

Armorial Display

Suggestions for SCA Usage, based on Period Forms

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This article is incomplete at this time (December, 2000)

Congratulations, you've gotten the letter from your Kingdom Herald that tells you that your device (*or badge*) has been registered with the SCA's College of Arms. Now that your armory has been registered, what do you do with it? This question has perplexed folk from time to time in the SCA. The purpose of this article is to discuss the *many* ways you can display your heraldry, taking a look at period forms, and discussing doing the same type of things in the SCA.

A Bit of History and Background

William Newton, in his treatise [Display of Heraldry](#)¹ discusses that many heraldic "experts" believe that heraldry has its roots all the way back to the siege of Troy, the conquests of Alexander, etc. Arthur Fox-Davies states in [A Complete Guide to Heraldry](#)²: "Of the exact origin of arms and armory nothing whatever is definitely known, and it becomes difficult to point to any particular period as the period covering the origin of armory, for the very simple reason that it is much more difficult to decide what is or is not to be admitted as armorial."

This is not a very clearly defined area, and scholars disagree on the creation of "heraldry" as we know it, as you can see ... most sources that I have dug through have basically given a rough date of the 1200's. Fox-Davies state:

"But it must be recognised that the necessities of a military camp, composed of many small units each controlled by the feudal lord from whose lands the unit was recruited, imposed upon the leader of that illiterate unit the use of a pictured standard his followers could muster by. The closed helmet which concealed the face, and the armour all of a stereotyped pattern, hid identity so completely that the pictured shield and the embroidered surcoat were foregone necessities in battle."³

The helm in question is dated to approximately 1242 (from the seal of William, Earl of Albemarle) – this is shown in Figure 1⁴.

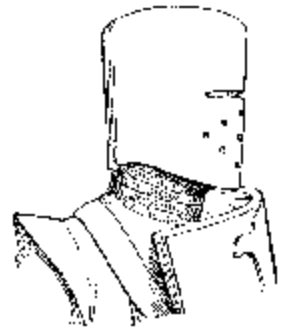


Figure 1

Inheritance of armory:

Interestingly enough (*at least, I found it interesting while researching this article*), Ottfried Neubecker⁵ shows an enamel portrait of Geoffrey Plantagenet, from Le Mans, dated to 1151, bearing a shield with six lions on it, along side a tomb engraving of his illegitimate grandchild William Longespée – also bearing six lions – this is the first evidence of armory passing from a man to his descendants – it is shown in Figure 2.



Figure 2

Early period persona?

For those in the SCA with personae from earlier time periods, it is known from various sources, that, for example, Vikings may have decorated their shields (when they used them), but they did not have a codified form of heraldry. Do not let this stop you from registering armory with the SCA – but you should keep it simple ...

¹ [A Display of Heraldry](#), William Newton, Published 1846 William Pickering.

² [A Complete Guide to Heraldry](#), A. C. Fox-Davies, 1985, Bonanza Books

³ [Heraldry Explained](#), A. C. Fox-Davies, 1971, Tuttle

⁴ [Heraldry Explained](#), etc.

⁵ [Heraldry: Sources, Meanings and Symbols](#), Ottfried Neubecker, 1976, McGraw-Hill

Heraldic Display

The SCA covers a large period of time. One simple piece of advice which is a generalization and is *not* cast in stone: the earlier the period, the simpler the display. A full achievement of arms (supporters, compartment, crest, motto, etc.) was not generally used in the 1200s, but was more common in the renaissance. The later you go in the period, the more complex the displays of armory became.

“It is most important to remember that the painting of armorial bearings in the margin of a patent or matriculation of arms is intended only to exemplify the arms as blazoned⁶. How those arms are depicted thereafter is entirely a matter for individual taste and artistic interpretation. It is only the blazon that is unalterable.”⁷

While Stephen Friar was talking about modern British subjects who “possess an illogical reluctance to use their armorial bearings, believing that to do so is somehow pretentious”, this paragraph is vital to the whole discussion which is about to ensue. If you can think of a way (that is inoffensive) to display your registered arms in the SCA, the chances are it is a good (and probably a period) way to display them.

