

SOMERSET HERALDRY SOCIETY

Journal No 19 Winter/Spring 2011

DEATH OF DANIEL DE BRUIN

Daniel de Bruin, who has died suddenly aged 60, was one of Europe's leading heraldic bookplate designers. His treatment of the art broke the unwritten rules previously existing.

His acclaimed work graces collections across Europe from Poland to Portugal including the Vatican, and distinguished clients sought him out from every continent. Bibliophiles marked ownership of their volumes with work by de Bruin that assumed form in rectangle, square, roundel, diamond and cartouche.

It is the mark of the man that de Bruin's work appears in the archives of Sir Ilay Campbell of Succoth, Scotland's leading bookplate collector, as well as that of an Edinburgh bus driver. An appreciation of his work was included in the Bookplate Journal of 2006.

Daniel de Bruin was born and lived all his life in the small Dutch town of Krimpen aan den IJssel. Fascinated from childhood by colourful images reinforced by a boyhood collection of football badges, his latent ability in graphics led him into a self-taught path of calligraphy and letter design by the time he was 23, a move that introduced him to the world of heraldry, and he became fascinated by how bookplates established both decoration and provenance in books.

Inspired by modernist engravers such as Professor Mark Sverin, Pieter Wetselaar and Win Zwiers, de Bruin became influenced by the relationship of solid line and black-against-white - and the functional way in which his fellow Dutch typographer and engraver Pieter Wetselaar used bookplate design. He was also influenced by British heraldic artists, including G W Eve, Edward Kruger Gray, John Vinycomb, Graham Johnston, A G Law Samson and John Sutherland.

His first commission came in 1981, but it was his day job in computing that gave



him a lead through the internet revolution of the mid-1990s. He set out to establish himself electronically, as well as using the net to examine heraldic sources otherwise unknown to him. By 1996, he had become one of the earliest users of a website, and this – coupled to availability of cheap technology in colour printing and his election as a craft member to the Society of Heraldic Arts – established him globally. He fashioned unusual and delicate work, stretching boundaries in conventional design by using integrated lettering within an anciently expressive culture.

His work attracted critical acclaim, appearing in leading publications of a dozen nations. Several of his bookplates feature in Alexander von Volborth's opus *The Art of Heraldry*, and from the mid-1980s, his bookplates appeared in international exhibitions from St Petersburg to Hong Kong, Tokyo to Belgrade. His expertise led him to be appointed chairman of the first bookplate competition in the Netherlands in 1990.

De Bruin's motto was, not surprisingly, *Dare To Be Different*, and he marked his work with an ermine spot – a choice of personal insignia deriving from the myth that a white stoat (the "ermine") would rather run into fire than dirty its paws in mud.

His trademark was his finesse and scholarliness, always trying to follow the style of heraldry practised in the particular country from which his client hailed. He employed heraldic influences running from the Turkish and Egyptian to the Japanese and Welsh, and even produced a recognisably American style in recent work for Carl Pritchett in Texas.

The noted Danish heraldic bookplate designer Ronny Andersen went so far as to turn the tables on himself by asking de Bruin to design for him. A modest man, de Bruin brought pictorial language in new form to today's visually-focused society, and within four decades, has produced a body of work almost unparalleled in its exuberance and celebration of heraldry.

DANIEL DE BRUIN

Heraldic bookplate artist

Born September 23, 1950

Died October 19, 2010



Gordon Casely

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I helped Gordon with facts for this obituary and I would like to dedicate this issue of our Journal to Daniel de Bruin. I have always admired Daniel's work and intended to ask him to design a bookplate for me, but alas the time has now passed. Below is an essay which Daniel wrote in 2008. The illustrations speak for themselves.

People often ask me why I specialise in such a specific small area as the modern heraldic bookplate. But for me the heraldic exlibris is an authentic form of European decorative art. It creates a pictorial language in which all social aspects are brought to the fore, both symbolic and realistic. Besides the inexhaustible stock of heraldic motifs, it also offers the opportunity of working on a fascinating graphic design with naturalistic and abstract forms.

