



THE HERALDIC CRAFTSMAN



THE SOCIETY OF HERALDIC ARTS

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Membership of the Society of Heraldic Arts

Since its inception in 1987, the Society has grown until today it includes many of the most respected heraldic craftspeople and authorities from around the world.

Associate Membership

Associate Membership is open to those who are interested in heraldic arts and who wish to support the objectives of the Society but may not be professional heraldic artists or craftsmen themselves.

Craft Membership

Candidates for Craft Membership are artists or craftsmen whose work comprises a substantial element of heraldry and is of a sufficiently high standard to meet the requirements of the Society's Advisory Council. Successful applicants for Craft Membership are entitled to endorse their work with the words Member of the Society of Heraldic Arts, and may also use the highly prized post-nominals **S.H.A.**

Prospective members for either category may choose to submit an application on line from the web site: www.heraldic-arts.com or pulled down as a pdf, completed and sent to the Hon Membership Secretary, David Hopkinson, SHA, Hon FRS whose address is on the next page.

The Heraldic Craftsman

Welcome to issue 79 of *The Heraldic Craftsman* which, for the purists amongst you, should be labelled March 2012. This marks the first issue without Pete Taylor at the helm. His unflagging energy and effort will be sorely missed by the membership and many others who value *The Heraldic Craftsman*. He was the latest of a distinguished line of selfless, long-serving editors. Yet, at the age of 94 (yes, 94) he thinks he ought to give someone else a chance!

In Pete's stead the Council has asked one of our associate members, William Beaver, priest, soldier, published historian, corporate communicator and heraldic enthusiast, to edit the next four issues until we can appoint an editor for a longer period, say five years. This is Bill's first edition and we know that he can count on your support to keep the *Craftsman* an interesting, informative and instructive read. A future edition of *The Heraldic Craftsman* will pay tribute to Pete and the work and achievements of other senior members.



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Editorial from your Executive

We all take to heart the message from our President, Anthony Wood, in the last edition of *The Heraldic Craftsman*. In his editorial he called for the next generation of heraldic craftsmen to commit themselves to ensuring the Society stays strong and increasingly valued, the Society which he and his fellow craftsmen built.

This is the challenge each of us will want to accept. After all, we care about what we do or we would not be doing it. But at the same time we all need support or at least acknowledge that there are others with the same passion practicing what can be a craft as lonely as it is rewarding. We need to constantly learn, refresh our imaginations, and sharpen our technique whether we are artists, craftsmen working in various media, or supporting Associates. We also need peer endorsement to demonstrate to heraldic authorities and clients that we are, each of us, considered by our fellows to be practitioners of the highest quality.

In meeting Anthony's challenge, we acknowledge with pride the work of those who established the Society, who set our values and in the quality of their work achieved the highest artistic standards. They are now ready to pass on the victory of their labours to us, the younger craftspeople and Associates with their valediction: 'This I learned. This I have done. All this is my gift to you. Take my efforts, my skill, take our art, and take it to a yet higher plane.'

This is our challenge. Together we will meet it.



Creating a Shrieval Badge

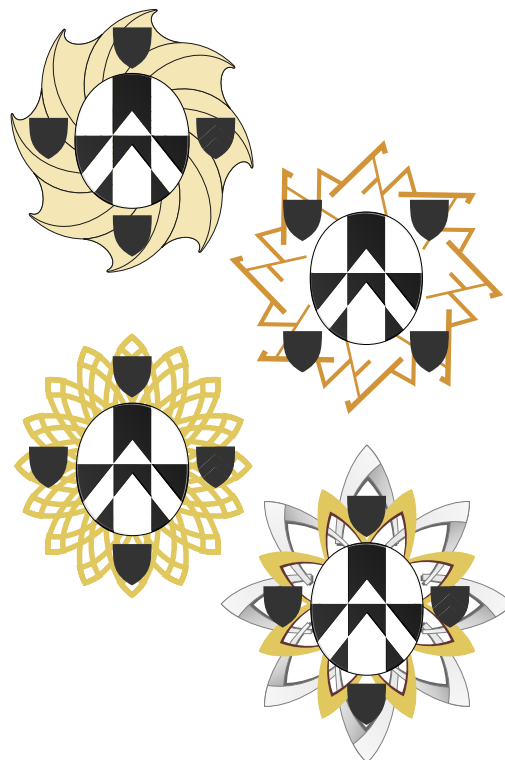
This stunningly simple yet elegant badge of City of London Sheriff Wendy Mead is a thrilling example of the power, beauty, and grace of good heraldic design well executed in metal and enamel. Her grant was designed by Major William Hunt, TD, CC, Windsor Herald, and combines allusions to her activities in the City with a pun on her name. It is blazoned: *Per fess enhanced Argent and Sable a Pale and a Chevron all counter charged between three Bees Volant proper*. The pattern is in fact a combination of the arms of St Bartholomew's Hospital and of the Worshipful Company of Glovers. The bees symbolize busy people and teamwork and also allude to mead made from their honey.

