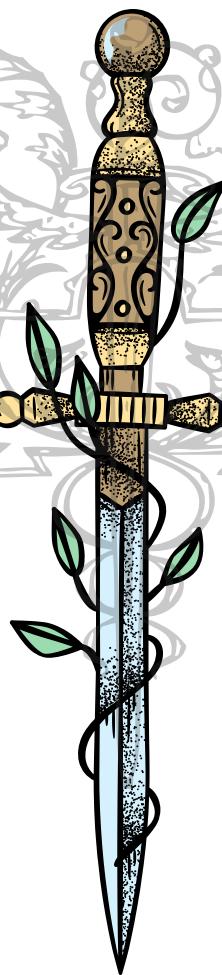


A Modern Guide to Heraldry



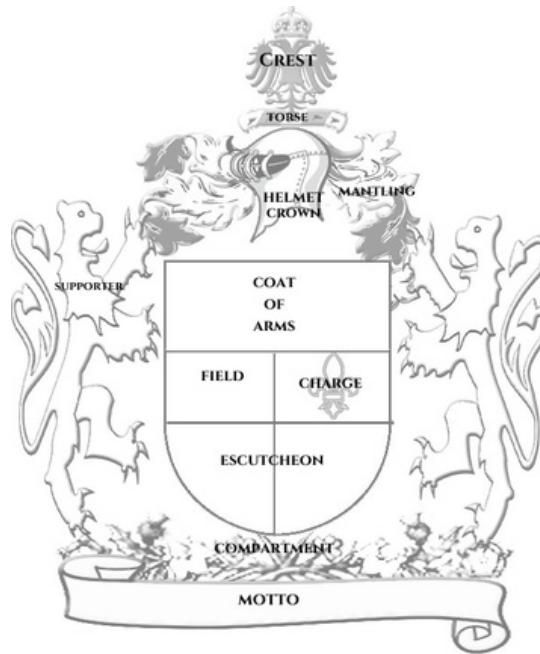


"Dos and Don'ts of Creating a Coat of Arms: Helpful Hints for Americans"

This guide provides practical advice for Americans interested in designing a coat of arms while respecting heraldic traditions. Below are the key takeaways, organized for clarity and usability:

Understanding the Basics of Heraldry

- **Definition:** A coat of arms is a unique heraldic design on a shield, surcoat, or tabard, used to identify individuals, families, or organizations.
- **Components:** Key elements include the shield, crest, supporters, motto, and helm. Each part carries distinct meaning and follows heraldic rules.



Research and Inspiration

- **Historical Context:** Investigate the history of heraldry to understand its rules and symbolism. Study historical coats of arms to gain inspiration.
- **Personal Relevance:** Incorporate elements that represent your family's heritage, achievements, or values. This could include references to professions, cultural symbols, or personal traits.

Dos in Creating a Coat of Arms

- **Follow Heraldic Rules:** Stick to traditional rules regarding colors (tinctures), symbols, and layout. For instance:
 - Use metals (gold or silver) and colors (red, blue, green, black, and purple) appropriately.
 - Avoid placing color on color or metal on metal.
- **Keep It Simple:** A coat of arms should be clear and recognizable from a distance.

- **Ensure Originality:** Avoid copying existing designs. Instead, create a unique representation while honoring heraldic traditions.
- **Use Symbolism Thoughtfully:** Every element should have a purpose and reflect personal or family values.

Don'ts in Creating a Coat of Arms

- **Avoid Overcrowding:** Too many elements can make the design look cluttered and lose its effectiveness.
- **Don't Misuse Titles or Symbols:** Refrain from using symbols reserved for nobility or specific roles (e.g., crowns or coronets).
- **Don't Ignore Cultural Context:** Be mindful of the cultural significance of symbols and avoid misrepresentation.

Practical Tips for Americans

- **No Official Registration in the U.S.:** Unlike some countries, the U.S. does not have a formal heraldic authority. However, you can create and use a coat of arms for personal purposes.
- **Consider Private Registration:** For added legitimacy, register your design with private heraldry organizations.
- **Use in Everyday Life:** Incorporate your coat of arms into stationery, home decor, or family events.

Common Symbols and Their Meanings

- **Animals:** Lions (courage), eagles (strength), and stags (peace) are popular choices.
- **Shapes:** Chevron (protection), cross (faith), and fess (honor) convey various virtues.
- **Colors:** Red (valor), blue (loyalty), and green (hope) are among the commonly used tinctures.

Introduction to Heraldry

Heraldry, the art and science of designing coats of arms and symbols, has a rich history stretching back nearly a millennium. Initially developed as a practical way to identify knights on the battlefield, heraldry has evolved into a complex system of symbols that communicate family lineage, honor, and values.

Over time, heraldic traditions were codified, making heraldry a respected art form with specific rules and structures. Today, coats of arms serve as both historical artifacts and personalized symbols for individuals, families, and institutions.

Heraldry follows a universal "language" known as blazoning, which is the formal description of a coat of arms. This system allows heralds to accurately describe any coat of arms, ensuring that it can be recreated precisely, even centuries later.

The Significance of Heraldry in Modern Times

While heraldry once played a functional role in identification and social status, it now represents a bridge to the past, connecting people to their heritage or family values. In recent years, heraldry has gained new popularity, with individuals and families creating custom coats of arms that reflect their unique values, achievements, or cultural heritage.

The American Heraldry Society provides non-binding guidelines to encourage best practices for heraldry in the United States. These recommendations aim to align heraldic traditions with American cultural and legal values, while acknowledging differences from European norms. Heraldry is a hereditary system of emblems centered on shields, used for identification and distinction. It follows conventional rules that evolved in Europe over eight centuries.

1.1 The Origins of Heraldry

Heraldry began in Europe during the 12th century, initially as a practical solution to an urgent problem: knights needed a way to identify each other on the battlefield. Armored knights were nearly indistinguishable, so unique symbols painted on shields or tunics became essential. These symbols developed into standardized designs, with specific rules governing colors, shapes, and symbols—what we now call heraldry.

By the 13th and 14th centuries, these designs had grown more elaborate, incorporating symbols that conveyed the bearer's achievements, status, and familial ties. Nobility and royalty passed down these designs as family crests, developing intricate systems of lineage and inheritance, including differencing methods for family members.

12th Century: The Birth of Heraldry

Origins on the Battlefield:

Heraldry first appeared in Europe around the 12th century. During battles, knights wore helmets that concealed their faces, making visual identification difficult. Coats of arms, painted on shields and surcoats, enabled warriors to be recognized by allies and foes alike.

Earliest Heraldic Symbols: Simple symbols like crosses and animals were used to signify different families or groups, marking the start of heraldic design.

13th Century: Codification of Heraldry

Formation of Heraldic Authorities: As heraldry spread, formal authorities were established to regulate and record coats of arms. In England, heralds were responsible for recording arms and overseeing tournaments.

Rise of Blazoning Language: The development of blazon, a formalized language for describing coats of arms, allowed heralds to document designs consistently, ensuring their continuity through generations.

14th-15th Centuries: The Golden Age of Heraldry

Heraldry in Social Status and Politics: During this period, heraldry became deeply intertwined with nobility and social hierarchy. Families of rank and status used coats of arms to display their lineage, alliances, and achievements.

Ornate Designs: Designs grew more elaborate, with intricate symbols and colors that conveyed family histories and alliances.

16th Century: The Spread of Heraldic Laws

Codification and Regulation: By the 16th century, heraldry was so widespread that laws and rules were implemented to prevent unauthorized use of coats of arms. Monarchs established Heraldic Authorities (like the College of Arms in England and the Court of the Lord Lyon in Scotland) to oversee and regulate heraldic use.

Introduction of Differencing: As families grew, new marks were introduced to distinguish branches of the same family. This led to differencing, a method for modifying coats of arms to signify familial relationships.

In heraldry, differencing is the practice of modifying a family's coat of arms to distinguish individual branches or members within the lineage. This is often done by adding cadency marks—small symbols like labels, crescents, or stars—to the base design of the family arms. These symbols indicate birth order or family position, with each mark uniquely representing a different descendant.

Differencing serves both to honor the original coat of arms and to clarify each person's place within the family hierarchy, ensuring each generation retains a visual connection to their heritage while also celebrating individual identity.

17th-18th Centuries: Heraldry in the New World

Adoption in America: Settlers brought heraldic traditions to the American colonies, where some families continued to use coats of arms as symbols of heritage. In Canada, heraldry became especially significant and is now regulated by the Canadian Heraldic Authority.

As early settlers arrived in America during the 17th century, they brought with them the heraldic traditions of Europe, symbolizing their family lineage, social standing, and cultural heritage.

Many families carried banners, shields, or engraved items bearing coats of arms that represented their ancestral ties and values.

Although heraldic practices in the New World often lacked formal regulation—unlike in Europe where heraldic authorities recorded and enforced these traditions—settlers adapted these symbols to new identities and communities.

Over time, coats of arms in America evolved into personalized emblems, reflecting not only family origins but also aspirations in the burgeoning colonies, blending old-world heraldry with the unique, pioneering spirit of the New World.

19th Century: Decline and Romantic Revival

Decline Due to Changing Warfare and Social Structures: The use of heraldry declined with the advent of gunpowder and the decline of knights. However, interest remained among the nobility and those interested in ancestry.

Romanticism and Revival: In the mid-19th century, heraldry saw a resurgence as part of the Romantic Movement. People began researching family lineage and embracing heraldic traditions as a form of historical identity.

20th-21st Centuries: Heraldry Today

Legal Recognition and Modern Application: Today, several countries, including Canada and South Africa, have formal heraldic authorities that register and recognize coats of arms.

In the United States, heraldry isn't legally recognized, but organizations like the American College of Heraldry provide guidelines for designing and registering coats of arms.

Heraldry in Popular Culture: Heraldry has also influenced visual culture, appearing in literature, film, and even corporate logos.

Digital Heraldry and Personal Crests: With the rise of digital design, individuals and organizations have the means to create their own coats of arms, merging tradition with personal or corporate identity.

1.2 The Purpose of a Coat of Arms

While heraldry started as a practical system for distinguishing individuals in battle, it evolved into a means of representing personal and family identity. Each coat of arms tells a story through colors, symbols, and arrangements, and it often incorporates values, qualities, or experiences important to the bearer.

Traditionally, a coat of arms has been exclusive to nobility and their descendants. However, today, heraldic societies and cultural organizations, such as the American Heraldry Society, support the creation of personal coats of arms as a way for anyone to celebrate their heritage and convey individual identity. Creating a coat of arms now serves as an artistic and symbolic endeavor, linking individuals with a historical tradition of honor and identity.

1.3 The Components of Heraldry

In our digital age, heraldry offers a refreshing return to tradition and personal symbolism. With the resurgence of interest in genealogy and family history, more people are seeking to create coats of arms that connect them to their ancestors or reflect their own values. Today, heraldic symbols appear in everything from personal stationery to corporate branding, celebrating a timeless tradition in modern contexts.

Understanding heraldic components is essential when creating a coat of arms. Traditional heraldry is divided into specific parts, each with its own name and purpose. This guide aims to help your understanding of design and introduction to these components:

Development of Heraldic Rules

Some heraldic norms stem from medieval European customary laws, common across countries. Other rules address specific national or historical needs. Excessive deviation from these norms disqualifies a design from being heraldic.

American Heraldry

Heraldry in the U.S. dates to early European settlements but lacks standardized norms. These guidelines aim to provide consistency while reflecting American diversity, history, and values.

Key Principles

- **Primary Purpose:** Heraldry identifies individuals or groups and promotes ideals consistent with U.S. values, avoiding outdated class distinctions.
- **Equality:** Possessing arms does not imply superiority. Titles of nobility or hereditary ranks are discouraged.
- **Diversity:** Practices from other countries are adopted only when they align with American conditions.
- **Modern Adaptations:** Traditional norms inconsistent with contemporary values, such as gender or inheritance restrictions, are modified.
- **Overarching Guidelines**
- Americans are free to create and use original coats of arms without official approval.
- Arms must not be copied from others; they are hereditary symbols tied to proven descent. Commercial "surname arms" are misleading.
- Foreign-granted arms hold no special status in the U.S. and are treated as self-designed arms.
- Heraldry must not misrepresent personal status.

Language Accessibility

The guidelines prioritize plain English over technical heraldic terms to ensure accessibility.

Heraldic Composition

The Shield

1. Heraldic Rules and Aesthetics

- a. Heraldry is an art form governed by rules, especially the **rule of tincture**, which prohibits placing metal on metal or color on color.
- b. Designs should use traditional tinctures and avoid excessive innovation.
- c. Writing on shields is discouraged, as heraldry is a visual art form.

2. Uniqueness and Integrity

- a. Each coat of arms must be unique; copying or usurping another's design is akin to identity theft.
- b. Designers should ensure their work doesn't closely resemble existing arms to avoid implying false connections.

3. Inheritance and Differencing

- a. Arms belong to a specific individual and their direct descendants.
- b. Sharing a last name does not grant the right to use another's arms without proof of descent.
- c. Variations on family arms should clearly reflect kinship or differentiation.

4. Restrictions on Incorporating Certain Elements

- a. Arms must not include designs of sovereign nations, U.S. states, or ruling houses unless officially authorized.
- b. Traditional marks of foreign honors (e.g., Scottish royal treasure, red hand of Ulster) or symbols tied to specific chivalric orders must be avoided.

5. Field Composition

- a. Arms should feature a single, unified field. Overly complex divisions (e.g., quarterly or per pale) may suggest a combination of preexisting arms unless deliberately modified to unify the design.
- b. Simplicity is key for easy recognition and effective identity.

6. Shield Shape

- a. Except for lozenges (used for women's arms in some traditions), shield shapes have no specific significance.
- b. The choice of shield shape should align with the bearer's taste but avoid anachronistic pairings of charges and styles.

7. Consistency and Identity

- a. Changing a coat of arms undermines its purpose as a stable representation of identity. Once adopted, arms should rarely be altered.

CREST

1. Customary Use in the U.S.

- a. In American heraldry, a complete coat of arms typically includes a **crest**, a three-dimensional figure once displayed atop knights' helmets during tournaments.
- b. While common, a crest is not mandatory. Those whose traditions or religious affiliations discourage or prohibit crests may forgo them.

2. Design Considerations

- a. A crest should be **distinctive** enough to serve as a stand-alone symbol of personal or family identity.
- b. Unlike shields, crests don't require absolute uniqueness, but copying an unrelated person's crest is inappropriate.
- c. Simplicity is important to avoid excessive complexity while maintaining individuality.

3. Torse and Wreath

- a. Traditionally, a crest is displayed atop a helmet, connected by a **torse** (a twisted cloth band).
- b. In U.S. heraldry, torses usually alternate three twists of the shield's principal metal and color, starting with metal on the dexter side.
- c. Designers may choose alternative tinctures, show more or fewer twists, or even omit the torse in favor of a **banderole** or direct emergence from the mantling.

4. Use of Crowns or Coronets

- a. Some traditions allow a **coronet or crown** to replace or accompany the torse, including designs like mural, naval, astral, or crest coronets.
- b. These elements are often symbolic (e.g., military or naval distinction) but should not suggest noble status unless historically accurate.
- c. Coronet use must be cautious to avoid misinterpretation as a claim to nobility. A **crest coronet** should never stand alone or mimic ranks exclusive to nobility or chivalric orders.

5. Display Options

- a. A crest may be shown:
 - i. Atop the helm as part of a **full achievement of arms**.
 - ii. Mounted on the torse (or coronet) above the shield, omitting the helm and mantling.
 - iii. Displayed alone or with a motto scroll.

Helmets

1. Customary Helmets in U.S. Heraldry

- a. The appropriate helmets (helms) for personal arms in the United States include:
 - i. **Barrel (great) helm**
 - ii. **Tilting helm**
 - iii. **Armet with closed visor**
- b. These are universally accepted as suitable for arms assumed within the U.S. Heraldic tradition.
- c. The choice of helm may vary across different **emblazonments** (depictions of the arms).

2. Material and Orientation

- a. The helm is typically depicted as **steel**, not a precious metal, to avoid implying noble rank.
- b. Its orientation should align with the design of the **crest**:
 - i. **Profile facing dexter** (viewer's left).
 - ii. **Three-quarters perspective to dexter**.
 - iii. **Affronty** (directly facing the viewer).
- c. If no crest is included, the helm is traditionally shown in **profile**, though this is a stylistic choice.

3. Helmets for Arms of Foreign Origin

- a. American citizens using arms of foreign origin may depict their arms with:
 - i. One of the simple helms listed above (preferred).
 - ii. The helm traditionally associated with the arms in the country of origin, provided it does not imply **nobility** or similar elevated rank in that country.
- b. For further guidance, refer to the use of foreign arms in the U.S.

Mantling

1. Definition and Appearance

- a. **Mantling** (or **lambrequin**) refers to the decorative cloth attached to the **helmet**, draping behind and to its sides.
- b. It traditionally features:
 - i. The **principal color and metal** from the shield (typically the first color and metal mentioned in the **blazon**).
 - ii. **Color** is shown on the **outer side**, while the **metal** forms the **lining**.
- c. Variations are permissible:
 - i. **Multiple colors and metals** can be used.
 - ii. The **outer side** of the mantling may be adorned with **small charges** (e.g., motifs or symbols), a common medieval practice.

2. Material Considerations

- a. **Furs** are discouraged for mantling in American heraldry, as they can sometimes imply **noble rank**, which may be misconstrued as a claim to such status.

3. Distinction from Robe of Estate

- a. **Mantling** should not be confused with the **mantle** or **robe of estate**, which serves a different purpose and is discussed separately.

Mottoes

1. Role in Heraldry

- a. In most heraldic traditions, **mottoes** are not an essential or intrinsic part of a coat of arms unless specifically granted as part of an **armorial grant** (as in certain countries).
- b. Their inclusion is generally optional and does not alter the fundamental identity of the arms.

2. Placement

- a. Mottoes can be positioned in several locations:
 - i. **Below the shield** (most common in American heraldry).
 - ii. **Above the crest** or in other areas of the design, depending on artistic preference.

3. Flexibility

- a. The choice of a motto, or its omission, is at the discretion of the **armiger** (the individual entitled to the arms).
- b. Mottoes may be changed over time without impacting the heraldic integrity or symbolism of the coat of arms.