Born on 23 September 1950 in Krimpen aan den IJssel in the Netherlands, my fascination with small, colourful images was already latent in my early childhood and manifested itself through my collecting football badges. Of course, I was not yet aware that this was one of the many sportive applications of heraldic design.

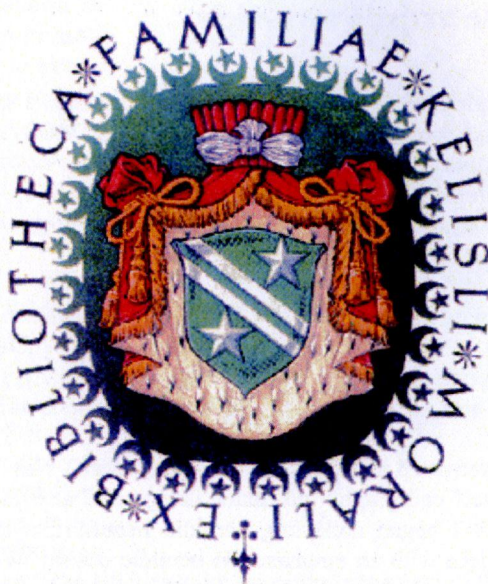
I discovered my facility for graphics when I was 20 years old and this led me to teach myself calligraphy and letter design and also to become familiar with heraldry. In 1973 I began collecting heraldic manuscripts and literature, both antiquarian and modern with an emphasis on heraldic design. With my growing library I had bookplates made by well-known engravers such as Prof. Mark Severin, Wim Zwiers, Lou Strik, Pieter Wetselaar and Pam Rueter. The combination of graphic techniques, the art of bookplates, typography and heraldry, led inevitably in 1981 to me designing my first armorial plate.

In order to find my way towards a balanced heraldic bookplate, a thorough study of the graphic bookplate was essential. My years as a collector brought me into contact with the best that Europe had to offer and Paul Boesch, Pam Georg Rueter and Tranquillo Marangoni especially gave me a good idea of solid line technique and perfect black/ white relationship in their works. In later designs I was influenced by the functional way in which Pieter Wetselaar, the Dutch typographer, calligrapher and engraver gave form to the bookplate.

Besides graphic bookplates, the study of the heraldic bookplates was even more important to me and I was privileged to acquire my own collection of all the modern heraldic masters from



1880 to the present. Among the English traditional masters, I highly rate the powerful draughtsmanship of G. W. Eve, Edward Kruger Gray and John Vinycomb and in the Scottish tradition, masters like Graham Johnston, Alfred George Law Samson and John Robert Sutherland. On the continent we see German heraldry, with Adolf Matthias Hildebrandt, Emil Doepler and Prof. Otto Hupp being the best-known artists. Finally there is the Swiss school, in which Paul Boesch stands at the top alongside the equally excellent Carl Roschet. Among these great names, the Austrian Hugo Gerard Strohl should certainly not go unmentioned, and he can be regarded as the best heraldic artist of them all.



As I said, after various stylistic explorations, I was able to design my opus 1 for Willem de Kovel in 1981, strongly influenced by Paul Boesch. I continued to use the solid line technique and expressive designs with changing success until the 1990s.

Several of these examples were illustrated in a earlier article in this series of the "Encyclopaedia" (volume 7 in 1988).



In the 1990s I worked on several commissions in a slightly more conventional style and developed a different line technique. The Internet revolution in the middle of the 1990s offered me enormous access to unknown heraldic sources and at the same time all the advantages of unlimited and swift communication. My many years of experience in the IT industry gave me the advantage of being able to factor in these de-

velopments early on and make maximum use of them.

As early as 1996 an American friend built a website which included a cross-section of my armorial work and I was able to set up a worldwide heraldic network. This gave me the opportunity to acquaint myself with more heraldic culture. In the same period, I was selected as a craft member of the Society of Heraldic Arts in England and obtained greater access to the English speaking world and its fabulous heraldic heritage. This was a great step in my development, also powered by choosing new technology in colour--printing.

