

SOMERSET HERALDRY SOCIETY

KNIGHTHOOD for GARTER

Journal No 16 Winter 2009/10

Garter King of Arms has been appointed Knight Commander of the Royal Victorian Order in the New Year Honours List. Sir Peter Gwynn-Jones retires at the end of March; his successor is Thomas Woodcock, presently Norroy and Ulster.

Peter Gwynn-Jones was born in 1940, the son of Major Jack Gwynn-Jones, of Cape Town. He was educated at Wellington College and Trinity College, Cambridge. In 1970 he joined the College of Arms and became assistant to Sir Anthony Wagner, who was then Garter; in 1973 was appointed Bluemantle Pursuivant; in 1982 was promoted to Lancaster Herald and House Comptroller of the College of Arms. In 1995 he was appointed Garter Principal King of Arms.

He was Secretary of the Harleian Society from 1981 until 1994. Gwynn-Jones was appointed LVO in 1994, CVO in 1998, and also KStJ in 1995.



Garter processing at Windsor wearing the robes of an officer of the Order of the Garter



Arms granted 8 May 1971:

Argent goutté Gules a Fret engrailed and molined at the mascle point Sable. For crest a Coati sejant Sable collared and lined Or.
Motto: DYFALBARA.

NEW FLAG FOR TOKELAU

The New Zealand territory of Tokelau has recently been granted a flag by the Queen. Flags and insignia for Commonwealth countries are not granted by the Heralds, but by the Sovereign by sign manual. However the College of Arms handled the matter from



the heraldic point of view and this report is drawn from their Christmas newsletter. There is a strongly symbolic interpretation of the charges used, which is often the case for arms granted to communities. It is doubtful that charges had any symbolism in the dawn of heraldry, but since Tudor times there have been proposed various systems of symbolism. Unfortunately the different systems are not compatible, though often a particular system is proposed as an explanation of what happened at an earlier period. Associated with this symbolism there was a time when all tinctures were described by the name of the precious stone of that colour.

Tokelau's Flag depicts a Tokelauan canoe sailing towards the manu (Southern Cross). The canoe symbolises Tokelau's journey towards finding the best governance structure for its people; the Southern Cross symbolises a navigational aid for the journey. The Southern Cross has helped Tokelauan fishermen navigate the waters around Tokelau for centuries while they have fished to sustain families and villages with its riches. The white stars of the Southern Cross are a symbol of Christianity, an important part of everyday life in Tokelau. White also signifies the co-operation and unity among the atolls of Tokelau and a shared aspiration to secure a better life for Tokelauans. Yellow signifies a happy, peaceful community. Blue signifies the ocean on which Tokelauans depend for their livelihood and is also the colour of the sky which holds the stars that direct Tokelau's people.

Tokelau's flag has been under development for a number of years. In 2007 a competition was held to design a new flag and the final version, approved by Tokelau's General Fono in February this year, is based on the winning design. As is customary for official flags of the Commonwealth, the flag was granted a Royal Licence by Her Majesty the Queen in August 2009. The official blazon of the flag is: *Azure a Tokelau Canoe Or in the hoist a constellation of the Southern Cross composed of four Mulletts Argent.*



Tokelau received its first official flag from the Governor-General, Hon Sir Anand Satyanand, at Government House on 7 September. The flag was presented to the current Ulu-o-Tokelau Foua Toloa. It was officially launched in Tokelau and among Tokelauan communities elsewhere from late October. As a territory of New Zealand, and therefore part of the Commonwealth, the Queen's approval is required before a flag or coat of arms for Tokelau can be made official. Approval was granted in August. Tokelau's three Faipule, the elected leaders of each of the territory's three atolls, were in New Zealand as part of annual talks with the

New Zealand Government, including the Prime Minister and Minister of Foreign Affairs. The Faipule also met with members of the almost 7,000 strong Tokelauan community while in New Zealand.



Tokelau has also adopted a national symbol. The symbol depicts a Tuluma, a uniquely Tokelauan carved wooden "tackle box" used by fishermen. The Tuluma bears a white cross in the centre, symbolising Christianity. The inscription Tokelau mo te Atua (Tokelau for God) describes the strong emphasis on Christianity in every day life in Tokelau.