4. Nature of Mottoes

- a. Mottoes often reflect personal values, family heritage, or aspirations.
- b. Unlike the shield, crest, or other elements, they are not subject to heraldic laws or tincture rules.

Additions to the Basic Arms

Supporters

1. Customary Use in the United States

- a. Supporters are not a traditional element of **personal arms** in the United States, but this does not mean you cannot use them in your personal design.
- b. In countries where heraldic supporters are customary, they are often associated with the **titled nobility** or individuals holding specific distinctions.

2. Personal Arms in the United States

- a. Including supporters in American arms is discouraged to:
 - i. Align with **U.S. heraldic customs**.
 - ii. Avoid suggesting a claim to **noble status** that is not recognized in American legal or social systems.

3. Arms of Foreign Origin

- a. **Hereditary right** to supporters from a country of origin:
 - i. It is recommended to omit supporters when adapting these arms for use in the United States.
- b. Legal entitlement:
 - i. Supporters should not be used if the bearer does not meet the legal criteria for their use in the originating country (e.g., the descendant of a British knight grand cross only entitled during his lifetime).
- c. Renunciation of noble status:
 - i. If the current bearer or an ancestor renounced noble status during naturalization, associated supporters should not be used.

4. Private Display of Supporters

- a. **Historical or ancestral display**:
 - i. The full achievement, including supporters, may be displayed privately if clearly presented as the arms of an **entitled ancestor**.

5. Institutional Arms

- a. Supporters may be appropriately used in the arms of:
 - i. States, counties, cities, or governmental entities.
 - ii. Major educational institutions or corporate bodies of **national or historic significance**.

Crowns, Coronets, and Chapeaux

1. Use in Personal Arms in the United States

- a. The display of **coronets, caps of maintenance**, or similar headgear with personal arms of U.S. citizens is **not customary** and **discouraged**.
- b. These elements, when placed above the shield or used in place of a crest, are generally perceived as claims to **noble status**, which are **inappropriate** for assumed arms in the U.S.
- c. Arms inherited from ancestors entitled to such ornaments in their country of origin may include these elements as a **historical display**, but they should be **omitted** in personal use.

2. Renunciation of Noble Status

- a. Displaying a coronet symbolic of nobility is **particularly inappropriate** if the bearer or an ancestor renounced their noble status upon **naturalization** in the United States.

3. Coronets in Crests

- a. Coronets of **conventional design** that do not signify noble rank may be used as part of a crest.
- b. For more guidance, refer to **section 2.1.2.4** on crests.

4. Clerical Hats (Chapeaux)

- a. Members of the clergy may use **hats emblematic of their clerical status** that are prescribed or customary within their religious organization.
- b. Care should be taken not to use hats associated with religious offices **other than their own**.

5. Civic and Municipal Use

- a. Counties and incorporated municipalities may display a **civic crown, mural crown**, or other coronet symbolic of local history atop the shield.
- b. **Royal crowns** or coronets associated with degrees of nobility should **not** be used.

Orders, Decorations, and Awards

1. Guidelines for Display

2. U.S. Military and Civil Decorations

- a. **Shoulder Sash and Breast Star:** Depict the sash encircling the shield, with the badge fastening the sash at the hip, displayed surmounting the crossed ends of the sash below the base of the shield. The breast star may be shown behind the shield, with enough of its perimeter visible to identify the decoration.
- b. **Neck Ribbon Decorations:** Show the ribbon emerging from behind the shield with the pendant below the base.
- c. **Breast Ribbon Decorations:** Display the decoration suspended below the base of the shield by a length of ribbon emerging from behind.

3. Foreign Decorations

- a. Insignia from recognized foreign heads of state can follow U.S. guidelines or the heraldic customs of the granting country.
- b. If the bearer holds both U.S. and foreign decorations, it is recommended to display foreign insignia only if the highest U.S. decoration is also depicted.

4. Orders of Chivalry

- a. Autonomous orders and those conferred by former monarchs, royal pretenders, or disputed bodies should be considered carefully before inclusion. Display is recommended only in contexts related to the organization itself.

5. Avoiding Clutter

- a. Limit to:
 - i. **Three decorations/orders** suspended below the shield.
 - ii. **One breast star** behind the shield.
 - iii. **One sash or similar insignia** surrounding the shield.

6. Order of Precedence

7. **1st:** U.S. federal decorations awarded by or in the name of the President.

8. **2nd:** Orders and decorations awarded by foreign heads of state.

9. **3rd:** Other U.S. federal decorations.

10. **4th:** U.S. state decorations.

11. Placement

12. **Decorations encircling the shield:** Most senior on the outside.

13. **Decorations suspended from neck ribbons:** Senior in the center, second senior to dexter, third to sinister.

14. **Decorations suspended from breast ribbons:** Arranged dexter to sinister (viewer's left to right) in order of seniority.

15. Restrictions

16. Insignia from private organizations are not typically part of armorial achievements unless explicitly permitted by the organization. If allowed, they are used only in the organization's context.

17. Honors without wearable insignia (e.g., service medals, unit citations, or qualification badges) should not be integral to the arms but may be part of a larger composition featuring the armorial achievement.

18. Inheritance and Marital Arms

19. Decorations belong solely to the awardee and are not inheritable.

20. Decorations should not appear with a shield that marshals the arms of spouses, unless both hold the same decoration.

Insignia of Office

General Guidelines

1. Historical Tradition

- a. In many countries, holders of specific offices or functions have traditionally displayed insignia of their office alongside their arms.
- b. The use and design of such insignia are formally prescribed by the respective country's recognized authorities.

2. Lack of U.S. Guidelines

- a. The United States government and state authorities have never established equivalent insignia for use with personal arms.
- b. It is **inappropriate** for individuals in the United States to create and display office insignia as part of their arms on their own initiative.

3. Clerical Insignia

- 4. Clergy of religious bodies that maintain formal or customary rules for the use of office insignia should follow those specific rules.

Mantles, Robes of Estate, and Pavilions

1. Historical Context and Usage

- a. Since the late 16th century, it has been common in some countries for members of ruling families, high nobility, and holders of high state offices to display their arms against a fur-lined cloth backdrop, often a crimson or purple cloak lined with ermine.
- b. These cloth backdrops are referred to as **mantles**, **robes of estate**, or **pavilions**, depending on their form.

2. Relevance to U.S. Heraldry

- a. These accoutrements **have no place in American heraldic custom**. In the U.S., they are not used or displayed as part of personal arms.

3. Clarification of Terminology

- a. **Mantle** or **manteau** should not be confused with **mantling** (also known as lambrequin), which refers to the cloth covering the helmet and is commonly used in all heraldic arms, regardless of status.

American Heraldry and the “Law of Arms”

The Legal Status of Arms in the United States

1. Definition of “Law of Arms”

- a. The "law of arms" refers to the rules and customs that govern who may bear arms, how they should be displayed, and how they are passed down from one generation to the next. This body of law is a combination of **customary norms** found in most heraldic traditions and **specific statutes, regulations, precedents**, and practices unique to each country.

2. Legal Entitlement in the U.S.

- a. Under the **customary law of arms**, anyone can assume a coat of arms as long as it does not infringe on another person's existing arms.
- b. In the U.S., since **July 4, 1776**, no formal restrictions have been placed on the use of coats of arms. Therefore, **it is both legal and legitimate** for anyone to design, adopt, and use a unique coat of arms.

3. Heraldic Status in Other Countries vs. the U.S.

- a. In some countries, coats of arms that are **granted, certified, or registered** by authorized heraldic bodies have special legal status. The bearer has exclusive rights to those arms, and these rights may be enforceable in the courts of the granting country.
 - i. For example, a grant from **English heraldic authorities** ensures exclusive rights to the arms within England, but this right may not extend to other countries, such as Germany.
 - ii. Similarly, **German heraldic societies** may protect arms registered there within German courts but not in England.
- b. In the **United States**, however, there is no **legal framework** for the protection of armorial bearings at the **state or federal level**. This means that any arms—whether **granted** by a foreign authority or **unilaterally assumed**—are seen as personal, family, or group emblems with **no legal protection** beyond personal use.

Arms of Women

1. Rights of Women to Bear Arms

- a. In the United States, **women have the same rights as men** to assume their own arms, whether those arms are **self-devised**, **granted** by foreign heraldic authorities, or **inherited** according to the principles of **armorial inheritance** discussed later.
- b. **Historical Restrictions:** While some countries place **restrictions** on women's armorial display (such as prohibiting them from bearing a crest or motto), **these restrictions have not historically been observed** in the U.S. women are free to use the same heraldic symbols as men.

2. Forms of Display for Women

Women can display their arms in a variety of forms, depending on their marital status:

a. Single Women:

- i. Display their **own arms** (including inherited arms) on a **lozenge** or **oval** shape.

b. Married Women:

- i. A married woman can display her arms in the following ways:

1. In the same manner as an unmarried woman (on a **lozenge** or **oval**).
2. On a **shield** or **lozenge impaled with her husband's arms**, with his arms placed **to dexter** (or, as an alternative, her own arms may be placed on an **inescutcheon** surmounting his arms, as discussed in **section 3.3.1.1**).

- ii. A married woman who does not hold arms in her own right may **use her husband's arms**, but only if she **adopts his surname**.

c. Widows:

- i. A widow can display her arms:

1. As an unmarried woman (on a **lozenge** or **oval**).
2. On a **lozenge** or **oval** impaled with her late husband's arms.

- ii. A widow who does not hold arms in her own right may use her late husband's arms, provided she continues to bear his surname.

d. Divorcées:

- i. A divorcée may display her arms as an **unmarried woman** and should **drop any use of her former husband's arms**.

3. Use of Crest

- a. If a woman uses a **crest** with arms displayed on a **lozenge** or **oval**, the crest is typically shown **without helm or mantling** (since these elements are often associated with male displays of arms).

Marshalling of Arms

1. Impalement of Arms

- a. The most common method in English-speaking heraldic traditions for displaying the arms of married couples is **impalement**.
- b. In impalement, the shield is divided vertically, with the **husband's arms placed on the dexter** (right) side and the **wife's arms on the sinister** (left) side.
- c. **Helmet and Crest:** Impaled arms traditionally display the husband's **helmet and crest**.
- d. **Escutcheon of Pretense:** If the wife does not have brothers to inherit her father's arms (and her father is deceased), her arms may be displayed **on a small escutcheon in the center of the husband's shield**. This is called an **escutcheon of pretense**.

2. American Approach to Marshalling Arms

- a. In the **United States**, the marshaling of arms on a single shield, while used by some families, is **not universally followed** and should be viewed as an **option** rather than a requirement.
- b. An alternative method is to display each spouse's arms **on separate shields** or **on a shield and lozenge**, arranged **side by side** in one artistic composition.
- c. **Husband's Arms:** In this arrangement, the husband's arms are customarily placed **to dexter** (right). In some traditions, the charges on the husband's arms and his **helmet and crest** face toward the wife's arms.

3. Insignia of Orders or Decorations

- a. **Orders and Decorations:** The insignia of an order or decoration should **not be displayed** on a shield that marshals the arms of two spouses.
 - i. This is because such honors are specific to the individual to whom they were granted, not to their spouse.
 - ii. An exception is made if **both spouses** hold the **same order or decoration** (in which case it may be displayed).

Arms of Office

1. Marshalling of Office and Personal Arms in the U.S.

- a. In the United States, it is **not customary** for office-holders, with the exception of certain ecclesiastical dignitaries (like Roman Catholic and Episcopalian bishops), to marshal their **personal arms** with those of the entity in which they hold office.
- b. When official and personal arms are marshaled, the **arms of the office** (e.g., a bishop's diocese) are typically **impaled to dexter** (on the viewer's left), while the **personal arms of the office-holder** are placed **to sinister** (on the viewer's right).

2. Arms of Office and Marital Arms

- a. **Arms of office and marital arms are never marshaled together** on the same shield.
- b. An office-holder may choose to impale their arms with either the arms of their **spouse** or those of their **office**, but **not both** at the same time.

Armorial Inheritance

1. Inheritance of Arms by Legally Recognized Children

- a. All **legally recognized children** are entitled to inherit the arms of the parent whose surname they bear, and they may use these arms by courtesy during the parent's lifetime.
- b. The principle follows **traditional armorial succession**, with arms passing through the **legitimate male line**, but modified to accommodate modern American family law.

2. Surnames and Armorial Inheritance

- a. For families that follow **traditional American naming customs** (children taking the father's surname), the children inherit and use the father's arms.
- b. In families where children take the **mother's maiden name** or a combination of both parents' surnames, they may combine both parents' arms, typically by **quartering** them. The **last surname** (typically the combined surname) takes precedence.

3. Definition of Legally Recognized Children

- a. "Legally recognized children" includes **adopted children** and **children born out of wedlock**, as long as they are legally recognized as the parent's heirs under state law.

4. Inheritance for Adopted Children

- a. An **adopted child** does **not** inherit the arms of their biological parents, as adoption severs the legal connection between them and their biological parents.

5. Inheritance by Spouse's Name Change

- a. A person who takes their spouse's surname upon marriage may continue using the arms they were entitled to by birth. The arms may be transmitted to their offspring under certain conditions:
 - i. If the child's **legal surname** matches the parent's **birth surname**, they inherit those arms without modification.
 - ii. If the parent has **no siblings** (or no siblings with children), the parent's arms are **quartered** with the spouse's arms, with the spouse's arms taking precedence.

6. Designing New Arms

- a. Modern heraldic practices often discourage excessive accumulation of quarterings, and it is **optional** to use all ancestral arms. A child may choose to:
 - i. Use only the arms of the parent whose surname they bear.
 - ii. Create **new arms** that combine elements from both parents' arms or from the parents and grandparents.

7. Retroactive Succession

- a. When determining **retroactive succession** to historic arms, the eligibility of adopted or illegitimate children to inherit depends on the **laws of inheritance** in place at the time of the ancestor's death.

8. International Recognition of Armorial Inheritance

- a. Foreign heraldic authorities may not recognize claims to inheritance involving **adoption**, **illegitimacy**, or **female lines**. Inheritance must be traced according to the laws in effect at the time in the country where the arms originated.

9. Custom Rules for Inheritance

- a. Individuals assuming arms in the United States may set their own **inheritance rules** different from those mentioned above. It is recommended that these rules be **stated in writing** and communicated to all potential heirs.

Cadency

1. Historical Cadency Practice in Europe

- a. Historically, in some parts of Europe, the principle **prevented two living men** from bearing identical arms within the same heraldic jurisdiction. This led to the practice of introducing **small variations** or "differences" into the arms of younger branches of a family.
- b. This practice still exists in **Scotland** but has largely fallen out of use in most other countries and was never a custom in some regions.

2. Cadency in the United States

- a. In the United States, arms are typically **inherited without differencing**. Descendants of individuals whose arms originally contained marks of cadency (at the time of U.S. independence or immigration) usually retain the original design without further differencing.
- b. However, there is no objection to **differencing for cadency** if a person wishes to follow this tradition. The option to use differencing is still available, as seen in some families or practices.

3. Foreign Arms in the U.S.

- a. For families using **foreign arms** in the United States, the question of cadency may still apply in the country of origin, but in the U.S., the general trend is not to introduce cadency unless desired by the family.

The Application of Heraldry

General Use of Heraldry

1. Heraldic devices can be applied in a multitude of ways across various mediums. These include:
2. **Leather goods**
3. **Seals made from metal**
4. **Engraving on silver, glass, or other materials**
5. **Printed on bookplates**
6. **Displayed on walls as paintings or prints**
7. **Emblazoned on websites**
8. **Printed on T-shirts**
9. **Tattooed on the armiger's body**
10. These uses are not exhaustive but reflect the broad application of heraldic symbols in modern life. The key point is that the use of heraldry can be as varied as the medium, provided it adheres to the customs and practices observed in the United States.

Stationery

1. **Writing Paper**
 - a. Armorial paper may be used for social correspondence.
 - b. Traditionally, the crest or coat of arms is displayed at the **top center or upper left corner** of the first page, typically in **monochrome**.
 - c. This style is reserved for the **first page** of a letter, with subsequent pages being unmarked.
 - d. **Private business letters** are not written on armorial stationery. However, corporate entities, universities, and government agencies can use **corporate arms** in their letterheads.
2. **Cards**
 - a. It is **not customary** to display arms or crests on **personal visiting cards** in the United States.
 - b. For **business cards, government agencies, universities, and corporate bodies** can display arms representing the organization and its officers.
3. **Invitations**
 - a. The **host's coat of arms or crest** may be embossed without color (preferred) or engraved in monochrome on a formal invitation.
4. **Menus and Place Cards**
 - a. For formal events, the **host's crest** can be engraved at the **top center of place cards and menus**.
 - b. In the case of a banquet or sponsored event, the **arms of the sponsoring organization** can also be displayed in this manner.

Seals and Signet Rings

1. Seals

- a. The requirement for **wax or wafer seals** on legal documents has been largely abandoned in the U.S. since the early years following independence.
- b. **Seals are now unnecessary** and can cause issues with photocopiers or scanners.
- c. **Alternative:** For those who wish to use armorial seals, **embossing presses** that imprint the design directly into the paper are an acceptable method.

2. Signet Rings

- a. **Signet rings** are occasionally used to seal envelopes, especially in personal correspondence. However, modern mail processing systems usually result in the seal being broken during transit.
- b. Even if not used for sealing, **signet rings** are still worn as jewelry and are considered **conservative** and **elegant**.
- c. **Engraving:** The design (arms, crest, or motto) is typically engraved **in reverse** on a **metal or stone** surface (usually **10 to 14 carat gold**) so that it appears correctly when pressed into hot wax.
- d. **Placement:** Many authorities suggest that **signet rings** be worn on the **little finger of the left hand**, although customs can vary.

3. Signet Rings for Women

- a. Women who use **signet rings** may choose to have their arms engraved on a **small medallion** worn as a pendant, rather than in ring form.

Silver, Glass, and China

1. Silver

- a. The use of **armorial silver** has declined due to the high cost of hand engraving, with **laser engraving** providing a more affordable (but less artistically rich) alternative.
- b. Traditionally:
 - i. The **full coat of arms** is engraved on **large silver pieces** like trays, serving plates, and coffee pots.
 - ii. The **crest** is engraved on **smaller items** like flatware.
- c. **Wedding Silver:**
 - i. Items presented to the bride before the wedding are traditionally marked with her **family arms** or **crest**.
 - ii. Items given later (except for matching pieces to complete a set) should be marked with the **couple's arms**.