There follows a selection of my recent armorials especially for this article, with background information about 15 international heraldic traditions through which you can see the old and the new. This shows the vitality of heraldry and its many potential applications as the centuries go by.

One of the most curious commissions I was permitted to work on, was for an American with Turkish and Egyptian ancestors, Hassan Sheriff Kamel-Kelisli-Morali, a descendant of a Turkish Bey from a time when the Ottomans still had power and influence deep in the Balkans (see above left).

A typical example of Italian heraldry is the coat of arms for Aurelio Valarezo-Duenas whose forefather Luigi Valaresso fought as a Venetian knight against the French in the battle of Fornovo (1495). (see page 2)

The design for a client with Polish ancestors, Darius von Guttner Sporzynski (2002) from Australia, shows the connection between old and new fatherlands. The kangaroo's paw points significantly to the horse-shoe, a rather common Polish heraldic image (see front page) .





Spanish heraldry is shown in the bookplate for the Mexican David Alejandro de Olvera-Ayes, whose forefather, Diego de Olvera, was an officer in Cortes army (the Conquistadores) during his first expedition in 1519 in Mexico (see previous page).

The bookplate for Johan Deboutte (see to right) is suffused with a Flemish spirit. It is a simple and clear coat of arms, which is so characteristic of the Low Countries, also shown in recent heraldry for Arnold Vredembregt from the Netherlands. (see previous page)

For a member of the Cromartie branch of the Urquhart clan living in Florida, Robert Allen Cromartie, I made a bookplate based on the Letters Patent published by the Lyon Court in Scotland in 2005. The horse's head as crest was chosen as a link to his profession as a race-

compositional forms, the diamond can be placed, was highly suitable for funeral and armorial pan-commemorate the ar-

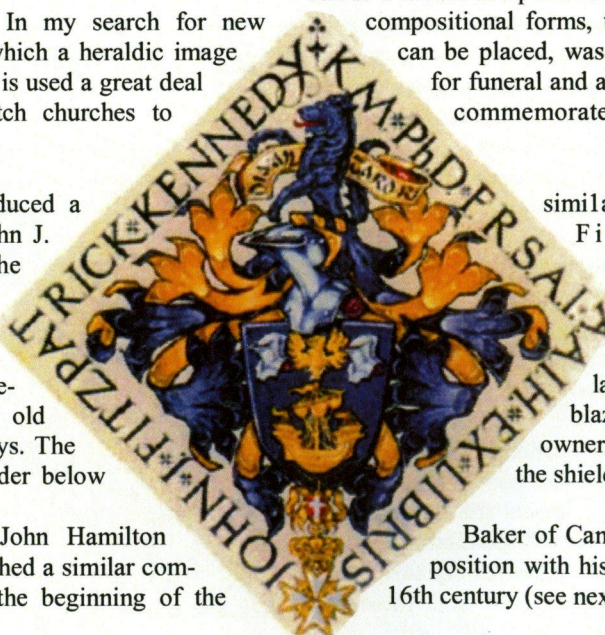
horse breeder. In my search for new shape, within which a heraldic image able. This form is used a great deal in old Dutch churches to migerous dead.

In 2002 I produced a tion for Dr. John J. Kennedy. The was registered with the Ul-of Arms, the Herald of Ire-based on the old Irish O'Kennedys. The his Maltese Order below

Professor Sir John Hamilton versity also wished a similar com-of arms from the beginning of the

similar composi-FitzPatrick coat of arms in 1961 ster King Chief land, and is blazon of the owner also wanted the shield.

Baker of Cambridge Uni-position with his family coat 16th century (see next).



