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Boston's Flags

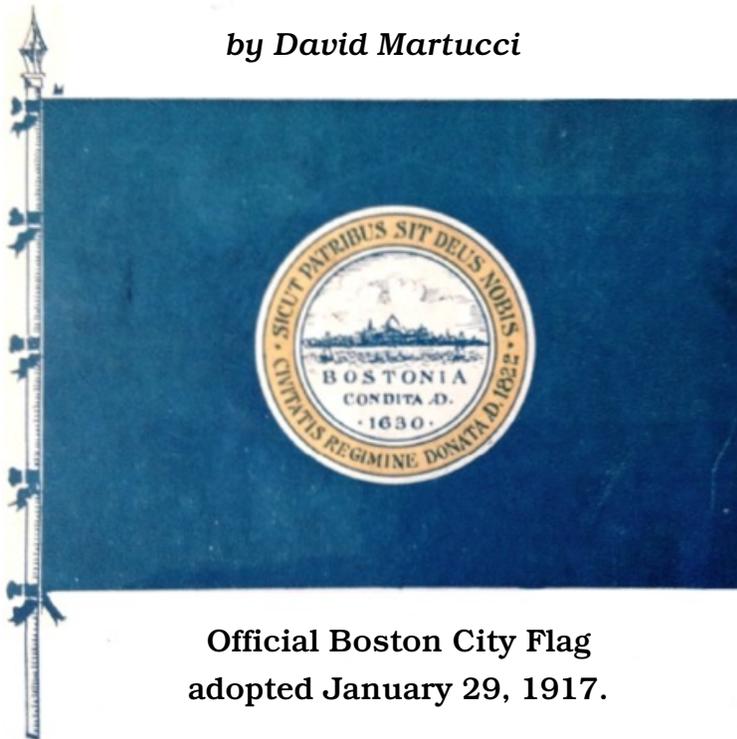
by David Martucci

Boston's City Flag seems simple enough, the City Seal on a blue field. Research into the history of this emblem, however, reveals numerous and interesting details.

American cities started using flags by necessity in the early 19th century. Often these consisted of nothing more than the city seal on a white flag.

The Boston City Seal was designed c. 1822, adopted in 1823, and slightly modified in 1827 by changing font, adding clouds, and re-formatting the motto. It was designed by John R. Penniman (c. 1782-1841), New England's most famous flag painter, and consists of a view of the City, including the Massachusetts State House, with ships in the harbor in the foreground.

Encircling the seal at the top is the motto "Sicut Patribus Sit Deus Nobis" which means "God be with us as He was with our fathers" and is found at 1 Kings, VIII, 57. At the bottom is "Civitas Regimen Donata A.D. 1822" which means "City-Status



Official Boston City Flag adopted January 29, 1917.

Granted by the Authority of the State in 1822."

See page 4 for various seal interpretations since 1823, including the various designs found on city flags in 1913, 1916 and the present.

As I said, 19th century flags of the city invariably used the city seal as a central part of the design. Three examples are illustrated on page 5. One, presented in 1864 by the city to the 28th Regiment Massachusetts Volunteer Infantry, and a part of the famous "Irish Brigade", was a green flag having a gold indented border with the seals of the United States, Massachusetts

and Boston displayed in the center. This emblem is quite similar to the emblem used by the Constitutional Union Party in 1860, which had nominated John Bell of Tennessee and Edward Everett of Massachusetts as its Presidential and Vice Presidential candidates.

Another flag illustrated is that shown flying from the foremast of the steamship J. Putnam Bradlee in a painting done by the Bard Brothers in 1876. It is a white flag with just the seal of Boston painted in colors.

The last 19th century flag illustrated is from a cigarette card produced by the Allen & Ginter Tobacco Company in 1887. It is also a white flag with the seal in color, but also adds some decorative items surrounding the seal and is fringed.

Besides the seal, Boston also has a long history of using the "Trimountain" as a symbol, at least as early as 1830 and probably earlier.

continued on Page 3

My Brother Peter

by David B. Martucci

Peter Joseph Orenski, born 21 April 1940 in Czernowitz, Province of Bukovina, then part of Romania (today the city of Chernivtsi in Western Ukraine), died due to complications of prostrate cancer on 13 August 2016 in New Milford, Connecticut, USA.