The arms form the centre of Wendy's shrieval badge designed by Pei-Nap Mok of Toye, Kenning & Spencer, founded in 1685. Major Hunt's imaginative use of an oval (instead of a shield or lozenge) is surrounded by a delicate weaving of ribbon supporting the arms of Barts Hospital, the Pattenmakers (Sheriff Mead's other Livery), her Common Council Ward of Farringdon Without and her mother company, the Glovers' Company.

Mrs Fiona Toye, Chief Executive Officer of Toye's, took the brief and worked through it with Pei, who melds his experience as a jewellery designer with the demands and freedom that heraldry brings. 'Working with pencil and computer, he found the right balance between femininity conveyed by the ribbons without sacrificing the authority of her office or weakening her striking achievement.' says Christine Cushing, Toye's design and marketing manager, who added that Sheriff Mead was delighted by the design.



Once approved, Pei and jeweller craftsman Anthony Smith sculpted and cast the ribbons through twists and turns on several planes before handing the badge over to Toye's other skilled heraldic artists who work primarily in enamelling, painting each of the arms and other badges, none more than a half inch high, with the aid of powerful magnifying glasses before firing.

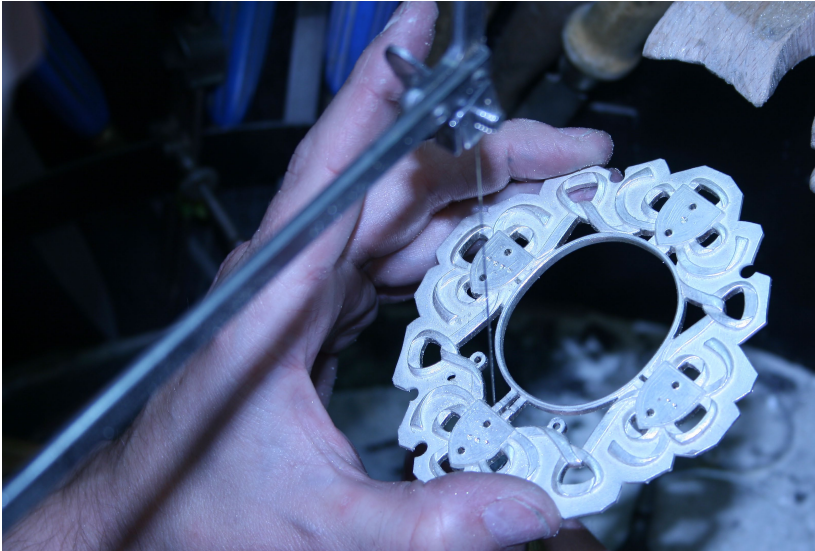


Left: Pei-Nap Mok, the designer of Sheriff Mead's badge, here working on preliminary sketches for a brooch commissioned by the Worshipful Company of Masons for Mrs. Elizabeth Wootton, wife of the Lord Mayor.

Above: Pei-Nap's early Cad Cam designs for Sheriff Mead's badge.

'Besides Mrs Toye and Pei, some eight of our craftspeople were involved in the creation of this badge' says Mrs Cushing, who shepherds several hundred badge designs through the Birmingham factory each year. 'And we especially like working with other heraldic artists who want their work to leap off the page for their clients. Please encourage them to discuss possibilities with us.' And so we shall.

Contact: Christine Cushing, Design & Marketing Manager, Toye, Kenning & Spencer, 77 Warstone Lane, Birmingham B18 6NL, +44(0)121 262 2950, Christine.cushing@toye.com



Left: Close-up of the intricate backplate, or frame.

Right: Anthony Smith, one of Toye & Co's skilled craftsmen many of whom were educated in Birmingham and apprenticed in the vibrant Jewellery Quarter.



Left: Caroline Birch, one of the enamelling artists who handpainted the main badge and the small coats of arms surrounding it. This process of enamelling in miniature requires several layers of paintings and numerous firings.



Designer or Artist?

Ralph Brocklebank

Regular readers of *The Heraldic Craftsman* will know that I have designed quite a number of coats of arms. Indeed, there was a whole page of them in No 77, which were favourably received by people whose judgement I respect, besides a few others which have turned up from time to time. A few years ago, at the Annual Meeting of the Society in the days when Peter Spurrier was our Chairman, one of the members suggested that as an heraldic designer I should be considered for Craft Membership. This initiated a heartfelt discussion which it might be worth recalling.