One of the most enjoyable challenges for armorials is designing for a woman. The arms in the bookplate go back to an old Portuguese typical lozenge shield for a bottom left)

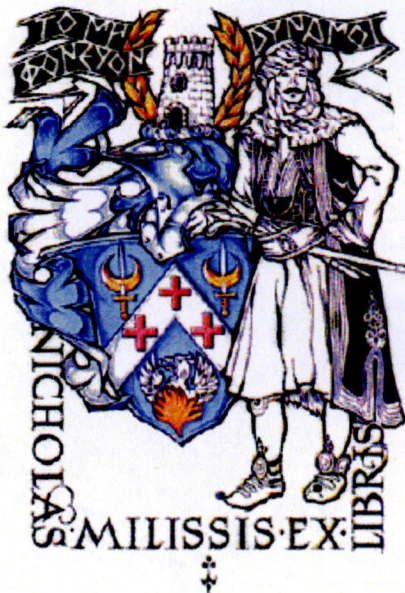
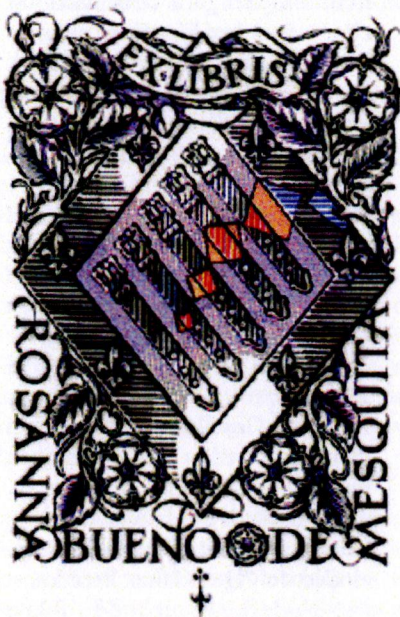
for armorials is designing for a for Rosanna Bueno de Mesquita family, de Mesquita, and has a unmarried woman. (see

Another notable melting pot of ety was made Milissis. The red thread in cetry represented the fices which made in the for freedom from addition, on the coat revolutionary warrior also included as a sup-

bookplate from the American soci- for Nicholas The red his an- repre- sacri- his family Greek struggle Turkish rule. In of arms a Greek (from 1820-1830) was porter. (see bottom right)

A design with a more or less can heraldic signature was made for (see page 3)

recognisable and recent Ameri- Carl Pritchett from Texas, U. S. A.





On the occasion of his becoming a knight of the German Johanniter-Orden, Martin Kinkel, whose family was ennobled in 1751, asked for a heraldic bookplate adding his cross of a Knight of Honour and Devotion to the arms. (see next page)

A unique example of Catholic heraldry is the plate for Father Peter Walters who leads a charitable organisation for street children in Colombia. (see next page)

The exlibris for Karl Johann Vessler, with Swiss roots, is based in a modern way on traditional heraldic paintings and miniatures from 15th and 16th century grants of arms.

For Claude Philippe d'Estrees, a descendant of an old French noble family, I designed a traditional bookplate covered by a crown of a French "Duc" surrounded by delicate calligraphy. (see to right)



Besides the previous examples, I have also designed bookplates for clients in other European heraldic traditions, from countries including Sweden, Lithuania, Austria, Hungary, Finland, Luxembourg, Montenegro and Wales.

Surprisingly, despite the marginal position of this genre (and even when my work was still small-scale), there has been no shortage of interest in my work. In 1982, my Opus 1 had already appeared in the Yearbook of the Deutsche Exlibris Gesellschaft. In 1985 there followed a limited edition publication through Exlibristen, Klaus Rodel's publishing house in Denmark. A set of plates was included in "De Kleine Prentkunst in Nederland in de 20ste