Just 6 days after he was born, his family fled the advancing Russian troops to Bucharest, Romania. In 1960 the family emigrated to the United States. His father, Stefan Walter Orenstein (who changed his name to Orenski in 1945) was a biological scientist who was born in Vienna and his mother Herta Bendetz Orenstein was a musicologist born in Bukovina.

Peter and his father both became United States Citizens in 1965 after his mother's death. Peter was educated as a chemical engineer, graduating from Columbia University in 1963 and attaining the degree of PhD in chemistry in 1967. From 1967 to 1987 he worked for Union Carbide in Tarrytown, NY and afterwards he eventually settled in New Milford, Connecticut. Upon retirement he devoted himself to all things vexillological.

I first met Peter in 1996 due to North American Vexillological Association issues. When I was elected President of NAVA in 1998, he was on the Board with



me serving as Treasurer. Two years later he stepped down from that position and served as the chair of NAVA's membership committee, in which capacity he was responsible (along with the late Harry Oswald) for the sharp increase of membership from well south of 400 to more than 500 members.

Peter was a hard critic, being quick to point out where he thought we were failing and full of ideas on how to move ahead. But always he was positive and thoughtful in every way possible. Full of mirth, he became an important friend and advisor and ultimately I came to look on him as my brother. He could always make me laugh, especially with his stories of having escaped the Three Bad C's, Communism, Catholicism, and Cancer (although that last one caught up with him in the end).

The author of a number of important works such as "A Flag for New Milford: The Practical Guide to Creating a Successful Civic Flag" and "Quo Vadimus" (an essay on the State and Future of Vexillology) and co-author of "Native American Flags". He also gave presentations to International Congresses of Vexillology, such as "VEXILLOGORRHEA: A culturally determined amerikanische Flaggensünde" at ICV-22 in Berlin. Orenski has left us a wealth of information and his superb design work will live on at the TME Company (<http://www.tmealf.com/>).

Peter was known as "Flag Dancer" by Native Americans, "The Flag Man of New Milford" by the citizens of that municipality and region and as "The Flag Dude" by nearly everyone else in the world. He travelled extensively, was fluent in a number of languages, and had close friends on every continent except Antarctica (and I'm not certain he did not have friends there).

I don't know what else I can add to this evidence of a life well lived except that I loved him very much and will miss him sorely. I am comforted in knowing I am not alone.

For more memorials to Peter Orenski go to <http://www.crwflags.com/fotw/flags/xm-po.html>

Dear Fellow Vexillologists, Flag Collectors, & Flag Enthusiasts

Our North American Vexillological Association (NAVA) provides a large membership, several excellent flag publications, a fully-staffed leadership organization, and an annual meeting.

The regional flag associations, such as the Portland Flag Association (PFA), and the New England Vexillological Association (NEVA), to name two, are, of necessity, smaller, less well-organized, and more heavily dependent upon a few key leaders.

Frequent meetings, interesting speaker presentations, and the organization's own publication would seem to be essential for the survival of the regional associations.

As the President of NEVA, I cannot, and do not, try to escape responsibility for the current weak nature of NEVA. Our most recent Meeting, although attended by some old stalwarts, had a disappointing turnout, and was a far cry from the more vigorous meetings held in past decades.

Our well-respected publication, the New England Journal of Vexillology, edited by David Martucci, NEVA's Secretary/Treasurer, has not been published in a while. Many of you know Dave well, a past President of NAVA.

But NEVA has a proud history. Co-founded 25 years ago by Whitney Smith, and with nationally-known vexillological figures such as Peter Orenski & Dave as members, we are very, very, reluctant to see it fade away and die. NEVA is a member of FIAV.

That NAVA is having its Golden Anniversary Meeting in Boston - NEVA's own backyard, and a venue where NEVA once hosted its own meeting, gives us our own golden opportunity to breathe new life into our organization's lungs.

If you are receiving this edition of NEVA's Journal, on-line or in the mail; if you're from New England - or not - please consider signing up for and joining NEVA. We will be having a NEVA Meeting at NAVA 51. Drop in and get to know us!