Marking Yourself

As discussed above, it became very important in the 13th century for fighters to be able to mark themselves, so that opponents as well as allies might know who they were.



Figure 3

Surcoats

In the SCA, the most obvious way for a fighter to mark him or herself, is on the shield. However, there are many other ways you can make it known that you are at an event, or who is in that suit of armor on the field. To start with, a fighter has several options when deciding on a surcoat (assuming that he wishes to wear one). One option is to make the surcoat the background for the full coat of arms (see figure 3⁸ – The monumental brass of Sir William de Aldeburgh). This was very common in the 12th century. Another is to place a heater-shape with the arms *on* the surcoat. Yet another is to place a bunch of heaters with the arms on the surcoat. (See Figure 4⁹, praying figure of the papal knights, Marshal Hüglin von Schöneck)

In addition, many SCA fighters are members of fighting units. In some cases, rather than wearing a surcoat of the fighter’s personal armory, it may be desirable to wear livery -- the badge and/or colors of the unit. In such a case, any of the styles given above could be used, and the fighter would display his or her own arms on their shield.

If marching off to war for the Kingdom, a fighter may wish to display that they are fighting for their Kingdom. Some SCA Kingdoms have “use badges” – to be used by the populace. Either wearing a tabard or surcoat displaying this badge, or adding the use badge to the tabard or surcoat in some fashion, might be desirable. (*There is more discussion of Kingdom “Use Badges” later in this article.*) In addition, simply wearing the livery (colors) of the Kingdom would show your affiliation with your Kingdom if you were in an inter-kingdom war (such as Pennsic or Estrella, for example).



Figure 4

⁶ Blazoned or emblazon -- the picture of the armory; to blazon -- the heraldic description of the armory -- placing the armory in heraldic-speak (as it were) -- a combination of English, medieval French, and some other languages.

⁷ [A Dictionary of Heraldry](#), Stephen Friar, Page 17

⁸ [Heraldry Explained](#), A.C. Fox-Davies, Page 5

⁹ [Heraldry: Sources, Symbols and Meaning](#), Neubecker, Page 67

Banners

One of the reasons I got started on this article was that, at least in my home Kingdom (The West), there appears to be a misunderstanding about banners. Many people create heater (shield) shaped banners, because “that’s how it’s on the registration forms, so that must be how I should always display it”. At least, that’s the only reason I can figure. In all my research in the many years I have been a member of the SCA, I have never found a heater-shaped banner in any books, manuscripts, or other research material.

‘So’, you say, ‘wise guy, what types of banners are “period”?’

The Armorial Banner

A form of rectangular (or square) banner that is often found in the texts and manuscripts is usually just called an “armorial banner”. This banner style is what we would call a flag today. It has a vertical banner pole, and the banner itself is attached to it. There is a very good example shown below (Figure 5¹⁰).

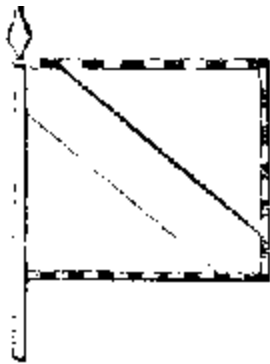


Figure 5

When creating an armorial banner, we come into an interesting bit that most *modern* people do not think of -- the charges on a banner usually face the same direction on both sides of the banner. Now, that statement makes sense, but ... an armorial banner has two sides -- what I mean by the above statement, is that if you have a lion which on one side of the banner is facing *away* from the staff, it will be facing *away* from the staff on the obverse side of the banner. In heraldic terminology, when looking at the banner on one side, the lion might appear as “rampant” (to dexter), and on the other side of the banner, it might appear as “rampant to sinister” (or “contourney”).

