

The Coat of Arms

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THE COAT OF ARMS

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LONDON LIVERY COMPANIES OLD AND NEW, ARMORIAL DESIGN OF THE LATER TWENTIETH-CENTURY

RICHARD GODDARD

Abstract

In 1960 Bromley and Child published their definitive work The Armorial Bearings of the Guilds of London, and it was perceived that there was a need for this to be updated with the many livery companies which came into being since that date, including various others from 1954 which were omitted from Bromley and Child.¹ This paper is divided into three parts. First, an examination of how the heralds responded to a request to regularise arms that had a long, albeit unauthorised usage. Second, a selection of the more interesting grants to the modern companies, and finally, a consideration of those grants which augmented the heraldic display of the longer established livery company.

Worshipful companies using arms without authority as of 1960.

	Date of Grant
Armourers & Brasiers	1970
Fanmakers	1991
Farriers	1968
Fruiterers	1977
Glass Sellers	2009
Gold & Silver Wyre Drawers	1975
Gunmakers	1973
Horners	1992
Loriners	—
Makers of Playing Cards	1982
Needlemakers	1986
Pattenmakers	1998
Wheelwrights	1964

¹ John Bromley and Heather Child, *The armorial bearings of the guilds of London* (London 1960). This paper is based on the Svrivener's Company lecture delivered to the Heraldry Society on 20th September 2017. See also Richard Goddard, *The Heraldry of the Livery Companies of the City of London* (Privately printed 2017),

LIVERY COMPANIES



Figure 1: Original Badge of the Air Pilots.

1. Regularisation of arms

The Guild of Air Pilots and Navigators was established in 1929. It received livery status in 1956, but retained its original title until it received a Royal Charter in 2014, under the name of the Honourable Company of Air Pilots.

The history of its first shield is an interesting study of how a newly established association went about creating its visual identity through the adoption of various symbols. This must have happened with all those Companies that adopted their own arms without recourse to the College of Arms, but these deliberations (many from centuries ago) are all now lost to us. The Air Pilots, have documented in some detail their discussions and debates on the creative processes involved in devising their own insignia.

In the year of its establishment, one of the founders, Air Vice Marshal Sir Sefton Brancker, submitted a petition to the College of Arms seeking a grant on behalf of the Guild. Brancker had a distinguished career as a senior officer of the Royal Flying Corps, later the Royal Air Force, and was a pioneer of British civil and military aviation. He served as Director of Civil Aviation between 1922–1930 until in company with other leading airmen of his day he was killed when the airship R101 crashed near Beauvais in France on 5th October 1930, during its maiden voyage to India. The matter of a grant of arms was still being debated by the Guild in 1933, when on 10th July 1933 Alexander Duckham, Chairman of the Guild's Committee on Colours & Badges, (and another early aviator pioneer as well as a chemist and successful businessman in the motor lubricant industry) wrote in a letter to the Guild's Clerk

THE COAT OF ARMS

“I think the first thing is to decide whether the Court is prepared to fund the sum which would be entailed by placing the design and registration of the proposed Coat of Arms in the hands of the College of Heralds. I have a distinct recollection that at some meeting it was said that the sum for doing this would be in the neighbourhood of £200 and it was decided we would not be justified in contemplating such expenditure, more especially as we were at liberty to design and use a coat of arms without the consent of the College of Heralds.”

The price quoted is interesting as two years later (August 7th 1935) Windsor Herald wrote to the Clerk stating that the fee of £76.10.0 was to be increased in the New Year. By this time the Guild had already devised its own device, subsequent to a decision in 1932 that it would take the form of a shield representing the world, the firmament and the aeroplane, with the motto WE SERVE. The Committee was definitely against having wings or eagles. With this brief the committee sought designs from various sources. A member of the Guild, a Mr. Cordes, was an amateur artist who also happened to have an uncle with, apparently, a passing knowledge of heraldry. By October 1932 a revised substantive narrative was agreed: “that the shield should contain the following four main devices:

1. GLOBE OF THE WORLD
2. AEROPLANE
3. SKY
4. COMPASS ROSE,”

In September 1933 the final version was approved by the Court (**Figure 1**), and a press release sent to “Flight” and “Aeroplane” gave the following details:

In the upper half [of the shield], the aeroplane in silver denotes the implement of the pilot’s profession.

In the lower half the Globe in green denotes the world with the lines of latitude and longitude in black and the equator and meridian of Greenwich in gold.