OTTO HUPP ARTIST EXTRAORDINARY by ANTHONY WOOD

OTTO HUPP was born in Düsseldorf on 21st May 1859. His father was an engraver and medal maker. Although his father's work sparked off an interest in painting, he went to Munich in 1878 where the influence of the Neo-Renaissance Movement was rapidly gaining ground. Rudolf Seitz accepted the young Hupp into his workshop to learn painting. In the summer of 1882, Hupp married Franziska Eilhammer and they set up their own home in Schleifssheim, in the outskirts of Munich.



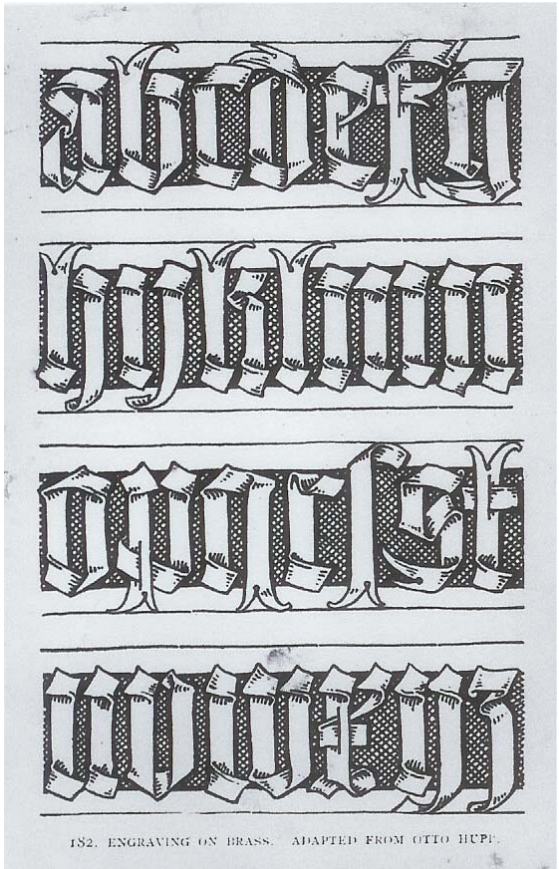
He was interested in every material and technique available. He learned engraving, gilding, and polishing from his father, to paint from Rudolf Seitz, and a whole host of other techniques which included abrading metals and stones, carving ivory and bowwood, and rediscovered how to emboss leather. When he was only twenty five, he was already designing ceramics for several breweries and vineyards. In 1884 he created a trademark for *Spaten Franziskaner-Bräu* - in Munich, which is still in use today. In order to learn his work thoroughly, he made some ceramics on a potter's wheel and in 1895, while working for Villeroy & Boch in Mettlach, he was designing steins and plaques.

His greatest and oldest love and the greater part of his work was heraldry. The first heraldic work was a pewter plate in 1877 which had on it the arms of the city of Düsseldorf, the city of his birth. Like so many heraldists, he was a collector and from childhood has amassed a vast collection of personal and corporate arms. This enabled him to contribute to the five volume armorial directory *Coats of Arms and Seals of the German Cities, Places and Villages*.

His output of work was prodigious. It included more than six thousand heraldic drawings, paintings, pieces of graphic design, which involved bottle labels, postage stamps, bank notes and posters. He had an instinctive understanding of letter forms both calligraphic and type. His alphabets were published under the name of *Neudeutsch* in 1900, some of which are highly imaginative. From the heraldic viewpoint the work for which he is best known is *The Münchener Kalender*. This was cheaply produced desk diary for Munich business men which ran from 1885 to 1936. It was printed on cheap paper which yellowed with age, and the drawing were all in line, strong and seemingly done with a freedom which in some appeared almost careless with patches of solid colour overprinted, cleverly designed to give an added dimension to the finished work.

Hupp illustrated it with arms in various forms over that entire period. This amounted to something like eight hundred arms, most of which were in the form of a full achievement. In the first two issues in 1886 and 1887, he drew imaginary arms the one for each month based on an appropriate sign of the Zodiac. In a few of the subsequent issues, these were repeated, but in most each achievement was an individual design unlike any of the others. His range of invention and expression appeared almost limitless. Each of the early annual issues featured a particular theme, either expressed through the arms which were chosen, or through a pull-out section which was several pages in width and perforated so that it could easily be removed.