While I have heard the theory espoused in the SCA that the term “to sinister” or “contourney” came about from this practice, and most period armory did not give a difference between the display of “to dexter” versus “to sinister”, I have not been able to find any evidence to back it up. To the contrary, there are a few (not many) period coats of arms that are listed in the rolls specifically as “to sinister” or “contourney” – Master Da’ud ibn Auda (Laurel King of Arms at the time I discussed this with him), found the following information

when I asked him about this:

“A curious Continental custom in connection with marshalling must be mentioned. As a rule all charges in heraldry are turned towards the dexter, any exceptions to this requiring special mention. But many foreign heralds when marshalling either by impaling or quartering, place their charges (and more particular animated charges) ‘contour{é}’, so as to face each other. It is a peculiarity that has to be carefully borne in mind, as it may be misleading.”¹¹



Figure 6

Da’ud ended his missive to me, with “... I therefore suspect, without being able to quote anyone specifically, that the general rule is that charges face sinister and that when facing sinister it is merely the ‘other side’ of the banner/horse/flag, but that there are exceptions (just as there seem to be for every *other* ‘rule’ in heraldry).” This statement sort of sums it all up ...

There’s a form of the armorial banner that uses, in addition to the staff, a horizontal pole across the top, to ensure that you can see the armory on the banner (see Figure 6¹²).

¹⁰ [A Glossary of Terms Used in Heraldry](#), James Parker, p. 35

¹¹ [Concise Encyclopedia of Heraldry](#), Rothery, pp. 143-144

¹² [A Dictionary of Heraldry](#), Stephen Friar, p. 135 – “Banner of the Arms of Frankenstein” – note the cross pole at the top, a very small bit extends to the right (*not easy to see, but it’s there*) ...

Note that in each of these examples, the armory fills the whole banner. There are some exceptions for these. In order to understand how some of these exceptions work, you need to know the “parts” of the armorial banner (see Figure 7¹³).

The Parts of A Banner

The part of the banner closest to the pole is the “Hoist”, the part farthest away from the pole is called the “Fly”. The pole is often called the “staff”, and the top decoration used for a staff (which unfortunately very few in the SCA use) is called the “Finial”. When examining an armorial banner, or a standard or pennant/pennon (see below for these last two) you also have the length (the direction from the hoist to the fly) and the width (the top to bottom). (Picture showing the parts)



Figure 7

Exceptions

Exceptions to the banner being completely filled with the armory of the person it belongs to include (particularly for SCA purposes):

Augmentation of Arms – (in the SCA) an Augmentation is a “gift from the Crown” for whatever reason the Crown wishes to give it. The augmentation is *usually* placed in the canton (upper left corner, and is usually less than a quarter of the arms).

Knight Banneret – in the West Kingdom, this is an award granted by the Crown to members of the Order of Chivalry, and with it comes the right to bear in the fly of the banner, a panel barry vert and Or – the colors of the Kingdom.

Gonfannons (Hanging Banners)

Gonfannons are one of the more common forms of banner that are found in period heraldry. Gonfannons (or Gonfallons) are usually rectangular, and hung from a cross-pole at the top (see Figure 8¹⁴). Stephen Friar says:



Figure 8

“**Gonfannon or Gonfallon** A personal flag, emblazoned with the arms, and supported by means of a horizontal pole suspended by cords from the top of a staff. Probably (in shape) a descendant of the Roman *vexillum*, and usually with ‘tails’ at the lower edge. Popular in Europe, especially in Italy, but less so in Britain where it has always been associated with the church or guilds and mysteries, and is now to be found in the vernacular form of ecclesiastical or trade-union ‘banner’, probably because of its suitability for use in processions and parades. *Gunn-fane* = war flag (Norse).”¹⁵

A Gonfannon style banner can display the armory in several ways. The simplest is to use the background (field) of your device, and place the charges directly on the field. It is also possible, particular for later period persona, to place a full achievement of arms on the banner. This would assume, perhaps, a background for the banner that might be household colors, or something of that nature, and then placing the achievement (the device, maybe with supporters, helm/crest, compartment, and/or motto) on top of the background.