First I was quizzed about my training and credentials as an artist, which I had to confess was pretty meagre. At school in Canada when I was twelve, during the War, the Ontario curriculum was running about two years behind what was normal in England, and the Headmaster decided that I was wasting my time sitting through lessons on things I already knew, so, on the advice of the school's Art Master, he seconded me to the Toronto Art School every afternoon for the rest of the year. We had lessons in drawing from still life, perspective, engineering draughtsmanship, some woodcarving, metalwork and, best of all, visits in which we took our sketchbooks to various locations – Chinatown, the waterfront, an exhibition of paintings by Canada's Group of Seven all come to mind – and then returned to the classroom to transfer our experiences into graphic art. I feel that the emphasis was entirely on encouraging talent rather than teaching techniques.

At my next school the Art Master was Sydney Watson, one of Canada's leading artists (doing his war work), who took me under his wing, gave me extra tutorials and nominated me for the school's annual art prize. And that was about it. I did not see art as a career, more of a pastime, and in fact I was more attracted to science.

My scientific studies eventually took me into the field of human colour perception and colour science in general, and ironically this led me back to the world of art schools where I gave a number of courses up

to a week long – Bristol, Belfast, Stourbridge and Shrewsbury were some of them – but though that gave me some understanding of an artist's outlook and greatly increased my admiration for their skills, it did not make me an artist. I had been interested in heraldry from an early age, and even before I went to Canada I had designed imaginary coats of arms for all my schoolmates (one of whom still uses his on his business letterhead). The Use of Colour in Heraldry was one of the subjects I lectured upon, and I became seriously concerned with the nature of heraldic design.



I like to consider heraldic art – indeed, any art, even music – under three aspects: Content, Style, and Finish. The Content is thought out and finalized in the Blazon, which is a 'given'. The Style is a matter of artistic feeling, while the Finish is a result of professional expertise in technique. Head, heart and hand. Most heraldic artists have to work to a blazon, to which they bring their sense of style and their professional mastery. Of course, a few of our members have indeed designed their own arms, though the great majority of coats of arms are designed

by the Heralds, few of whom are artists (Peter Spurrier being an exception, though the Scots and Canadians regularly have artists as heralds as we will meet in this and subsequent issues).

It has been suggested that the designers of arms should more often consult with heraldic artists, as they sometimes offer blazons which present real problems of depiction. It is instructive to compare the position in music, where "musicians" are hardly ever composers, but performers. In competitions they are given a score (to which they must faithfully adhere) and are then judged on artistic sensibility (style) and technical excellence (finish). As it happens, almost all composers were also brilliant instrumentalists – one thinks of Elgar on the cello, Schubert and Beethoven on keyboard, and Mozart on any instrument he could lay his hands on – and I can think of only one composer who could not play

Continued page 7



Web Matters

David R Wooten

There are few more beautiful places to live in the deep south of the USA than Charleston, South Carolina, where David Robert Wooten's thriving web business is located. He is also committed to the Society and is our web master. 'I realise that the web site is a key benefit for craft members' David says. 'The Society was one of the first craft-based mutual support organisations to create an on-line 'shopping mall', as it were, and it has stood the test of time.'

'In the world of heraldic design it is unique and members tell me that they receive numerous enquiries from all over the world. But it is high time we gave it a bath and brush up to make it much more attractive and approachable. To that end, we will be focusing in the next issue of *The Heraldic Craftsman* on how craft members can make the most of the next generation shopping mall we hope to create together.'

'Sometimes I am asked if this kind of on-line presence is passé and if individual sites have taken over. Frankly, my experience is that unless you are getting or paying for the traffic, you will not be at the top of the page. That is disheartening and expensive. Somehow you need to lead people to your shop front almost before they know it. It is a truism in the world of the web, as it is in retailing, that ease of looking governs purchase. Ask Amazon.'



'So, generally speaking, shoppers take the path of least resistance. Stores selling similar products do well when clustered together. In the Society's case it is not about competition so much as people being able to pick what they want from a reliable, vetted, credible list of heraldic craftspeople of established reputation: artists, illuminators, calligraphers, engravers, glaziers, jewellery makers and others who make heraldry work in our age in many different ways in many different media. Our goal must be to say to prospective clients: "The best are all here. Come here and have your imagination awakened. Come, browse and make an informed

choice knowing that you have come to the right place." One mass resource, that is the future.'