It is intended that in the final form the globe should be tilted to the correct angle to denote the year in which the guild was founded according to the magnetic variation of that year.

The compass rose in gold circling the globe denotes the implement of the Navigator’s profession. The star in gold above the globe denotes the Pole Star. The star in gold below the globe represents the main star in the Southern Cross. This design seems to have found universal favour with the Court, but not the motto. After much discussion they rejected *We Serve*, together with a tongue-in-cheek quote from Cicero *ubinam gentium sumus* ... O ye immortal gods, where on earth are we? They finally settled on *We Fly*. With the design approved Thomas Fattorini were commissioned to produce a Badge for the Master, which was presented to him by HRH The Duke of Kent in October 1936. It remains in use to the present day (**Figure 2**).

In 1956 the Pilots and Navigators became established as a Livery Company, and this prompted a second approach to the College of Arms. Away went all the rather

LIVERY COMPANIES



Figure 2: Master's Badge of the Air Pilots.

home-spun symbolism, naïve certainly, but nevertheless embodying some subtle elements. The official grant resulted in an elegant and uncluttered design. The globe became a roundel and the aeroplane a pair of conjoined wings, the very symbol the members of the first Badge Committee rejected so decisively; and whilst the heralds avoided the eagle which had also been spurned, they managed to introduce a pair of raptors as supporters! (**Figure 3**) Although the subtlety of the tilt of the globe was lost, the design of the shield is pleasing in its simplicity, and there is sufficient symbolism in the various elements of the armorial bearings to offer a teasing challenge to the viewer.

The charges on, and the colours of, the arms successfully convey the idea of the Company's activities through both day and night the entire world over. The crest of a winged British Lion is an indication of the Company's nationality, and replaces the George and Dragon that sat above the shield on the Master's Badge, possibly intended to fulfil the role of a crest. The Lion holds an ancient lamp which is meant to represent an interest in education, experiment and instruction. The belled and hooded falcons are symbols of trained birds, representing pilots and navigators. Some members of the Guild suggested that falcons, being birds of prey, were not appropriate symbols for a civil organisation, but it should be remembered that many of the founders of the Guild were ex-Service pilots or navigators and so, in their time, actual or potential "birds of prey"; later tamed to peaceful tasks. Indeed, when the arms were granted in

THE COAT OF ARMS



Figure 3: Modern achievement of the Air Pilots.

1956, the majority of Freeman had still once been Service pilots. The supporters are charged – one with the sun and the other with a star suggestive of the navigator's work by day and night, making reference to the earlier, unofficial arms. The compartment, upon which the supporters stand, although not mentioned in the blazon, is shown in the drawing of the arms on the Grant and depicts the green pasture (signifying the earth) surmounted by the clouds above representing the sky.

The motto, which had caused such soul searching in the early years, is now rendered in Latin translating as "*Our Way is through the Skies*".

It might be supposed that the publication of Bromley & Child in 1960, which named and shamed those Companies using arms without authority, might have prompted the offending Liveries to seek redress. However, an examination of the dates of these Grants hardly gives much credence to this hypothesis.

It was not until 1962 that the next company petitioned for a regularisation of its arms. **The Wheelwrights** only became aware that they had no official grant in 1950 when Messrs E.H. Kelsey, Brewers, approached the company seeking permission to use its arms on a public house called *The Wheelwrights Arms* in a village near Tunbridge Wells. Initially the Court was minded to refuse but then agreed to investigate the matter a little more carefully. Perhaps with more diligence than one

LIVERY COMPANIES

might expect, the Clerk approached the College of Arms seeking information on the probity of such a request, only to be advised that no official Grant of Arms had ever been made to the Wheelwrights. Somewhat chastened the Court allowed the brewers to use the Company's device, subject only to having final approval of the proposed design. Bromley & Child suggested that the first occurrence of the use of the unauthorised arms was in 1739, whilst the Company contends they can probably be traced back to 1682, 12 years after the Company received Livery status. Their original device depicted first on the Company's Poor Box remained unchanged for almost three centuries, and can be clearly seen in the Master's Badge of 1873. The Kings of Arms required some adjustments before they would issue the grant. **(Figure 4)** First, the horse supporters had to be differenced by the addition of golden circlets and chains engorging each animal. Second, the colour of the sleeve clothing the arm in the crest was changed from red to blue. The final change is harder to explain. That is to say, the orientation of the broad axe in chief. From the earliest days of the Company this axe was shown fessewise with the handle to the sinister. As we can see here the official grant blazoned the axe with the blade to the sinister. There is an apocryphal story current among Wheelwrights that when the blazon was read to the Court the members did not realise that sinister and dexter referred to left and right



Figure 4: Wheelwrights.