¹³ [A Dictionary of Heraldry](#), Stephen Friar, Page 135, this is the “Ensign banner of Edward Stafford, Duke of Buckingham (d. 1521), depicting his achievement of arms on a field of his livery colours.”

¹⁴ [A Dictionary of Heraldry](#), Stephen Friar, Page 135, “Gonfannon of the Vatican, charged with the arms and with ‘tails’ of the Papal livery colors.”

¹⁵ [A Dictionary of Heraldry](#), Stephen Friar, 1987, Harmony Books

Standards

One of the popular forms of banners in Britain itself was the “Standard”. This is the long pennant style banner, with compartments, that you often see in many of the more common heraldic texts. Some examples for Knights in England show the first panel bearing the Cross of St. George (see discussion of ‘Kingdom Use Badges’ later in this article). (See Figure 9¹⁶)



Figure 9

“The *Standard*, (fr. *estendart*), is a long flag, gradually becoming narrower towards the point, which, unless the standard belongs to a prince of the blood royal, must be split [*Horizontally -- per fess -- Hirsch*].

The following image is taken from a pedigree of the WILLOUGHBY family, c. temp. Eliz. It may be described as follows:

In the chief, the cross of St. George, the remainder being parted per fess or and gules [the livery colours], divided into three portions by the white scroll containing the motto. In the first, the cognizance - a griffin passant argent, armed blue. In the second crest, an owl crowned proper, upon a wreath of the family colours. The fringe green and white, the colours of the royal house of Tudor.” (See Figure 10¹⁷)

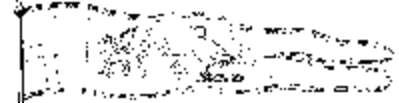


Figure 10

“**Standard** A long, tapering flag, originally split or swallow-tailed but now usually rounded at the end. The standard was the greatest of the medieval livery flags and served as a mustering point for feudal retainers during military campaigns and at tournaments, its household liveries and badges being more familiar to the populace than were the personal banners of the nobility. [...]

“In medieval terminology, ‘standard’ was a generic term for the livery flags. In the hoist of the standard was displayed the national device (e.g. the Cross of St. George). This removed any ambiguity regarding the allegiance of a particular magnate and his retinue. The fly was composed of the livery colours (or colour) on which were displayed the principal livery badge and the badges of subsidiary territories from which a noble’s retainers were drawn. Each retainer would wear a uniform of similar liveries and badge. Often (though not always) the tail of the fly would carry the *Cri de Guerre*, though on English standards this is more often found on ‘motto bends’ separating the badges. The flag was also fringed with the armorial or livery colours.”¹⁸

For use in the SCA, it is recommended, based on the above, that you consider your design carefully. The first compartment was, based on the descriptions found, often (but not always) the (use) badge of the Kingdom. However, the second compartment is usually the primary charge from the coat of arms, or a primary *badge*. This is *NOT* normally the full coat of arms (unless of course the arms are *very* simple).

The first compartment is separated vertically (per pale) from the second. Most standards seem to have been split in two horizontally (per fess) in the primary livery colors for the “fly” (in this case, the rest of the banner) – for example, if your coat of arms has two tinctures for the field, you would use those. The one problem is for those with two-color armory (keep it simple, the heralds say!) -- for those, you are probably better off using a single color for the rest of the standard, rather than trying to find some method of combining the colors, so that you can display your primary charge.

The first compartment of the “fly” (everything after the Kingdom Use Badge) would contain the primary charge of your arms, or perhaps a badge that you use very often. The second and any other compartments would contain secondary charges from your arms, or other badges. These compartments were most often divided by bends (stripes at an angle) containing the motto – if you have one, use it. If you do not, perhaps dividing the stripes in livery colors is a better idea.

The fly may be split into “tails” at the end – these are sort of rounded in shape, or have a single point that is rounded as well. By “fringed” in the descriptions above, the edges of the banner are usually shown with stripes in the livery colors going all the way around all but the hoist of the banner.

Pennons, Pennants, Pennoncells, etc.