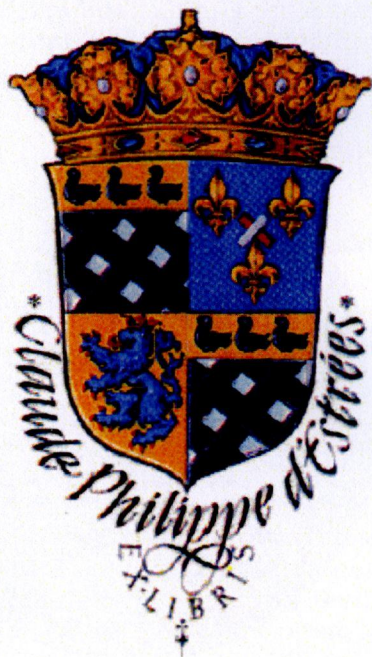
Eeuw" (1986). After this (in 1987), a set made it into "The Art of Heraldry", an important standard work by the well-known heraldic author Carl Alexander von Volborth, followed by the article in the "Encyclopaedia" in 1988.

Since the 1990s my bookplates have also appeared in publications from the international bookplate biennales and also in a large number of catalogues of bookplate exhibitions and well-known contests such as Malbork, Sint-Niklaas, Barcelona, Ankara and Chrudim.

Various of my heraldic drawings have appeared in heraldic periodicals and books in the Netherlands, Belgium, England, the United States and others countries. One of these publications was Stephen Slater's beautiful "The Complete Book of Heraldry" in 2002. In 2006 a main article with many illustrations was published in the Bookplate Journal of the English Bookplate Society, under the title "Constructing modern armorials".

As a clear statement about the heraldic bookplate, I have abided by the motto "*Dare To Be Different*" for years and have striven to explore the boundaries of the armorial, with its firmly fixed rules. The personal direction I took is symbolically represented by the choice of the ermine and the signing of my work with the ermine spot. The story goes that this animal, at a crossroads in flight from approaching danger, chose fire rather than dirtying its white paws in mud.

As my bookplate work is drawn by hand and reproduced in modern offset technologies. These modern methods give me none of the limitations of traditional graphic arts in colour



printing. Remarkably, all my clients are more interested in the heraldic message in a modern state-of-the-art printing, than in a graphic art object. They put the utilitarian function of the bookplate in first place and do not want to get involved in any exchange or collector activity.

Based on my many years' experience I can say that in a visually-focused society and in the midst of an advancing mass culture, the heraldic pictorial language is still meaningful. My modest mission is to depict contemporary forms in this glittering, almost lost, pictorial language - the heraldic bookplate.

Dr ANDREW GRAY and his wonderful archives

Andrew Gray lives in London, in Whitechapel, where he drives a fearsome computer. He has been busily archiving heraldic journals including our own. It is now possible to get the whole of the Coat of Arms, from its inception in 1950 through to 2004, on two CDs, and the Escutcheon, which ran from the second year of the Heraldry Society's existence, ie 1948, until 1956, and the Heraldry Gazette, which started in 1957 and still continues, although the archive only goes so far as 2009. On these three CDs the content is fully indexed and the index is infinitely searchable. The text is in pdf format, but it can be copied, so that any quotation can be lifted without a need to re-type it with all the attendant dangers!

And now he has issued another disc, which contains the journals of the City of Bath, the Middlesex, the Chiltern and the Somerset Heraldry Societies, as well as *Heraldica Ecclesiae*, the journal of Michael McCarthy's long-defunct Ecclesiastical Heraldry Group. Again this CD is fully searchable.

We should be eternally grateful to Andrew for these. In the case of our own Journal, copies of past issues are on our website <http://www.sanhs.org/SHS-Newsletters.htm>

as well, and we should be grateful to Anthony Bruce for this and for the help which he has given Andrew in converting our Journals into pdf format. The discs may be obtained from the Heraldry Society online shop, but when that is temporarily suspended as it is now, Andrew will take direct orders. Each CD is presently priced at £10, but when the shop is reactivated, it may be that the price will be increased, although I hope not. For further details contact Andrew at andrew.gray4@virgin.net



Alex Maxwell Findlater

COURTENAY ARMS at WEST MOLLAND

In the autumn we visited the churches at Molland and North Molton. Between these two villages we passed West Molland Farm, which was the home of the Courtenays whose monuments form the major heraldic content of Molland Church. The farmhouse is a rather large and in some parts elegant building. Though built across a number of centuries, the façade must have reached its present style in the 18th century. Although it may have been further altered in the Victorian era, the stylistic harmony remains and in the centre is this wonderfully carved achievement of Courtenay arms.