THE COAT OF ARMS

from the perspective of the bearer, and that they assumed the authorised arms were reproducing the design they had used for centuries. Whether this is true or not, it is still surprising that the Kings of Arms chose to place the axe in a new orientation. The Letters Patent were received in 1965, some fifteen years after the obtaining of a grant was first mooted.

Other companies were granted arms identical to those they had been using without authority. Some, such as the **Glass Sellers** and the **Fan Makers**, received new supporters in addition to a grant which recognised their long-used shield and crest. These provide an interesting window through heraldic symbolism into the manner in which Livery Companies can re-invent themselves. The Fan Makers were incorporated in 1709 and granted livery status a century later, but by 1877 there were just 12 Liverymen in addition to the Court. Some years later the Company was reinvigorated by an influx of new members. but the trade it originally represented had become virtually moribund. The Company reinvented itself in the 1930s-40s by supporting the mechanical fan industry in all its ramifications. So we can see that the dexter Griffin supporter holds a multi-vanned Aircraft Jet Engine Fan, the choice of a Griffin being a nice conceit as many historic aircraft (including the Spitfire and the Shackleton) used the Rolls Royce Griffon engine. (**Figure 5**). The sinister Dragon



Figure 5: Fan Makers.

LIVERY COMPANIES

holds a six-bladed mechanical fan, representing the many uses of fans in the modern world from heating, ventilation and air conditioning to cooling computers and drying hands. The red and blue colour on the supporters' wings reflect the cooling and heating effects achieved by mechanical fans.

The **Glass Sellers** received its Charter in 1664, initially founded to regulate the glass selling and pot-making industries in the City of London. Raven supporters were granted in 2009 when the unauthorised arms were also regularised, and represent the Company's unique and historic connection with George Ravenscroft, who developed lead crystal glass in the 1670s. It is contended that the Company purchased Ravenscroft's first year's output to ensure the sound business footing of his company. Turning from these historical connections of the Company with the trade to the present day, ravens also represent flight as glass product is increasingly used in the manufacture and control of aircraft. The sinister raven stands upon a terrestrial globe. (Figure 6) If one has the eyes of a hawk one might discern that the main routes of the fibre optic subsea cables are delineated in silver on the globe, another aspect of the glass industry.



Figure 6: Glass Sellers..

THE COAT OF ARMS

New companies with long histories

The Tobacco Pipe Makers and Tobacco Blenders Company has had at least three distinct phases of existence, with the first Royal Charter being granted in 1619, it was re-incorporated under Charles I and became a City Company in 1639. Remaining dormant through the Commonwealth, it was revived at the Restoration, but changes to smoking habits and unwise costly legal battles to try and protect arcane restrictive practices resulted in the Company ceasing to exist in 1868. In 1954 prominent members of the Briar Pipe and Tobacco trades revived the Company which was granted Livery status in 1960. Certainly from its revival under Charles II the Company bore arms. A version with supporters is to be found in folio 61 of the College of Arms Miscellaneous Grants and another appeared in Wallis's London Armory of 1677. (**Figure 7**) All show on the shield a tobacco plant (or perhaps as



THE TOBACCO PIPE MAKERS?

Figure 7: The Tobacco Pipe Makers 1677.

LIVERY COMPANIES

here 3 separate plants) with, as crest a demi-moor holding a clay pipe in one hand and a roll of tobacco in the other. The supporters seem to be two female negroes girded about the loins, with the motto "*Let Brotherly Love Continue*", a sentiment which might be considered wholly inappropriate for a product so heavily dependent upon slavery. When the Kings of Arms granted an achievement to the newly re-established Company they took their principal charge from the earlier arms, adding a border to the shield. The unsuitable motto was changed and the supporters represented (as the blazon would have it) a North American negro and a Southern Rhodesian native. (**Figure 8**) The Company are reportedly unhappy with these designations, but have not yet sought to change them. The pipe in the crest is specified as a Root Briar, replacing the churchwarden of the earlier versions.

The Fuellers Company trace their lineage back to the old livery company of Woodmongers and Coal Sellers, although they were commonly known even then as fuellers, first being mentioned in the City records in 1375. It was granted a Royal Charter by James I but was accused of corrupt charges for fuel, and on 14 October 1667 a bill to annul its charter was proposed, which persuaded the Company to surrender it on 5 December 1667. After its demise, the interests of the coal trade were



Figure 8: The Tobacco Pipe Makers, modern.