All of these appear to be very similar, the major differences being in size. Parker says the following:

¹⁶ [Heraldry Explained](#), A. C. Fox-Davies, page 56

¹⁷ [A Glossary of Terms Used in Heraldry](#), James Parker, pp. 260-261. – the image is of the Standard of the Willoughby family.

¹⁸ [A Dictionary of Heraldry](#), Stephen Friar, pp 326-327

“*Guidon*, or (fr. *Guidhomme*), is a flag resembling the standard in form, but less by one third, and generally ending in a point. An *ancient* was a name given to the guidon carried at funerals.

Pennon: a flag resembling the guidon in shape, but only have the size. It is not charged with arms, but only with crests, heraldic and ornamental devices, and mottos.

The *Pennant* in ships is probably the same. It sometimes ends in a point, more often it is forked. In the former case it is also called a *streamer*.

Pennoncelle, or *Pensell*: the diminutive of the pennon, supposed to be carried at the end of a lance. As used at funerals, they are very small pointed flags charged with crests and ornaments.”¹⁹

Stephen Friar notes that *Pennoncelles*, *Pencells* or *Pensells* are usually no more than 18 inches (45 cm) in length, were triangular or swallow-tailed, and carried at the head of a lance. He notes three types -- personal (charged with the arms); livery (charged with a livery badge on a field of the livery colors - this might be a household or personal badge and colors); and similar to the livery version, but just the livery colours.

Pennants are, according to Friar, nautical flags -- long and narrow, swallow-tailed or blunt-ended. Personal armorial pennants bear the arms in the hoist. Livery pennants are divided (usually down the center, lengthwise) of the livery colors and charged with the badge.

Pennons, are about three feet, according to Friar, swallow-tailed or triangular, and charged with the arms, carried on a staff. The pennon, like the banner, indicated the physical presence ... a *pavon pennon* is triangular with a right-angle at its lower edge adjacent to the staff, and for personal use is done in livery colors.²⁰

‘Use Badges’

The practice of ‘use’ badges for Kingdoms in the SCA, allowing people to bear a badge on a banner (or other armorial display) is based loosely on the use in England of the “Cross of St. George”. Fox-Davies says:

“‘Argent, a cross gules’ was never the coat of arms of England ..., and the reason it came to be regarded as the flag of England is simply and solely because fighting was always done under the supposed patronage of some saint, and England fought, *not* under the arms of England, but under the flag of St. George, the patron saint of England and of the Order of the Garter. ... Scotland fought under St. Andrew; Ireland, by a similar analogy, had for its patron saint St. Patrick (if indeed there was a Cross of St. Patrick before one was needed for the Union flag, which is a very doubtful point), and the Union Jack was not the combination of three territorial flags, but the combination of the recognised emblems of the three recognised saints, and through England claimed the sovereignty of France, ...”²¹

Examining the standards of knights of the period, some of these use the Cross of St. George in the first panel – showing that they fought for England (see Figures 9 and 10).

This is an unofficial survey of all of the SCA Kingdoms, I have found the following badges specifically registered for use by the populace of individual kingdoms (some Kingdoms don’t appear to have something registered – check with your College of Heraldry):

Æthelmearc: Gules, an escarbuncle argent within a bordure Or.

Ansteorra: (*Ensign*) Or, a mullet of five greater and five lesser points, a bordure sable.

An Tir: (*Fieldless*) A lion's head erased contourny sable.

Atenveldt: (*Ensign*) Per fess azure and argent, in canton a sun Or.

Atlantia: (*Fieldless*) A unicornate natural seahorse erect azure, finned argent.

Caid: (*War Banner*) Azure, four crescents conjoined in saltire, horns outward argent.

Calontir: (*Ensign*) Purpure, a cross of Calatrava Or. **OR** Purpure, a falcon striking within a bordure Or.

Drachenwald: (*Ensign*) Quarterly sable and Or, a cross quarterly Or and gules.

East: (*Fieldless*) A tyger passant azure.

