



The Heraldry Society

Education Pack

A brief explanation of Heraldry for teachers
together with explanatory sheets
and templates for students

www.theheraldrysociety.com

The Chairman and Council of the Heraldry Society
are indebted to all those who have made this publication possible



The Heraldry Society was founded in 1947 by John P. Brooke-Little, M.A., F.H.S., the then Bluemantle Pursuivant of Arms. In 1956 the Society was incorporated under the Companies Act (1948).

The Society was granted Armorial Bearings in 1957.

The Society is both a registered non-profit making company and an educational charity.



The
Heraldry Society



John Brooke-Little



The
College of Arms

Our aims

To promote and encourage the study and knowledge of and foster and extend interest in the science of Heraldry, Armory, Chivalry, Precedence, Ceremonial, Genealogy, Family History and all kindred subjects and disciplines.

Our activities include

Seasonal monthly meetings and lectures

Publishing a popular newsletter, *The Heraldry Gazette*, and a more scholarly journal, *The Coat of Arms*

Organising in alternate years a residential Congress with speakers and conducted visits

Building and maintaining a Heraldry archive

Supporting a website and organising a bookstall at all our meetings

Offering a curriculum of study with three levels of Examination for Members who may wish to take advantage of structured study.

Our Membership

Is inclusive and open to all.

A prior knowledge of Heraldry is not a prerequisite to membership, nor is it necessary for a member to possess their own arms.

*The Chairman and Council
of the Heraldry Society*

Please note

The Society does not offer an arms research service and has no direct connection with the College of Arms, to whom enquiries concerning particular English coats of arms should be addressed.



"When the student is ready, the teacher will appear"

A flag flutters from the ramparts of a sandcastle, an emblem enhances the shirts of a football team, a badge identifies a school, at the Town Hall the Council appears particularly attached to a painting of a shield and some peculiar beasts . . .



Shakespeare

From the moment we became conscious of our surroundings, the trappings of Heraldry wove themselves into the background of our lives. Quietly present at almost every turn, we usually recognise it even if we fail to understand it. So what is it? Where did it come from? What does it do? And for the teacher, the paramount question: is it of use in the classroom?

To the latter, the short answer is 'Yes'. Once concerned with identity, today Heraldry speaks to us not merely of an individual but of history, geography, the society of its time, the artisans' skills that devised and created it – a veritable Pandora's box of *cross-curricula* springboards that can support and add interest to the programmed work of the National Curriculum.



Bradford

Underlying every coat of arms is a story waiting to be told. The depth of detail a teacher chooses to reveal will be dependent on the age and Key Stage of the student; yet at all levels, given that much of its content is inextricably linked to core subjects and its continued use is visible in everyday life, it can prove a valuable tool of involvement.

- **History** – personal, dynastic, local, national or even international – is embedded in a shield, tying it to a particular time, whether it was designed eight centuries ago or only last month.
- **Geography** is in there too, reflecting the characteristics of towns, cities, regions, countries – each endeavouring to fix their coat of arms to a specific place.
- **Technical Drawing and Mathematics** underpin a shield's design with graphical construction, creating a foundation for design to flourish. Computer programs can also be employed.
- **Art** is ever-present in Heraldry – indeed, without it there would be no Heraldry – with a far-ranging freedom of expression limited only by the subject's disciplines.
- **Craft, Design & Technology** demonstrate the craftsman's problems in turning a design into a three dimensional object, developing the hands-on skills of forming, fabricating and wasting.



Tesco

In short, Heraldry can provide an entry point from which to encounter core subject skills.

Considered elitist in the past, Heraldry's resonance throughout society is now regarded as both *multicultural* and inclusive. Within its broad definition there is a host of specialist areas beckoning the curious, each of them illustrating that the scope of Heraldry is limited only by our imaginations.

John Brooke-Little, founder of The Heraldry Society more than sixty years ago, said of it –

*"Heraldry is a noble science, an interesting art and a fascinating hobby.
But essentially it is FUN!"*



Beccles

If that fun provides the key to unlocking a fuller understanding of a core subject, Heraldry in the classroom will have more than served its purpose.



Corporation of the
City of London



From earliest times people have wanted – and often needed – to identify themselves by a personal sign or device. Their first efforts – seen as impressions in the seals on early documents – grew with the addition of further graphical representations of their owner or his family. Eventually the symbols migrated to battlefield shields and from there to the surcoats of men in armour, from which we derive the term ‘coat of arms’.

It is thought that strolling troubadours formed the first body of messengers for the monarch. They couriered small items, relayed orders and, on occasions, ‘heralded’ the king’s arrival. Landowners too had a use for them. Land could be acquired by marriage and by grant of the monarch as a reward. At all events, it was often held as disparate estates and the services of these travelling messengers – soon to be called ‘heralds’ – was essential.

As they became known to one another, the heralds amassed an encyclopaedic knowledge of their masters’ signs and devices. With duplication almost inevitable, it would prove useful. It was in everyone’s interest to achieve unique identification and, initially at an informal local level, the heralds’ persuasion brought about changes and an attempt at regulation. Their knowledge of the craft was respected, sought after – and eventually termed ‘Heraldry’.

The first formal appearance of Heraldry as we know it was in 1127 when Henry I presented a shield to his son-in-law, Geoffrey of Anjou, on the occasion of his wedding. Upon the death of their owner, an eldest son would frequently continue to use the device of his father, thus associating it over the generations with a particular family line. In this instance, Geoffrey’s shield would be commuted to his grandson, the unfortunately named William Longespee, and then in turn to his great grand-daughter, Adela, Countess of Warwick.

Impetus was given to the development of Heraldry by the 12th century Crusades, particularly the Third Crusade in 1189, by which time Heraldry had ‘broken out all over Europe’. The earliest shields had been simple affairs in one or two colours and, later, sported geometric shapes in a contrasting colour. With the arrival of the graphical image in all its potential varieties, the Heralds must have struggled to maintain even a semblance of order.

Their reward came in 1484 when Richard III founded the College of Arms and they were incorporated by royal charter. In the following century, with a set of groundrules formulated and arguments to be settled, they began the Visitations: a series of tours in which they called on families to record their arms. It has been the prerogative of the Heralds ever since, now ably represented by Her Majesty’s College of Arms in London, the Court of Lord Lyon in Edinburgh, and the Office of the Chief Herald of Ireland in Dublin.