Our tentative plans include having bi-annual meetings, at rotating differing locations in New England, interesting speakers, and more frequent issues of our Journal. We need new blood, and you may enjoy belonging to a local vexillological association as well as NAVA.

Carl Gurtman
President, NEVA

continued from Page 1.

The pre-settlement topography of the peninsula was marked by three hills: Copps Hill, in what is now the North End; Fort Hill, in today's Financial District; and the Beacon Hill, today's Beacon Hill district. In the early 19th Century, areas of the city were filled in to create the current topography. Basically, Copp's Hill was cut down to create the West End, Fort Hill was cut down to create the Financial District, and Beacon Hill was cut down to create the Back Bay.

On September 17, 1830, Boston held a Bicentennial Celebration whose central event was a Grand Procession through the city that culminated at a large banquet at Faneuil Hall. Four thousand school children were on the Common arranged in two lines between which the procession passed, each wearing a badge depicting the "Trimountain or 3 Hills" of the old city, as reported in the news accounts of the day. There were also several large banners hung for the

occasion in Faneuil Hall, one of which also depicted the Trimountain.

The Trimountain was again used as a symbol for the 1907 Boston Old-Home Week Celebration. A three peaked design flanked above and below by bars was the design idea of Charles Howard Walker (1857-1936), who was an architect, designer and educator in Boston, in the late 19th and early 20th centuries. He taught at Massachusetts Institute of Technology and was affiliated with Boston's Society of Arts and Crafts. With Thomas Rogers Kimball (as Walker & Kimball), he worked as architect-in-chief of the Trans-Mississippi Exposition, 1898. He designed patriotic posters during the First World War.

Walker's design was depicted in dark blue as a shield on white flags and at the header end of banners. See page 6.

It was the Columbus Day Committee, a part of the Public Celebration Commission of the City of Boston, that first proposed the City adopt an official flag. In 1913 they held a contest of flag design suggestions, which brought in at least eleven designs that we know of. Eight of these designs were illustrated and all eleven were described in *The Boston Globe* on September 16, 1913. See page 7. The winning design is basically the City's flag today while the runner-up showing the Trimount became the reverse of the Municipal Standard.

The Columbus Day Committee had a silk standard made up (see photo on page 10) that was Continental blue with a simplified City Seal in buff, white and blue the center of the obverse and the Trimount symbol, likely depicted in the center of a round shape with the same border elements as the seal on the reverse, as later specified.

**ABERDEEN HERALD
ABERDEEN, WASHINGTON
NOVEMBER 14, 1913 PAGE FOUR**

Town Topics.

As a design for Boston's proposed municipal flag what's the matter with a pot of beans rampant on a field d'or, in the form, say, of a big yellow pumpkin pie?—Boston Transcript.

This flag was featured in the 1913 Columbus Day parade and a bunting version was hoisted over City Hall. The silk Standard was likely used after the adoption of the official design in 1917, as there is no record of it ever being replaced.

Mayor John F. Fitzgerald, sometimes known as "the singing mayor", forwarded "three cuts" of the Columbus Day Committee's flag proposals and the recommendation that a City Flag and a Municipal Standard be adopted by the City Council on January 16, 1914. The City Council proceeded to refer the idea to a committee with the recommendation that the Boston Arts Commission be consulted, and there the flag designs sat for three years.

Frustrated by the lack of

continued on page 10

BOSTON

EVENING TRANSCRIPT.

OCTOBER 16, 1913

SO NEIGHBORLY; SO KIND

[From the Worcester Telegram]

Boston, that wonderfully progressive Democratic city, with \$9,000,000 of State funds already laid out to be spent for urging somebody to back ships up to its wharves and revive some of the dead commerce of New England, has adopted a municipal flag showing the city seal on a blue ground one side and a three-topped mountain, treed over like a ten-days' growth of coarse beard on a tramp's face, and without even a motorcycle racing around the said mountains which are too poor to have more than one base. And that great show is marked Trimountain, which signifies that the people who see it there in the blue ground of the flag will not be able to count three and decide for themselves that it might mean a trio of mountains if there were as many bases as tops. The real significance of that side of the flag is that Boston still has all its feet stuck in the dirt of the past and at least three heads looking for another handout from the State, and the inscription should be, "Stuckinthemudville."