2. China

- a. On **china**, the **arms** (for large items) or **crest** (for small items) can be emblazoned in **full color** or **gold**.
- b. The same rules for engraving apply as with silver.

3. Stemware, Tumblers, Carafes, and Pitchers

- a. Arms or crests can also be **etched** onto **stemware, tumblers, carafes, and pitchers**, following the same general principles as for silver and china.

Automobiles

1. Historical Custom

- a. The tradition of decorating carriages with the owner's **arms** continues, although it has become less common with automobiles.
- b. In the past, arms were often painted on the **back door** of the carriage, assuming the owner had a **driver** sitting in the front. This practice is still seen in the **U.S. Presidential limousines**.
- c. **Placement for Self-Drivers:** If someone drives themselves, they might place the arms on the **front doors**. However, the use of arms on automobiles is **rare** in the U.S., and there is no widely accepted standard for their placement.

2. Considerations

- a. **Pretentiousness:** Displaying arms on an automobile, especially on anything less than an expensive luxury car, may be perceived as **pretentious**.

Flags

1. Heraldic Flags

- a. **Heraldic flags** include a range of types such as **banners**, **standards**, **guidons**, **pennons**, and **gonfanons**.
- b. In the **U.S.**, armigers are not bound by the same detailed restrictions found in other countries (e.g., British or Scottish heraldry), which have more specific rules for flag usage.

2. Banner of Arms

- a. The most common heraldic flag is the **banner of arms**, where the **shield design** is displayed on a rectangular field.
- b. The **proportions** of the flag are a matter of **artistic preference**, though a **square shape** is most historically authentic.
- c. **Trimmings:** Elements like **fringe**, **cords**, **tassels**, and **pole finials** are customizable and a matter of personal taste.

3. Display and Use

- a. **Banner Usage:** The banner may be flown over the armiger's house or displayed inside the home.
- b. **Implying Presence:** When flown elsewhere, the banner generally implies the **personal presence** of the owner.
- c. **Private Signal:** Boat owners may use the **banner of arms** as their **private signal** or **house flag**.

General

1. Usage of Foreign Arms in the U.S.

- a. The **use of foreign arms** in the United States typically does not pose any issues and can follow the same customs as arms of American origin.
- b. These guidelines are designed to align with **international heraldic customs**, allowing foreign arms to be considered "naturalized" as American arms when used properly according to these standards.

2. Potential Issues

- a. Three potential problems may arise:

- i. **Duplication:** If two unrelated families bear the same arms.
- ii. **Use of Nobiliary Accessories:** Some foreign arms might include titles or other nobiliary elements not commonly used in the U.S.
- iii. **Conflicting Customs:** Whether **American** or **foreign heraldic customs** should govern the use of the arms.

3. Modification of Arms

- a. In most cases, there is **no need to modify** a foreign coat of arms to adapt it to American standards.

Duplication

1. International Custom

- a. **No Objection to Duplication:** Under traditional international heraldic law, there is no problem with two unrelated people from different regions using the same arms (including the same shield).
- b. **Possibility of Duplication:** An immigrant might find that their arms duplicate those of someone already in the U.S. due to the lack of formal heraldic regulation in most countries, including the U.S.

2. Resolving Duplication

- a. **Tolerance of Duplication:** In most cases, duplication should be tolerated as part of living in a **melting pot society**, where such instances are inevitable.

3. Distinguishing Duplication

- a. If **confusion** arises due to duplication or if demonstrable harm results from the similarity of the arms, **distinguishing marks** (differences) should be introduced.
- b. **Recommendation:** The newer arms should yield to the older ones, with the newer armiger introducing a difference (this does not have to be extensive).

4. When Two Arms Are Equal

- a. If it is **impossible to determine** which coat of arms is older, or if both arms have been in **continuous, uncontested use** for at least 60 years or three generations of adults (whichever is shorter), **both parties should accept** the duplication.
- b. Since it is unlikely that both arms have identical **crests** and **shields**, both parties should display their **crests** along with their arms, rather than omitting the crest.

5. In Cases of Usurpation

- a. If one party is using arms without a legitimate claim or has usurped the arms, they should **alter** their arms to introduce a difference that shows they are unrelated to the other party.

External Accessories in Foreign Arms

Foreign Visitors

- 1. Visiting Foreigners:** Foreign visitors or residents in the U.S. who do not plan on seeking American citizenship may **bear their foreign arms** with any external accessories authorized by the laws or customs of their country of origin.
- 2. No Modification Required:** There is no need for modification when displaying foreign arms, including any external accessories.

Immigrants

- 1. Permanent Residents Seeking Citizenship:** Immigrants who plan to become U.S. citizens are encouraged to **adapt** their arms to comply with American heraldic practices. This might involve removing any **external accessories** that signify nobility or other statuses that do not align with the American principles of equality.
- 2. Renunciation of Titles:** U.S. law requires immigrants to **renounce any hereditary titles or noble status** as part of the naturalization process. Continuing to use **heraldic insignia** that indicates noble status after becoming an American citizen would be inappropriate.
- 3. Private Display:** While noble titles cannot be used post-naturalization, **private display** of the full ancestral arms (as family heirlooms) is permitted, provided they are clearly presented as such.

Succession to Foreign Arms

- 1. Entitlement to Foreign Arms:** In certain cases, American citizens may inherit arms containing **nobiliary accessories** (such as supporters, coronets, and helmets) through **foreign inheritance**. These elements may signify noble rank under the heraldic customs of other countries.
- 2. Public Use of Foreign Arms:** It is recommended that **public use** of these arms be limited to contexts where the bearer is acting in their **foreign role** (e.g., as a clan chief at Scottish events or in correspondence with clan members).
 - a. Private Display:** For private purposes, it is acceptable to display the ancestral arms in their full form, including **nobiliary elements**, as long as the display is clearly presented as an heirloom.
- 3. Emblazonments for Public Use:** For other public occasions, it is recommended that arms be **adapted** to align with American heraldic practices by omitting any nobiliary or foreign accoutrements.

American Citizens with Foreign Grants of Arms

- 1. Foreign Grants of Arms:** Some Americans have received **grants of arms** from foreign heraldic authorities, which may include external accessories inconsistent with American customs (such as supporters or coronets).
- 2. Naturalization of Foreign Arms:** Many of these arms align with U.S. heraldic guidelines and require no modification. However, arms containing **nobiliary accessories** should not be used publicly in the U.S., except when the individual is acting in a **foreign context** related to the arms' country of origin.
- 3. Private Display:** These guidelines do not prevent the **private display** of foreign arms in their full form, as long as they are presented as **family heirlooms** and not used in a public context that suggests noble status.

Foreign Rules to Govern Use of Foreign Arms

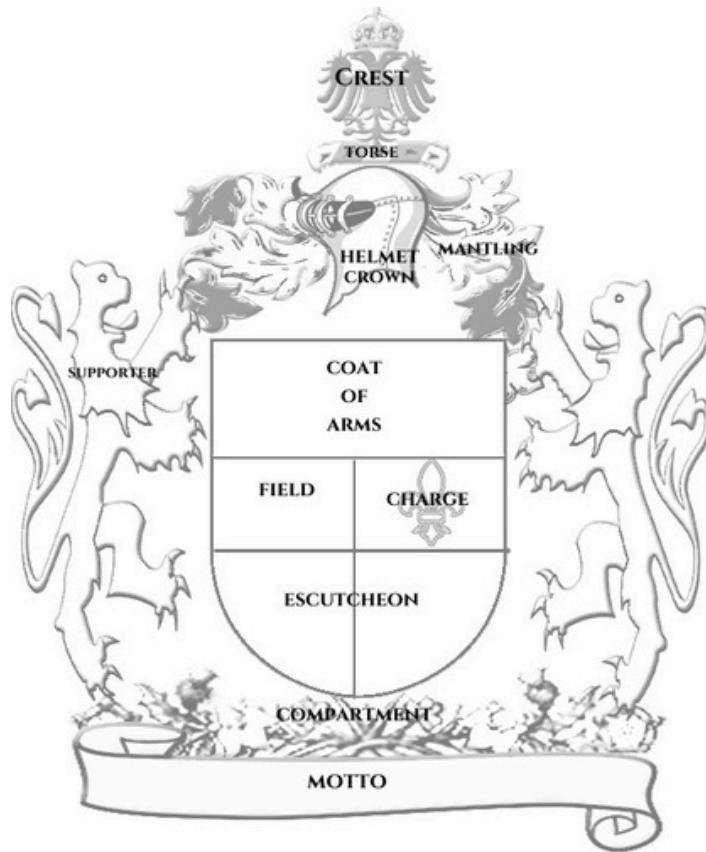
Compliance with Foreign Rules

- 1. Adherence to Foreign Customs:** If individuals choose to display **foreign arms** that include **supporters**, **insignia of foreign offices**, or **nobiliary accessories**, they must comply with the **rules and customs** governing the use of those arms in the **country of origin**.
- 2. Succession Rules:** This includes adhering to any rules regarding **succession** to the arms, which may be more restrictive than the American rules for inheritance of arms (as outlined in section 3.4).
- 3. Rematriculation or Confirmation:** If the use of the foreign arms requires **rematriculation**, **confirmation**, or other forms of approval in the originating country, individuals should **complete these requirements** before displaying the arms in the United States.

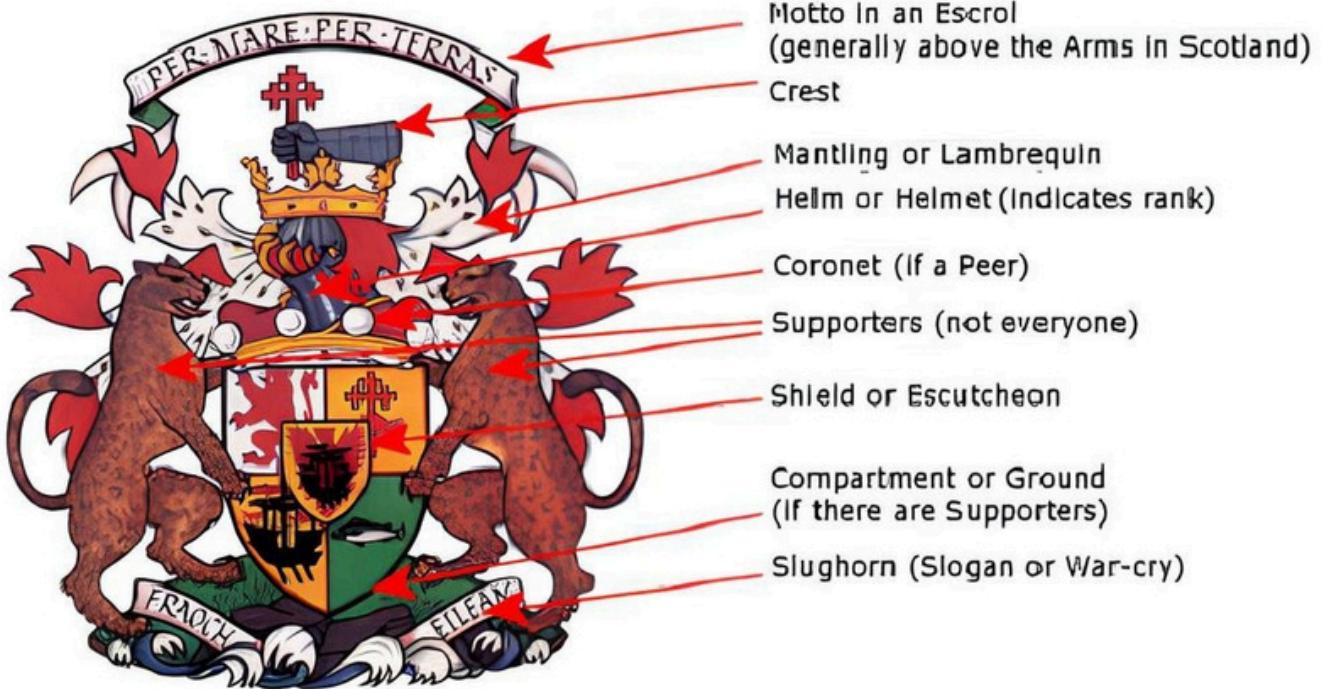
Use of Naturalized Arms

- 1. Naturalized Arms in the U.S.:** Arms that have been "**naturalized**" in accordance with **American customs** do not need to comply with the rules or laws of the **originating country**. These arms are not required to be confirmed or matriculated with the foreign heraldic authorities, unless they are taken back to the country of origin.
- 2. Original Form of Arms:** The arms should be used in the form in which they were brought to the U.S., retaining any **marks of cadency** or **differences** that were in use at the time of immigration, without modification for American customs.

BLAZONING



BLAZONING IS THE FORMAL METHOD OF DESCRIBING A COAT OF ARMS USING SPECIFIC TERMINOLOGY, ALLOWING FOR A PRECISE AND UNIVERSALLY UNDERSTOOD DEPICTION OF HERALDIC DESIGNS. THE COURT OF THE LORD LYON (SCOTLAND) PROVIDES GUIDELINES ON HOW TO INTERPRET AND CONSTRUCT A BLAZON: IT SHOULD BE NOTED THE UNITED STATES HAS NO FORMAL REGISTRATION FOR A COAT OF ARMS, THEREFORE, THERE ARE NO REGULATIONS. HOWEVER, THIS GUIDE HAS BEEN CREATED AS TO FOLLOW THE TRADITIONAL RULES OF BLAZONING.



BLAZON

BLAZON IS THE FORMAL LANGUAGE USED TO DESCRIBE A COAT OF ARMS. IT FOLLOWS SPECIFIC GRAMMAR AND TERMINOLOGY TO ENSURE THAT ARMS CAN BE ACCURATELY RECONSTRUCTED FROM THE DESCRIPTION. FOR EXAMPLE, "ARGENT, A LION RAMPANT GULES" DESCRIBES A RED LION STANDING ON ONE HIND LEG ON A SILVER BACKGROUND.

UNDERSTANDING THESE ELEMENTS AND THEIR PROPER USAGE IS ESSENTIAL FOR INTERPRETING AND CREATING HERALDIC DESIGNS, EACH RICH WITH HISTORICAL SIGNIFICANCE AND PERSONAL MEANING.



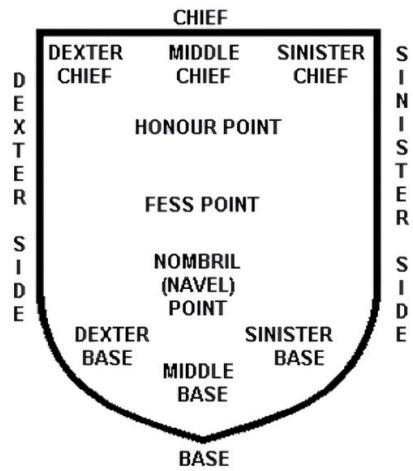
STRUCTURE OF A BLAZON

FIELD DESCRIPTION: BEGIN BY SPECIFYING THE BACKGROUND COLOR (TINCTURE) OF THE SHIELD, KNOWN AS THE FIELD.

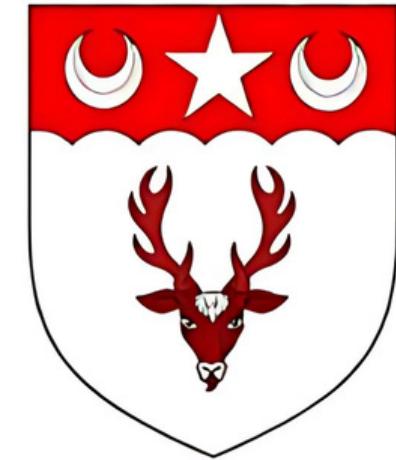
- **PRIMARY CHARGE:** IDENTIFY THE MAIN SYMBOL OR FIGURE PLACED ON THE FIELD.
- **SECONDARY CHARGES:** DESCRIBE ADDITIONAL SYMBOLS, THEIR POSITIONS, AND ANY SPECIFIC ATTRIBUTES.
- **TINCTURES:** CLEARLY STATE THE COLORS OR METALS OF ALL CHARGES AND DIVISIONS.

BLAZON: ARGENT, A STAG'S HEAD CABOSED PROPER, ON A CHIEF ENGRAILED GULES, A MULLET BETWEEN TWO CRESCENTS OF THE FIRST. (JAMES THOMSON, MERCHANT, KIRKCALDY) READ THE BLAZON IN THIS ORDER..

1. THE FIELD OF THE ESCUTCHEON (SHIELD BACKGROUND) WHICH HERE IS ARGENT (WHITE/SILVER.)
2. THE MAIN CHARGE OR PARTITION ON THE FIELD (A STAG'S HEAD)
3. CHARGES NOT CENTRAL (IN THIS CASE IN CHIEF)
4. CHARGES ON THE LAST MENTIONED (CRESCENTS AND A MULLET)
5. WE TRY NOT TO REPEAT OURSELVES, SO OF THE FIRST REFERS TO THE FIRST COLOUR GIVEN, ARGENT. DON'T WORRY, WE WILL GET MORE IN-DEPTH ABOUT PLACEMENTS AND LINES LATER.



DEXTER" MEANS RIGHT AND "SINISTER" MEANS LEFT - BUT FROM THE POINT OF VIEW OF THE PERSON HOLDING THE SHIELD, NOT THE VIEWER.