William Longespee

Associated at the outset with people, arms were soon to be granted to places (towns and cities) and corporate bodies (colleges, societies, the armed forces). Sometimes they have become intertwined; regularly they have called across the centuries to tell of the people who forged our society, the places they lived and the institutions they created: the very history of our islands. For the researcher and genealogist they are truly “the shorthand of history”.

But Heraldry isn’t merely a thing of the past, a hangover from a bygone age. It changes with the times, readily incorporating graphical images previously unimaginable, and flourishes still because it “absorbs the new, links with the past and provides continuity with the present”.

Whether we are aware of it or not, Heraldry has woven itself into the tapestry of our lives. It is all around us, if we but look – and constantly growing: grants of arms are issued on an almost daily basis. Families, civic authorities, the law, the services, the church: all have seized upon – and continue to grasp – this powerful tool of identity. They include it in their letterheads and feature it in their pageantry.

To this day people, places and corporate bodies still seek to identify themselves uniquely – whether by the display of a registered shield and motto, or simply a trademarked logo and catchphrase. History demonstrates that it has been Heraldry which endures.

The Heraldry Society

The Hierarchy of Heraldry



KINGS OF ARMS



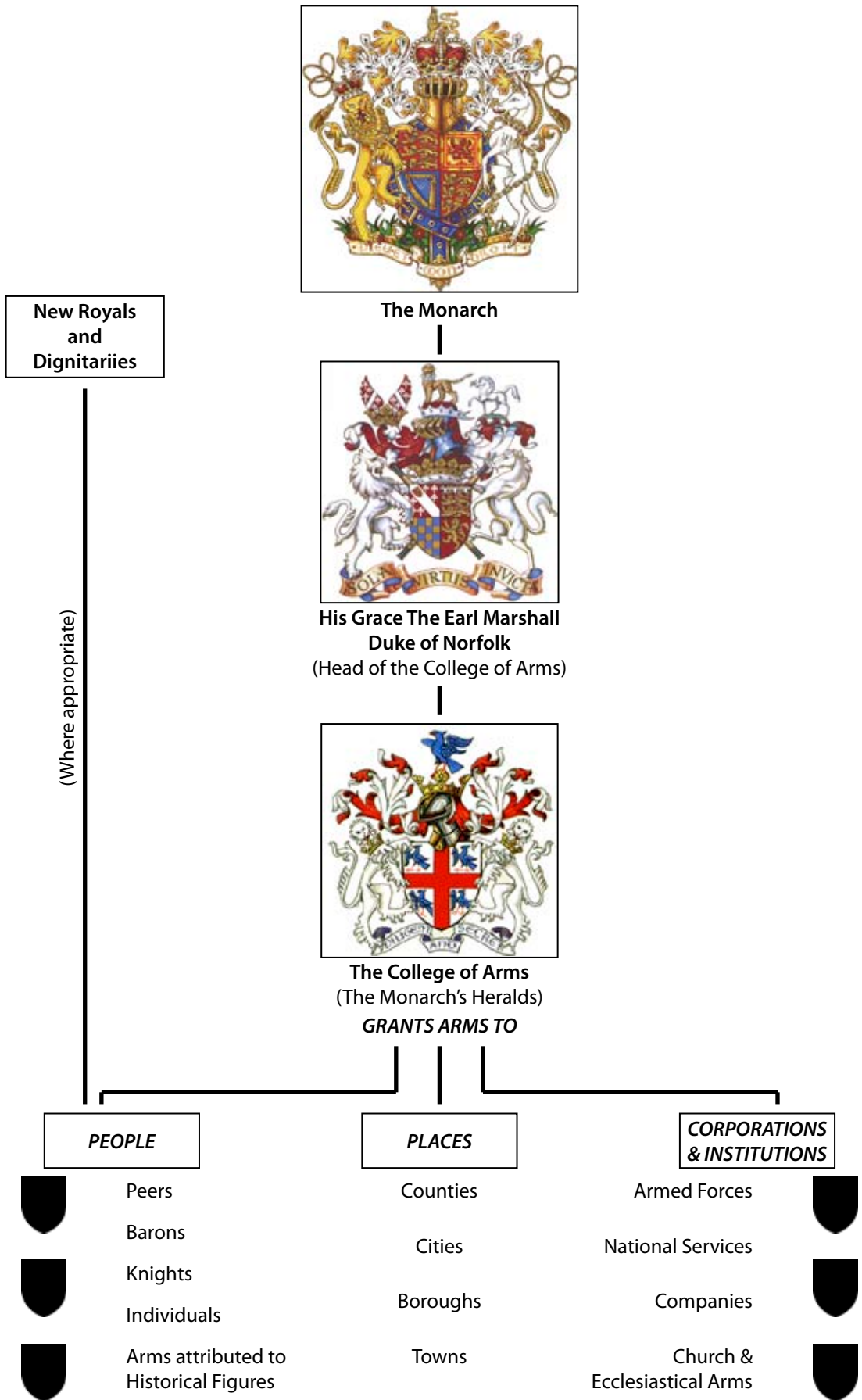
Garter King of Arms
The principal herald whose title is derived from his duties to the Order of the Garter.



Clarenceux
A title probably originating with the herald of the Duke of Clarence, third son of Edward III. Responsible for matters south of the River Trent.



Norroy and Ulster
'Northern King' responsible for matters north of the River Trent. His office was twinned with Ulster in 1943.





Although its essential and most important element, the shield is but one part of a coat arms. A full Achievement can (but not always will) consist of supporters, mantling, a compartment, a motto (or battle cry), a helmet, a wreath, a crest, a badge, a banner, a flag and more. Its written description (the 'blazon') uses a combination of English, Latin and Norman French, often with abbreviations thrown in for good measure. The passport or DNA record of its time, there was no room for ambiguity, for it was used not only for pinpointing identity but also for faithful reproduction. Over the centuries its precision has benefited historical research, enabling artists and craftsmen to demonstrate their skills in accurately reproducing coats of arms in all manner of materials. Today the art and craft of Heraldry is a thriving discipline in its own right.



