of the draughtsmanship is a trademark of the style of this most accomplished carver, who worked in both wood and stone. The design was so thoroughly resolved in the drawing that it was possible to carve directly from it in limewood.



Arms of the Prime Warden of the Worshipful Company of Fishmongers 2010-11, Robin Holland-Martin. It was designed and carved by Michael Leal, Chosen Carver 2013. Here he displays his finished carving, before finishing with gesso, polychromy and gilding.

The Gilding Studio, Historic Carving Department, City and Guilds Art School Michael Leal and Takako Jin, another Chosen Carver, at work laying gold leaf. Gilding is an ancient art that goes back millennia. Techniques have remained

unchanged, require great skill and sensitivity, and are taught by specialist tutors who are professionals in the field.







Arms of the Prime Warden of the Worshipful Company of Fishmongers 2008-09, Julian Cotterell. Full size design model in clay by Takako Jin. The production of a model allows for a complete resolution of the design in full relief, so that the carving phase that follows can be accomplished with greater confidence.

In the right hand photo above Takako Jin has set up her work vertically, so that as she carves it she can judge how the light will fall upon the relief when it is eventually hung in the Fishmongers' Hall.





At work in the Carving Studio, Historic Carving Department. Clunie Fretton at work. Behind the carver is the clay model, that has developed a verdant organic patina over the extended period it has been maintained as the reference for carving. Once the carving is complete, the model will be destroyed.





Хералдика во Македонија or even Heraldry in Macedonia

Melvyn Jeremiah, Associate SHA

The next time someone sniffily says to you that heraldry has no place in the modern world, before you treat them to a lengthy lecture or a knuckle sandwich (whichever suits the occasion), just point them towards Macedonia. As Finland did much for its post-war esprit through the agency of good heraldry, just look at what Macedonia is doing now with the active assistance of one of our distinguished Associates.

Like all communist governments in Eastern Europe, Macedonia¹ was philosophically opposed to heraldry, seeing it as allied to the monarchical systems of government which they were determined to overthrow.

It was nonetheless found to be necessary to have some visual identification of social units, and the style adopted at national and



municipal purposes was essentially that of badges, many of them with some degree of landscape theme, even though they were often termed as "Arms". The emblem of the Socialist Republic of Macedonia

illustrates this. Unfortunately when it was replaced after the country came to true independence the new version indicated a certain conservatism: it was the same but without the red star!²

Melvyn Jeremiah, CB, Hon FHS, needs little introduction to many

At a municipal level things were just and public servant as bad. Macedonia has a messy civic heritage, everyone agrees, and even in post-Communist days the number of municipalities or 'units of local self-government' (ULSG) went up and down until 2013 when it settled at eighty including the odd suburb of Skopje. Whilst most have

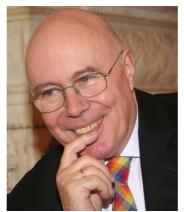
a centuries old identity of some sort, there was no way to bring it into existence, much less show it off in an ordered way. No way for local pride to flower. No room for heraldry.

At the time all this was happening, I was a civil servant closely involved with the International Association of Amateur Heralds which then, as now, encourages the spread of real heraldry in countries where it has either become decayed or perhaps had not flourished at all. In the course of this work I was introduced to an extraordinary London-trained Baptist lay leader, Jovan Jonovski³ who had a keen interest in all things heraldic and wanted to learn more. Soon enough he had the learning and confidence to bring some interested folk to form the Macedonian Heraldry Society (MHS) in 2003.

A focus for MHS since its inception has been the emblems of the various local authorities in the country

replacing the communist era emblems with properly designed heraldry. This has obvious attractions at all sorts of level. To meet this need, the Society invented a system of municipal heraldry (vide the accompanying explanation) for the whole country. It has had widespread take up.

In the intervening period, the MHS has gone from strength to strength. It now covers in addition genealogy, vexillology, phaleristics, ⁴ and allied subjects. It has also established a register of arms, with a service to design them which has extended to national decorations.



Melvyn Jeremiah, CB, Hon FHS, needs little introduction to many members. A distinguished civil and public servant, he has given indefatigable service to several heraldic organisations, not least the (British) Heraldry Society and the White Lion Society. He is currently a Governor of Chelsea and Westminster Hospital NHS Foundation Trust.

Jovan is the Society's President, and its senior herald. He naturally designed his own arms and that of the Society, which he proudly emblazoned on his tabard and wears at every suitable



opportunity. It serves as a visible sign of the Society's credibility within Macedonia, not only in fashioning municipal heraldry, but at a national level as Jovan serves as a member of the Commission on Awarding Decorations and Recognitions which advises the President.⁵

Jovan's enthusiasm has literally known no boundaries. He has heraldic contacts in many countries outside Macedonia and worked with heraldists in Bulgaria to establish their own national heraldry society. Under his leadership the Macedonian Heraldry Society is now a full member of the International Confederation of Heraldry and Genealogy and the International Federation of Vexillogical Associations.



Jovan with the Comander of the Oslo Garrison, Norway



Jovan with the Herald of the Slovak Republic



The MHS is a growing society with many young members and artists and there is much for it to do. For example, the development of personal heraldry still has a long way to go in Macedonia. However, a Register of Arms has been set up and you can see a recent certificate on the back cover of this issue. There is also a growing academic interest and heraldry is included in the study of history and of Art & Design at degree level.

It is most encouraging to see how the spark of love for heraldry can be kindled in places which at first sight may appear unpromising. It is worth keeping an eye on the further developments in Macedonia which undoubtedly there will be.