These included a list of Regents of Bavaria, the official arms of German Staatenwappen and its various States, including the Drei Freien Städte of Hamburg, Lübeck and Bremen, the Merchant marks of München, the Breweries and the local Saints. Some issues also included such useful information as the currency and exchange rates of Germany, England, Russia, Austria, the United States of America, France, Holland and Spain, together with general notes on such topics as favourite local dishes and how to cook them and the weather. Later items included the genealogical tree of the Bavarian Kings, and a double page drawing of the quarterings of the Kings of Prussia and the full State arms.



Artistically, from the beginning, Hupp's drawings were strong, with enough detail to add visual interest in the various components and above all the quality of spontaneity. This could well be misleading, because each achievement is so well designed that it is almost inevitable that there was preliminary drawing. It is, with the right techniques, quite possible to give work the feeling of spontaneity even if it has been well thought out and rehearsed at length first. Their overall quality however, has always been that they are full of life and movement, with a 'rightness' about them. He some times allowed the influence of historical work to creep in. His drawing style was very much in



the tradition of Albrecht Durer and his school, Burgkmair, Altdorfer and Schäußelein. Strong triangular shapes, particularly in the hind legs of lions, have been carried through German heraldic art to the present day, and can even be found in Scottish work.

From 1900 onwards, each recto or verso page contained a full achievement of arms, each issue on a different theme. Around each armorial page there is a full decorative border and a powerful band of calligraphic letters across the bottom, usually indicating the bearer of the arms illustrated. These bands of letter, like the arms, were varied and imaginative. He was as accomplished a scribe as he was heraldic artist, which gives his work the added value of being a source of inspiration to lettering artists. He also was able to suggest the character and texture of the various materials involved, so that metal helms, varying from tilting helms, through tournament helms to sallets and beavers exuded the quality of being made of slightly battered metal with the interesting addition of such detail as rivets and chains. Leather, horn and material were also suggestively portrayed. The animals, fish and monsters give the impression of solidity with a skeletal and muscular structure beneath the hair or scales.

His treatment of the shield was inevitably Germanic in character, many with a concave form. Their shape varied from the straightforward heater shape to more complicated jousting shields *a bouche* and sometimes delicately and delightfully diapered or suspended by a rope or chain from the helm. Mantling varied greatly in both volume and complexity. Those for instance in the achievements of Von der Hagen (1912) and Ritteler (1913) are elaborate and cleverly drawn with subtly changing planes within them; that of Leutrum von Ertingen (1902) consists of just a few strands winding about the shield and helm. He also showed a playful and witty side to his work. In the arms of Helfenstein (1908) the principal charge is an elephant. Here Hupp has de-

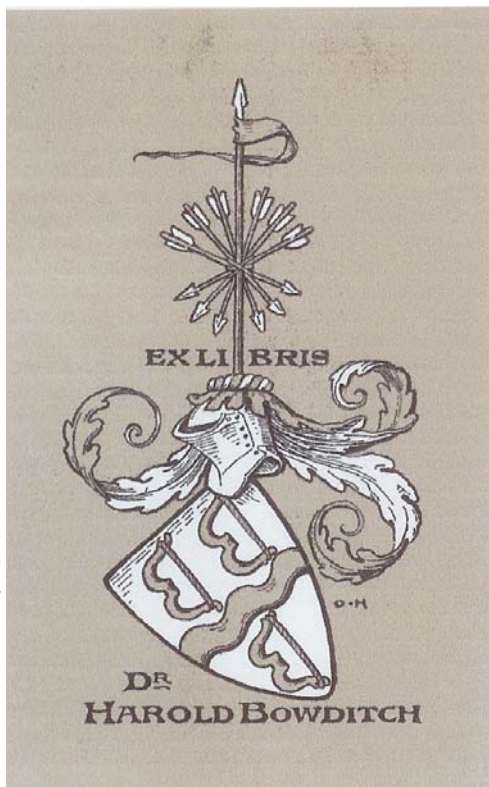
signed the mantling in such a way that the end of each principal strand ends in the shape of an elephant's foot. Over the years, his work began to show an element of cartooning in it which was at times rather less than reverent to the subject. One gets the feeling with some arms that he was indirectly poking fun at the armiger, another quality which his work had in common with the mediaeval. Animals often regard the onlooker with a cheeky or coy expression as though inviting one to be part of a private joke.