A coat of arms



A shield



A charge



A badge



A funeral hatchment

The Blazon

Quarterly Azure and Gules a Lion's Face crowned with an Ancient Crown Or within a Tressure flory on the outer edge of the same and for the Crest On a Wreath Or Azure and Gules.

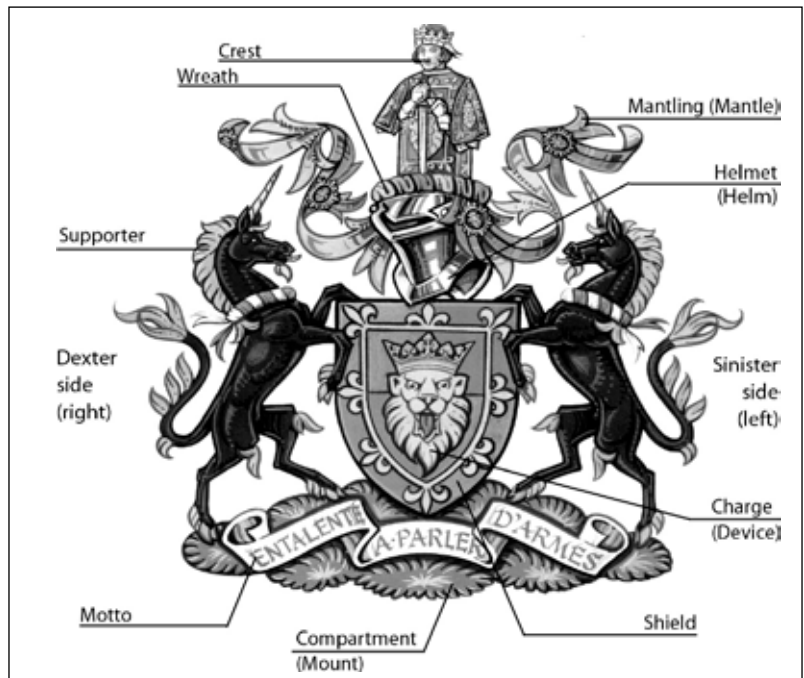
A demi figure of a knight in Armour habited in a Tabard of the Arms his hands Gauntleted proper the Dexter holding the Hilt and the Sinister resting on the quillions of a Sword point downwards also proper hilt and pommel Or on his head a Chapeau Gules turned up Ermine encircled by an Ancient Crown Gold.

Mantled Azure and Gules doubled Or Supporters on either side a Unicorn Sable Armed unguled crined & tufted Or wreathed about the neck with a Torse Argent & Gules. The Badge A Lions Face crowned with an Ancient Crown Or within an Annulet flory on the outer edge of the same.

'Armed' - as in beasts' teeth, talons or claws

'Unguled' - hooves of different tincture to the body

'Crined' - hair of different tincture to the body



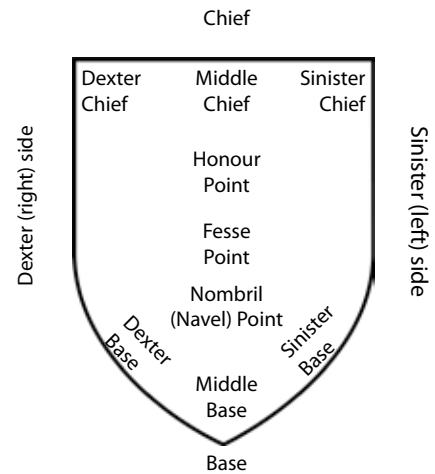


The shape of the shield has varied with its use and fashion; there is no 'correct' or 'official' version. Indeed, armigerous women have tended to avoid its battlefield connotations completely by using oval or lozenge shapes. Its original purpose – to give protection in battle – was augmented by use of its surface (the 'field') to convey the bearer's identity by means of the symbols he or his family had adopted and had come to be associated with. Clarity for the battlefield and the tournament was the prime consideration.

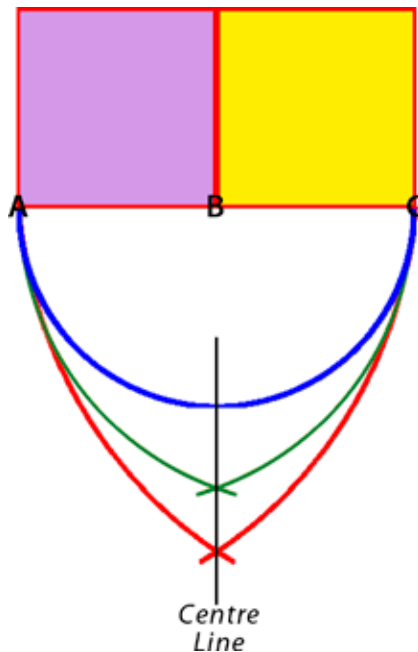


Points of the Shield

The descriptions of the shield's sides (dexter and sinister) are from the viewpoint of the bearer standing behind the shield.



Drawing a Shield



Draw two abutting rectangles. They do not have to be squares, but their corners must be 90°.

Using any point on the line AB (inclusive) as its centre, draw the lower right arc.

Using any point on the line BC (inclusive) as its centre, draw the lower left arc.

The point used on the line BC must be the mirror image of the point used on the line AB.

As examples -

The lower right arc in red used point A as its centre. The lower left arc in red used point C as its centre.

The lower blue arcs (forming a semicircle) both used point B as their centre.

The lower right arc in green used a point halfway between A and B as its centre. The lower left arc in green used a point halfway between B and C as its centre



The field of the shield is first painted a single colour. Here it is Or (gold).



It is then divided by bold geometric shapes of contrasting colour, as here in Azure (blue).



The line dividing the shapes need not be straight. It can take the form of one of the *Lines of Partition*. The dividing line used here is named Wavy.

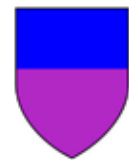
Divisions of the Field

Each of the geometric shapes used to divide the field is named. The blazon uses this name as a shorthand description of the field's basic layout. The heraldic colours – or *tinctures* – of the shapes are interchangeable.



A shield divided vertically up its centre is described as *per pale*. That on the left is *per pale Argent and Sable* (white and black).

Note that the description – or *blazon* – starts from top left, proceeds to the right and then, moving downwards, left to right.