The *New England Journal of Vexillology* is published irregularly by the New England Vexillological Association, Dave Martucci, Editor. Annual membership dues in NEVA is \$10 for a single class of membership and this fee includes a subscription to the Journal. In addition to the print version, there is an online edition of the Journal found at URL <http://www.nejv.org>.

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The views of individual authors are their own and do not reflect the views of NEVA.

Boston's Seals

Left Column: The 1913 Columbus Day Standard; the 1916 Boston Arts Commission design by Albert F. "Bert" Poole; and the seal as is commonly used on flags today.

Right column: The original seal designed by John R. Penniman and adopted in 1823; seal as redesigned by John R. Penniman and adopted in 1827; seal used in 1880; seal used in 1893 and the base design for the flag seal commonly used today; seal used in 1914; digital seal introduced in 2016.



EASTERN ARGUS, Portland, Maine July 9, 1822.

JOHN R. PENNIMAN,

Original Military Standard, Ornamental Painter and General Draftsman,

Respectfully informs his friends and the public generally, that he has taken a ROOM at

No. 73, Market Street, Boston,

Sign of the Red Cross Knight, directly over the Gilding Manufactory of Mr. Stillman Lathrop, where those who please to favor him with their commands will, if convenient, leave their orders, or at his Room, No. 40, Orange-street, sign of the Painter's Arms. He will execute

MILITARY STANDARDS

with original designs--CLOCK DIALS for Steeples, and the inside of Public Edifices--

MASONIC PAINTING

of every description--Designs for Masonic & other Diplomas--ORIGINAL VIGNETTES for title pages--

Sign & Ornamental Painting,

in all their various branches--LANDSCAPE PAINTING--VIEWS OF GENTLEMEN'S SEATS, if required.

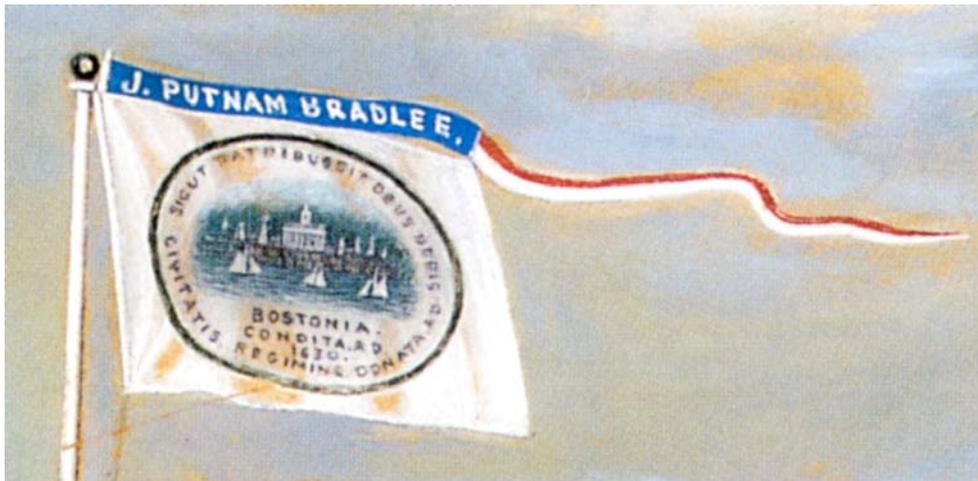
He trusts that from the long experience he has had in the above branches of Painting, some of which were originally introduced into this metropolis by himself, and a constant desire to please, he shall be enabled to obtain a liberal share of the public patronage--and confidently trusts that all those who are impressed with the importance of cultivating a correct taste, will remember that

-"Arts a tribe of sensitives demand
A hot house culture, and a generous hand;
A taste to cherish every opening charm,
A shade to shelter, and a sun to warm."

July 8, 1822.

19th Century Boston Flags

Right, flag presented in 1864 by the City of Boston to the 28th Massachusetts Regiment, a part of the Irish Brigade under Brig. Gen. Thomas Francis Meagher.