Middle: Argent, a pale gules surmounted by a dragon passant vert.

¹⁹ Parker, pp. 263-264

²⁰ Friar, p. 267

²¹ A Complete Guide to Heraldry, A. C. Fox-Davies, ... Page 361

Outlands: (*Ensign*) Vert, a stag salient argent, attired and unguled, within a bordure embattled Or.

Trimaris:(*Fieldless*) A triskele azure. **OR** (*Fieldless*) A triskele gules. **OR** (*Fieldless*) A triskele purpure. **OR** (*Fieldless*) A triskele sable. **OR** (*Fieldless*) A triskele vert.

West: Or, a demi-sun vert.

You should check with your Kingdom Heralds to find out if a use badge is registered for your kingdom – do not assume a use badge – you might get in trouble – if there isn't one, consider suggesting that one be created! And definitely do *not* use the arms of the Kingdom – those arms can only be born by the Crown (in some cases, specifically the King, and in other Kingdoms if not registered specifically to the King, then the Sovereigns ...).

Marking Your Stuff

In addition to marking yourself, it is often desirable to mark your belongings. This shows that they belong to you, and in addition, if you have a large camp, if anyone wondered where you were camped, it would be rather obvious if everything had your “marks” on them.

This section is VERY incomplete

(Pictures/examples:)

Chests (Minneskätchen) 13th c.

Crockery 13th-15th c.

Seals

Seals were a common method of marking documents and letters. If a letter was sealed with wax, it was a method of proof against someone reading the letter who shouldn't have, as the seal would have been broken in the process (normally) of opening the letter. (There is much more information available, just in the one book used here, than we could cover – if interested, please get this one!)



Figure 11

14th Century Seals were most commonly done as a “matrix” – either a simple matrix with a ridge (see Figure x²²) or (as in this example) six-sided with three holes at the top, with or without a fourth loop on top (see Figure x²³). The actual impression is made from the flat surface which has the “seal” engraved into it, or perhaps the piece was cast that way. The matrix was often done in silver.



Figure 12



Figure 13

Signet rings, such as that shown in figure x²⁴ were used in the fifteenth century as well. Some were made “to order”, and others with a single initial or impersonal design might be bought “ready-made”.

Many of the seals of the nobility were what were called “Equestrian Seals” – ones where a



Figure 14

²² [A Guide to British Medieval Seals](#), page 8 (the official seal of Richard, duke of Gloucester)

²³ [A Guide to British Medieval Seals](#), page 9 (The seal of Ithel ap Bleddyn)

²⁴ [A Guide to British Medieval Seals](#), page 10 (A shield of arms ...)

fighter is shown on horseback, with a shield bearing the arms of the noble. There was a border with a motto around the outside. (See figure x²⁵)



Later seals, such as that in figure x²⁶, started to vary greatly in form, some quite simple.

Figure 15 And seals of non-nobles would tend to be more simple, without armory at all, such as that of “Peter Corbucion of Studley”, from the late twelfth century (figure x²⁷) -- those used by “humbler” people tended to be large but with simple designs, and large blank areas around the engraving..



Figure 16

Marking Your Family

Marking your family, particularly your children, so that someone might recognize who they belong to if some mishap occurs (including the child just being lost), is a good idea. One method of doing so is to have them wear some article of clothing (a tabard, a cloak, a favor ...) that shows your arms, or some combination of your and your significant other's arms. In the case of the eldest son, one popular thing to do is to use a cadency mark (often the heraldic charge called a “label”) on the father's arms.

(example)

(Show pictures of heraldic clothing ...)

In addition, simply marking yourself was quite common. For example, an heraldic coathardie or gates-of-hell dress or an heraldic cloak are very good examples of ways to show your armory. Of course, some armory lends itself better to a cloak than others.