A shield divided horizontally across its centre is *per fesse*. That on the right is *per fesse Azure and Perpure* (blue and purple).



paly



barry



per bend



per bend sinister



bendy



bendy sinister



quarterly



per chevron



tierced in pairle



per saltire



gyrony



chequey



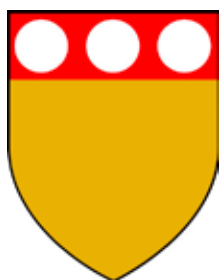
lozengy



masonry



Geometric division of the field increased the possibilities of variation; the application of different colours brought an almost endless combination. It was not without its problems, however. Pigments for dyes and paints were both difficult to produce (making them expensive) and limited in tincture – the more so when it was deep, strong colour that was required. At the outset this limited the palette to ten colourways: five colours, two metals and three stains. More would be added with the passage of time.



Five Colours



Gules
(gu)

warrior/
martyr



Azure
(az)

loyalty/
truth



Sable
(sa)

constancy/
grief



Vert
(vt)

hope/
joy



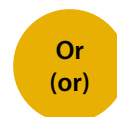
Purpure
(purp)

majesty/
justice



Two Metals

Yellow can represent gold (Or).
White can represent silver (Argent).



Or
(or)

wealth/
generosity



Argent
(ar)

peace/
sincerity



Three Stains



Tenné
(ten)

ambition



Sanguine
(sang)

patience

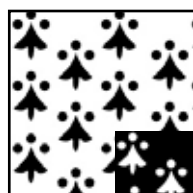


Murrey
(mur)

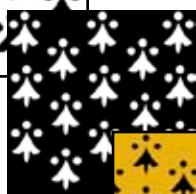
fortitude



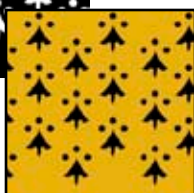
Stoats change their coats to white during the winter, except for the tips of their black tails. It is the tails that are represented by the symbols.



Ermine



Ermines

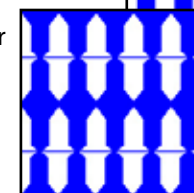


Erminois

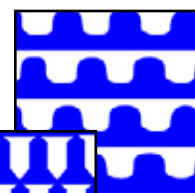
Ermine



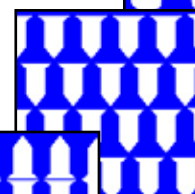
Counter-Vair



Vair Ancient



Vair



Vair

The Furs

Along with solid colour, areas of the shield could be filled with repetitive patterns, known as *the Furs*: Ermine (stoat fur) and Vair (grey squirrel fur), both of which had a number of variations.

Skins of the grey squirrel, sewn alternately belly to back, producing a blue impression, are represented by curved or angular forms.



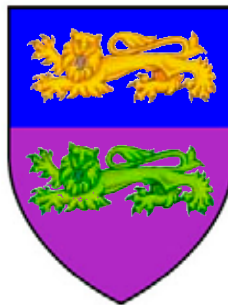
For the sake of clarity, a number of rules governed the use of colour. Although it was advisable to adhere to them (they are still rigorously applied today), there are numerous examples of otherwise exemplary Heraldry which deviate, often on the grounds of artistic licence. The rules concern not the abutment of colours in the divisions of the field (which can be partitioned in a variety of ways, from a straight line to a complicated flame effect) but the tincture of the charges – or at the very least their rims or outlines – placed over or within those divisions.



Colour and Metal

Place colour on metal. Place metal on colour.
 Never place colour on colour. Never place metal on metal.
 An exception applies to graphical charges in natural or 'proper' colour.

The shield on the right is per Fesse Azure and Purpure.



The shield on the left is per Fesse Argent and Or.

The top charge, in Or, obeys the rules (metal on colour).
 The bottom charge, in Vert, does not (colour on colour).

The top charge, in Or, breaks the rules (metal on metal).
 The bottom charge, in Vert, does not (colour on metal).

An outline band around each charge could alter this.

An outline band around each charge could alter this.

Colour around the top charge would break the rules (colour on colour);
 metal around the bottom charge would obey them (metal on colour).

Colour around the top charge would obey the rules (colour on metal);
 metal around the bottom charge would break them (metal on metal).



Lines of Partition (selection)

The edges of areas dividing the field and edges of both Ordinaries and Sub-Ordinaries can be described by a simple straight line or an irregular repetitive pattern.



Embattled

Raguly

Dovetailed

Indented

Invected

Wavy





The Royal Society of Chemistry

Canting Arms



The arms of an unmarried woman, Lady Catherine Bingham, using a lozenge shape. The right and left counter-changed flanches echo the 'C' of her name.



The arms of Messer



The arms of Elizabeth Bowes-Lyon (HM The Queen Mother)

Any item placed upon the field is said to be a 'charge' and, whereas a field may not be divided into separately coloured areas, it will usually carry one or more of them. Early shields had been simple affairs, divided by bands of colour. The introduction of the first charges – geometric shapes categorised as *Ordinaries* (the larger and most frequently used) and *Sub-Ordinaries* (the remainder, including diamonds, stars and circles) – expanded the possibilities of variation.

Ordinaries (selection)



chief



fesse



pale



bend



bend sinister



cross



saltire



chevron



pall



pile



compony



counter compony



chequey

Sub-Ordinaries (selection)



barrulet



two bars



two bars gemel



bordure



tressure



escutcheon



canton



cross timbrated



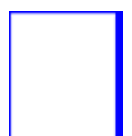
cross voided



triaunches



fusil



billet



annulet



mullet



lozenge



mascle



rustre



Counter- Changing



The introduction of the first charges may have expanded the possibilities of variation but they fell short of a truly personal statement. By 1200 the impact of the melting pot of knightly pan-European culture – together with the introduction of closed helmets for knights – only intensified the need for something which would more personally identify the bearer of arms.

The solution came in the form of a graphical image. As it established itself as the key element of identification, so Heraldry began to reflect a sense of the period and society in which it was created. Traditionally, these charges fall into two groups: Animate (a whole zoology of birds and beasts both real and mythical) and Inanimate (the plethora of everyday objects and artefacts, with tools of trade being particularly popular) painted either in the Heraldic tinctures or in their natural, or 'proper', colours. It is these charges that enabled visual puns to be played upon the bearer's name, a style which came to be known as *Canting Arms*.