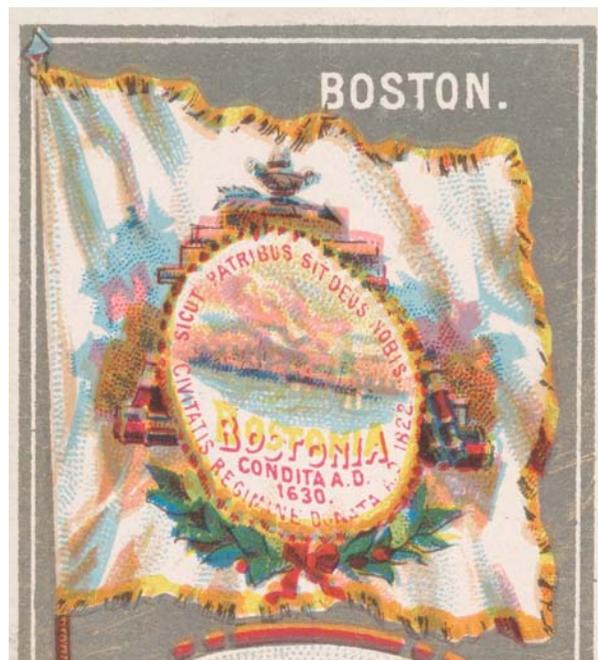


Above, a Boston flag flying on the SS J. Putnam Bradlee in 1876.



The emblem on the 28th Regiment's flag appears to have been based on the Constitutional Union Party emblem of 1860

Right, The City flag as depicted by the Allen & Ginter Tobacco Company in 1887.

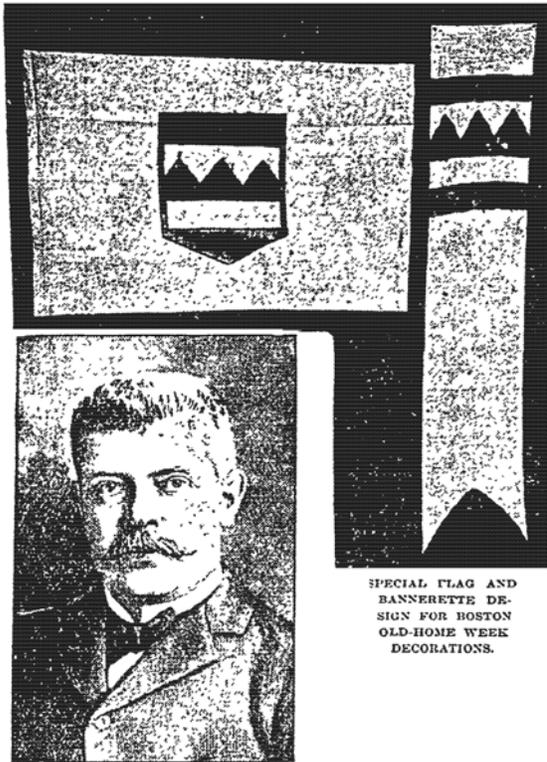


Old Home Week 1907

Boston Globe, June 23, 1907, pg. 16

EMBLEMATIC OF THE THREE HILLS.

Effective Design Adopted for Use Generally for
Boston's Old Home Week.



SPECIAL FLAG AND
BANNERETTE DE-
SIGN FOR BOSTON
OLD-HOME WEEK
DECORATIONS.