'I don't want to let the cat out of the bag before the next issue about how we plan to do it, but I think it is safe to say that it is a proven fact that sites such as ours benefit from the confidence that comes from a web presence which has a strong uniformity of appearance and approach leading, in our case, to each artist's Aladdin's cave both on our site and on the artist's own.'

'So as they say here in Charleston, "Watch this site!"'

David Robert Wooten is not only an entrepreneur and our web master, but is also the Executive Director of the American College of Heraldry. Vide page 8.



Remember, it's still heraldry!



An Interesting Commission A New Drawing of The Royal Arms

Kevin Arkinstall, SHA

The job of heraldic artist constantly brings variety to the drawing board. Usually, the arms to be depicted are in the form of library paintings of dimensions around 14x11", or in the event that the arms are part of an illuminated document, can be extremely small indeed.

Scale, as a factor in producing heraldic artwork has been covered in previous issues of this journal, ie, the problems of creating accurate, readable images of minute size. This commission offered problems at the other end of the scale.

An early enquiry from H.M. Government made plain what was required:

".....a drawing of the Royal Arms suitable for digital reproduction in various architectural materials for use in the law courts. The image may be etched on glass, laser cut into stone or timber, etched on bronze or stainless steel or cut as veneers for marquetry etc. It would be used behind the judge or magistrate in a courtroom or used in the facade or foyer of court buildings. It will of necessity be a bold black and white line image. The size will generally be up to one metre high, and will be viewed from across a room from up to ten metres away, which will determine the depth of detail required. It will be reproduced in various sizes from about 500mm high to 1500mm high. It is not the purpose of the commission to use the image on documents, however if the image can be reduced to read sensibly on an A4 page this would be an additional benefit."

Considering how large the primary size requirements were, the A4 request seemed at the outset a tall order.

The brief continues: *"The 1952 image published by the Ministry of Works is the version we prefer to use in courts, and is superior to many later versions. Something very similar is required. A copy is attached. [Vide left] The original artwork has been lost. Obviously the context in which the arms are to be used is very formal but we feel that the image should have a certain life and graphic quality. The*



images on your web site indicate that you seem to have a certain feeling for clear bold line, and in particular for the musculature, claws, skin texture and facial expressions of the heraldic beasts".

Naturally, I jumped at the chance to work on such an important commission bearing in mind the technicalities dictated by the large scale of size requirements. Anyone who has worked for reproduction will know that it is preferable to make the image larger than the size it will actually be reproduced. Unfortunately, this would have meant creating a drawing around 2 metres tall. Eventually the drawing was made reasonably large at around 500mm, with every effort to keep the lines clean and accurate. Any flaws in the drawing, when enlarged, would become glaringly obvious.

I am aware of the many images of the Royal Arms that exist, but, having been commissioned specifically for my own personal style of work, I did not want to produce a pastiche of previous renderings.

To try to achieve a fresh start, I used silhouettes to establish key elements of the design, and numerous sketches to define the character and balance of the heraldic creatures. Had the arms been for private use or a different setting, I could perhaps have given the animals cheeky, playful expressions. Yet I needed to keep some regality, dignity and perhaps even a stern strength of resolve with the supporters. I also needed an image which will see its continued use for many years to come.

Digitally photographing the drawing at a resolution which would allow suitable enlargement without the line breaking up provided the photographer with his own set of problems. Not least of which he had to hire special equipment, requiring a deposit worthy of a small house. The result however, allows for much greater enlargement than the brief required. The studio wall is graced with a print of the lion supporter's head which is larger than the whole original drawing, with no evidence of breakdown in quality.



Even reduced, I am reasonably happy that the image still reads well, without too much indication that this was really a “bonus if it works” amendment to the actual brief.



As usual upon completion, I waited in trepidation for the verdict, knowing that I had produced a very personal rendering. Happily, the hard work paid off and an enthusiastic response from the client put any fears to rest. As it is a rarity to receive more than a cheque in the post, and to prove that sometimes artists' efforts are appreciated, I hope that no one will begrudge repetition of the official response.

“(the drawing).....looks absolutely wonderful – just what we hoped for. The heraldic beasts have a real vigour and strength. The details are marvellous – the sharpness of the claws, the ripple of the muscles, the three dimensional modelling, the delicacy of the flying fur and above all the expressions on the faces of the beasts”.

This will perhaps serve as encouragement to those craftsmen striving for creativity within the strict bounds of our chosen discipline. It also illustrates how effectively the SHA website is acting as a trusted resource for clients wishing to find professional artists within the heraldic sphere.

Kevin Arkinstall, SHA, noted heraldic artist, lecturer, calligrapher and designer is also the Society's Hon Secretary.