ARGENT IS SILVER. "CABOSSED" MEANS A STAG'S HEAD CUT OFF AND SHOWN AS ABOVE. "ENGRAILED" IS THE SCALLOPED SHAPE OF THE CHIEF. GULES IS RED. A "

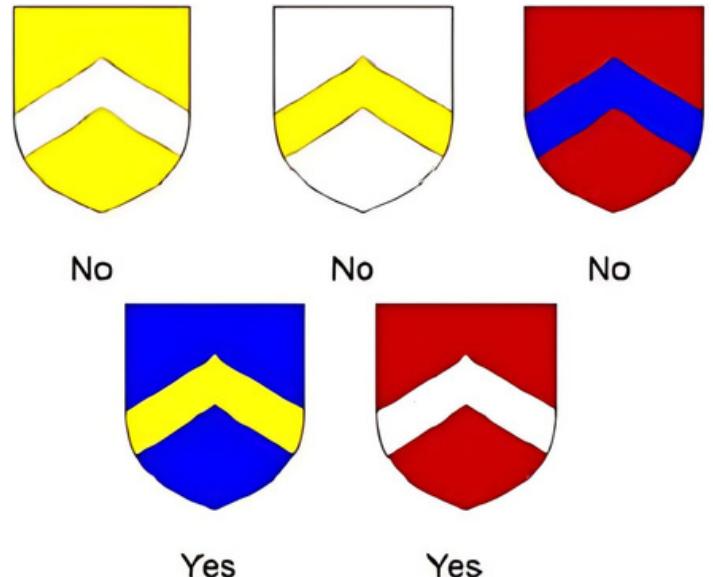
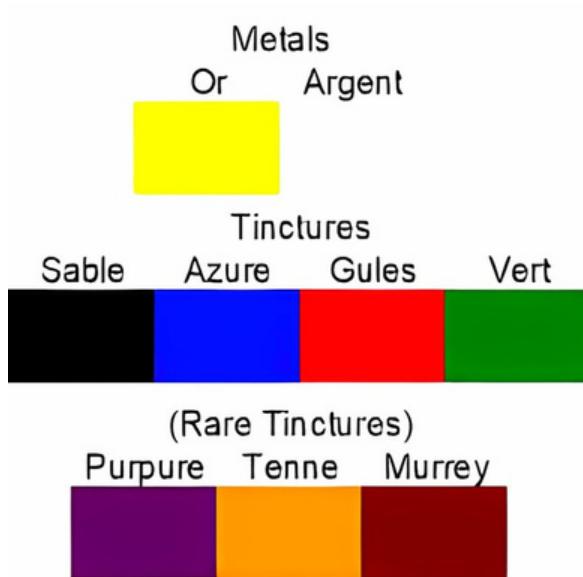
TINCTURES

TINCTURES ARE THE COLORS, METALS, AND FURS USED IN HERALDIC DESIGNS. THEY ARE CATEGORIZED AS FOLLOWS:

METALS:

- - **OR:** GOLD OR YELLOW
 - **ARGENT:** SILVER OR WHITE
- **COLORS:**
 - **GULES:** RED
 - **AZURE:** BLUE
 - **VERT:** GREEN
 - **SABLE:** BLACK
 - **PURPURE:** PURPLE
- **FURS:**
 - **ERMINE:** WHITE FIELD WITH BLACK SPOTS
 - **VAIR:** ALTERNATING BLUE AND WHITE BELL-SHAPED FIGURES

THESE TINCTURES FOLLOW SPECIFIC RULES TO ENSURE CONTRAST AND VISIBILITY, KNOWN AS THE "RULE OF TINCTURE," WHICH ADVISES AGAINST PLACING A COLOR ON A COLOR OR A METAL ON A METAL.



OR = GOLD

ARGENT = SILVER (USUALLY DEPICTED AS WHITE)

SABLE = BLACK

AZURE = BLUE

GULES = RED

VERT = GREEN

IN ORDER TO AVOID CONFUSION COLOURS AND METALS ARE USUALLY GIVEN CAPITAL LETTERS (E.G., SABLE, OR)

BASIC RULE - NO METAL ON A METAL, NO COLOURS ON A COLOUR.

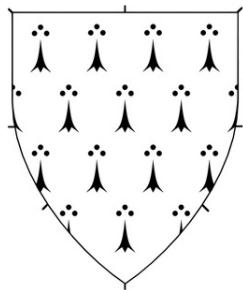
RULES OF TINCTURE AND CONTRAST RULES

TO ENSURE CLARITY AND CONTRAST IN YOUR DESIGN, FOLLOW THESE GUIDELINES:

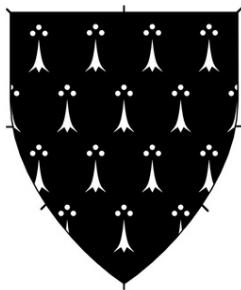
- CONTRAST: AVOID PLACING A COLOR ON ANOTHER COLOR OR A METAL ON ANOTHER METAL. FOR EXAMPLE, PLACE A METAL (OR ARGENT) ON A COLOR (GULES, AZURE, ETC.) AND VICE VERSA.
- EXCEPTIONS: FURS CAN OFTEN BE PLACED ON BOTH METALS AND COLORS DUE TO THEIR MIXED TINCTURES.

FURS

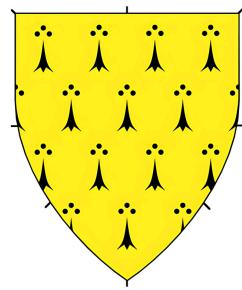
FURS ARE PATTERNED TINCTURES THAT ADD VARIETY AND TEXTURE TO HERALDIC DESIGNS



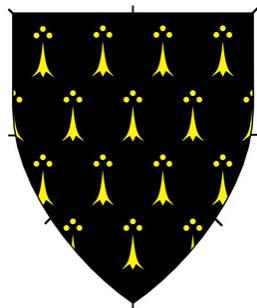
ERMINE: WHITE FIELD WITH
BLACK SPOTS



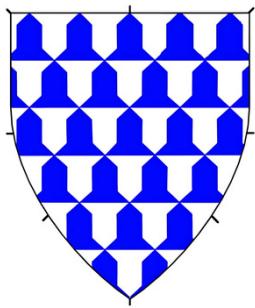
COUNTER-ERMINE: BLACK FIELD
WITH WHITE SPOTS



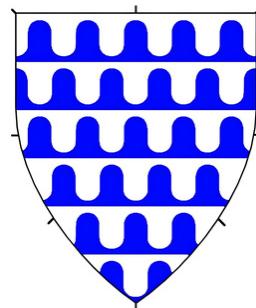
ERMINOIS: GOLD FIELD WITH
BLACK SPOTS



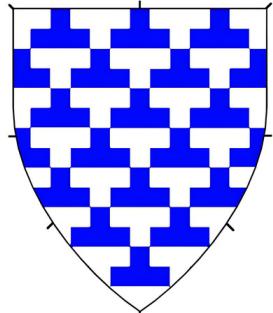
PEAN: BLACK FIELD WITH GOLD
SPOTS



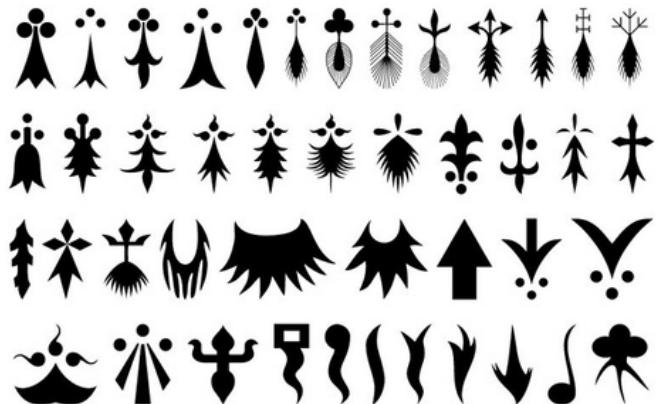
VAIR: ALTERNATING BLUE AND
WHITE BELL-SHAPED FIGURES



VAIR ANCIEN: AN ALTERNATIVE
ARRANGEMENT OF VAIR



POTENT: ALTERNATING "T" SHAPES IN BLUE AND
WHITE



ERMINE SPOTS

SHIELD (ESCUCHEON)

THE SHIELD IS THE CENTRAL ELEMENT OF A COAT OF ARMS, BEARING THE PRIMARY SYMBOLS AND DESIGNS. ITS SURFACE IS REFERRED TO AS THE **FIELD**, WHICH CAN BE A SINGLE COLOR OR DIVIDED INTO MULTIPLE SECTIONS. NOTE THAT IT'S NOT THAT IMPORTANT THE SHAPES OF THE SHIELDS, UNLESS SPECIFIED IN THE BLAZON.

THE **FIELD** REFERS TO THE BACKGROUND OR SURFACE OF THE SHIELD (OR ESCUTCHEON) UPON WHICH ALL OTHER ELEMENTS—SUCH AS ORDINARIES, CHARGES, AND OTHER DESIGNS—ARE PLACED. IT IS ONE OF THE MOST FOUNDATIONAL ELEMENTS OF A COAT OF ARMS AND PLAYS A CRUCIAL ROLE IN DEFINING THE OVERALL APPEARANCE AND SYMBOLISM OF THE DESIGN.

KEY ASPECTS OF THE FIELD

1. TINCTURES (COLORS, METALS, AND FURS)

- THE FIELD IS TYPICALLY COLORED USING ONE OF THE HERALDIC **TINCTURES**, WHICH FALL INTO THREE MAIN CATEGORIES:
 - **METALS**: OR (GOLD/YELLOW) AND ARGENT (SILVER/WHITE).
 - **COLORS**: GULES (RED), AZURE (BLUE), VERT (GREEN), SABLE (BLACK), PURPURE (PURPLE).
 - **FURS**: PATTERNS LIKE ERMINE, ERMINES, VAIR, AND COUNTER-VAIR.
- THE **RULE OF TINCTURE** APPLIES TO THE FIELD: A COLOR SHOULD NOT BE PLACED ON ANOTHER COLOR, AND A METAL SHOULD NOT BE PLACED ON ANOTHER METAL, TO ENSURE VISIBILITY.

2. FIELD DIVISIONS

- THE FIELD CAN BE DIVIDED INTO MULTIPLE SECTIONS, EACH FILLED WITH A DIFFERENT TINCTURE OR PATTERN. COMMON TYPES OF DIVISIONS INCLUDE:
 - **PARTY PER PALE**: DIVIDED VERTICALLY INTO TWO EQUAL HALVES.
 - **PARTY PER FESS**: DIVIDED HORIZONTALLY INTO TWO EQUAL HALVES.
 - **QUARTERLY**: DIVIDED INTO FOUR SECTIONS.
 - **GYRONNY**: DIVIDED INTO MULTIPLE TRIANGULAR SECTIONS RADIATING FROM THE CENTER.
- THESE DIVISIONS CAN BE SIMPLE OR COMPLEX, AND EACH DIVISION CONTRIBUTES TO THE OVERALL SYMBOLISM OF THE COAT OF ARMS.

3. COMPLEX PATTERNS

- THE FIELD CAN INCLUDE INTRICATE PATTERNS SUCH AS:
 - **CHECKY**: A CHECKERBOARD PATTERN.
 - **LOZENGY**: DIAMOND-SHAPED PATTERNS.
 - **BENDY**: DIAGONAL STRIPES.
 - **BARRY**: HORIZONTAL STRIPES.
- THESE PATTERNS OFTEN REPRESENT SPECIFIC MEANINGS OR ASSOCIATIONS, SUCH AS FAMILIAL CONNECTIONS OR GEOGRAPHICAL ORIGINS.

4. FIELD AS A CANVAS FOR ORDINARIES AND CHARGES

- THE FIELD SERVES AS THE "CANVAS" FOR PLACING:
 - **ORDINARIES**: GEOMETRIC SHAPES LIKE A BEND, FESS, OR CROSS.
 - **CHARGES**: SYMBOLS, ANIMALS, OR OBJECTS THAT CONVEY SPECIFIC MEANINGS.

- THE CONTRAST BETWEEN THE FIELD AND THESE ELEMENTS IS ESSENTIAL FOR CLARITY AND ADHERENCE TO HERALDIC RULES.

5. SYMBOLISM OF THE FIELD

- THE TINCTURES AND PATTERNS OF THE FIELD OFTEN CARRY SYMBOLIC MEANINGS:
 - **COLORS:** EACH COLOR REPRESENTS QUALITIES (E.G., AZURE SYMBOLIZES LOYALTY, GULES SYMBOLIZES COURAGE).
 - **PATTERNS AND DIVISIONS:** THESE CAN INDICATE ALLIANCES, FAMILY CONNECTIONS, OR TERRITORIAL CLAIMS.

IMPORTANCE OF THE FIELD

THE FIELD IS THE FOUNDATION OF THE COAT OF ARMS, SETTING THE STAGE FOR THE DESIGN'S OVERALL COMPOSITION AND MESSAGE. BY CHOOSING APPROPRIATE TINCTURES, PATTERNS, AND DIVISIONS, HERALDIC DESIGNERS ENSURE THAT THE ARMS ARE BOTH VISUALLY STRIKING AND RICH IN MEANING.

ORDINARIES

ORDINARIES ARE SIMPLE GEOMETRIC SHAPES OR LINES USED IN HERALDRY, FORMING SOME OF THE MOST FUNDAMENTAL AND RECOGNIZABLE ELEMENTS OF A COAT OF ARMS. THEY ARE PLACED ON THE SHIELD'S FIELD AND OFTEN SERVE AS THE MAIN DESIGN ELEMENT. THE SIMPLEST AND MOST COMMON SHAPES ON A SHIELD ARE SIMPLE GEOMETRIC DESIGNS. THEY HAVE SPECIFIC NAMES.

PRIMARY ORDINARIES

THESE ARE THE MOST SIGNIFICANT AND BASIC GEOMETRIC SHAPES IN HERALDRY:

1. CHIEF

- A HORIZONTAL BAND OCCUPYING THE TOP THIRD OF THE SHIELD.
 - REPRESENTS AUTHORITY AND ACHIEVEMENT.

2. FESS

- A HORIZONTAL BAND ACROSS THE MIDDLE OF THE SHIELD.
 - SYMBOLIZES STRENGTH AND STABILITY.

3. PALE

- A VERTICAL BAND RUNNING DOWN THE CENTER OF THE SHIELD.
 - INDICATES MILITARY STRENGTH OR LOYALTY.

4. BEND

- A DIAGONAL STRIPE FROM THE TOP LEFT (DEXTER CHIEF) TO THE BOTTOM RIGHT (SINISTER BASE).
 - REPRESENTS PROTECTION OR DEFENSE.

5. BEND SINISTER

- A DIAGONAL STRIPE FROM THE TOP RIGHT (SINISTER CHIEF) TO THE BOTTOM LEFT (DEXTER BASE).
 - OFTEN SYMBOLIZES BASTARDY IN TRADITIONAL HERALDRY.

6. CHEVRON

- A V-SHAPED BAND RESEMBLING THE GABLE OF A ROOF.
- DENOTES PROTECTION, PARTICULARLY OF A BUILDER OR ONE WHO HAS ACCOMPLISHED GREAT WORKS.

7. CROSS

- A LARGE CROSS SPANNING THE ENTIRE FIELD.
- SYMBOLIZES FAITH AND THE CHRISTIAN RELIGION.

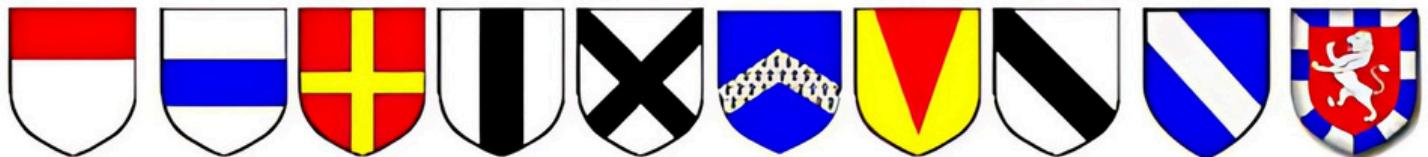
8. SALTIRE

- A DIAGONAL CROSS, LIKE AN X.
- OFTEN ASSOCIATED WITH SAINT ANDREW OR SCOTLAND.

THE ORDINARIES



Chief Fess Cross Pale Saltire Chevron Pile Bend Bend Bordure
sinister



Menzies Charteris Crosbie Erskine Maxwell Lidderdale Chandos Denniston Bisset Wallace of
Ellerslie

SECONDARY ORDINARIES

SMALLER AND MORE DECORATIVE THAN PRIMARY ORDINARIES:

1. BAR

- A THINNER VERSION OF THE FESS, USUALLY SEEN IN PAIRS OR GROUPS.
 - REPRESENTS UNITY AND COMMUNITY.

2. PALLET

- A THINNER VERSION OF THE PALE, OFTEN USED IN PAIRS.
 - INDICATES UPRIGHTNESS AND RESOLVE.

3. BATON

- A SHORTENED AND NARROW BEND, OFTEN USED AS A MARK OF CADENCY TO SIGNIFY ILLEGITIMACY.

4. ORLE

- A NARROW BAND FOLLOWING THE SHAPE OF THE SHIELD, POSITIONED NEAR THE EDGE.
 - REPRESENTS PROTECTION OR GUARDIANSHIP.

5. BORDURE

- A BORDER AROUND THE ENTIRE SHIELD.
- OFTEN USED TO DENOTE CADENCY OR DIFFERENCE WITHIN A FAMILY.

6. CANTON

- A SQUARE POSITIONED IN THE TOP CORNER OF THE SHIELD.
 - SYMBOLIZES HONOR OR ALLIANCE.

7. GYRON

- A TRIANGULAR SHAPE OCCUPYING ONE-EIGHTH OF THE SHIELD, OFTEN USED IN MULTIPLES.
 - REPRESENTS A PORTION OR DIVISION OF THE FIELD.

SUB-ORDINARIES

SMALLER SHAPES OR DIVISIONS THAT ARE MORE DECORATIVE OR SUPPLEMENTARY:

1. TRESSURE

- A THIN BORDER, OFTEN DOUBLE, ENCIRCLING A CENTRAL CHARGE.
 - INDICATES PRESERVATION OR PROTECTION.

2. LOZENGE

- A DIAMOND SHAPE, OFTEN ASSOCIATED WITH WOMEN IN HERALDRY.
 - SYMBOLIZES HONESTY AND CONSTANCY.

3. FLAUNCHES

- CURVED SECTIONS ON EACH SIDE OF THE SHIELD, LEAVING THE CENTRAL AREA UNTOUCHED.
 - REPRESENTS UNITY OR TEAMWORK.