In modern times these charges have encompassed more abstract ideas, a fine example being the arms of the Royal Society of Chemistry.

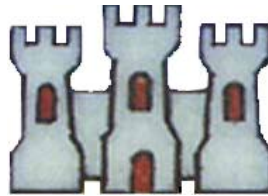
Placed over the divisions of a field and subject always to the rules of tincture, any charge can utilise *Counter-Changing* (reversed colouring). Although not compulsory, charges can throw lines of shadow, the light appearing to shine from the top dexter corner.

It is the development of charges that most clearly demonstrates Heraldry's infinite possibilities and its power to adapt.



Graphical Charges (selection)

Animate or Inanimate, coloured proper (in their natural colours) or with the Heraldic tinctures, the range of graphical charges is limitless.





An additional charge or alteration granted solely by the Crown in recognition of service

It was 1650 when Charles Stuart made his move. After four years in exile he had returned to Scotland, almost immediately been proclaimed King and, encouraged by his reception, looked towards England. Now, a year later, he was heading an army, crossing the border and riding south to reclaim the English throne for himself and his Stuart family. He was twenty-one years old and determined to crush all opposition. No one said it was going to be easy.

Before

The Lane family's original arms, before the augmentation -

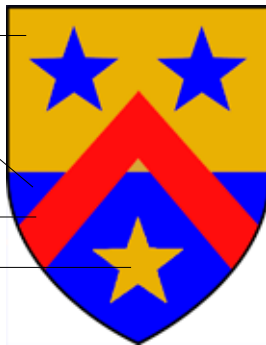
*Per fess Or and Azure
a chevron Gules
between three mullets
counterchanged*

Horizontally divided at the centre and coloured gold and blue a red chevron between three stars with colours reversed

Or (gold)
Azure (blue)

Gules (red)
chevron

Mullet (star) in
reversed colour



A canton

is a small rectangle, usually with straight edges and containing other symbols, displayed in the shield's top left (dexter – the wearer's right) corner

The Arms of England

On Gules (red) three lions (or 'leopards') passant guardant (taking a step forward as they look at you) Or (gold)



Although Charles had many Royalist supporters, England was firmly in the grip of Oliver Cromwell's Parliamentarians (the Roundheads) and news of his invasion soon reached their ears. They halted him at Worcester and on 3rd September battle was joined. At first it went well, Charles's army getting the better of the larger Roundhead forces, but as evening closed in the tables were turned and his army struggled and then fell.

Under cover of darkness, Charles fled, his friend, Charles Giffard, taking him and a few loyal supporters to a house on his Boscobel estate some miles away. It was occupied by the Royalist Penderel brothers, humble working folk, who must have been surprised to find a King at their door in the middle of the night. And somewhat alarmed too: offering him shelter would be dangerous. The Roundheads undoubtedly knew Charles had not been slain and they'd be searching for him, baying for his blood, determined to imprison him . . . or worse. And were a Royalist supporter to get in their way – well, too bad. But the Penderels were up for it and the grateful Charles knew it was to people like them that he would owe his life.

In that September dawn two things were clear: not only Charles would have to go on the run, he would have to go in disguise. His Majesty, it was decided, urgently needed a makeover and before he could say 'short back and sides' his long hair had been cropped and he was thrust into the scruffy clothes of an ordinary woodsman. Charles, however, looked far from ordinary. Most men in those days were scarcely five feet six inches tall, whereas the King – as everybody knew – was over six feet. He would hardly fade into the background. There was only one thing to do: get him out of England – *fast!*

Their plan was to hide him in the woods by day – at one point he shinned up an oak tree and watched Roundheads searching for him below – and move him from one Royalist's home to another by night, inching ever closer to a seaport and escape.

The first attempt – to cross the River Severn into Wales – failed when they saw the strength of the Parliamentarian forces guarding the river. But an overnight move to another house (Moseley Old Hall) was successful. Here one of Charles's battle companions, Lord Wilmot, was already in hiding, planning an escape to the Continent, but he readily agreed to let the King take his place – especially when the Roundheads chose that moment to pay an unexpected visit.

Fortunately, it was a false alarm, but the troops told them that Parliament had put up a £1,000 reward for anyone who would betray Charles. He was swiftly moved on again, this time to Bentley Hall, the home of Colonel John Lane and his sister Jane, where he would take over Lord Wilmot's plan. Jane had already obtained a pass permitting her to travel beyond the five-mile radius of her home to which, as a Catholic, she was restricted and visit a friend in Bristol who was having a baby. She was to be accompanied by her sister, Withy, her brother-in-law, John Petre, a Royalist officer, Henry Lascelles, and one manservant.

If 25-year-old Jane had expected Lord Wilmot to be this 'manservant', imagine her shock when she was introduced to a tall, dark, handsome woodsman who looked remarkably like the King. But there was no time for curtsies. Another change of ill-fitting clothes turned Charles into Jane's groom and the party hastily set off for Stratford-upon-Avon, Charles riding pillion behind Jane on her strawberry roan.



After
The Lane family's arms with the augmentation in place



A crest on a coat of arms is displayed above the helmet which appears above the shield



The Lane family's crest

Out of a wreath Or and Azure a strawberry roan horse, couped at the flanks proper, bridled Sable, bitted and garnished Or, and holding between the feet an Imperial crown also proper

Above a gold and blue wreath a strawberry roan horse shown to its flanks in natural colour with a black bridle a gold bit and decorations and holding between its feet a royal crown also in natural colour

And finally

The shield, bearing the Canton, is displayed below a helmet and the crest of a horse holding an Imperial crown



Skirting Parliamentary forces, they reached Bromsgrove where Jane's horse lost a shoe and they looked to Charles, 'the groom', to have it re-shod. Unacquainted with blacksmiths he may have been, but Charles knew a Roundhead when he saw one. And the chap standing at the forge was both. Nothing if not daring, Charles joined the smithy in grumbling over the state of the nation – and then stuck his neck out: "So what about that Charles Stuart! Shouldn't he be hanged?"

If Charles wore a wry smile as he left the smithy nodding agreement, it would be wiped smartly off his face a few miles further on, at Wootton Wawen, when the party ran headlong into Parliamentary cavalry drawn up outside the village inn. This time it was Jane who held her nerve. Smiling, she spurred her horse and, followed by the others, trotted calmly through their ranks.