One example for a cloak would be my own arms: Per pale Or and vert, two stag's heads erased respectant counterchanged. This is very simple, and on a 3/4 circle cloak, with a bit of work, my cloak shows my arms from the front and back (picture?). On the other hand, my wife's arms: Per bend sinister gules and ermine, two maunches counterchanged, using a similar design for a cloak as my own cloak, appears more as a pinwheel or hypnotic pattern than anything else. Probably a better way to make an heraldic cloak for herself, would have been something more simple, possibly just placing a heater (shield) shape on the back of a red or black cloak with her arms, and maybe a smaller heater on the front on one side. (pictures?)

²⁵ [A Guide to British Medieval Seals](#), page 45 (Robert FitzWalter, c. 1207-15, the shield held by the rider carries the arms of the FitzWalters, in front of the horse is another with the arms of their cousins, the Quncy family.)

²⁶ [A Guide to British Medieval Seals](#), page 57 (John Davidson of Newlands, c. 1536)

²⁷ [A Guide to British Medieval Seals](#), page 80 (Peter Corbucion of Studley, Warwickshire, late 12th Century)

Marking Your Household

Badges

The SCA College of Arms allows the registration of badges to households, but the badge is registered to an individual person (normally the “head” of the household). As such, you could register a badge for a household, or perhaps create a “use” badge based on elements from the primary armory of founding members of the household. It is not required that a badge be registered with the College of Arms, but if the badge is displayed as armory (on a banner, favors, surcoats for fighting), it is a good idea to do so, so that it is protected against other people registering armory that is considered “too close” to it, and vice-versa— so that you and yours do not inadvertently display an item of armory registered to someone else ...

Once such a badge is registered, any and all of the methods described above could be used to display it, except, perhaps, for those situations where *personal* armory is the norm (the first or second compartment of a standard, for example).

Livery

Livery is simply the use of the primary tinctures or colors of the arms of the head of a household, or perhaps the primary tinctures of a household badge, used in clothing.

A superb example of the use of livery in the movies, would be the two households in Zefferelli’s “Romeo and Juliet” — the costumer for this movie got the concept down quite well. The colors of the Capulets were worn by nearly every member of the household at all times, but not always in the same way — sometimes a tunic was of two colors, sometimes counterchanged across the tights, and so on. The same for the Montagues. (It’s nice when the movies get it right — it happens so seldom).

Collars

A very period method of showing household affiliations in period was the use of livery collars. The most famous is the Lancasterian Collar of S’s. This collar is shown in many portraits and paintings. At one point in time, only members of the household were allowed to use them. Later, the ‘S’ collar became a symbol of an officer of the Kingdom.

Using the ‘S’ collar is probably a bad idea — it’s very much like using someone else’s heraldry. However, designing a collar in a similar fashion might work. Be careful doing so — be sure that any symbols you might use in such a collar do not impinge on any awards that are given in your Kingdom. Also — a well done collar is not going to be cheap — a lot of metal goes into one, even if the jeweler who makes it for you gives a price break because they are your friend.

(picture?)

Other Jewelry

We’ve discussed briefly seals and sealing rings above. However, there are other forms of jewelry and ornamentation besides rings. A primary charge from your armory or a household badge is an excellent way to use heraldry in jewelry.

A pendant, a belt-buckle, buttons, again, if you can think of a way to do it, or have it made, the chances are very good that it was probably done in period. A great book (if you can find it or afford it) is: [Medieaeval European Jewellery](#), Ronald W. Lightbown, 1992, Victoria & Albert Museum, ISBN: 0-948107-87-1. This is pretty much a definitive book on Medieval Jewelry. There are, of course, many other books that cover the subject, this just happens to be a favorite around my house.

In Conclusion

Well, this turned out to be a bit longer than anticipated, but once I got started on banners, I found it difficult to stop ... If you get nothing else out of this article, keep these two points in mind:

- 1) If you think of a way to display your arms, the chances are good that it was done in period.
- 2) You should avoid, whenever possible, stepping on someone’s toes by using symbols that are incorrect, incorrectly used, or in a display that is considered to be rude, libelous, offensive, pretentious (claiming to be someone you are not), and so on. Use common sense, and if you have *any* questions, talk to the heralds ...

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