4. FRET

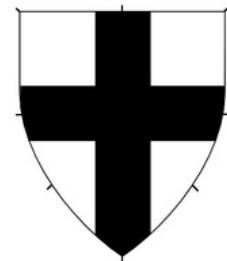
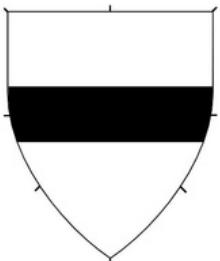
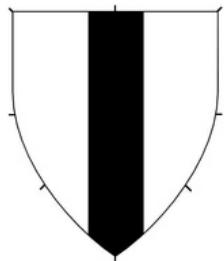
- A PATTERN OF INTERLACED BANDS FORMING A NET-LIKE DESIGN.
 - SYMBOLIZES PERSEVERANCE OR RESOURCEFULNESS.

5. PILE

- A TRIANGULAR SHAPE POINTING DOWNWARD FROM THE CHIEF.
 - REPRESENTS BUILDING OR FOUNDATIONAL STRENGTH.

CENTRAL ORDINARIES

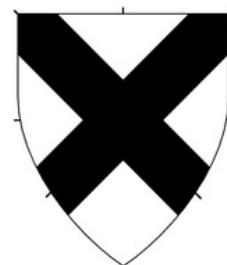
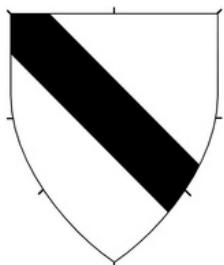
THESE ARE PRIMARY GEOMETRIC SHAPES THAT OCCUPY THE CENTRAL AREA OF THE SHIELD:



PALE: A VERTICAL BAND DOWN THE CENTER.

FESS: A HORIZONTAL BAND ACROSS THE MIDDLE.

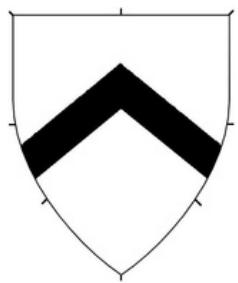
CROSS: INTERSECTS THE SHIELD BOTH VERTICALLY AND HORIZONTALLY.



BEND: A DIAGONAL BAND FROM THE TOP LEFT TO BOTTOM RIGHT.

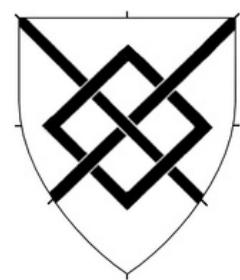
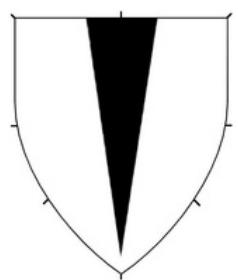
BEND SINISTER: A DIAGONAL BAND FROM THE TOP RIGHT TO BOTTOM LEFT.

SALTIRE: A DIAGONAL CROSS (X-SHAPED)



CHEVRON: AN INVERTED 'V' SHAPE.

PALL: 'Y'-SHAPED FIGURE.

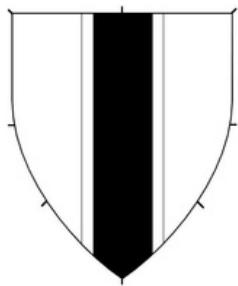


PILE: A TRIANGLE POINTING DOWNWARD FROM THE TOP.

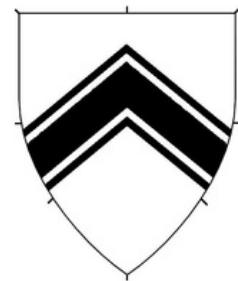
FRET: INTERLACED BANDS FORMING A GRID.

VARIATIONS ON ORDINARIES

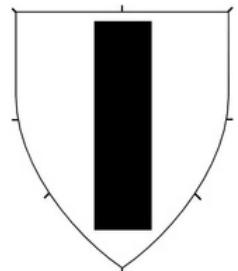
THESE MODIFICATIONS ADD COMPLEXITY TO ORDINARIES:



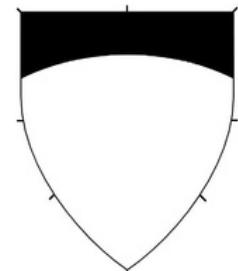
FIMBRIATED: AN ORDINARY OUTLINED WITH A CONTRASTING THIN LINE. (EX. PALE FIMBRIATED.)



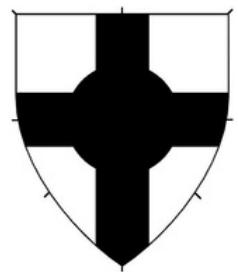
COTISED: AN ORDINARY FLANKED BY NARROWER STRIPES (COTISES) ON EACH SIDE. (EX. CHEVRON COTISED.)



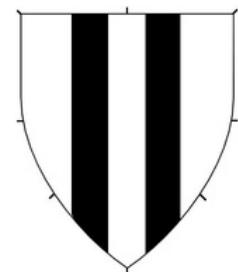
COUPED: AN ORDINARY THAT DOES NOT EXTEND TO THE EDGES OF THE SHIELD. (EX. PALE COUPED)



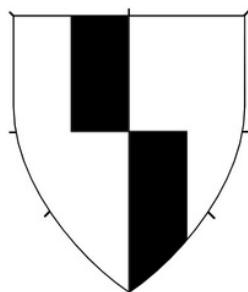
ENARCHED: AN ORDINARY WITH A CURVED (ARCHED) APPEARANCE. (EX. CHEIF ENARCHED)



NOWY: AN ORDINARY WITH A ROUNDED PROJECTION, OFTEN IN THE CENTER. (EX. CROSS NOWY)



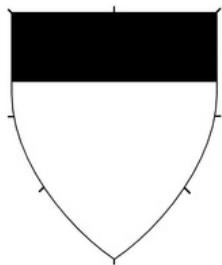
DIMINUTIVES: SMALLER VERSIONS OF ORDINARIES, DIMINUTIVES ARE MULTIPLES OF THE SAME ORDINARY ON A DEVICE, DRAWN SMALLER THAN THE SINGLE ORDINARIES. TWO OR THREE INSTANCES OF A DIMINUITIVE ARE COMMON. MORE ARE POSSIBLE, GENERALLY, BUT CONSIDER USING A FIELD DIVISION INSTEAD.



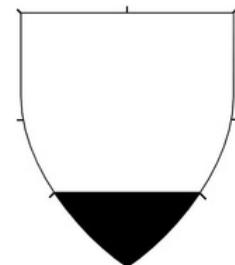
FRACTED/BEVILLED: ORDINARIES THAT ARE BROKEN OR HAVE ANGULAR INTERRUPTIONS. (EX. PALE OFFSET)

PERIPHERAL ORDINARIES

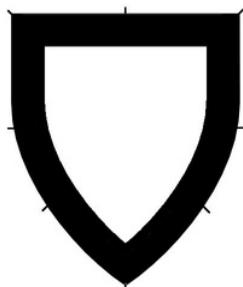
THESE BORDER THE EDGES OF THE SHIELD:



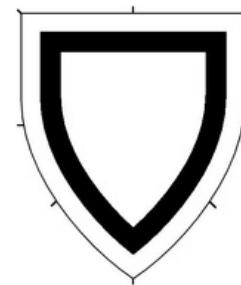
CHIEF: A BAND OCCUPYING THE TOP THIRD.



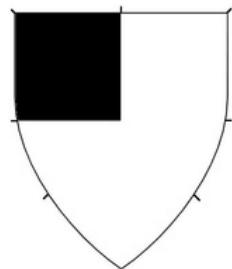
BASE: A BAND OCCUPYING THE BOTTOM PART.



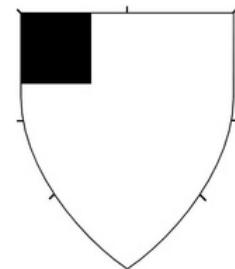
BORDURE: A BORDER SURROUNDING THE SHIELD.



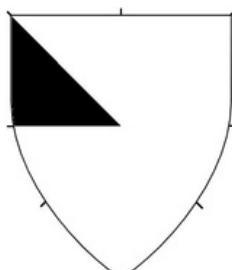
ORLE: A NARROW BAND INSIDE THE EDGE,
PARALLEL TO THE SHIELD'S OUTLINE.



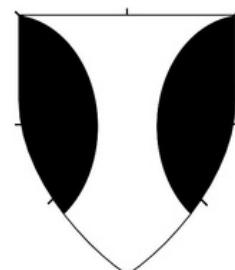
QUARTER: A SQUARE OCCUPYING THE TOP LEFT
CORNER.



CANTON: A SMALLER SQUARE IN THE TOP LEFT
CORNER.



GYRON: A TRIANGULAR SHAPE FROM THE EDGE
TO THE CENTER.



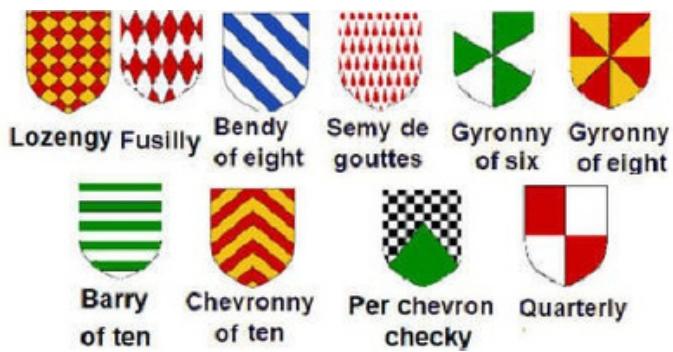
FLAUNCHES: CURVED SHAPES ON EACH SIDE OF
THE SHIELD.

COMPLEX LINES OF ORDINARIES AND DIMINUTIVES

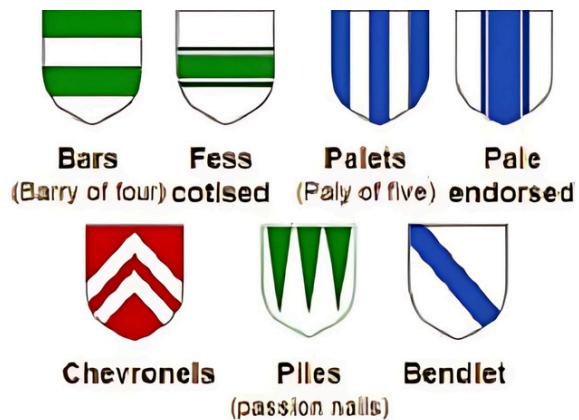
ORDINARIES CAN HAVE DECORATIVE EDGES OR DIVISIONS, SUCH AS:

- **ENGRAILED:** SERIES OF CURVED INDENTATIONS.
- **INDENTED:** A ZIGZAG PATTERN.
- **WAVY:** RESEMBLING WAVES, SYMBOLIZING WATER OR CALM.
- **DOVETAILED:** SHAPED LIKE INTERLOCKING JOINTS.

IN HERALDRY, DIMINUTIVES ARE SMALLER OR NARROWER VERSIONS OF THE PRIMARY ORDINARIES. THEY ARE OFTEN USED IN GROUPS OR COMBINATIONS TO ADD COMPLEXITY AND BALANCE TO THE DESIGN WHILE STILL RETAINING THE ESSENCE OF THE ORIGINAL ORDINARY.



PATTERNS ARE OFTEN MADE FROM DIMINUTIVES

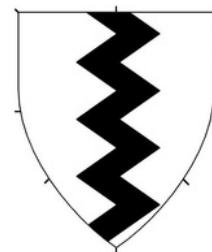
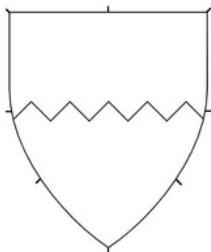
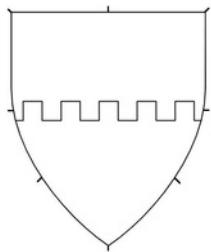


SMALLER VERSIONS OF ORDINARIES, DIMINUTIVES ARE MULTIPLES OF THE SAME ORDINARY ON A DEVICE, DRAWN SMALLER THAN THE SINGLE ORDINARIES. TWO OR THREE INSTANCES OF A DIMINUTIVE ARE COMMON. MORE ARE POSSIBLE, GENERALLY, BUT CONSIDER USING A FIELD DIVISION INSTEAD.

FIELD DIVISIONS AND FIELD TREATMENTS ARE **RELATED BUT DISTINCT CONCEPTS** IN HERALDRY. BOTH CONCERN THE BACKGROUND (FIELD) OF THE SHIELD, BUT THEY DIFFER IN PURPOSE AND EXECUTION.

COMPLEX LINES

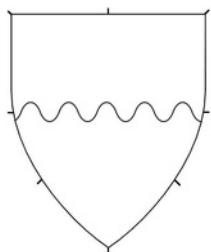
COMPLEX LINES ADD DECORATIVE EDGES TO DIVISIONS AND ORDINARIES, ENHANCING THE VISUAL APPEAL: THESE LINES CAN BE APPLIED TO BOTH FIELD DIVISIONS AND ORDINARIES TO CONVEY SPECIFIC MEANINGS OR AESTHETIC QUALITIES.



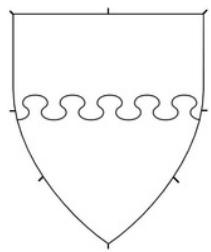
EMBATTLED: A LINE RESEMBLING BATTLEMENTS OF A CASTLE. (EX. PER FESS EMBATTLED)

INDENTED: A ZIGZAG LINE WITH DEEP, REGULAR POINTS.

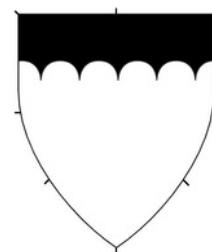
DANCETTY: A ZIGZAG LINE WITH LARGER, LESS FREQUENT INDENTATIONS. (EX. PALE DANCETTY)



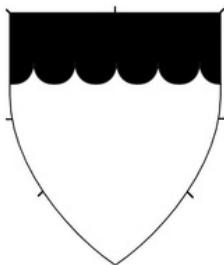
WAVY (UNDY): A LINE THAT APPEARS WAVE-LIKE, REPRESENTING WATER. (PER FFESS WAVY)



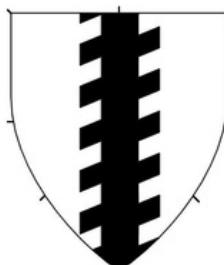
NEBULY: A LINE WITH A SERIES OF CONVEX AND CONCAVE CURVES, RESEMBLING CLOUDS. (EX. PER FESS NEBULY)



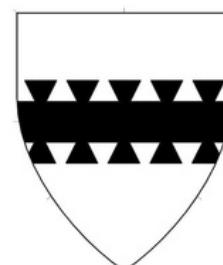
ENGRAILED: A LINE WITH SMALL, SEMICIRCULAR INDENTATIONS INWARD. (EX. CHIEF ENGRAILED)



INVECTED: A LINE WITH SMALL, SEMICIRCULAR INDENTATIONS OUTWARD. (EX. CHIEF INVECTED)



RAGULY: A LINE WITH ROUGH, JAGGED PROJECTIONS, RESEMBLING TREE BRANCHES.



DOVETAILED: A LINE WITH INTERLOCKING WEDGE SHAPES, SIMILAR TO WOODWORKING JOINTS.

FIELD DIVISIONS

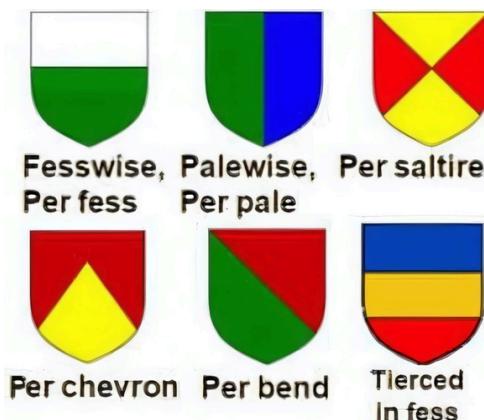
FIELD DIVISIONS REFER TO THE SPLITTING OF THE SHIELD INTO DISTINCT SECTIONS, EACH TYPICALLY FILLED WITH A DIFFERENT TINCTURE (COLOR, METAL, OR FUR). THE PURPOSE OF DIVISIONS IS OFTEN SYMBOLIC, REPRESENTING ALLIANCES, FAMILY CONNECTIONS, OR OTHER RELATIONSHIPS.

- **DEFINITION:** THESE **DIVIDE THE BACKGROUND** (FIELD) OF THE SHIELD INTO DISTINCT SECTIONS, EACH OF WHICH CAN BE FILLED WITH DIFFERENT TINCTURES (COLORS, METALS, OR PATTERNS). FIELD DIVISIONS ALWAYS DIVIDE THE FIELD INTO EQUAL PARTS. IF IT LOOKS LIKE A FIELD DIVISION BUT THE PARTS ARE UNEQUAL, YOU ARE PROBABLY LOOKING AT A **PERIPHERAL ORDINARY**.

IN SCA CORE STYLE, DIVISIONS OF TWO PARTS CAN HAVE HIGH OR LOW **CONTRAST**, AS CAN QUARTERLY AND PER SALTIRE. OTHER FIELD DIVISIONS MUST HAVE HIGH CONTRAST, WHICH MEANS ALTERNATING SECTIONS MUST BE METAL AND COLOUR. OTHER THAN PER PALL, ALL FIELD DIVISIONS USE ONLY TWO TINCTURES, AND MUST HAVE AN EQUAL NUMBER OF PARTS OF EACH TINCTURE. PER PALL FIELD DIVISIONS USE THREE TINCTURES, EITHER TWO COLOURS AND A METAL, OR TWO METALS AND A COLOUR. **NOTE ON NOMENCLATURE** "PER" MEANS "BY" AS IN "DIVIDED BY". (THE FULL PHRASE IS "PARTED PER") MOST FIELD DIVISIONS ARE NAMED AFTER THE ORDINARY THAT HAS THE SAME SHAPE AS THAT FIELD DIVISION.