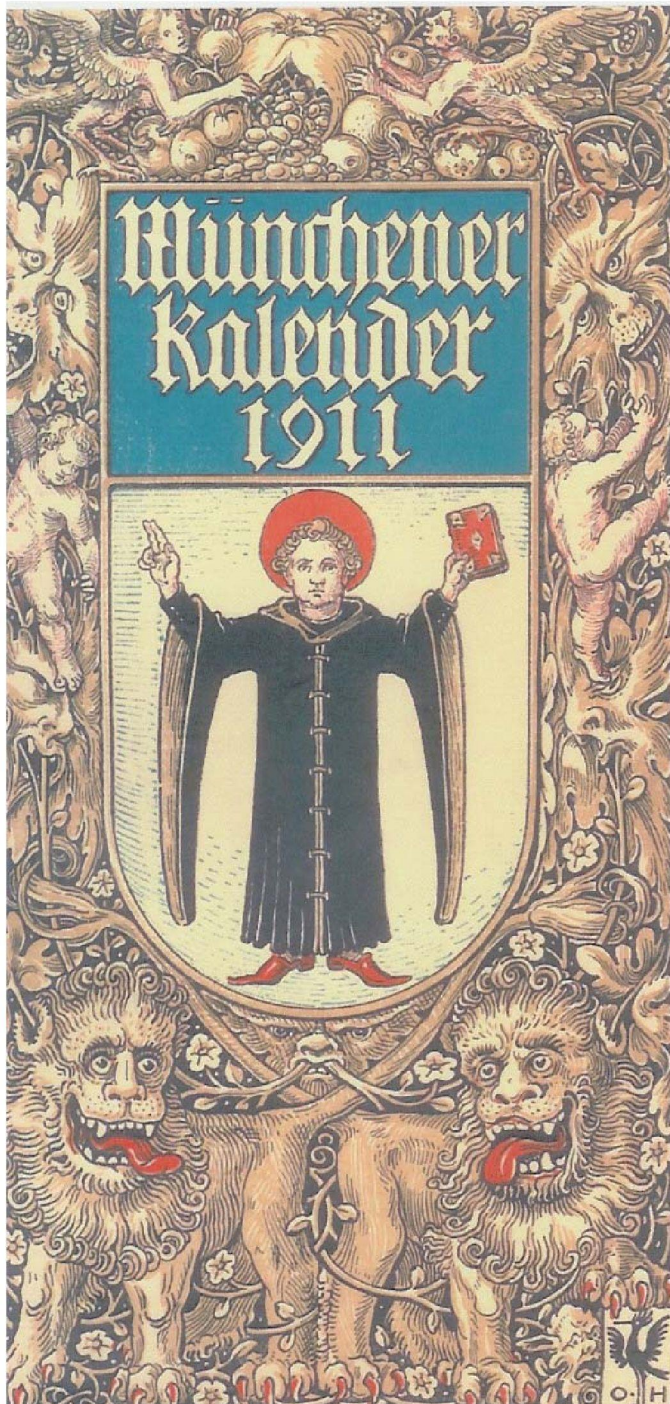
The arms of Oriola (1903) demonstrate his sensitivity to spacing and the distribution of weight. The arms are *Argent, five hounds sable within a bordure azure, charged with eight saltires or*. Each dog is in a different pose, each has very much its own personality, and they fill the available space so convincingly that one can only look and admire. A contemporary Herald might argue that they are a little too freely interpreted for the blazon. This is heraldic art as it was, not so often, how it is.

In some later issues, from 1934 onwards, the arms on each page were drawn smaller and moved to the margins with three achievements to each page. The quality of the paper was much improved, which reflected on the clarity of the drawings. From the first to the last issue, his rebus of a 'hoopoe bird' was to be found somewhere, usually on the front cover.

In 1930, an American, Mr Harold Bowditch M.D. F.S.A. F.H.S. wrote to Otto Hupp, asking him if he would design an armorial bookplate for him. On 2nd of November of that year, Hupp wrote to him as follows. *"I have not forgotten you! But an heraldic epidemic is raging in Germany today which nearly takes my breath away. Everybody must have a coat of arms. The enclosed post-card will show you the emergency defense to which I am forced. But in spite of it all I want to oblige you and so the matter has spun along at such length. Be so kind as to excuse it in view of my chronic overload! You sent me a sketch of your arms and asked for my price, but I have no time for writing back and forth, and so I simply made the finished painting."*

It is understood that you are under no obligation, for you sent me an enquiry and not an order. If you do not like the





painting which will soon follow this, I simply ask you to return it to me. But if you want to keep it, then, instead of sending me a fee, I will ask you to order from your book-dealer three copies of my new book *Scheltbriefe und Schanbilder aus dem 15 und 16 Jahrhunderts*. You will find a notice of the book on the back of the enclosed *Münchener Kalender* for 1931. That will mean no great outlay for you, and surely your friends will take two copies off your hands. My publisher, however, will be not a little proud if there is an order for three copies at once from America. For the purpose of printing the sheet should be reduced to about half size."