THE COAT OF ARMS

catered for by a series of organisations. In 1978 The Woodmongers were once again incorporated, and through the personal interest of Colin Cole, then Windsor Herald, were assigned arms. These drew upon the Woodmongers' original grant of 1605, *Gules a sword erect argent enfiled with a ducal coronet or between two flaunches argent each charged with a bundle of faggots proper*. (**Figure 9**) Cole replaced the central sword with a *panther rampant sable breathing flames proper and crowned rayonny gules*, and placed the sword within each bundles of faggots. In 1981 the Woodmongers merged with the Society of Coal Factors, established in 1761, to become the Company of Fuellers.

This provided a veritable feast of armorial history to draw upon when devising arms for the newly established Company. The shield taken was essentially that of the Woodmongers as re-granted in 1978, but with the addition of three lozenges sable representing lumps of coal, taken from the unauthorised arms of the Coal Factors (**Figure 10**). The new crest was a dragon holding a collier brig in its fore-claws.



Figure 9: Woodmongers.

LIVERY COMPANIES



Figure 10: Coal Factors.

The new supporters were chosen with some care (**Figure 11**). To the dexter is a Caretyne, an extremely rare heraldic charge of uncertain origins in the Tudor period.² Here its use is thrice apposite, firstly because, of its sable colour, secondly, because like the panther on the shield, this beast is always shown with flames issuing from its mouth, thus reflecting the interest of the Fuellers in the production of heat, light and energy. Thirdly, it was chosen mainly for its name, ending as it does with Tyne, from where most of the coal used in London originated. The sinister supporter is the cockatrice and here again it is the name which justifies its presence, assuming that one pronounces it as *coke*-atrice, a reference to another fuel source.

New arms for new companies

It is now time to consider entirely modern Livery Company heraldry. The great explosion in the number of Companies can be traced to the initiative of Sir Kenneth Cork, who as Sheriff and subsequently Lord Mayor (1978–9) was keen that new Livery Companies be formed and, based on the premise that all professionally qualified members of recognised institutions were of good repute, he proposed a method of fast tracking the route to Livery status, and as a consequence many new

² Sir Francis Bryan's caretyne was a spotted panther-like creature with cloven hooves, tusks and horns. Rodney Dennys, *The heraldic imagination* (New York 1975) p.153.

THE COAT OF ARMS



Figure 11: Fuellers.

Companies were founded in the 1970s and 80s. Column 1 indicates (when known) the year in which the concept of a City Company was first mooted. Column 2 is the date of the Grant of Livery status, whilst column 3 is the date of a Grant of Arms.

Actuaries	1978	1979	1980
Arbitrators		1981	1983
Chartered Accountants	1975	1977	1979
Chartered Architects	1984	1988	1988
Chartered Secretaries	1976	1977	1980
Chartered Surveyors		1977	1979
Engineers	1983	1983	1984
Insurers	1978	1979	1980

LIVERY COMPANIES

A close examination of some of these Grants reveals some startling similarities. Take, for example, the arms of the Actuaries and the Chartered Accountants. In the former (**Figure 12**) the Crest is blazoned: *“Three hour glasses...the sands of the first discharging from the top thereof those of the second half run out and the sands of the last emptied into the bottom...”* The glosses produced to explain these charges read: the crest depicts three hour glasses, in varying stages of running out, which refers, of course, to the actuaries’ professional interest in mortality.

The shield of the Accountants is: *“Three Towers...the portals or in that of the first tower the portcullis raised in that of the second the portcullis midway and in that of the third tower the portcullis closed...”* (**Figure 13**). The three positions of the portcullises denote the various stages of account preparation from its beginning through to balancing the books and then the final closing of the same once the accounts have been properly completed.

There is very frequent reference to the heraldic achievement of the city of London in the achievements of the modern liveries. A good example is the company of **Firefighters** (**Figure 14**) which has the red cross of St George, the sword of St Paul and the sinister dragon supporter from the London arms. To these stock items were added the tools of a firefighters’ craft: the axe, the squirt (an ancient device for projecting water onto a fire), and the helmets. This provides a link with the ancient



Figure 12: Actuaries.