Although this is for a minor branch of this famous family, supporters are nevertheless present, quite against the rules of heraldry. Although they do not match those of the Earl of Devon, who uses two boars, here the dexter supporter is a swan, which we have seen earlier as a Luttrell supporter, while the sinister seems to be a greyhound.

This splendid photograph was taken by Dr Philip Hickman.



OUR FRIENDS IN THE NORTH

Charles Burnett has retired as Ross Herald, having reached the age of 70. As a result there was a vacancy among the Heralds and Mrs Elizabeth Roads was elevated on 17 December 2010 from Carrick Pursuivant to Snawdoun Herald. She still remains Lyon Clerk and Keeper of the Records. The vacant Pursuivant position is as yet unfilled.

Snawdoun is an old Britonic word, meaning 'fortified place in the bend of a river' and was an early name for Stirling; it was used as such by Froissart in 1365 and there was at one time a Snawdoun Tower in Stirling Castle. The first reference to a herald of this name was in 1433. Snowdon, or Sinadon was a widely-known Arthurian site, noted eg by Béroul as the location of the Round Table in the 12th century *Romance de Tristan*, and was doubtless used by the Scottish King for his principal Herald (beneath Lyon King) to emphasize Scottish centrality to European chivalric culture.

Wardlow Mausoleum Kirkhill, Invernessshire

Richard and Susan Jones

In 1581 the reformed Church of Scotland passed legislation that made burial within churches illegal. After this date burials and hence their memorials tended to be under laird's lofts or in an attached mausoleum. This is the case at Kirkhill, Invernessshire, where the remains of the Lovat mausoleum stand in the middle of Wardlow cemetery.

The mausoleum was built in 1633/4 to the east of the parish church, using the east wall of the church (said to date from the middle of the 13th century) as one of the four walls of the building, for the Lord Lovat (Fraser of Lovat).

The walls were later raised by Simon the 11th Lord Lovat, about 3 feet to accommodate the large monument erected inside. The church itself became redundant after Wardlow Parish Church was rebuilt on a new site in 1790/2 and eventually the older church was demolished leaving the mausoleum free-standing.

One of the problems of mausoleums not being attached to churches is nobody has ultimate responsibility for their maintenance and they frequently fall into disrepair and decline. By 1991 the roof was no longer weather tight, the external rendering was failing, the internal floor subsiding and the structure was overgrown with vegetation, particularly ivy. To save the mausoleum a local trust was formed called the 'Wardlow Mausoleum Trust' and with funding from Historic Scotland and the Heritage Lottery Fund they were able in 1998 to undertake careful restoration of the building. During the restoration a fine quatrefoil window was discovered in the former east wall of church which is thought to be that dedicated by Euphemia Fraser in 1341.

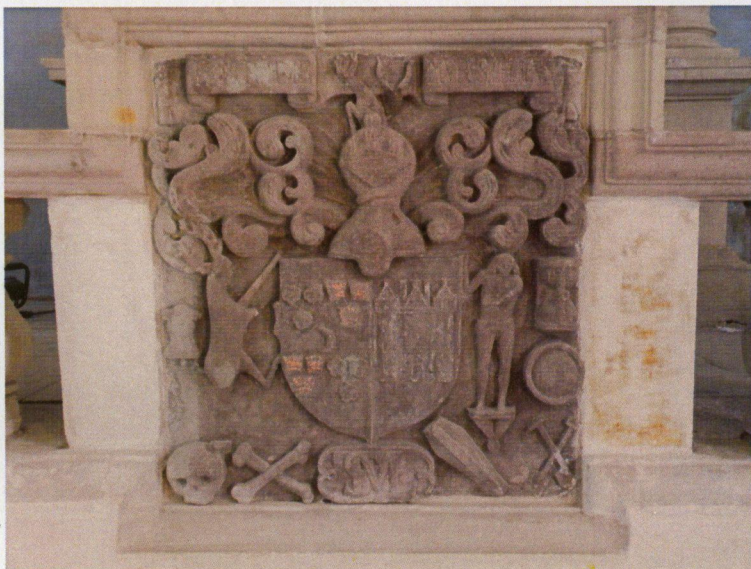
Inside the mausoleum Simon the 11th Lord Lovat, also called the Fox, built against the east wall a monument to the Fraser family. The limestone monument is set on a