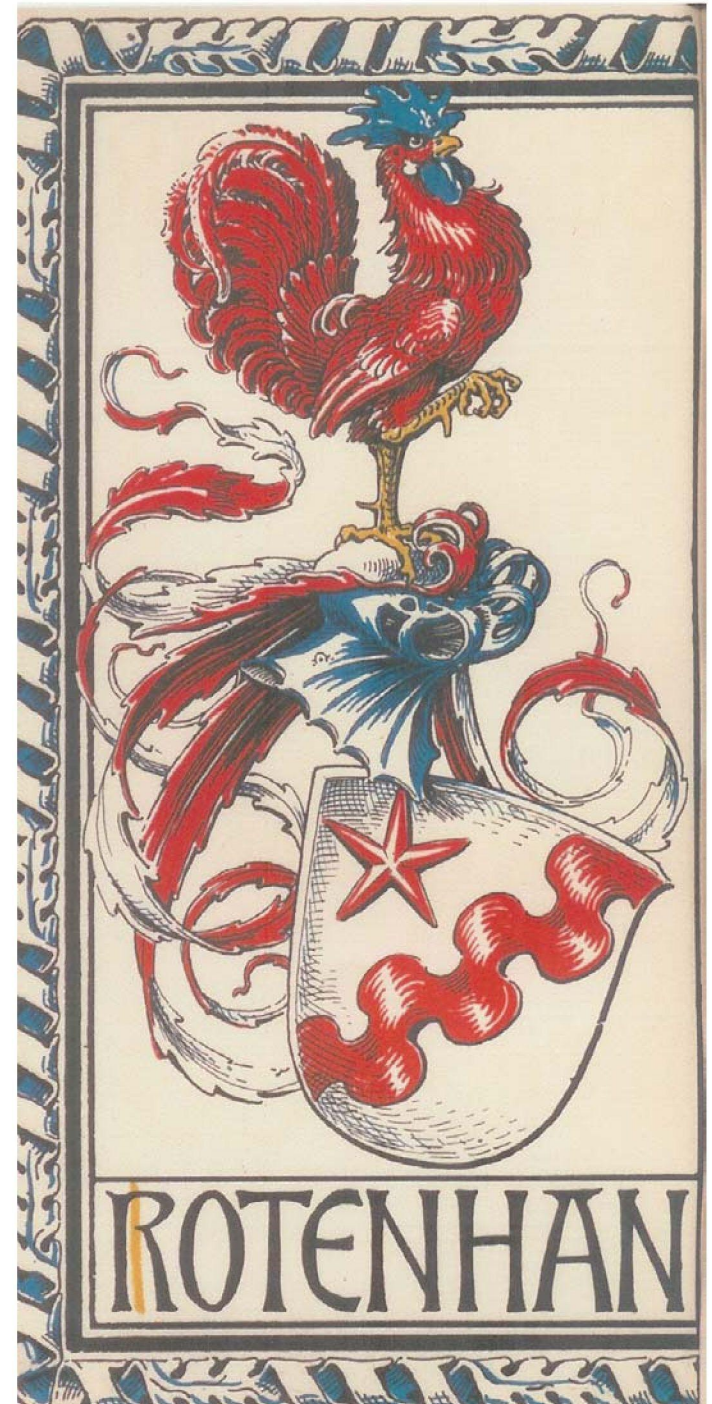
Bowditch added: "The German mark was so low at this point that the book cost as far as I can remember, 75c a copy: this brought the cost of my book to the stupendous sum of \$2.25! I kept one copy and gave away two."

One of the most significant things about Otto Hupp is the fact that in spite of his enormous output of work and an apparently inexhaustible reservoir of imagination and creativity, he only regarded himself as a competent craftsman rather than an artist. This reflects rather sadly on so many who appear to these days to consider that the title 'craftsman' or 'craftswoman' is not sufficiently impressive to do them justice. He died in 1949 at Schleifssheim at the age of eighty. Anyone lucky enough to come into possession of any issues of the *Kalender*, will do well to treasure and preserve them. They are indeed a collector's item.