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Artist or Designer? Ralph Brocklebank (cont.)

any instrument, Peter Warlock (the *nom de guerre* of Philip Heseltine) whose few pieces are occasionally heard on Classic FM in the UK.

How different is the position in heraldry, where the Heralds in the College of Arms, for example, are responsible for the designs. They then send their ideas up to the attic to be realized by professional artists. Some of them are most prolific. The late Peter Gwynn-Jones claimed to have designed a thousand coats of arms, though I suspect he included in the total some where he had just tweaked a submitted design, as he did with some of mine. Not all of his grants could be considered good designs, as they are lacking in style, in the opinion of those who care about such things, and I doubt if he considered himself an artist.

So the question of being an artist comes down to the presence of manual skills. One of those present at our discussion was Clare Street, our present Chairman. She was quite clear that to be considered an artist one had to be able to furnish finished work to the highest standard, and I was pleased to be able to agree with her. My designs may be well thought out and with a good sense of style (I am particularly fond of my Phoenix *Vide The Heraldic Craftsman* No 47, p 15), but my efforts at drawing are decidedly amateurish as I lack the necessary manual skills to do work of a standard I could approve, and I was relieved not to have to compete as a Craft Member (besides saving on the subscription!). My aim as an Associate Member has been to support heraldic artists in their efforts to achieve work of the highest standard, not to try to be one myself.

Ralph Brocklebank is knowledgeable in all things heraldic and the founder of the College of Dracology which takes the study of fabulous beasts seriously. The College publishes Dragonlore normally on dates coinciding with the feast days of those many martyrs and saints who are thought to have come to a sticky end at the hands of beasts, fabulous or commonplace. You can subscribe to Dragonlore via ralph@dragonlore.co.uk.



What are you

MAJOR WILLIAM HUNT, *Windsor Herald*



Having been on the Heralds' barge, *Connaught* for the Jubilee, today finds me back on land facing a wave of e-mails asking me to identify something, update a pedigree, arrange an evening visit to the College, to draft a petition for a grant of Arms, or enquiring how a job is progressing. I usually have about 120 jobs on the go, including nearly 50 grants. Corporates are always more complicated.

Today the grants before me include the Company of Arts Scholars, the Grand Lodge of New South Wales, the new Commanderies of the Order of St John (Guernsey, Jersey and Isle of Man) and the Health Professions Council. We were especially busy during the run up to the Jubilee and what with my other duties on the City of London Common Council, the City Lieutenancy and the Order of St John means each and every day is full!

JIM WINSTANLEY, *SHA Heraldic artist and lecturer*



This morning I am turning my attention away from my drawing board to work on my lectures. I have found that heraldry captures interest from people of all ages and my current topics are 'Heraldry in Country Houses', a two-part series, and a new country house lecture: *Are we still who we thought we were?*. Each of these lectures are illustrated with my own artwork, one of which has some 14 achievements. I get inspiration from artists of the middle ages. As you can see on the early garter stall plates, the eye is drawn past the twisted helm to focus more intently on the shield. Those artists certainly knew what they were doing and I am happy to follow in their footsteps. Any member who wants to contact me can do so on 01484 710205 or email on jimwinstanley23@btinternet.com.



DAVID ROBERT WOOTEN, *SHA Webmaster, CEO American College of Heraldry*

Like many other members, earning a living is a priority, but all work and no play means I am also the SHA's webmaster and Chief Executive of the American College of Heraldry. I edit and publish the College's quarterly, *The Armiger's News* and our multi-volume continuing series of registered achievements, *The Heraldic Register of America*.

So every morning's post brings enquiries from Americans desiring to acquire their own arms properly instead of falling prey to bucket shops which make their money on ignorance. (And to that end, I am constantly expanding the College's FAQs page).

If they wish to use the College to aid them in creating a sensible achievement we offer that service and have a battery of artists with whom they can work. My happy task is to help them hone down what is in their heads into practical, heraldically homogenous, yet unique, designs and matching them with the right artist to take it forward. Then I have a cup of coffee!





doing today?

YVONNE HOLTON, *Herald Painter of Scotland, Dingwall Pursuivant, Court of the Lord Lyon of Scotland*

Today as for several months past, I am working on many new and unusual commissions from organisations wishing to show their loyalty to the Queen. And, happily, as a Pursuivant I was also aboard the *Connaught* for the Thames river pageant with other Heralds from the UK and Commonwealth.

I am working from home today and have just this minute finished a Freedom scroll from Glasgow to Aung San Suu Kyi, on vellum with watercolour paint. Next are Letters Patent granted by Lyon as well as Library Paintings, bookplates as shown, and more Freedom scrolls. Twice a week I work at New Register House in Edinburgh. It's a happy atmosphere and I thank my lucky stars I answered that advertisement in *The Scotsman* some 22 years ago when the Lyon Court was looking for an artist and picked me!