Two days later they arrived at the Nortons, Jane's friends in Abbots Leigh, near the busy port of Bristol. No doubt the party thought their mission was almost accomplished but when, over three days and amidst tight Roundhead security, Jane and Henry failed to find Charles a passage to the Continent, it soon became clear that it was 'Mission Impossible'.

Since Charles's true identity was still unknown to their hosts, they feared staying longer – the Nortons' butler, Pope, (luckily, a Royalist) had already recognised him – and within hours they were on the road again, heading for the quieter ports of the south coast. Pope had recommended the home of a Royalist officer, Trent House near Lyme Regis, where Lord Wilmot was holed up. Charles joined him there for several weeks, his hopes of escape constantly being raised one day only to be dashed the next. Here Jane and Henry bade farewell to Charles, entrusting him to Wilmot's care, and returned home.

Only later did Jane learn that Charles was finally smuggled to Shoreham, in Sussex, where on 16th October, aided by the faithful Wilmot, he boarded a coal brig, *The Surprise*, and slipped quietly across the Channel to Fécamp and on to Paris and his mother, Queen Henrietta Maria. His six-week escapade was over.

It would be nine years before he set foot on English soil again and when he did it would be with Jane. Betrayed to the Parliamentarians shortly after his departure, she had followed him to France where he arranged for her to become a lady-in-waiting to his sister, Princess Mary, in Holland.

It was his thirtieth birthday, 29th May 1660, when he stepped ashore to be greeted by ecstatic supporters sporting sprigs of oak leaves in their hats. For decades the date would be celebrated as *Oak Apple Day*.

Charles never forgot the many people who had taken such grave risks to preserve his life and in due course they were rewarded. For a Catholic priest, Father Huddleston, who had offered the King his hiding hole at Moseley Old Hall, it was an invitation to join the household of Queen Catherine of Braganza. For the Penderel brothers, there were annual pensions of £200 apiece to be paid in perpetuity – and still paid today to their descendants. For the smithy, it was a licence permitting him to sell beer. For others, it was an augmentation (an addition) to the shield on their coats of arms.

For Jane Lane it was everything: a thousand pounds – the sum Parliament had placed on his head – to buy herself 'a pretty jewel', a pension for life and, in time, an augmentation to the Lane family's arms. This was to be no trifling piece of artwork but a strikingly significant canton: the Arms of England. A year later a further grant was made: the crest of a strawberry roan horse, bridled black and garnished gold, supporting between its feet an imperial golden crown.

It had long been said that, for a week in 1651, Jane had carried the crown of England in her hands. The crest no doubt reminded her of those turbulent days and the motto, *Defend The King*, would have probably made her smile – just a little – to herself.

The canton is rarely, if ever, granted nowadays



Identifying and recording arms needs detective work and, as an 'Heraldic Incident' can occur anywhere at any time, you should be prepared for a case to materialise without warning and quite unexpectedly. If nearby information identifies the arms, you may want to confirm that it is correct and note how the heraldic blazon describes it. But when no such information is present – a 'cold case', as it were – it will be necessary to start from scratch and, like all good detectives, you'll need a system and a plan.



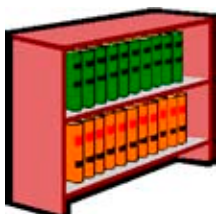
The system –

- ▶ To record the evidence, you'll need a notebook, or clipboard with paper, and a pencil
- ▶ For any close-up examination of the evidence, you'll need a magnifying glass
- ▶ A scrapbook or ring binder will be required as a case file to hold all the statements and background information about the case
- ▶ From time to time you'll want access to the Internet and/or the reference department of a local public library in order to gather background intelligence about the evidence (such as whether or not any previous incidents are to be taken into consideration).



The plan –

- ▶ First of all, record the location of the incident (it may be necessary to draw a map) together with the date and time
- ▶ Next, make a sketch, or take a photograph, of the evidence. Pay particular attention to designs, colours and charges
- ▶ Examine the evidence for any small pieces of information (such as an artist's name). Be sure not to touch it. Evidence must not be contaminated or damaged in any way
- ▶ Leave the scene exactly as you found it, but before you go check around for any other outbreaks of Heraldry. Frequently, the 'Heraldic Incident' does not occur in isolation
- ▶ Establish to which group of suspects the evidence belongs: is it the arms of a person, a place, or an organisation (such as a corporation or institution)? You can be sure it will be one of these three, and only rarely a mixture of any two of them
- ▶ Examine and identify the charges on the arms. These clues will go a long way towards framing the owner of the arms. Try to write the heraldic blazon for the arms
- ▶ Use the Internet's many heraldry and history websites, and the library's local and national history books, to draw up a list of suspects. Printouts and photocopies can be useful
- ▶ Write or e-mail people, asking for information but avoid pestering them: cover all your points in your first letter. If they are local to your area, you might be able to meet them for informal 'questioning' when they could accidentally reveal something important
- ▶ Remember to record the results of all your research in your case file. If you are working on two incidents at once, make sure they are kept separate
- ▶ In reviewing a case, avoid contaminating the facts by imposing assumptions onto them. Hopefully, you will be led towards a conclusion backed up by proof.



What's next?

You will be in possession of information not known to a great many other people.

You will know something about Heraldry in general and one piece of heraldry in particular.

You will have studied the design of arms and shields, developed your research, computer and referencing skills, and perhaps found a colourful, intriguing and rewarding hobby – and maybe the start of a life-long interest. You will certainly have the foundation of an art or craft project, and the subject of a school newspaper or magazine article.



The business of detection usually requires a working knowledge of the subject under investigation and Heraldry is no exception. This pack endeavours to provide a guide to some of the basics, but good detective work takes practice. Look out for a piece of Heraldry. It can turn up in the most unlikely places: on food packets, on a company's vans and lorries, on letterheaded notepaper, in sporting emblems, in old railway companies' insignia, etc. The owners of arms such as these will be obvious, making them ideal subjects for your dummy investigation.



The insignia of the old Lancashire & Yorkshire Railway showing the arms of Lancaster and York.



The arms of the Football Association inspired by those of Richard III in 1198.