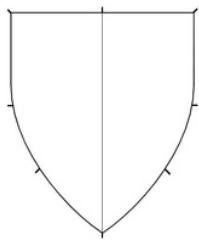
DIVIDED FIELD (LAYOUT AND SECTIONS CREATED)

- **EXAMPLE: FIELD PER PALE ARGENT AND GULES**
 - THIS DESCRIBES A SHIELD THAT IS DIVIDED VERTICALLY INTO **TWO SECTIONS** (PER PALE), WITH ONE HALF BEING SILVER/WHITE (ARGENT) AND THE OTHER RED (GULES).
 - THE FOCUS IS ON THE **ARRANGEMENT OF SECTIONS** AND THEIR TINCTURES (COLORS).
- **PURPOSE:** THEY CREATE VISUAL VARIETY OR SIGNIFY A UNION BETWEEN FAMILIES, HISTORICAL CONNECTIONS, OR OTHER SYMBOLIC MEANINGS. **FIELD DIVISIONS** AFFECT THE SHIELD'S BACKGROUND, DETERMINING THE ARRANGEMENT AND TINCTURES OF ITS SECTIONS.
- **EXAMPLES:**
 - **PER PALE:** VERTICAL SPLIT.
 - **PER FESS:** HORIZONTAL SPLIT.
 - **QUARTERLY:** SPLIT INTO FOUR QUADRANTS.
 - **GYRONNY:** RADIATING TRIANGULAR DIVISIONS.

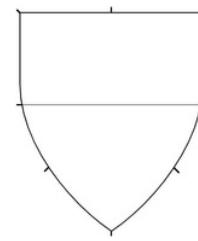


FIELD DIVISIONS

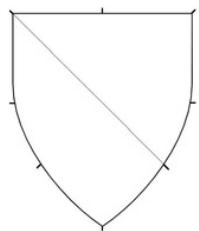
FIELD DIVISIONS PARTITION THE SHIELD INTO MULTIPLE SECTIONS, EACH WITH ITS OWN TINCTURE (COLOR OR METAL). COMMON DIVISIONS INCLUDE:



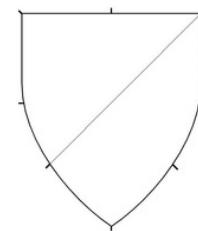
PER PALE: DIVIDES THE FIELD VERTICALLY INTO TWO EQUAL PARTS.



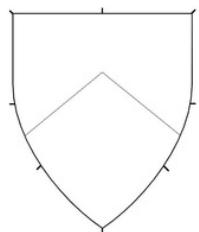
PER FESS: DIVIDES THE FIELD HORIZONTALLY INTO TWO EQUAL PARTS.



PER BEND: DIVIDES THE FIELD DIAGONALLY FROM THE TOP LEFT TO THE BOTTOM RIGHT.



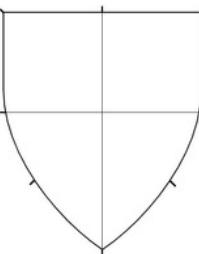
PER BEND SINISTER: DIVIDES THE FIELD DIAGONALLY FROM THE TOP RIGHT TO THE BOTTOM LEFT.



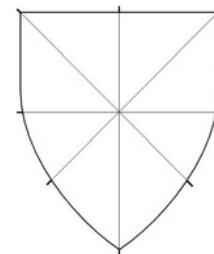
PER CHEVRON: DIVIDES THE FIELD INTO AN INVERTED 'V' SHAPE.



PER SALTIRE: DIVIDES THE FIELD DIAGONALLY IN BOTH DIRECTIONS, FORMING AN 'X'.



QUARTERLY: DIVIDES THE FIELD INTO FOUR EQUAL SECTIONS.



GYRONNY: DIVIDES THE FIELD INTO MULTIPLE TRIANGULAR SECTIONS RADIATING FROM THE CENTER.

LINE OF DIVISION

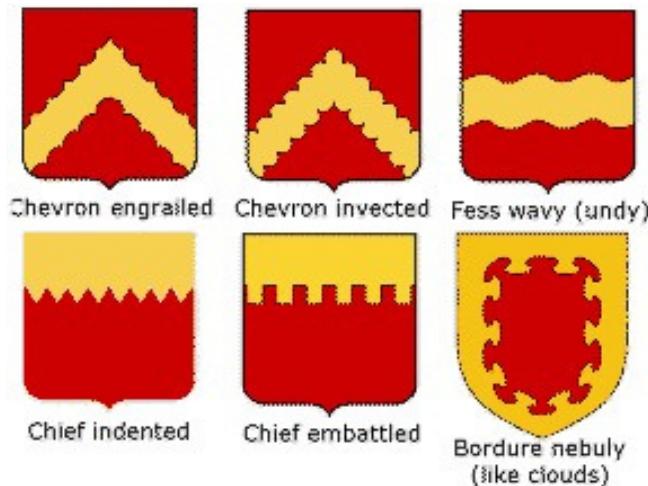
A **LINE OF DIVISION** AND A **DIVIDED FIELD** (OR FIELD DIVISION) ARE NOT THE SAME, ALTHOUGH THEY ARE CLOSELY RELATED CONCEPTS IN HERALDRY. HERE'S HOW THEY DIFFER:

A **LINE OF DIVISION** REFERS TO THE **SPECIFIC TYPE OF LINE** USED TO SEPARATE SECTIONS OF A FIELD WHEN IT IS DIVIDED, THE LINE ITSELF CAN BE PLAIN (STRAIGHT) OR DECORATED WITH VARIOUS PATTERNS THAT ADD MEANING AND VISUAL INTEREST. LINES OF DIVISION - MAY BE APPLIED TO ANY LINE OR USED WITH **FIELD DIVISIONS**, ORDINARIES, OR CHARGES.

LINE OF DIVISION (STYLE OF SEPARATION)

• EXAMPLE: PER PALE ENGRAILED

- THIS REFERS TO A SHIELD DIVIDED VERTICALLY (PER PALE) WITH A **SCALLOPED (ENGRAILED)** LINE.
- THE FOCUS IS ON THE **STYLE OF THE DIVIDING LINE**—IN THIS CASE, THE ENGRAILED PATTERN.



HOW THEY WORK TOGETHER

- A **LINE OF DIVISION** IS THE **METHOD** USED TO CREATE A **DIVIDED FIELD** OR ENHANCE AN ORDINARY.
 - FOR EXAMPLE:
 - A **CHEVRON ENGRAILED** FEATURES A V-SHAPED ORDINARY WITH INWARDLY SCALLOPED EDGES,
 - A **CHIEF EMBATTLED** INCLUDES A HORIZONTAL BAND AT THE TOP OF THE SHIELD STYLED WITH CASTLE-LIKE BATTLEMENTS.
- IN SUMMARY, A **LINE OF DIVISION** DESCRIBES THE **STYLE OF SEPARATION**, WHILE A **DIVIDED FIELD** REFERS TO THE **LAYOUT AND SECTIONS CREATED BY USING SUCH LINES**.

POSITIONS OF THE FIELD FOLLOW THE SAME LOGIC AS DIVISIONS OF THE FIELD.

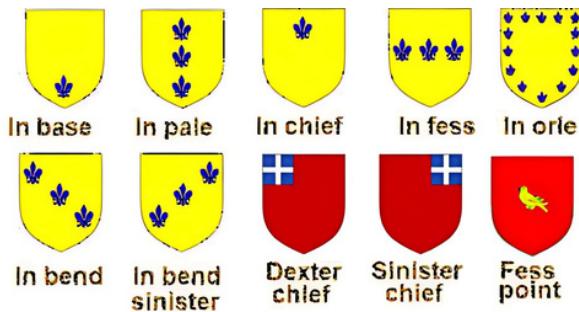
CHARGE DIVISION

DEFINITION: THESE DIVIDE THE CHARGES (SYMBOLS OR OBJECTS) PLACED ON THE SHIELD INTO MULTIPLE TINCTURES OR SECTIONS.

PURPOSE: TO ADD COMPLEXITY OR SYMBOLISM TO A SPECIFIC CHARGE WHILE MAINTAINING ITS RECOGNIZABILITY. **CHARGE DIVISIONS** AFFECT THE INDIVIDUAL SYMBOLS OR CHARGES PLACED ON THE SHIELD, ALTERING THEIR APPEARANCE AND MEANING.

THE PRIMARY DIFFERENCE BETWEEN **FIELD DIVISIONS** AND **CHARGE DIVISIONS** LIES IN THEIR PLACEMENT AND PURPOSE WITHIN A COAT OF ARMS: NO, A **CHARGE DIVISION** AND A **LINE OF DIVISION** ARE NOT THE SAME, THOUGH THEY ARE RELATED CONCEPTS IN HERALDRY. HERE'S HOW THEY DIFFER.

A **CHARGE DIVISION** OCCURS WHEN A HERALDIC **CHARGE** (A SYMBOL OR OBJECT PLACED ON THE SHIELD) IS SPLIT INTO SECTIONS BY A LINE, OFTEN MIMICKING A FIELD DIVISION. THE PURPOSE IS TO CREATE A VISUAL CONNECTION BETWEEN THE CHARGE AND THE UNDERLYING FIELD OR TO EMPHASIZE THE SYMBOLISM OF THE CHARGE ITSELF.



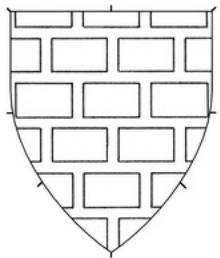
- A **CROSS** THAT IS DIVIDED INTO TWO TINCTURES (E.G., PER PALE).
- A **LOZENGE** WITH A DIAGONAL SPLIT INTO TWO COLORS.
- A **ROUNDEL** (CIRCLE) DIVIDED QUARTERLY.
- **USE:** CHARGE DIVISIONS ARE APPLIED TO INDIVIDUAL ELEMENTS OR SYMBOLS ON THE SHIELD, NOT THE BACKGROUND.

FIELD TREATMENTS

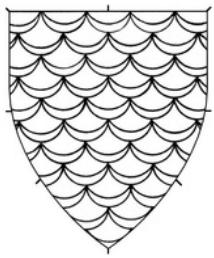
FIELD TREATMENTS REFER TO **TEXTURES OR PATTERNS** APPLIED TO A SINGLE FIELD OR DIVISION. THESE PATTERNS ARE TYPICALLY DERIVED FROM HERALDIC FURS OR SPECIFIC GEOMETRIC ARRANGEMENTS, AND THEY DO NOT DIVIDE THE SHIELD INTO SECTIONS.

FIELD TREATMENTS

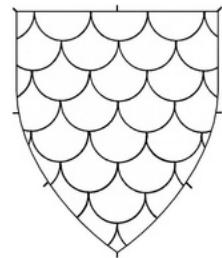
THESE ARE REPETITIVE PATTERNS USED AS BACKGROUNDS:



MASONED: RESEMBLING A BRICK
OR STONE WALL



SCALY: OVERLAPPING SCALES



PAPPELONY: OVERLAPPING
SEMICIRCLES

MARSHALLING - PUTTING ARMS TOGETHER

ALL ARMS ARE INDIVIDUAL TO A PERSON. HOWEVER, EVERYONE OF THE SAME SURNAME WILL USUALLY HAVE ARMS BASED ON SIMILAR "UNDIFFERENCED" ARMS (USUALLY THOSE OF THE CHIEF)



Bruce
Argent, a saltire
and chief Gules



Cunningham
Argent, a shankefork Sable



Fleming
Gules, a chevron
within a double-treasure
flory-counter-flory,
all Argent



Lennox
Argent, a saltire
Gules between
four roses Proper



Stewart
Or, a fess chequy
Azure and Argent



Maitland
Or, a lion rampant
dismembered, within
a double-treasure
flory-counter-flory
Azure



Nisbet
Argent, three
boars' heads
erased Sable



Swinton
Sable, a chevron Or
between three
boars' heads
erased Argent



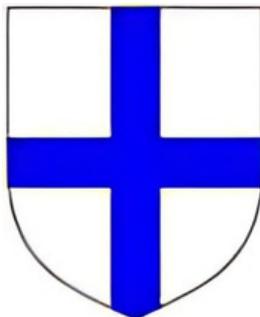
Sutherland
Gules, three
mullets Gules,
2 and 1



Durie
Azure, a chevron
Argent between
three croissants Or



MR. BARR (GULES, A FESS OR) MEETS MS. CROSS (ARGENT, A CROSS AZURE)



**THEY MARRY, BECOME THE CROSS-BARRS,
AND THEIR ARMS ARE IMPALED (PUT SIDE**



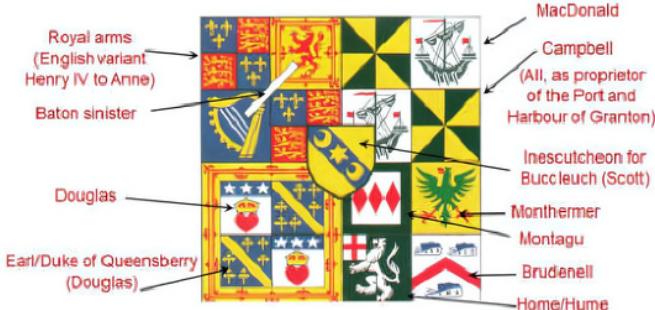
BY SIDE) **...UNLESS MS. BARR IS AN ARMIGEROUS
HEIRESS (INHERITS HER FATHER'S ARMS),**



**IN WHICH CASE MR. BARR ADDS HER'S AS AN ESCUTCHEON OF
PRETENSE TO SHOW HE IS CARRYING THE ARMS FOR THE BENEFIT
OF THE GRANDCHILDREN OF HIS WIFE'S FATHER.**



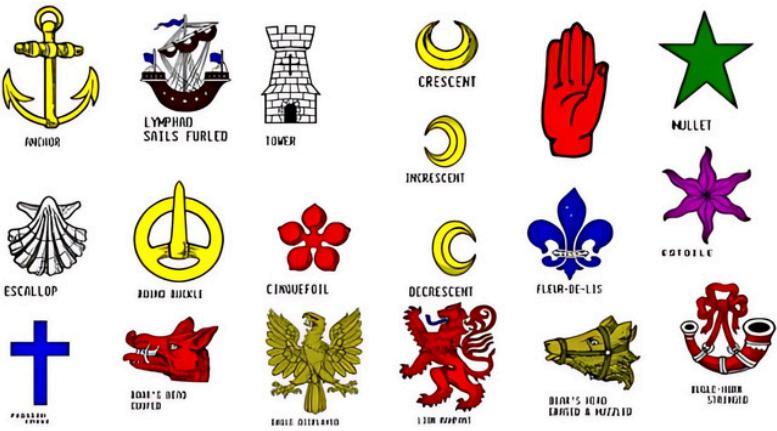
**AND THEIR CHILDREN BEAR QUARTERED ARMS: QUARTERLY: 1ST
AND 4TH GULES, A FESS OR; 2ND AND 3RD ARGENT, A CROSS
AZURE. NOTE THAT THE MALE NAME (BARR) COMES LAST, AND
THE PATERNAL ARMS GO IN THE 1ST AND 4TH QUARTERS. THIS
CAN BE READ LIKE A VISUAL FAMILY TREE**



HERE IS A GOOD EXAMPLE OF THIS IN PRACTICE -

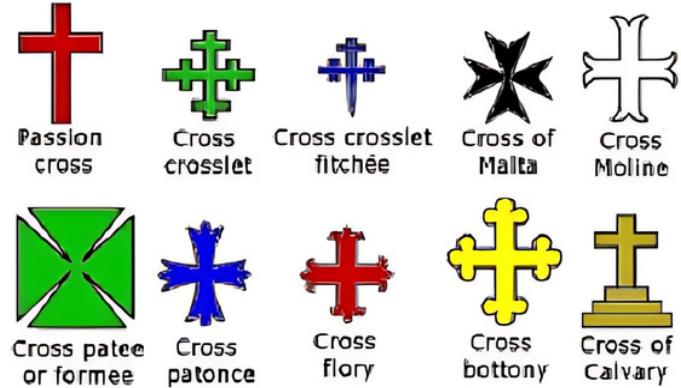
THE ARMS (HERE IN THE FORM OF A BANNER) OF RICHARD WALTER JOHN MONTAGU DOUGLAS SCOTT, 10TH DUKE OF BUCCLEUCH AND 12TH DUKE OF QUEENSBERRY KBE, DL

THEY SHOW THE SENIOR PATRILINEAL DESCENDANT OF SIR JAMES SCOTT, 1ST DUKE OF MONMOUTH, ELDEST ILLEGITIMATE SON OF CHARLES II AND LUCY WALTER, WHO MARRIED ANNE SCOTT, 4TH COUNTESS OF BUCCLEUCH. HE TOOK HER SURNAME, AND THE SCOTT ARMS APPEAR AS AN ESCUTCHEON OF PRETENCE

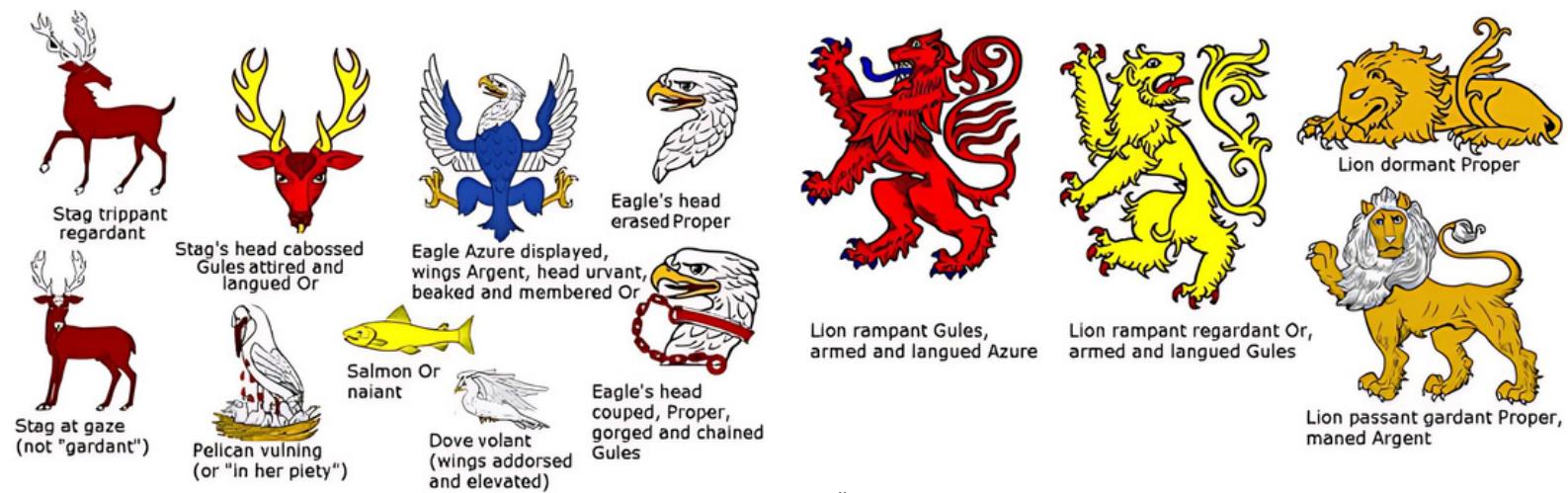


COMMON CHARGES

"CHARGE" IS ANYTHING ON THE SHIELD - WHICH COULD BE A GEOMETRIC SHAPE, AS ABOVE, AN ANIMAL, AN INANIMATE OBJECT ETC. HERE ARE SOME EXAMPLES. THERE ARE MANY FORMS OF CROSS, AS WELL