In 1964 and 1965, an abortive attempt was made to resurrect the concept of the *Münchener Kalender* in France. The artist was Claude Le Gallo, but neither his drawing nor his calligraphy were of a comparable standard to Hupp and the calendars lacked the vigour and charm of the originals.

I am indebted to Therese Thomas for her article *The Artistic Contribution of Otto Hupp to the Manufacture of Stoneware in Mettlach* on Beer Steins, published on the Internet in 2003, for some of the information herein and for the picture of Otto Hupp.

Anthony Wood



REVIEW OF AUTUMN 2009 EVENTS

This autumn the September meeting was held at the start of October and was, as now seems to be the pattern, a visit to a church, in this case St Mary's Redcliffe, the church of the Bristol merchants. A truly wonderful building, which although built in phases, displays a wonderful unity of concept.

Our October event was as usual the Annual Dinner, which was at the Old Wharf in Langport for the second year, and was even better than the previous year, both with the excellent food and some quite acceptable wine which Alex managed to find. Our guest of honour was the nephew of one of our better-connected members (well she must be), Hermione Hobhouse, namely Thomas Woodcock, Norroy and Ulster King of Arms, but of particular note as Garter designate. He will take up post on 1st April.

He gave us a very interesting talk, which fell into two parts, firstly a description of the Herald's Round, drawing particular attention to the Lancashire ceremony of the induction of the Sheriff, the only sheriff who has the benefit of heraldry. The second part of his talk was a canter through the archives of the College of Arms, which was fascinating. During this he showed the arms of Pudsey of Yorkshire, which Alex recognised. In correspondence after the dinner, Norroy sent Alex a pedigree which showed that they were 5th cousins, both descended from the Lonsdale family of Liverpool, in Alex's case through his mother who was a Pudsey-Dawson. So while Hermione is Garter's Aunt, he also has a local cousin.

The final meeting was in November, when Stephen Slater talked to us about Mr



Brown and the other good burghers of nineteenth century Trowbridge. The picture of a close-knit commercial and manufacturing community was wonderfully illustrated by heraldry, with which the burghers fell in love serially, for by the end of the talk all of them had acquired arms.



PROGRAMME OF EVENTS Spring 2010

Wed 27th January 7.30 pm **Fire Marks: David Hawkings** An interesting subject which is similar in some respects to heraldry. The Grammar House, meet for supper 6.30 pm.

Wed 24th February **Heraldry of Exeter Cathedral: Philip Hickman** a follow-up to our visit a couple of years ago. The Grammar House, meet for supper 6.30 pm.

Wed 24th March 7.30 pm **Silver Hallmarks: Gale Glynn** our newest member is an expert in this field and has agreed to talk to us. The Grammar House, meet for supper 6.30 pm.



A Sun Life Office fire mark

DIRECTIONS: THE GRAMMAR HOUSE, THE HILL, LANGPORT

Coming from Taunton: after the town square, when the road does a sharp left turn, go straight ahead up the Hill.

Coming from the East or the North: come into Langport and after Tesco, LOOK OUT. At a sharp right-hand corner, turn left round the Post Office, up the Hill;

Both: Park; walk back down until you come to the first house on the left (coming down) on the incline of the hill. Go down the alley next to the house and knock!

SOMERSET HERALDRY SOCIETY

Officers

Chairman	Ronald Gadd, MBE, RD
Hon Secy	Alex Maxwell Findlater
Hon Treasurer	Anthony Bruce
Committee Member	David Hawkings

Objects

The aims shall be to promote and encourage the study of heraldry especially in the historic county of Somerset.