British Airways Argent between a Chief and a Bendlet sinister couped gules, a Gyron issuing from the dexter the point in sinister chief.



The B.B.C.

Looking at the clues, ask yourself –

- ★ Do the arms belong to a person, a place, or an organisation?
- ★ Are the arms a pun on their owner's name (known as Canting Arms)?
- ★ When were the arms obtained?
- ★ How does the blazon (the heraldic description) of the arms read?
- ★ What do the graphical charges on the shield consist of?
- ★ What particular relevance, if any, do those charges have to the owner of the arms?
- ★ Do the charges relate to any other arms (e.g. in the owner's family)?
- ★ Are the colours used in the shield of any significance to the owner?
- ★ How many versions of the arms can be found? (Artists' depictions of arms can vary while still remaining true to their blazon).

Set out the solution –

Assemble your case file in a logical order. Every piece of information should be dated and state where you obtained it. You may be able to cross-check your answers by referring to a published compendium of arms. The College of Arms holds the records of the thousands of arms granted over the centuries, but searching them takes a considerable time for which the College makes a charge.

An example case –

The arms shown alongside, top right, are known to be those of Montacute which tells us they are of a person (rather than a place or an organisation). They were assumed about 1340 and the blazon would read -

Quarterly 1st and 4th argent, three fusilles conjoined in fess gules. 2nd and 3rd or, an eagle displayed vert.

They were derived in part from those of Monthermer, shown centre right, which were assumed around the end of the 12th century. The blazon would read -

Or, an eagle displayed vert.

They were also derived from those of Montacute, shown bottom right, which were assumed in 1299. The blazon would read -

Argent, three fusilles conjoined in fess gules.

On the appointment around the end of the 13th century of Ralph de Monthermer as Baron Monthermer he took as his arms a green eagle on a gold ground.

Upon Ralph's death his title descended to his heir, his son Thomas.

When Thomas died in 1340 the title descended to Thomas's heir, his daughter Margaret.

By that date Margaret had married into the Montacutes who were already an armigerous family – that is, they possessed a coat of arms: a line of three red diamonds on a white ground.

With Margaret's accession to her new title the Montacute and Monthermer arms were marshalled (merged) into the quartered arrangement which then became the new coat of arms of the Montacutes.





*Here's a page to use for the photograph
at the start of your Heraldic Investigation*