BAZ MANNING, *SHA heraldic artist, calligrapher and designer*

After trying workshops and studios, I now work from home and that requires a special kind of discipline to make a success of it! As for today, I am painting illuminated initials for a *Lord of the Rings* themed chess board, a very unusual commission for me. The ring inscription is signwritten around the four sides and each capital letter features major figures from the books, all based on scenes from the films. I always have several commissions on the go at once due to the drying times of my enamel paints, sometimes working on three or four in a day, while they may easily take several weeks to complete. Today however the work required on the chess board will keep me fully occupied, so the others will have to wait.

The photo shows me working on the arms of Lord Sharman, a recent Master of the Worshipful Company of Gunmakers'.

WILLIAM BEAVER, *SHA Hon. Editor*

Today I am putting this issue of *The Heraldic Craftsman* to bed. It has been a very positive process and I have been buoyed by the support and advice of the Executive, each and every contributor, and 'Eagle Eye' Ralph Brocklebank. The heartiest of thanks to all of you and our printers, Parchment. Once this issue is safely in your hands I need to return to the day job in the parish I serve in Oxford and as a British Army Officiating Chaplain, pictured here with colleagues outside the Royal Military (Guards') Chapel in London, chaps whom you can see are also into heraldry big time.





The Hatchments of All Souls, Oxford

Ruth E Bubb

What began as a rare opportunity to see the largest set of hatchments held by any academic institution in the world led to a fascinating conversation about heraldic painting today with Ruth Bubb, who rescued and stabilised this unique collection.

You cannot beat heraldry for its ability to survive through the ages as a vibrant art form. Take, for example, funerary hatchments.

Hatchments are going through a bit of a revival and many members of the Society have experience of painting new hatchments (see the inside and back cover of this issue). They were also particularly popular between 1700 and 1900, playing a prominent role in the custom of conspicuous grieving. Then they were almost always executed by a local sign writer on board or canvas, probably following examples from bookplates or china. Often crudely painted and crudely framed, they were hung outside the deceased's home in all weathers for a year of mourning before being hung in a church, thrown away, or put in an attic and forgotten about.

Crude or fine, they are often striking, not least because of their size, usually about four feet (120cm) square. Sometimes the shield is shared with the arms of the deceased's living wife or husband or, indeed, that of the office he held. The background behind the deceased arms is sable and the background behind the arms of the surviving 'relict' (or an armigerous institution of which the deceased was head) is rendered argent to symbolise continued life.

All Souls' College, Oxford has nine hatchments, dating from 1766 to 1951, each marking the passing of a Warden of the College who died in office.

Once displayed in the College's ante-chapel, the boards were eventually hung directly on the stone wall of the colonnade of the Great Quad. Although protected from the worst of the weather, they were still in what art conservators would

call 'a hostile environment'. Recently, the College recognised that they were rapidly deteriorating and after taking advice called in Ruth Bubb, a leading paintings conservator, to repair and stabilise this extraordinary collection.

Carefully taken down and shipped to her busy studio near Banbury, Oxfordshire, the fragile hatchments (which were, after all, always considered temporary, like a poster) were carefully conserved and stabilised by Ms Bubb and her team. Now all are safely back at All Souls and the most attractive hang inside a new College building safe from the vicissitudes of weather.



Fortunately, the advent of the web has mitigated the tension between the College's primary role as a place of quiet study and accessibility to visitors wishing to see the hatchments. And, in due course the College's intends to put the entire Collection on the web so that the variations of almost two centuries of changing fashion of mantling, shield shapes and general execution can be studied with ease.

In their current state the achievements are safe, but, frankly, muted. The late Peter Sumner, who documented all the hatchments he could find, by county, in ten volumes, called the All Souls series 'particularly fine'. It would be good if, in addition to being conserved, they could one day also be restored to something like their former glory.

Ms Bubb treats paintings on canvas and panel and in her conservation and condition assessment work, she comes across centuries of painted heraldry, usually in the form of hatchments or Royal Arms from parish churches. They are almost always in terrible condition by the time they reach her. What lessons are there for us today? 'It's important for your members who are painting arms to be aware of where their work is going, how it will be displayed and under what conditions.'



'The ideal 'museum conditions' for artworks are without rapid or extreme fluctuations of temperature, or more importantly, relative humidity. Outside galleries with a controlled environment, this is rarely encountered in reality. Domestic interiors these days tend to be hot and dry. This causes natural materials to shrink, embrittle and crack. The materials all respond to the daily heating cycle to varying degrees, and rapid changes cause large stresses in the layer structure of your painting. This can eventually lead to separation and flaking.'