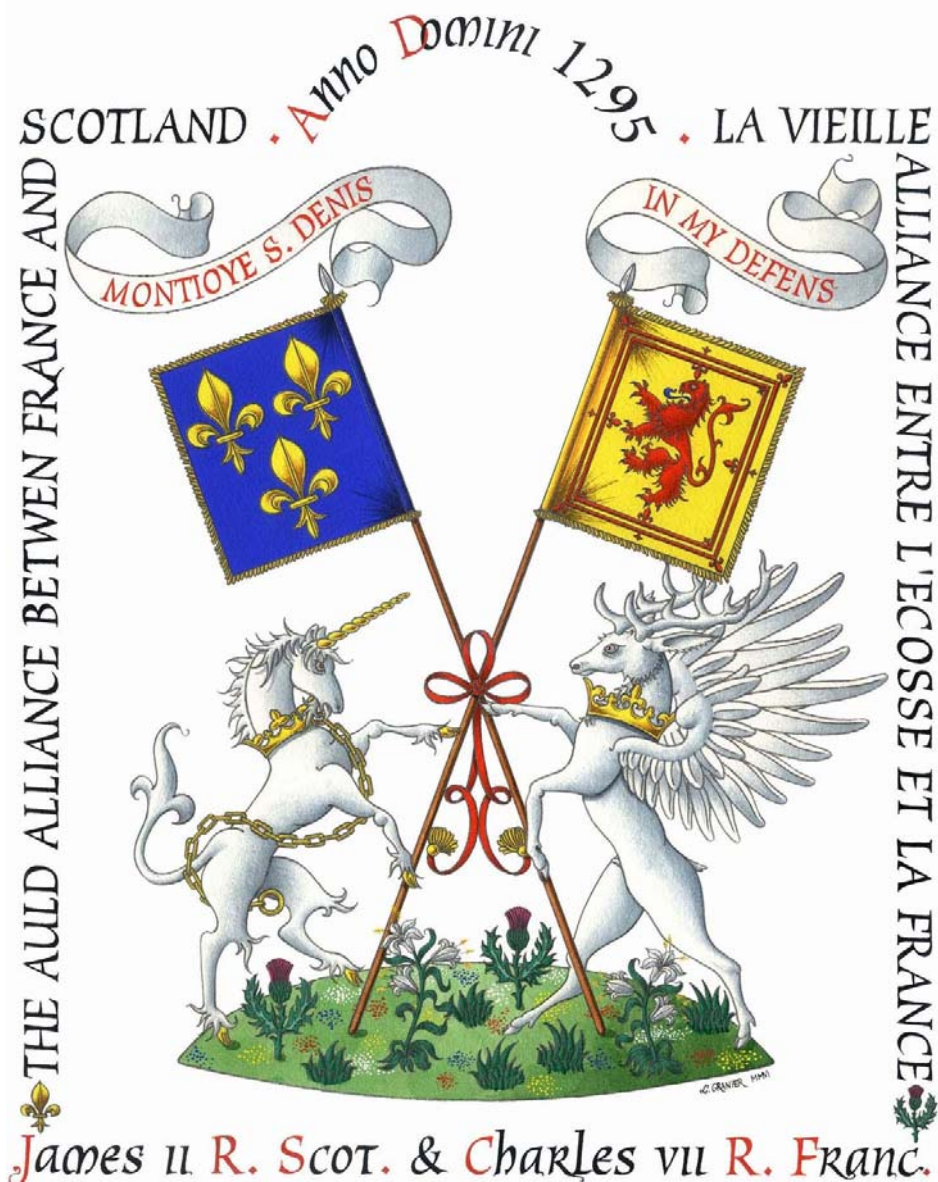
Address for correspondence

The Grammar House, The Hill, Langport,
Somerset, TA10 9PU
Telephone & facsimile 01458 250868
email alex@findlater.org.uk

Annual Subscription

for ordinary members £10 pa
for family members £15 pa

LAURENT GRANIER heraldic artist working in Lyon



I have recently been in touch with Laurent Granier, who has sent me a number of images of his work. I am including a few of these here, so that you may see what is happening in France. My first contact with Laurent was at the International Congress in

2006, where he was one of the artists in residence. Each of the artist prepared a piece of work and Laurent's was this achievement (previous page) for James II of Scotland and Charles VII of France. James uses the unicorn, associated with Scotland, not from time immemorial, but from the time of his father James I. Charles uses the *cerf volant* which was his personal supporter and was also used by Charles VIII. Laurent is particularly interested in vexillology and has therefore used these supporters to hold the banners of the two kings, rather than showing their arms on shields.

I have also added some of Laurent's more recent work, which must speak for itself, as I do not know anything about the clients whose commissions they were. The comparison with the work of Otto Hupp is interesting, for Laurent, in the French tradition, allows much more open space in his work.







I am grateful to Laurent for allowing me to show you these achievements. If you like them, I have his address and many many more may be seen on his website which has a very simple address: <http://www.laurentgranier.com>

NB Subscriptions are due in January: please send them to Alex.