THE COAT OF ARMS



Figure 13: Accountants.

guilds: their arms almost invariably showed what they sold or the basic ingredients needed to create their product or the tools needed to fashion these objects. Sometimes a punning reference was devised or a symbolic allusion used to give visual clues to their mystery, but more often than not it was the physical manifestations of their trades that were depicted.

One of the earlier modern companies, established in 1957, was the **Launderers** (**Figure 15** whose arms certainly have echoes of those old style grants. Here are the tools of their trade, the first mechanical washing machine and smoothing irons. With its elaborate piece of machinery it harks back to the arms of the **Framework Knitters** (**Figure 16**), incorporated in 1657.

Most modern Companies represent the provision of a more nebulous service or a connection with intangibles like finance or consultancy, and so there was a need to discover other images to depict these abstract concepts. Banking and finance are frequently symbolised by the bezant, or through the use of checky: representing the original Exchequer, a term referring to the table used in the middle ages to perform



Figure 14: Firefighters.

calculations of taxes and the like and covered with a cloth bearing a chequered pattern. Likewise the griffin, as the guardian of treasure in medieval iconography, finds its place, with the bezants, in the arms of the **International Bankers (Figure 17)**.

An elegant and simple design was granted to the **Worshipful Company of Architects** in which the principal charge is Temple Bar, the tinctures of red and white echoing those of the City. Temple Bar once stood at the entrance to the City on its western side at the junction between Fleet Street and the Strand. Work began on the present structure in 1672, and Sir Christopher Wren was thought to have been consulted, although it was not entirely his design. It increasingly came to be a serious bottleneck to traffic and in 1876 was demolished and re-erected by the brewer Sir Henry Meux in his house north of Enfield. It fell into disrepair and in 1984 was purchased for £1 by the Temple Bar Trust. Now, painstakingly restored, it stands in Paternoster Square, and was reopened in 2004. As a fine example of elegant

THE COAT OF ARMS

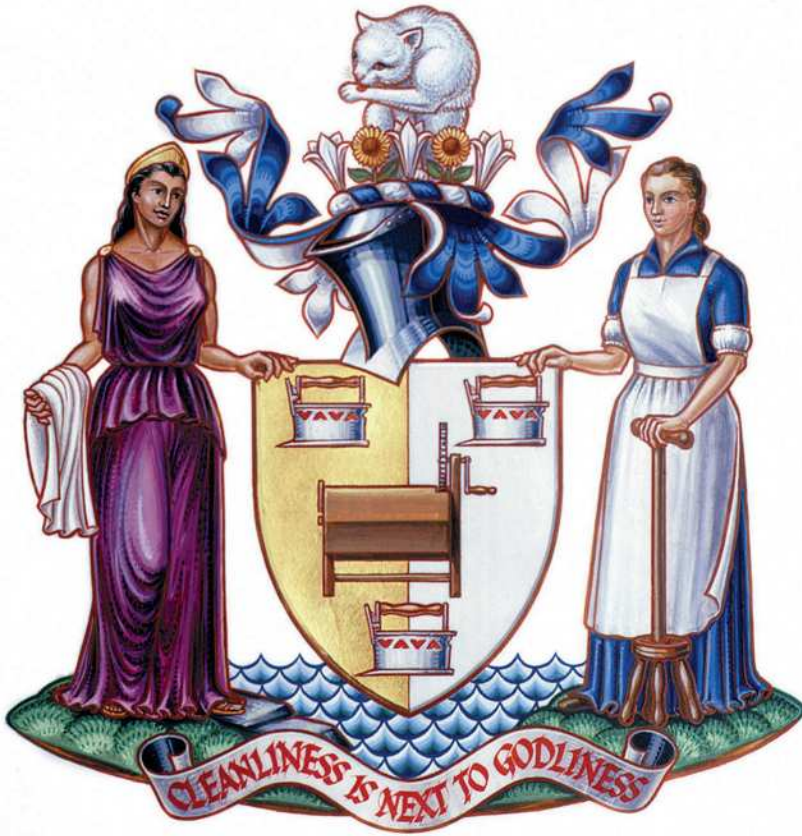


Figure 15: Launderers.

architecture, it is admirably suited as a charge for the Worshipful Company (**Figure 18**). The crest is also of note with the helm shown affrontee, following a ruling by the Kings of Arms that the orientation of the helmet could be adjusted to achieve the best artistic effect depending on the nature of the crest. The architects have a symbiotic relationship with the Royal Institute of British Architects, whose first seal was devised by the herald painter Thomas Willement in 1835, based upon the lion gate at Mycenae. He engraved the lions as rampant and the column between them as Norman rather than Classical (**Figure 19**). The new crest was specifically stated in the letters patent to be a representation of that Lion Gate at Mycenae.