*Attach
Your Photograph
Here*

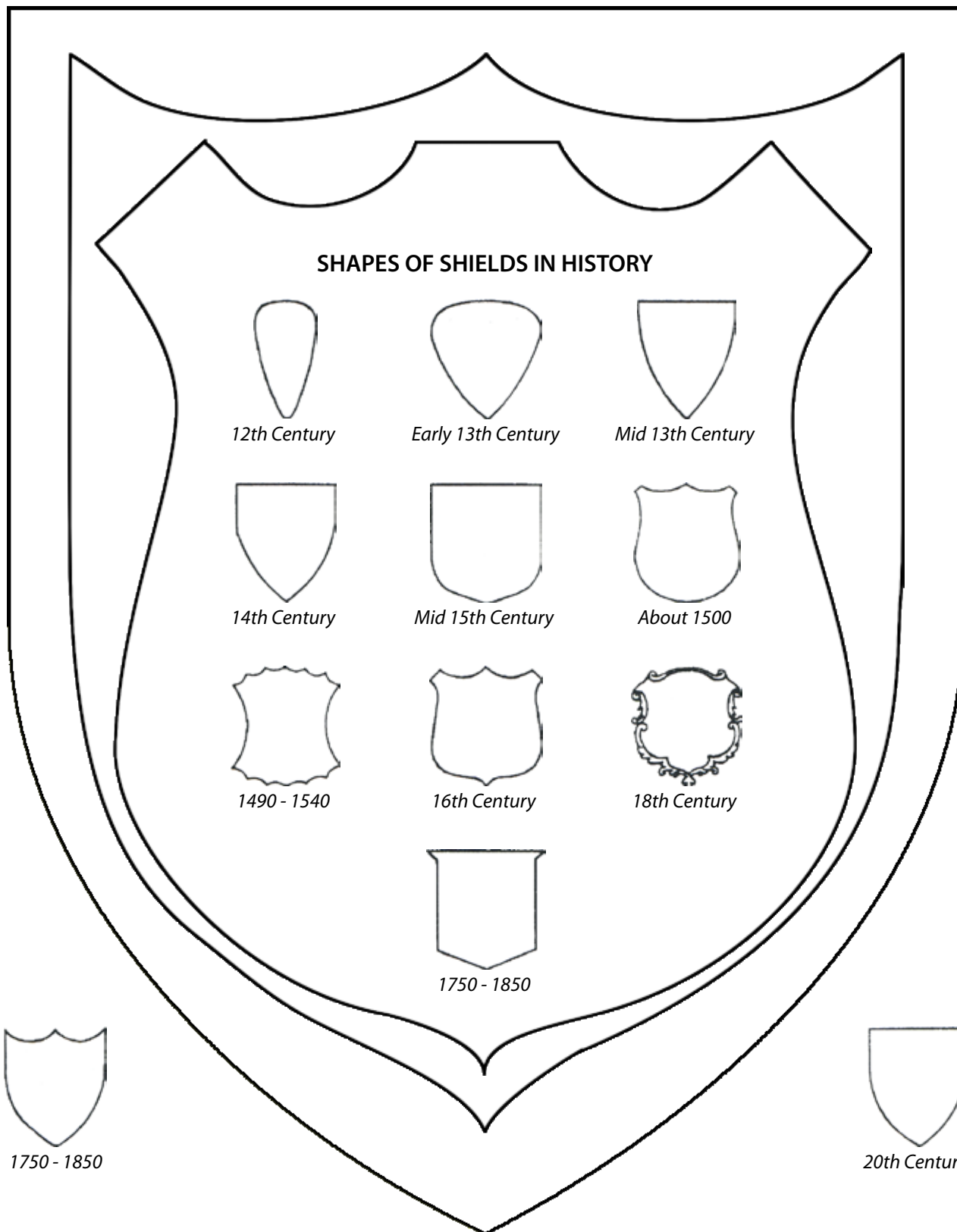
Photographer: _____ Date: _____

Location of the Arms: _____

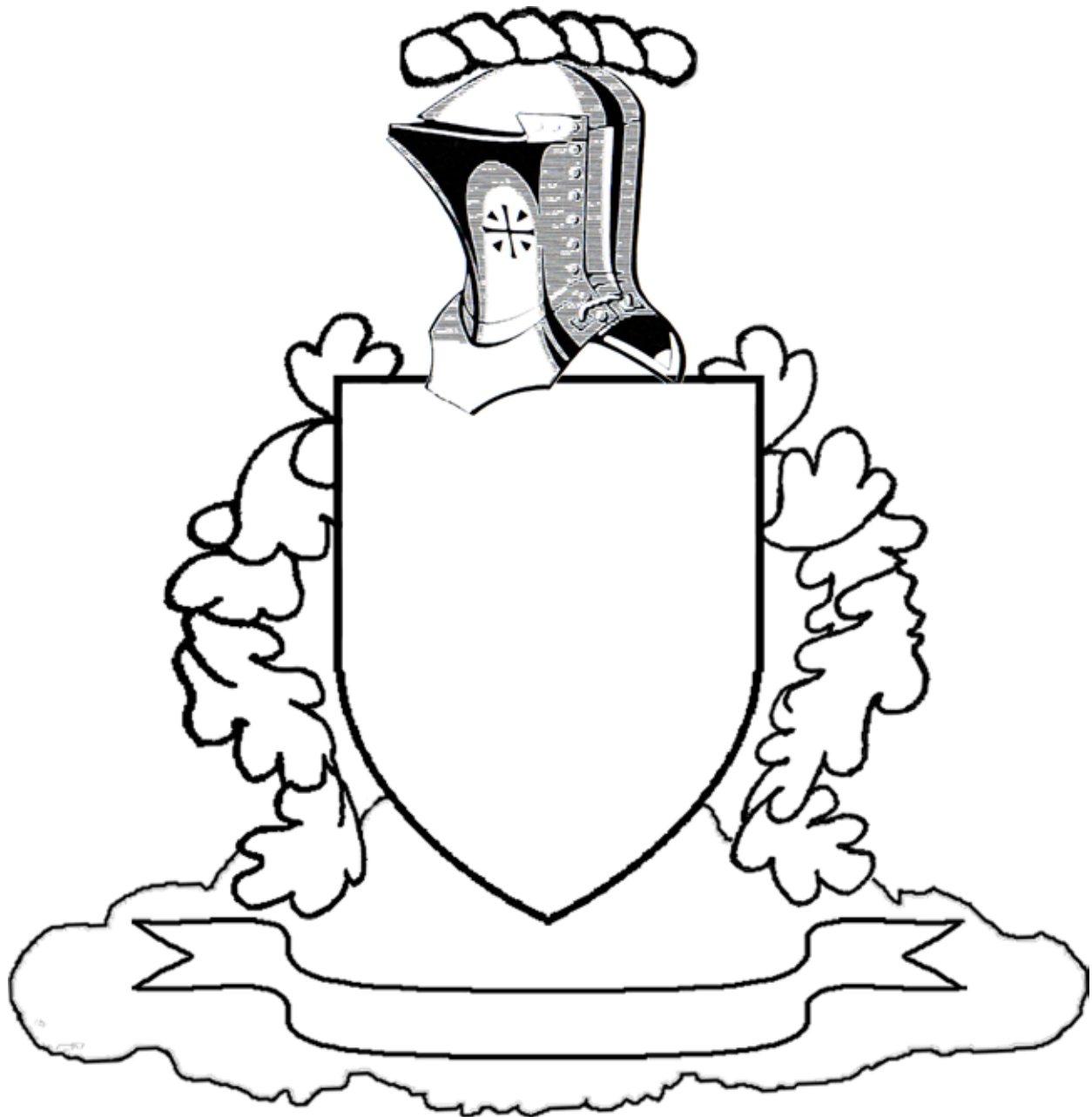
Owner of the Arms: _____

Blazon of the Arms: _____

Motto of the Arms: _____



Cut out or trace one of the large shields. Turn it over and draw one of the *Divisions of the Field* or *Ordinaries* on it. Paint it in two of Heraldry's tinctures called *Colours* – or in the two tinctures called *Metals* – or in one of each. Cut out one of the Graphical Charges (or draw and colour your own) and paste it onto the shield.



After you have designed your own shield, you can draw and colour it again in the centre of this achievement.

Colour the other elements – the wreath, the helmet, the mantling and the compartment.

Colour the motto scroll and then write your own motto inside it.

Cut out one of the Graphical Charges (or draw and colour your own) and paste it above the wreath.

Paste the whole achievement onto a sheet of cardboard and cut around its edges.

The Heraldry Society



Questions + Answers



Why did people want a personal sign or symbol?

Where were these signs and symbols first used?

Invent your own personal sign. It doesn't have to be a shield.

Why were the signs and symbols painted on shields?

Why are the shapes on shields so large, and their colours so strong?

Look at the Heraldic shapes called *Divisions of the Field*. Draw a shield showing the one you like most. Then add two Graphical Charges which you think say something about you.

Why was the introduction of the graphical charge so useful?

A shield is painted *Argent* and *Vert*. What do we call those colours today?

You are a knight on the tournament field. You are facing your opponent who is holding his shield by its sinister chief corner. From your viewpoint, which corner is he holding?

What is the heraldic term for the surface of a shield?

What is the heraldic term for the written description of a coat of arms?

Canting Arms display a visual pun on their owner's name. Draw a shield for someone whose last name is *Oakfield-Littlemouse*.

Where would you go to see your town's coat of arms?

Why does the shield in your town's coat of arms display the items that it does?

Where can I find out about Heraldry?

www.theheraldrysociety.com
www.college-of-arms.gov.uk
www.civicheraldry.co.uk
www.heraldic-arts.com
www.whitelionsociety.org.uk
www.heraldry-scotland.co.uk
www.gg.ca/pdf/Heraldry-Kit-EN.pdf

Where can I see Heraldry in real life?

Cathedrals and old churches
Local and national government offices
(town halls, libraries, registry offices)
Local history museums
Stately homes and castles
(including those in the care of
preservation bodies, such as the
National Trust and English Heritage)
Shire Hall, Lancaster Castle
Royal Armoury, Leeds