'Churches tend to be cold and therefore damp, although the thickness of the walls and the size of the building may help to smooth out wild fluctuations. High humidity encourages bio deterioration such as mould growth and insect damage, so when I restore works to be displayed in churches, I select synthetic conservation materials that are relatively inert and unattractive to pests.'

'Light is of course another agent of deterioration: it is most damaging to works on paper and watercolours, but your work can be protected with UV filtering glass. The manufacturers of artists' materials can advise on the relative permanence of various colours, and which are best avoided, but no paints or varnishes exist that can survive for very long out of doors, as the condition of the All Souls Hatchments demonstrated. Even the most recent epoxy-based coating for the Forth Bridge is only expected to last twenty years.'

'Another cause of deterioration is what I believe the insurance business calls 'inherent vice', which, sadly, is less exciting than it sounds.' Ms Bubb cites one famous twentieth century artist who took it into his mind to overpaint pastel with oil. The pastel sucked up the binding medium, and the paint flaked badly. The gallery which had purchased the work for a substantial sum saw their investment daily crumbling before their eyes - all within a few months of execution.

'That should not happen to a traditionally trained heraldic artist who understands the materials he or she is working with and stays within the rules. The loss of that understanding has its origins in the nineteenth century, when artists no longer made their own paints and painting supports in their own workshops. The archives of artists' colourmen like Winsor and Newton contain masses of anguished correspondence from artists concerning the permanence of their materials.'

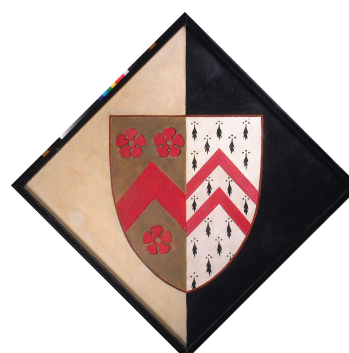
'Heraldic painting has deeper roots, back to a time before the notional separation of art from craft. The typical construction of a hatchment on canvas, with the painting support nailed directly to the back of the frame, can be problematic in the longer term because there is no means of tensioning the canvas, but it reflects the earliest practice of painting on a textile support, when a great artist might just as well be commissioned to produce ephemeral heraldic banners for a pageant as a royal portrait. Sound technique is crucial to the survivability of the effort as well as client satisfaction. Or as John Donne put it, though he meant something else "Whatever dies, was not mix'd equally"'.

Thanks to the Warden and Fellows of All Souls, Oxford and Ruth E Bubb, Poplars Farmhouse, 63 Main Road, Cheney, Banbury, Oxon OX17 2LU, ruth@ruthbubb.co.uk



The unusual arms of the Rt Revd, the Hon Edward Legge, who was warden between 1817 and 1827, *Or the cinquefoils and chevron Gules of All Souls impaling to dexter the arms of the See of Oxford and to sinister Azure a stag's head cabossed Argent, surmounted by an esquire's helm ensigned by a mitre.*

Hatchment of Warden Sneyd (1827-1858) after stabilisation. There was cracking and flaking throughout, as well as blanching and bloom in the red paint. The varnish degraded to a brown flakey powder and the entire painting was in danger of fading to nothing.



Giving up the ghost. Of the 1400 or so hatchments which survive in the UK, only about 100 were from 1900-1980, ie, before the resurgence. This perfunctory effort for Benedict Sumner, Warden between 1945 and 1951, *All Souls impaling Ermine two chevrons Gules*, shows that the art had almost died.



Society Matters

...and it certainly does.

Will all members please take a moment to:

1. Check the address label we have sent you *right now*. If it is wrong, email the editor at sha.hon.editor@btinternet.com with your correct snailmail address *and* email address. We promise not to email you frivolously. Scout's Honour.
2. As members will know from the last edition of *The Heraldic Craftsman* there is a dearth of training courses in applied heraldry and its allied crafts: calligraphy and illumination. That this should be is astounding, but it is so. BUT GOOD NEWS. The summer 2012 course at Urchfont Manor in Wiltshire will be running from Monday 13 to Friday 17 August and is tutored by the Society's Hon Secretary, Kevin Arkinstall. It is a superb opportunity for craft and associate members alike to explore and deepen their skills. Go up to urchfontmanor@wiltshire.gov.uk and head straight for R120807 before all the places are filled.

Subscription Renewal

More good news. Despite everything in this earthly world costing more, your subscription for the year 2012-1213 **is staying the same!** That is: £25 for Craft Members and £17.50 for Associates.