Another source utilised by the College of Arms when devising arms was the achievements of those earlier established bodies with which the new company had a symbiotic relationship. A fine example is the arms granted to the **Insurers**: *Azure a cross argent, thereon another gules, charged with a pair of scales or; in dexter chief and sinister base a drag anchor enfiling a mural crown or; in sinister chief and dexter*

LIVERY COMPANIES

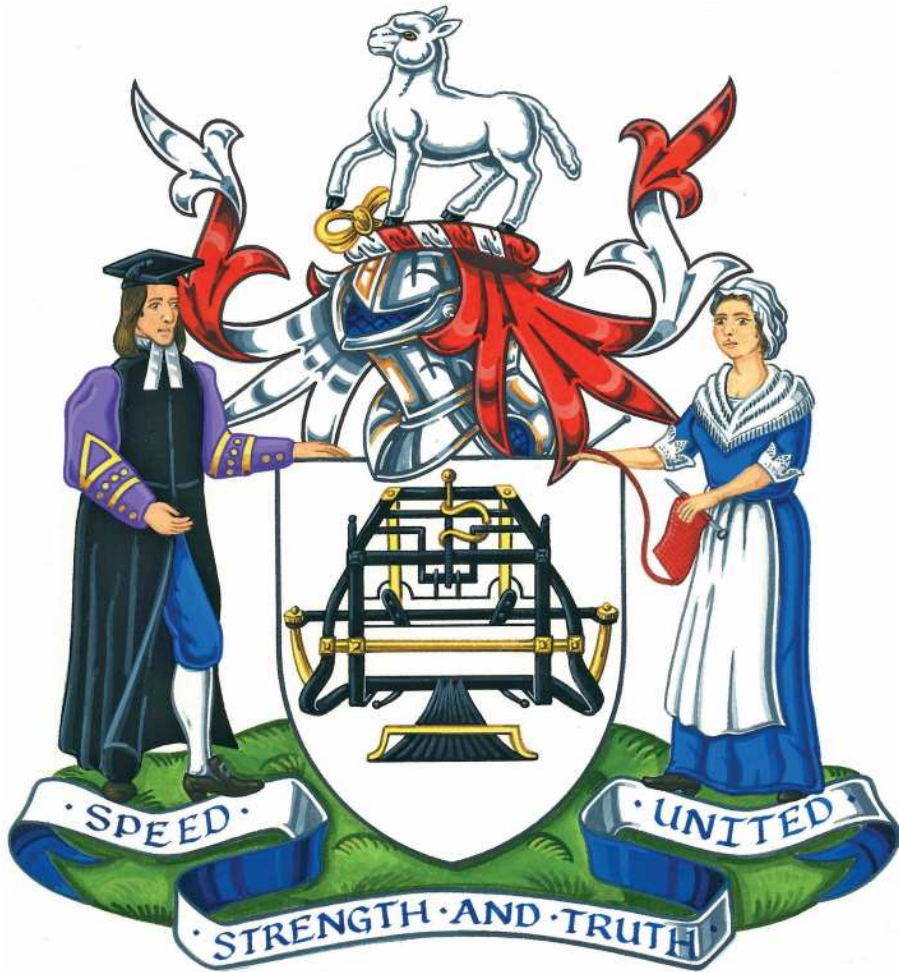


Figure 16: Framework Knitters.

base a salamander in flames proper. The City connection is illustrated by a sword on the crest and the cross of St George on the shield. The pair of scales, representing fairness, is taken from the arms of the Chartered Institute of Loss Adjustors. The drag anchors are from the arms of Lloyds of London and stand for marine insurance, while the salamanders represent fire insurance and commemorate links with the Chartered Insurance Institute. The latter arms also donate the wheat sheaves to the Livery Company's crest, representing agricultural insurance. A remarkable amount of information about the work of their Liverymen has been compressed into a relatively few heraldic images.

Sometimes the influence of prominent individuals in the formation and development of a company was recognised through elements of the achievement.

THE COAT OF ARMS



Figure 17: International Bankers.