ATTITUDES OF BEASTS



IF THERE IS AN ANIMAL IN THE ARMS, IT IS NECESSARY TO SAY WHAT IT IS DOING - AND DIFFERENT CLASSES OF "BEASTS" HAVE THEIR OWN VOCABULARIES

"ARMED" = CLAWS, "LANGUED" = TONGUE, "GARDANT" = FACING FORWARD, "REGARDANT" = FACING BACKWARD, "DORMANT" = SLEEPING, "PASSANT" = WALKING, "PROPER" = THE COLOUR IN NATURE. "ATTIRED" = STAG'S ANTHERS, "DISPLAYED" = WINGS OUT, "URVANT" = HEAD ELEVATED, "ERASED" = AS IF TORN OFF, "COUPED" = AS IF CUT OFF, "VULNING" IS PARTICULAR TO PELICANS AND MEANS DRAWING BLOOD TO FEED HER CHICKS, "NAIANT" = SWIMMING, "VOLANT" = FLYING, "GORGED" = COLLAR AROUND THE NECK

ORIENTATION AND ARRANGEMENT IN HERALDRY

DESIGN PRINCIPLES FOR HERALDIC CHARGES

TO EFFECTIVELY DESIGN A COAT OF ARMS, UNDERSTANDING THE **ORIENTATION AND ARRANGEMENT** OF CHARGES IS ESSENTIAL. HERE'S A COHESIVE LIST BASED ON THE CONCEPTS FROM THE PAGE:

1. 1. ORIENTATION OF CHARGES

2. STANDARD ORIENTATION:

- A. CHARGES ARE ORIENTED IN THEIR DEFAULT, NATURAL POSITION UNLESS OTHERWISE SPECIFIED.
 - I. EXAMPLE: A LION IS UPRIGHT (RAMPANT), A CROSS IS UPRIGHT, AND A SWORD POINTS UPWARD.

3. SPECIFIC ORIENTATIONS:

- A. **COUNTERCHANGED**: ALTERNATES COLORS WHEN PLACED ON DIVIDED FIELDS.
- B. **INVERTED**: TURNED UPSIDE-DOWN (E.G., A SWORD WITH THE BLADE POINTING DOWNWARD).
- C. **GUARDANT**: LOOKING FORWARD OR TOWARD THE VIEWER (APPLIES TO ANIMALS).
- D. **PASSANT**: WALKING WITH ONE PAW RAISED (COMMON FOR LIONS OR BEASTS).
- E. **DISPLAYED**: WINGS SPREAD OPEN (USED FOR BIRDS LIKE EAGLES).
- F. **REVERSED**: TURNED TO FACE THE OPPOSITE DIRECTION (TO THE LEFT OR SINISTER).

4. 2. ARRANGEMENT OF MULTIPLE CHARGES

5. EVEN SPACING:

- A. WHEN MULTIPLE CHARGES APPEAR, THEY ARE EVENLY SPACED ACROSS THE FIELD UNLESS OTHERWISE STATED.

6. COMMON PATTERNS:

- A. **IN PALE**: VERTICALLY ALIGNED.
- B. **IN FESS**: HORIZONTALLY ALIGNED.
- C. **IN BEND**: ALIGNED DIAGONALLY FROM TOP LEFT TO BOTTOM RIGHT.
- D. **IN CHEVRON**: ALIGNED IN A V-SHAPE.
- E. **IN CROSS**: ARRANGED IN A CROSS PATTERN.
- F. **IN SALTIRE**: ARRANGED IN AN X-SHAPE.

7. SEMÉ (SPRINKLED):

- A. THE FIELD IS COVERED WITH NUMEROUS IDENTICAL CHARGES, EVENLY DISTRIBUTED.
 - I. EXAMPLE: SEMÉ-DE-LIS (SCATTERED FLEURS-DE-LIS).

8. 3. GROUPED ARRANGEMENTS

9. IN GROUPS:

- A. CHARGES CAN BE ARRANGED IN SMALLER, ORGANIZED CLUSTERS.
 - I. EXAMPLE: THREE STARS GROUPED IN A TRIANGLE.

10. STACKED OR TIERED:

- A. CHARGES ARE STACKED VERTICALLY OR ARRANGED IN MULTIPLE ROWS.
 - I. EXAMPLE: THREE LIONS STACKED IN PALE.

11. UNUSUAL ARRANGEMENTS:

- A. CAN INCLUDE PATTERNS LIKE CIRCLES, SPIRALS, OR OTHER CREATIVE PLACEMENTS, AS LONG AS THEY ARE BLAZONED CLEARLY.

12. 4. ORIENTATION OF INANIMATE CHARGES

13. OBJECTS LIKE SWORDS OR KEYS:

A. POSITIONED UPRIGHT BY DEFAULT UNLESS OTHERWISE SPECIFIED.

I. EXAMPLES:

1. SWORDS IN SALTIRE: TWO SWORDS CROSSED IN AN X-SHAPE.

2. KEYS PALEWISE: KEYS POINTING UPWARD.

14. TOOLS AND WEAPONS:

A. MUST BE DESCRIBED PRECISELY, INCLUDING THE DIRECTION OF POINTS, HANDLES, OR BLADES.

15. 5. COMBINING ORIENTATION AND ARRANGEMENT

16. THE ORIENTATION OF INDIVIDUAL CHARGES AND THEIR ARRANGEMENT RELATIVE TO EACH OTHER SHOULD COMPLEMENT THE OVERALL COMPOSITION. FOR EXAMPLE:

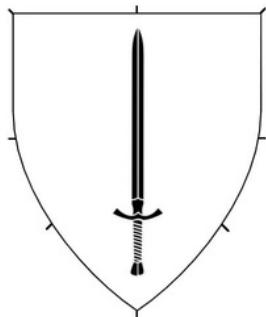
A. **THREE CHEVRONELS INTERLACED:** MULTIPLE CHEVRONS OVERLAPPING IN A SPECIFIC ARRANGEMENT.

B. **TWO LIONS PASSANT IN PALE:** TWO LIONS WALKING, ONE ABOVE THE OTHER.

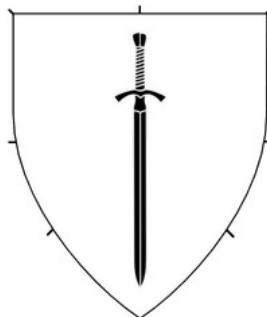
ORIENTATION OF CHARGES

STANDARD ORIENTATION:

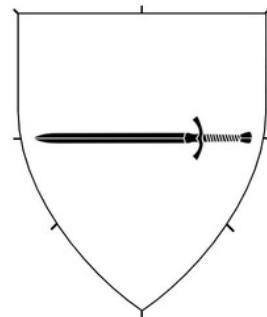
CHARGES ARE ORIENTED IN THEIR DEFAULT, NATURAL POSITION UNLESS OTHERWISE SPECIFIED.



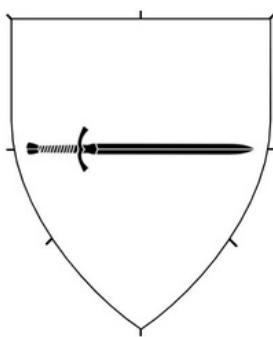
PALEWISE



PALEWISE INVERTED



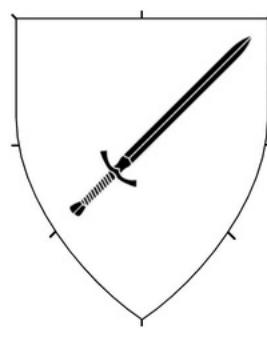
FESSWISE



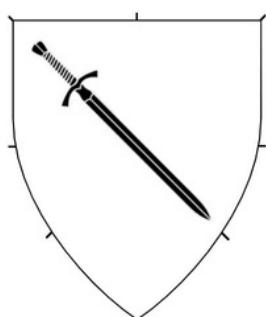
FESSWISE REVERSED



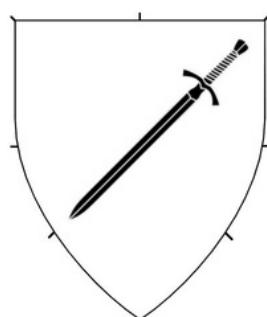
BENDWISE



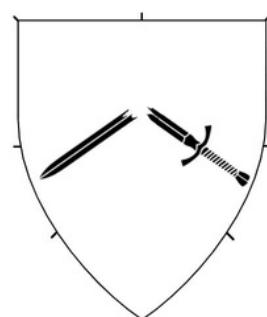
BENDWISE SINISTER



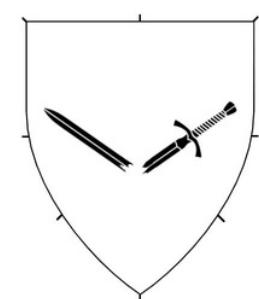
BENDWISE INVERTED



BENDWISE SINISTER
INVERTED



CHEVRONWISE



CHEVRONWISE INVERTED

ORIENTATION OF ANIMATE CHARGES

ANIMATE CHARGES CAN SOMETIMES, DEPENDING ON THE POSTURE AND ANIMAL IN QUESTION, ALSO BE BENDWISE OR BENDWISE SINISTER. FOR EXAMPLE, IF PLACED ON AN ORDINARY, ALL CHARGES FOLLOW THE ORIENTATION OF THE ORDINARY BY DEFAULT. THEY CAN NOT BE INVERTED, EXCEPT AS PART OF AN ARRANGEMENT THAT FORCES IT (E.G. IN ANNULO, FRETTE IN TRIANGLE).

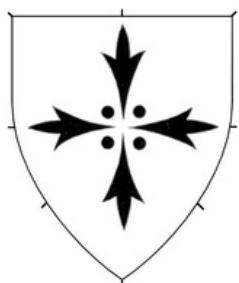


DEFAULT
(EQUIVALENT TO PALEWISE)



CONTOURNE
(EQUIVALENT TO REVERSED)

ARRANGEMENTS THAT DESCRIBE ORIENTATION OF INANIMATE CHARGES



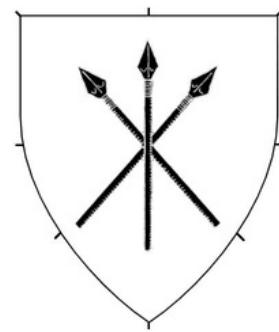
CROSS OF



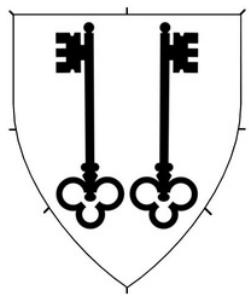
CROSSED IN SALTIRE



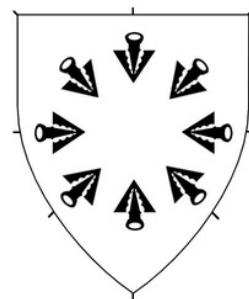
FRETTED IN TRIANGLE



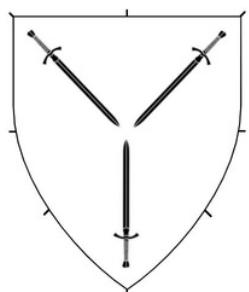
SHEAF OF



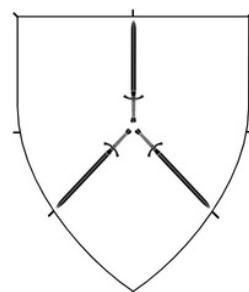
ADDORSED



IN ANNULO, POINTS TO CENTER

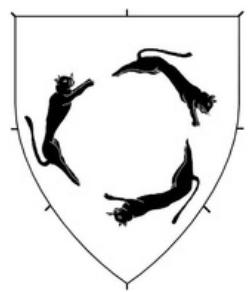


IN PALL, TIPS TO CENTER

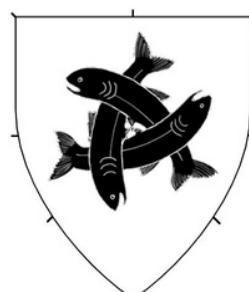


IN PALL INVERTED, HILTS TO CENTER

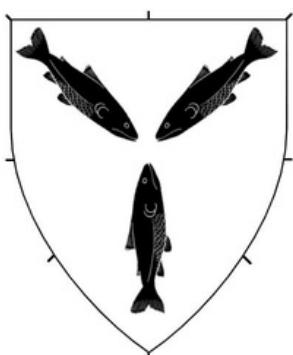
ARRANGEMENTS THAT DESCRIBE ORIENTATION OF ANIMATE CHARGES



IN ANNULO (SFPP)



FRETTED IN TRIANGLE



IN PALL, HEADS TO CENTER



COMBATTANT



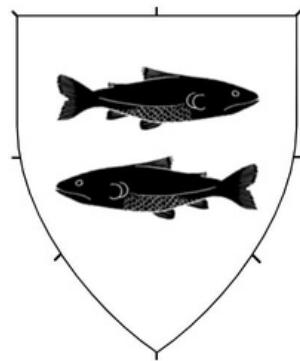
REGARDANT



ADDORSED



COUNTER-PASSANT



COUNTER-NAIANT

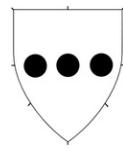
ARRANGEMENTS THAT DO NOT DESCRIBE ORIENTATION

THESE ARRANGEMENTS CAN BE USED BY BOTH ANIMATE AND INNANIMATE CHARGES. IF THE CHARGES IN THESE ARRANGEMENTS ARE NOT IN THEIR DEFAULT ORIENTATIONS, THE ORIENTATION MUST BE SPECIFIED. FOR INANIMATE CHARGES, OR ANIMATE CHARGES TERGENT, THESE ARRANGEMENTS CAN BE MODIFIED TO DESCRIBE ORIENTATION WITH THE ADDITION OF "<DISTINGUISHING FEATURE> TO CENTER" OR "<DISTINGUISHING FEATURE> TO THE OUTSIDE", IF SUCH DESCRIPTIONS RESULT IN AN UNAMBIGUOUS

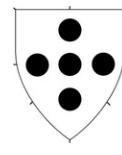
DESCRIPTION OF THE IMAGE.



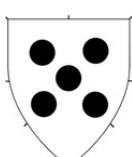
IN PALE



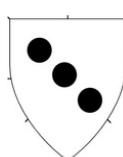
IN FESS



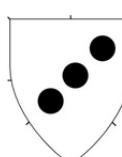
IN CROSS



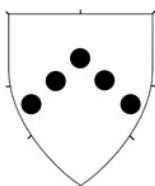
IN SALTIRE



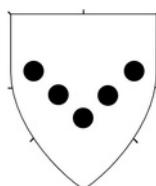
IN BEND



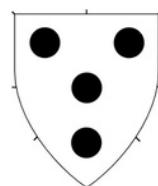
IN BEND SINISTER



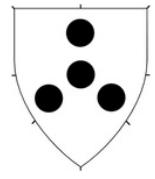
IN CHEVRON



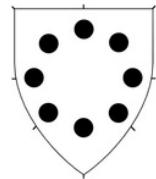
IN CHEVRON INVERTED



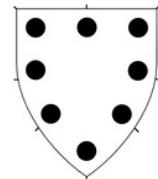
IN PALL



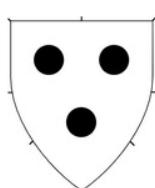
IN PALL INVERTED



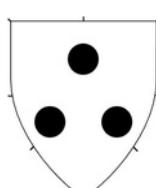
ANNULET OF



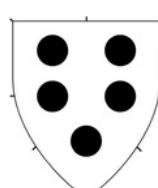
ORLE OF



2 AND 1



1 AND 2



2, 2 AND 1

DEFAULT ARRANGEMENTS ON A DIVIDED FIELD

WHEN THERE ARE AN EVEN NUMBER OF CHARGES ON A FIELD DIVIDED INTO TWO PARTS, HALF THE CHARGES ARE ON EITHER SIDE OF THE DIVIDING LINE BY DEFAULT. IF THERE ARE THE SAME NUMBER OF CHARGES AS PORTIONS OF THE FIELD, EACH CHARGE GOES ON ONE SECTION. IF THERE ARE THREE CHARGES ON ANY FIELD THEY ARE ARRANGED 2 AND 1, EXCEPT ON A FIELD

DIVIDED PER CHEVRON INVERTED OR PER PALL, IN WHICH CASE THEY ARE ARRANGED 1 AND 2.
ALL OTHER ARRANGEMENTS MUST BE EXPLICITLY BLAZONED, UNLESS THE ARRANGEMENT IS
FORCED DUE TO CONTRAST (FIELD AND CHARGE CANNOT BE THE SAME TINCTURE).

POSTURES

THIS SECTION GOES OVER THE STANDARD POSTURES OF VARIOUS CREATURES FOLLOWING HERALDIC RULES.

THERE ARE NO LIMITS TO THE KIND OF CREATURE YOU WANT TO USE, THESE ARE JUST EXAMPLES.