The MHS is very well publicised on the internet. Its main website (in English and Macedonian) is at http://heraldika. org.mk/en/ and is well worth a visit. A magazine called Macedonian Herald is published regularly giving news and views. There have been eight issues so far. The root page is at http://heraldika.org.mk/en/macedonian-herald/. Copies of the editions can be viewed on-line or downloaded in pdf format. Pix throughout as per original mss.

¹ The present-day Republic of Macedonia emerged from the former Yugoslavia when that Socialist Federal Republic collapsed in 1990: an attempt by Slovenia, Croatia and Macedonia to restructure Yugoslavia as a looser federation of independent republics was rejected by Serbia under Milosevic who was determined to establish a Greater Serbia as the overlord of the region. Macedonia held a referendum in September 1991 which produced a 95.26% vote in favour of independence, which was declared on 25 September. It was admitted as a member state of the UN in April 1993.

The Republic of Macedonia must not be confused with the province of Macedonia in Greece, which abuts its Southern border. It also has borders with Albania to the West, Kosovo and Serbia to the North and Bulgaria to the East.

- ² The Macedonian Heraldry Society was not consulted about it. Not put off by that, the Society has proposed a replacement based on the ancient heraldic arms of the territory. This provenance is explained fully at http://heraldika.org.mk/en/heraldry/heraldry-arms/state-coat-of-arms/predlog-nov-grb-republika-makedonija/
- ³ Jovan Jonovski took his first degree of BSc as a physicist, but switched to History for an MA and MSc and also took an MTh. He had attended a school in London and worked for a humanitarian organisation in Skopje.
- ⁴ Phaleristics is defined as the science which studies, classifies and catalogues decorations. But you knew this, didn't you? Vide especially the website of Academia Falerística de Portugal.
- ⁵ The Commission is composed of 'prominent individuals and representatives from respective state bodies and [other] organizations'. He is also a member of the International Commission for Orders of Chivalry (ICOC)



Венец според системот на / A wreath according to the system



Голема форма на грб според системот / Large Arms according to the system



Голема форма на грб според системот / Greater Arms according to the system

Месһа Хералдика

The Macedonian system of civic heraldry

You can find detailed guides on how to do this in The *Macedonian Herald* (perhaps too detailed some might think) but hereunder is basically how it works and we will illustrate it with the arms of Radoviš, the first 'unit of local self-government' (ULSG) to take arms in accordance with the MHS's local heraldry system.

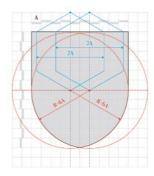
As you might imagine Radoviš suffered from what the MHS calls 'a fully socialist physiognomy and symbolism' including a sort of shield upon which was a mountain, factory, mine, grain fields, poppies, name, the date of liberation and a red star like a cherry on top. You could not make it up, but they did. In the late 1990s Radoviš freed itself from that but the successor arms (featuring tobacco leaves) was not a success either and so in late 2013 the municipality turned to the MHS to solve this long-standing problem and solve it they did.







The MHS first developed and offered the worthy burghers of Radoviš the system, now universal throughout Macedonia. It consists mainly of identifying elements fitting for either a rural or urban community. These are then woven into a standardised national framework (eg, style of mural crown, shape of shield and wreathing, etc.) and hey presto the community has blank arms in three different sizes: small, the shield alone, medium with an urban or rural mural crown, large with a mural crown and greater with, if rural, a wreath of local produce (in the case of Radoviš more tobacco leaves) intertwined with a ribbon á la mantling. As to the shape of the shield, the MHS has done quite a lot of research and has gifted the town with what has become the standard Macedonian municipal shield. It is a rather wide heater, described by the MHS as 'Gothic with a large radius of the lower sides, where the curve starts at half the height of the shield on a ratio of 6x5'.

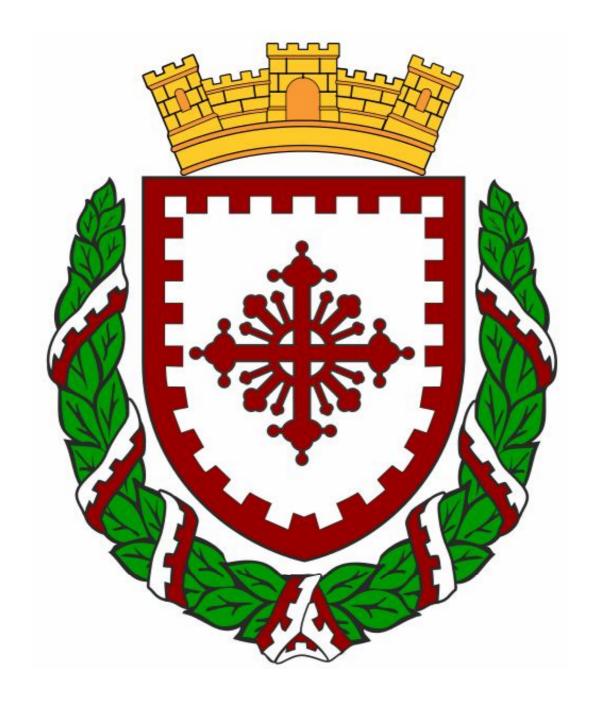


Стандарден месен хералдички штит според / The standard MHS municipal shield



But all that was the easy part. The whole effort would stand or fall on the design for the shield itself. The Society had to find a symbol unique to Radoviš which would be instantly recognisable and one which people would want to use. Happily, they found it right in front of them on the wall of the town church of St Elijah: the Cross of Radoviš. Cleaned up, simplified, it would work a treat. The emerging design Per pale embattled Gules and Argent, on the second a Radoviš Cross Gules was eagerly embraced by the municipality and it has since served as the exemplar for other local authorities.







Some municipalities already awarded



Municipalities designs in progress

Back cover: The matriculated arms of Mr Stavre Dzikov by Jovan Janovski