Examples include the **Art Scholars**, of which Lord Brooke of Sutton Mandeville as one of the two principal founders was commemorated with his own crest of a *brock* (badger), carrying a bugle horn in recognition of the co-founder, Jonathan Horne (**Figure 20**). The supporters of the **Educators** also carry charges from the arms of two sponsoring aldermen. The dexter supporter holding the abacus is taken from the arms of Sir John Stuttard, while the wing of the sinister owl supporter is charged with a scallop shell from the arms of Sir Paul Judge. The owl holds by the tail in its beak a mouse, a lovely conceit for the place of the computer, and its mouse, in modern education (**Figure 21**).

Twentieth century additions to the arms of older livery companies

Numerous companies have petitioned for the addition or regularisation of supporters, others have acquired a badge, and two have petitioned for a crest.

LIVERY COMPANIES



Figure 18: Architects.

Grants of supporters to existing companies

Basketmakers	1979
Blacksmiths	1990
Bowyers	1996
Glovers	1986
Joiners & Ceilers	1995
Parish Clerks	1991
Plumbers	2003
Shipwrights	1982
Upholders	1963

THE COAT OF ARMS

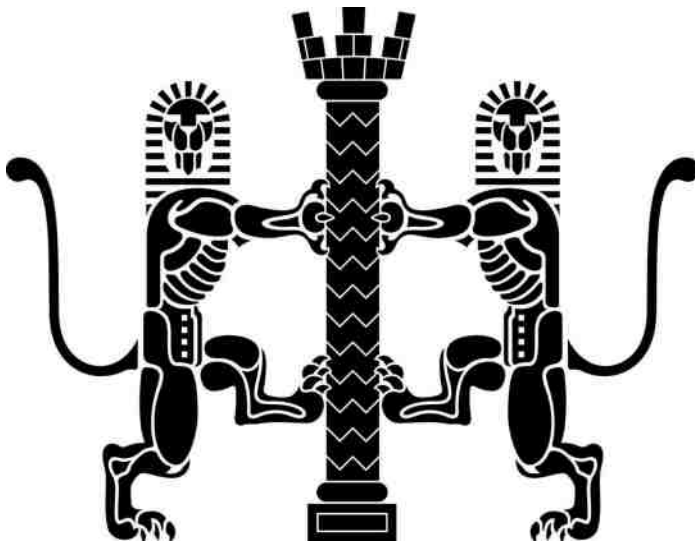


Figure 19: TOP: original design for Architects Badge;
BOTTOM: current RIBA logo.

LIVERY COMPANIES



Figure 20: Art Scholars.

The **Basketmakers** used two griffins as supporters without authority since from the nineteenth century, and when the situation was regularised collars of basketwork were added to the griffins. The **Blacksmiths** sought supporters in 1999 and were granted a lion, emblematic of the strength needed by practitioners of the trade, holding a crozier and hammer, traditionally attributed to St. Eligius : the patron saint of workers in metal (**Figure 22**).

The sinister supporter granted was a swan, denoting the elegance desirable in the finished worked article, with an anchor suspended from a chain about its neck. The anchor is the emblem of St Clement, another patron saint of blacksmiths. The **Bowyers** were granted supporters at the behest of Peter Begent, a well-known heraldic enthusiast who was Master in 1996. To the dexter is a bowyer in the livery of his company and to the sinister an archer, both wearing apparel from the time of Agincourt (**Figure 23**). The **Glovers**, perhaps to celebrate the 350th anniversary of their Royal Charter of Independence, petitioned for supporters in 1985 and were granted to the dexter an apprentice glover and to the sinister a sempster (one who sewed seams), both habited in the style of the 1630s: the Company's Royal Charter dating from 1638 (**Figure 24**). The **Joiners and Ceilers** had used two naked boys as

THE COAT OF ARMS



Figure 21: Educators.

supporters since at least 1708, and had these recognised by a Grant in 1995 (**Figure 25**). The Carpenters had naked boys as supporters as early as 1478, an allusion to the cherubs that wood workers were frequently called upon to carve.³ Coincidentally, the family of Boyce were prominent members of the guild in the eighteenth century. The composer and Master of the King's Musick, William Boyce (d.1779) lived in Joiner's Hall from 1723 to 1756, being the son of a joiner, and later became Master of the company.

The **Parish Clerks** petitioned for supporters in 1991 and were granted two angels with trumpets (**Figure 26**). The **Plumbers** sought and received a grant of supporters in 2003 and, uniquely for a livery company, were granted as supporters two of the company's officers. To the dexter is the Master Plumber in his robes, while to the sinister the Company's Beadle is appropriately habited. It is rumoured that the

³ Bromley & Child p.41.