If you do not currently have a standing order here is what you do:

1. send a cheque *now* for this year's subscription as per the right amount above to David Krause, the Hon Treasurer (see. p.1 of this issue for his address). If you are not resident in the United Kingdom or the Republic of Ireland, simply write to David and he will advise you what to do.
2. If you are resident in the United Kingdom or Republic of Ireland, make out a standing order with your bank *right now* in favour of the Society effective 1 April 2013. Our details are:
sort code: 20 11 81
bank name: Barclays
account name: Society of Heraldic Arts
account number: 20485780

3. breathe a sigh of relief.

If you currently have a standing order here is what you do:

1. count yourself amongst the righteous.
2. breathe a sigh of relief.

*Remember, it is your Society and we need your help keeping track of you and your sending in the right subscription. Unless you already have a standing order or have sent in a cheque to David by 30 September **and** filled out a standing order, then there is every likelihood that we will have moved on without you. There. We've said it!*



Three Modern Hatchments

David Truzzi-Franconi, SHA

The three hatchments on the back cover are:

CHOLMONDELEY, the agent for this hatchment is Timothy Duke, Chester Herald. The hatchment is hanging in the chapel at Cholmondeley Castle in Cheshire. It depicts the marital arms of the Marquess of Cholmondeley GCVO MC DL, Lord Great Chamberlain (1919-1990) and Lady Cholmondeley, daughter of John Leslie, DSO, MC, DL.

ARMS: CHOLMONDELEY, *Gules in chief two helmets in profile Argent and in base a garb Or, impaling those of LESLIE, Azure a harp between three buckles Or. The dexter supporter is A griffin Sable beaked winged and membered Or langued Gules and the sinister A wolf Or gorged with a collar Vair armed and langued Gules.*

CORONET AND CREST: *Above the arms is the coronet of a Marquess, surmounted by a peer's helm bearing by the crest of Cholmondeley, A demi griffin segreant Sable beaked winged and membered Or holding between the claws a helmet as in the arms.*

MOTTO: CASSIS TUTISSIMA VIRTUS.

EDWARDS-ALLENBY, the agent for this hatchment is the Garter Principal King Of Arms, Thomas Woodcock. The hatchment is hanging in a private chapel in France.

ARMS: Edwards: *Per pale Or and Sable on a Chevron between three Dragons passant six Fusils all counterchanged.* ALLENBY in pretence: *Per bend Argent and Gules in the sinister a Horse's Head erased between two Crescents and in the dexter a Crescent between two Horse's Heads erased all counterchanged and within a Bordure engrailed Azure.*

CREST: *On a Helm with a wreath Or and Sable A demi Dragon Argent its wings displayed chequy Argent and Sable supporting between the claws a Banner of the Arms, mantled Sable doubled Or.*

MOTTO: A FYNNO DUW DEUED

BAKER-CRESSWELL, showing the arms of Captain Addison Joe Baker-Cresswell D.S.O., R.N. who during the Second War brought the U-boat U110 to the surface and captured its Enigma code machine. Commissioned by Captain Baker-Cresswell's son, Charles, the agent for this was Timothy Duke, Chester Herald. It now hangs in St Aidan's parish church, Bamburgh, Northumberland.

ARMS: *Quarterly 1st and 4th, Cresswell, Erminois three torteaux two and one each charged with a squirrel sejant Argent, 2nd and 3rd, Baker, Gules a Goat statant Argent armed and crined Or between three saltires also Or.*

CRESTS: *On the dexter, Cresswell, A mount Vert thereon a torteau charged as in the arms On the sinister, Baker, A Goat's head erased Argent armed and crined Or gorged with a collar gemel and charged on the neck with a saltire Gules.*

Pendent below the arms the insignia of a Companion of the Distinguished Service Order and to commemorate his distinguished naval career the whole is surmounted by a fouled Anchor and with a Naval Crown in base.

MOTTO: CRESSA NE CAREAT

Here with a portrait of his older brother, the artist David Truzzi-Franconi, SHA, has a distinguished career half of which date was spent full time with the College of Arms. Now, with his freelance hat on he has painted hundreds of pub signs for Tollemache and Cobbold, Greene King and Pubmaster. He also enjoys a well-deserved reputation for designing museums not least the Suffolk Punch and Saxmunham collections, each of which draws thousands of visitors every year. David's current workload is primarily calligraphic including a large pedigree in Copperplate for the College and an illuminated poem based on a Norse saga for a private client.

An accomplished canoeist, who has paddled through waters benign and dangerous in all weathers, David has recently paddled across the busy English Channel for charity.

www.heraldryandcalligraphy.com; www.photobucket.com/tuerta-gallery-work
www.truzzi.co.uk