QUADRUPEDS (GENERAL)



RAMPANT



RAMPANT GUARDANT



RAMPANT REGARDANT



SALIENT



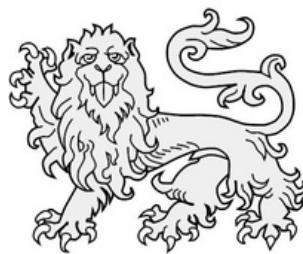
SALIENT GUARDANT



SALIENT REGARDANT



PASSANT



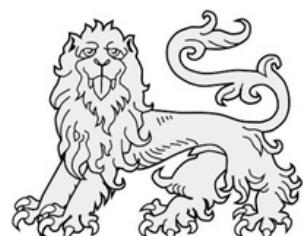
PASSANT GUARDANT



PASSANT REGARDANT



STATANT



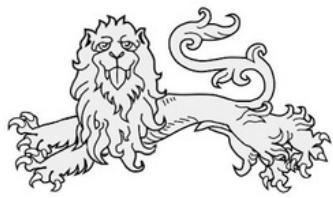
STATANT GUARDANT



STATANT REGARDANT



C OURANT



COURANT GUARDANT



COURANT REGARDANT



SEJANT



SEJANT GUARDANT



SEJANT REGARDANT



SEJANT ERECT



SEJANT ERECT GUARDANT



SEJANT ERECT REGARDANT



COUCHANT



COUCHANT GUARDANT



COUCHANT REGARDANT

DEER



RAMPANT



RAMPANT GUARDANT



RAMPANT REGARDANT



SPRINGING



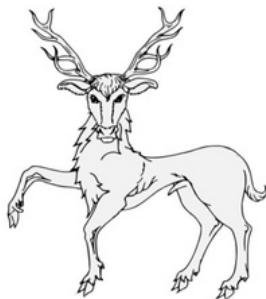
SPRINGING GUARDANT



SPRINGING REGARDANT



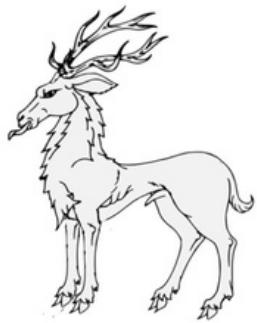
TRIPPANT



TRIPPANT GUARDANT



TRIPPANT REGARDANT



STATANT



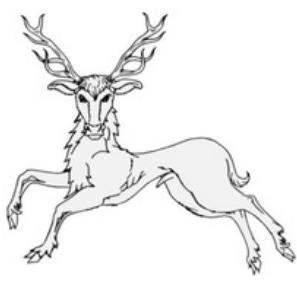
AT GAZE



STATANT REGARDANT



COURANT



COURANT GUARDANT



COURANT REGARDANT

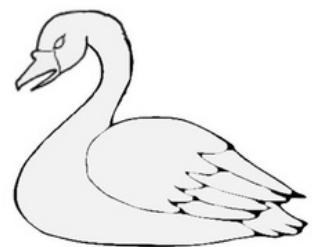


LODGED

BIRDS



CLOSE



NAIANT (WATERFOWL ONLY)



CLOSE GUARDANT



CLOSE AFFRONTE



RISING



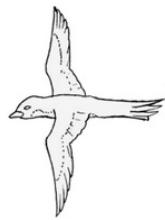
ROUSANT



STRIKING



PREYING UPON



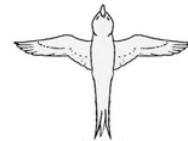
VOLANT



VOLANT WINGS ADDORSED



STOOPING



MIGRANT



EAGLE DISPLAYED



PELICAN IN HER PIETY



PELICAN VULNING HERSELF



CRANE IN HIS VIGILANCE



PEACOCK IN HIS PRIDE



HUMMINGBIRD HOVERING

WINGED MONSTERS

SEGREANT IS SIMPLY SHORTHAND FOR "RAMPANT, WINGS ADDORSED AND ELEVATED". ANY WINGED MONSTER MAY ALSO BE BLAZONED IN AN APPROPRIATE POSTURE FOR THE BASE ANIMAL, WITH THE ADDITIONAL DESCRIPTION FOR THE WING POSITION. DRAGONS AND WYVERNS USE PREDATOR POSTURES, AND ADDITIONALLY MAY BE BLAZONED DISPLAYED, AS AN SFPP.



ADDORSED AND ELEVATED



ADDORSED AND INVERTED



DISPLAYED AND ELEVATED



DISPLAYED AND INVERTED

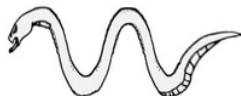


SERGEANT

SERPENTS



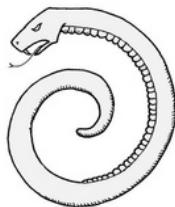
GLISSANT



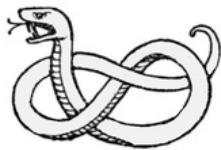
ONDOYANT (EQUIVALENT TO
GLISSANT FOR CONFLICT)



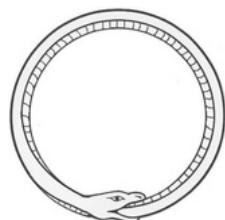
ERECT



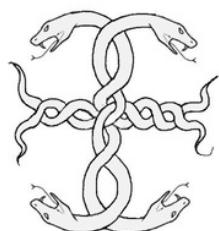
INVOLVED



NOWED



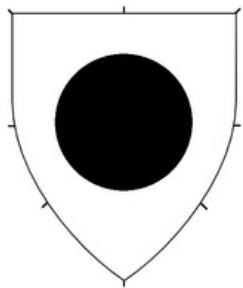
IN ANNULO



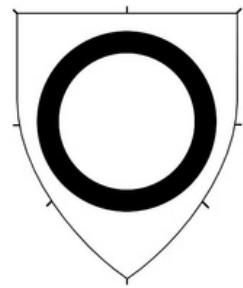
CROSS OF FOUR SERPENTS ENTWINED

GEOMETRIC CHARGES

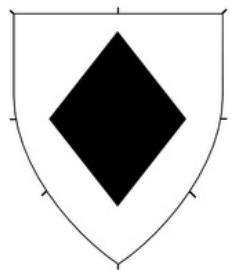
THESE ARE SIMPLE SHAPES USED AS SYMBOLS:



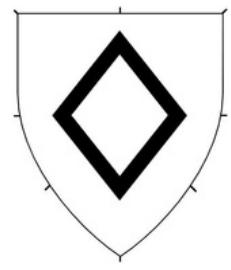
ROUNDEL: A SOLID CIRCLE.



ANNULET: A RING OR OPEN CIRCLE.



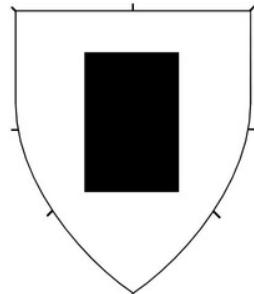
LOZENGE: A DIAMOND SHAPE.



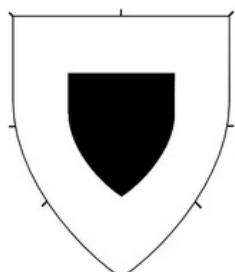
MASCLE: A LOZENGE WITH A VOIDED (HOLLOW) CENTER.



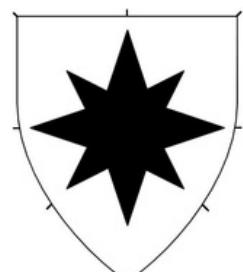
MULLET: A STAR, TYPICALLY WITH FIVE POINTS.



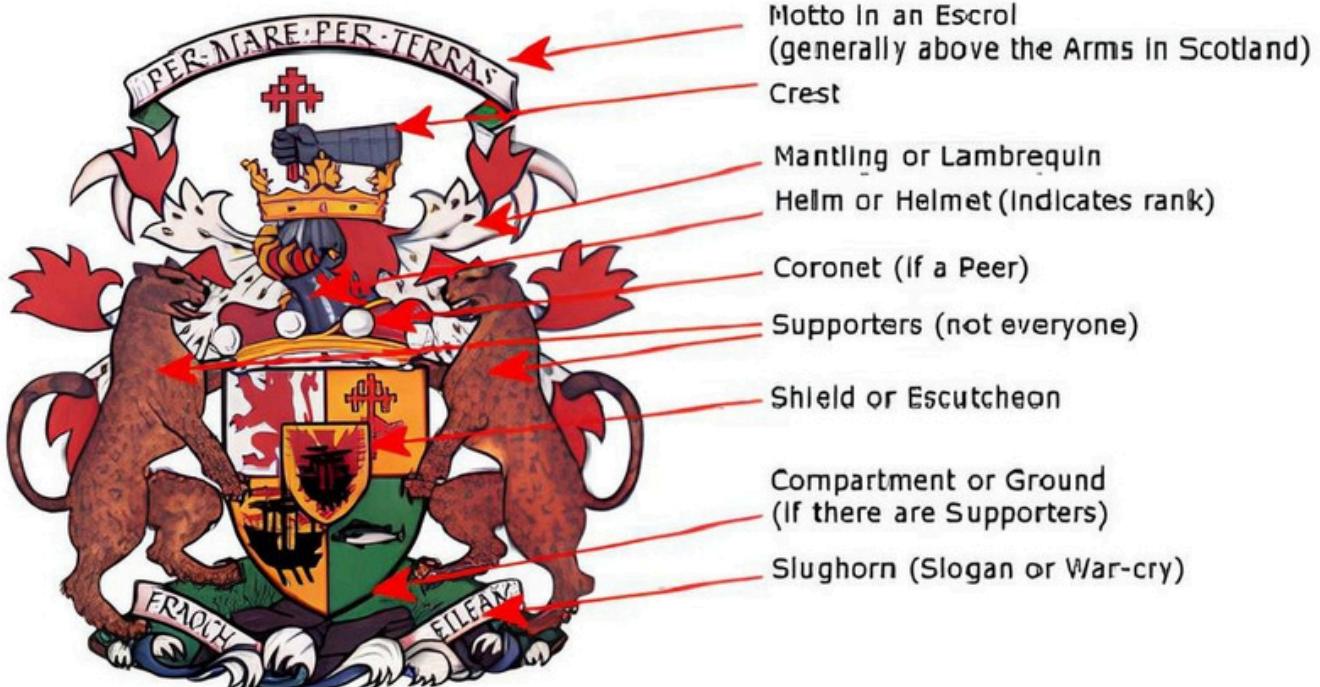
BILLET: A SMALL RECTANGLE.



ESCUTCHEON: A SMALL SHIELD SHAPE.



COMPASS STAR: STAR, WITH EIGHT POINTS.



HELM, CREST, TORSE & MANTLING

THE HELM INDICATES RANK



SOVEREIGN - BURNISHED GOLD, AFFRONTY, I.E. FACE-ON, WITH SIX BARS, OR GRILLES, AND LINED WITH CRIMSON.



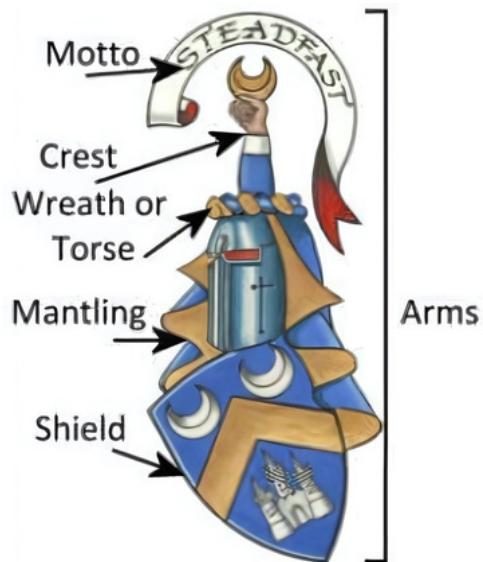
NOBLE (PEER) - SILVER OR POLISHED STEEL, WITH GOLD BARS OR GRILLES, AND LINED WITH CRIMSON



BARONETS AND KNIGHTS - AFFRONTY (FACING FORWARD) WITH AN OPEN VISOR.

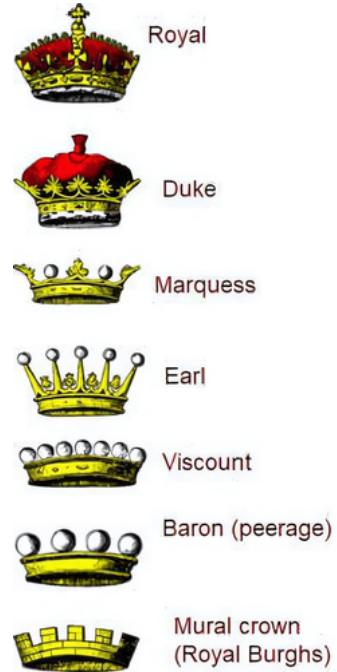


ESQUIRES AND PRIVATE GENTLEMEN - A BARREL HELMET OF STEEL, IN PROFILE, WITH THE VISOR OR BEAVER CLOSED



**NORMALLY THE CREST RESTS ON A WREATH OR TORSE
(MAIN COLOURS OF THE SHIELD.)**

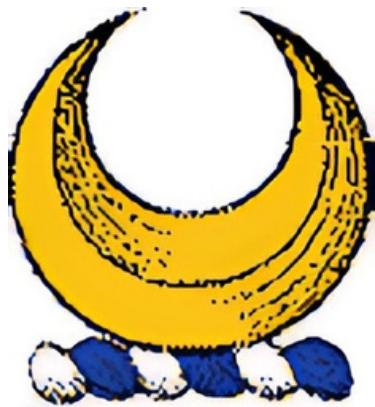
**THE TORSE IS AZURE AND OR LIKEWISE THE MANTLING,
WHICH HANGS FROM THE TORSE, IS AZURE DOUBLED OR
("DOUBLED" MEANING THE INSIDE COLOR)**



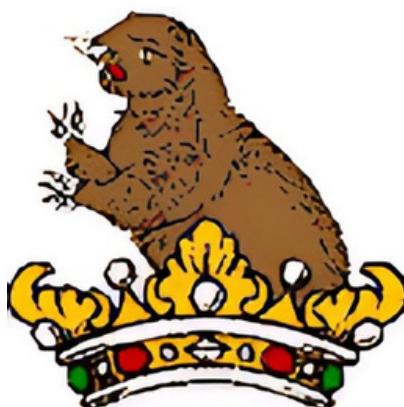
THE RANK OF A PEER IS SHOWN BY THE CORONET

THE CRESTS

THE CREST SITS ATOP THE HELM, AND STARTED AS A WAY OF IDENTIFYING KNIGHTS AND NOBLES IN BATTLE OR AT A JOUSTING TOURNAMENT. TYPICALLY, IT REPEATS AN ELEMENT OF THE ARMS, OR REFERS TO A FAMILY STORY.



DURIE



BEVERIDGE



WALLACE



ECCLESIASTICAL HERALDRY

ECCLESIASTICAL HERALDRY INVOLVES THE USE OF HERALDIC SYMBOLS BY CHRISTIAN CLERGY, DIOCESES, AND INSTITUTIONS. IT INCORPORATES UNIQUE ELEMENTS THAT SIGNIFY ECCLESIASTICAL RANK AND OFFICE. WHEN DESIGNING A COAT OF ARMS WITH ECCLESIASTICAL THEMES, CONSIDER THE FOLLOWING COMPONENTS:

1. SHIELD

- PERSONAL DESIGN: CLERGY MEMBERS OFTEN HAVE PERSONAL COATS OF ARMS, WHICH MAY INCLUDE SYMBOLS REPRESENTING THEIR SPIRITUAL JOURNEY, PATRON SAINTS, OR THEOLOGICAL VIRTUES.
- MARSHALLING: COMBINING PERSONAL ARMS WITH THOSE OF A DIOCESE OR RELIGIOUS ORDER TO SIGNIFY UNITY OR AUTHORITY.

2. EXTERNAL ORNAMENTS

- ECCLESIASTICAL HAT (GALERO): A WIDE-BRIMMED HAT WHOSE COLOR AND THE NUMBER OF TASSELS INDICATE RANK:
 - PRIESTS: BLACK HAT WITH ONE TASSEL ON EACH SIDE.
 - BISHOPS: GREEN HAT WITH SIX TASSELS ON EACH SIDE.
 - ARCHBISHOPS: GREEN HAT WITH TEN TASSELS ON EACH SIDE.
 - CARDINALS: RED HAT WITH FIFTEEN TASSELS ON EACH SIDE.
- CROSS: A PROCESSIONAL CROSS PLACED BEHIND THE SHIELD, VARYING BY RANK:
 - BISHOPS: SINGLE-BARRED CROSS.
 - ARCHBISHOPS: DOUBLE-BARRED (PATRIARCHAL) CROSS.
- MITRE AND CROSIER: OFTEN DEPICTED ABOVE OR BEHIND THE SHIELD, SYMBOLIZING EPISCOPAL AUTHORITY.
- MANTLE: A CLOAK DRAPED AROUND THE SHIELD, SOMETIMES USED IN ECCLESIASTICAL HERALDRY, PARTICULARLY IN EASTERN TRADITIONS.
- MOTTO: A PHRASE EXPRESSING THE BEARER'S SPIRITUAL IDEALS, TYPICALLY DISPLAYED ON A SCROLL BENEATH THE SHIELD.

3. PAPAL INSIGNIA

- PAPAL TIARA: TRADITIONALLY USED ABOVE THE PAPAL COAT OF ARMS, THOUGH RECENT POPES HAVE OPTED FOR A MITRE.
- KEYS OF SAINT PETER: A GOLD AND A SILVER KEY CROSSED BEHIND THE SHIELD, REPRESENTING THE KEYS TO HEAVEN.
- UMBRACULUM: A CANOPY OR UMBRELLA SYMBOLIZING THE TEMPORAL POWERS OF THE PAPACY.

4. DIFFERENCES FROM SECULAR HERALDRY

- ABSENCE OF HELMETS AND CRESTS: ECCLESIASTICAL HERALDRY TYPICALLY OMITS HELMETS AND CRESTS, FOCUSING INSTEAD ON THE GALERO AND OTHER ECCLESIASTICAL INSIGNIA.
- USE OF SPECIFIC SYMBOLS: INCLUSION OF RELIGIOUS SYMBOLS SUCH AS CROSSES, BIBLICAL REFERENCES, AND SAINTS TO REFLECT SPIRITUAL COMMITMENTS.
- SIMPLIFIED DESIGN: OFTEN FEATURES A MORE RESTRAINED AESTHETIC COMPARED TO SECULAR HERALDRY, EMPHASIZING SPIRITUAL OVER MARTIAL THEMES.