LIVERY COMPANIES



Figure 22: Blacksmiths.

models for the illustration on the Letters Patent were drawn from life and show the Master and Beadle who were in office when the petition was initiated. The Company is certainly anxious to play down any such suggestion, and it would be extremely rare for an identifiable living individual to be so commemorated.

The Upholders (upholsterers) possessed only a simple shield, granted in 1465. Subsequently the original Letters Patent were destroyed, and because the 1634 Visitation record was imperfect, in 1963 the Company requested a certificate from the Kings of Arms setting out its arms properly blazoned. At the same time the Company sought a grant of supporters and a crest. They were granted a king eider duck for crest and two lambs as supporters.

Concerning secondary devices, it is somewhat depressing to discover, through innumerable discussions with the Clerks and other Officers of the Livery Companies, that many are either entirely ignorant of the fact that their livery possesses an heraldic badge, or, if they know of its existence, they have scant knowledge of what to do

THE COAT OF ARMS



Figure 23: Bowyers



Figure 24: Glovers.

LIVERY COMPANIES

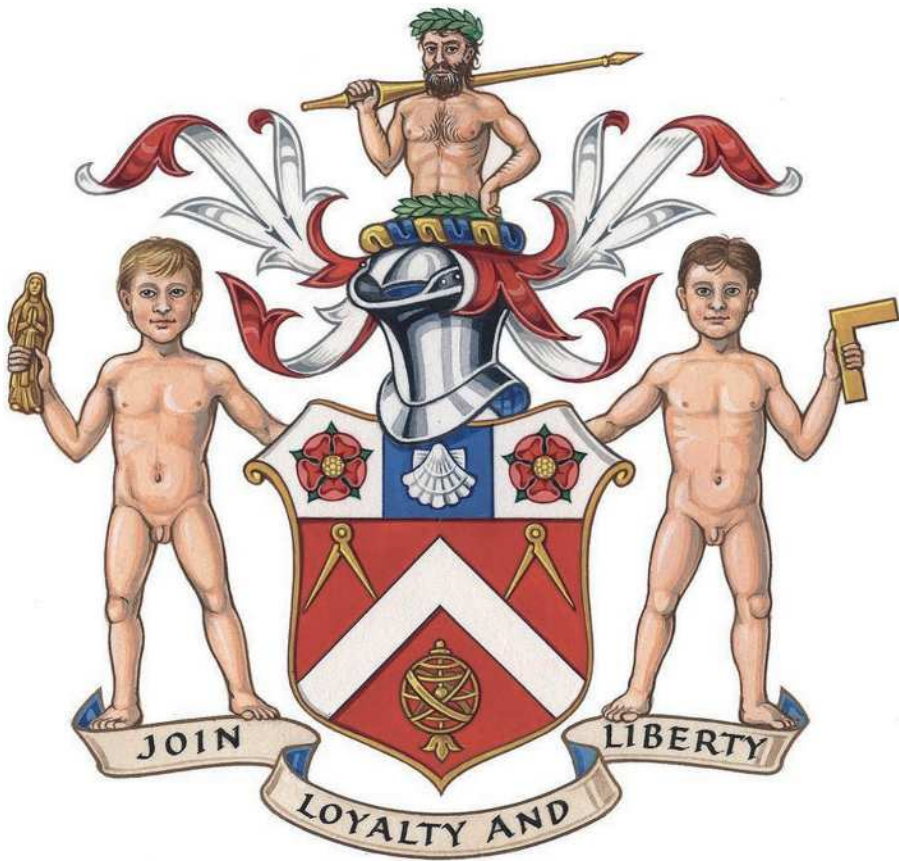


Figure 25: Joiners.

with it. In the period under review here 29 Companies have received the Grant of a Badge, either as part of their Grant of Arms or as a separate Grant. Ten have been sought by long established Companies, the most venerable being the **Scriveners** who obtained a badge (**Figure 27**) based on the hieroglyph for an ancient Egyptian scribe in 1976, and the **Salters** who obtained their badge of a great salt cellar in 1994, both to mark their sixcentenaries. Five hundred years were celebrated by the grant of a badge to the **Tallow Chandlers** of a dove holding in its beak an olive branch, taken directly from their arms of 1456 whilst 400 years were commemorated by a badge for the **Watermen and Lightermen** of a crowned oar and a dolphin. This combines elements from shield, crest and supporters.

THE COAT OF ARMS



Figure 26: Parish Clerks.



Figure 27: Scriveners Badge.