raised flagged pavement separated from the rest of the chapel by a limestone balustrade. It is in the shape and style of an eighteenth century pedimented reredos with the arms of Fraser quartering Lovat in the pediment. Set in the middle of limestone balustrade is a large sandstone achievement, Fra-





ser quartering
 Lovat impal-
 ing MacLeod
 (probably re-
 used from
 somewhere
 else in the
 building), to
 his Father,
 Thomas the
 10th Lord
 Lovat, the
 third son of
 the 7th Lord
 Lovat, who
 married Sibyll
 4th daughter
 of John
 MacLeod of
 MacLeod.



Arms in the balustrade before the monument

PROGRAMME OF EVENTS

Spring 2011

Wed 2nd March

7.30 pm Annual General Meeting

**Armorial of Sir David Lyndsay of the Mount
Alex Maxwell Findlater**

Alex is preparing an edition of this, the most famous of Scottish armorials. This is a chance to have a preview of the very beautiful images of the manuscript and a report on work in progress.

6.30 pm bring and share supper, Grammar House

Wed 30th March

7.30 pm Symbolism and Proto-heraldry in the Roman Army - John Smith

with modern copies of Roman shields, helmets, swords, scabbards and other military equipment.

6.30 pm bring and share supper, Grammar House

Wed 27th April

7.30 pm Heraldry at Sea

Ron Gadd

Ever the fund of deep and various information, Ron will guide us through this relatively unexplored field

6.30 pm bring and share supper, Grammar House

Wed 25th May

7.30 pm Heraldry Lecture unspecified

Stephen Slater

Stephen can be trusted to produce a good talk!

6.30 pm bring and share supper, Grammar House

SOMERSET HERALDRY SOCIETY

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Chairman Alex Maxwell Findlater

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Hon Treasurer Anthony Bruce

Hon Librarian Ronald Gadd, MBE, RD

Committee Members David Hawkings

Mary Rose Rogers

Objects

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

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Annual Subscription

for ordinary members £10 pa

for family members £15 pa

MADEIRA - quite a lot of Portuguese heraldry

Having just come back from a week away in Madeira, where we enjoyed many varieties of weather, much of it extreme, and always a lot on the same day, I am full of excitement about its heraldry. Madeira was colonized by the Portuguese in the later 15th century. The cathedral was started in 1493 and finished in 1514, but unfortunately there is practically no heraldry in it. However, here are a few photos with captions, to show what you might find.

From the Quinta das Cruzes, now a museum



Above: the Royal Portuguese arms in the garden

Left: The Cruz arms on the ceiling of the vestibule

Left below: another version of the Royal arms, near the first; note the glorious imperial crown



Right: the arms of Count Ribeiro Real on a sedan chair kept at the Quinta.

Compare these to those on the next page. The name Ribeiro Real means Royal River.



From the Praça do Municipio



Above left:
Arms of City of
Funchal, bee-
hives and on
vine leaves the
royal arms sim-
plified.



Above right: Arms of
Bishop Luis Figueiredo
de Lemos

Right: Ribeiro Real

Left: on the bonnet of a
police car



From the commune of Santa Cruz
the communal arms in the pavement and below
right on an ice-cream
booth, a calvary cross
between two vines
leaves charged with
the simplified royal
arms



From the church of Monte

Arms of the
Blessed Karl von
Hapsburg, died
1922, last Emperor
of Austria: much
simplified, Leon,
Hapsburg, Lorraine