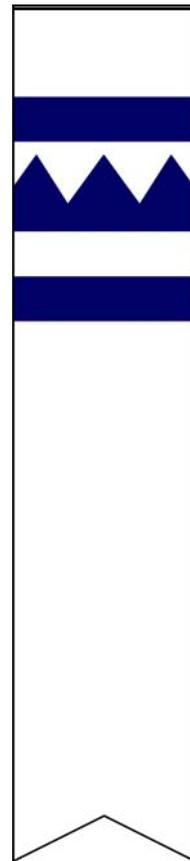
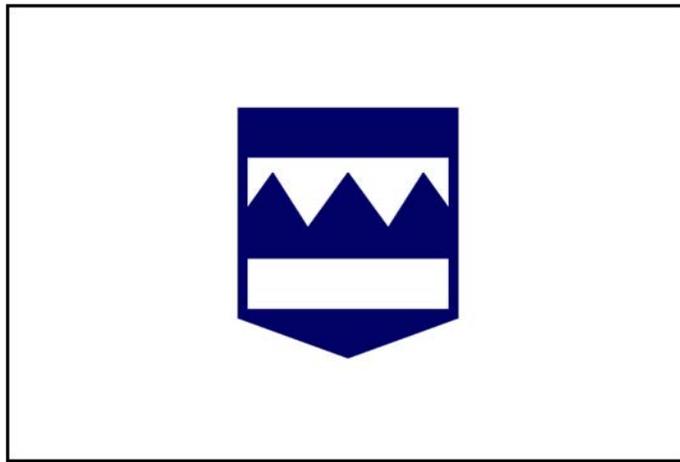
C. HOWARD WALKER,
In Charge of the Special Old-Home Week
Decorative Features.

The keynote of the Boston old-home week celebration, July 28—Aug 3, will be the effective design emblematic of the three hills of old "Trimount", as far as the outdoor phase of the observance is concerned.

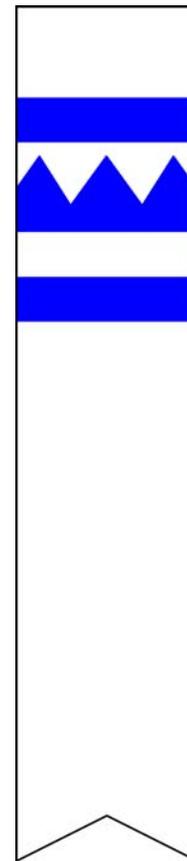
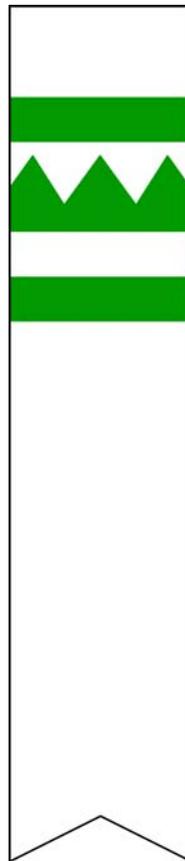
The appropriate great design with its accompanying bars of dark blue typifying the ocean and the rivers, will be worked into practically everything pertaining to the old-home week decorations, including the arches of welcome and the various public buildings.

The two principal designs will be a white flag, with the blue and white symbols combined in shield form in the center, and a bannerette, in which the symbols will appear in the upper part. The standard dimensions of the flag will be 6 feet by 4 and of the bannerette about 9 feet, 6 inches by 2 feet. Preferably the material should be bunting, but other fabrics may be used, the designs being either sewn in or painted. There are also special designs for the city departments—red for the fire, blue for the police, yellow for the sanitary and health and green for the park and water departments.

The design is the idea of C. Howard Walker, who has arranged to display the bannerettes from 80-foot poles along Tremont, Boylston and Arlington sts.

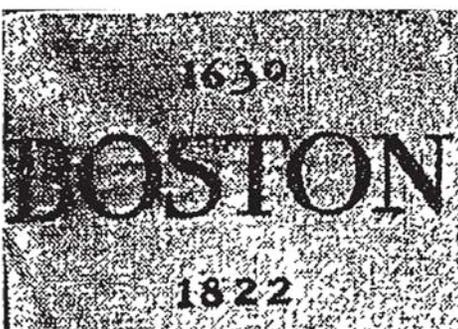


Flag and 'Bannerette' for
Old Home Week
July 28 - August 3, 1907



Left to right,
Fire Department,
Park and Water Departments,
Police Department and
Sanitary and Health Departments
bannerette variants for Old Home Week.
(Reconstructed)

September 1913



No. 1 aims to follow old Boston simplicity and colors.



No. 2 shows the Boston seal on a white ground. The latter feature was selected because there is nothing to fade and the material in this color is as strong as can be made, either in silk or bunting.

No. 3 follows a severely classic design. The chariot and Grecian body have reference to the "Athens of America." The winged chariot is an emblem of progress. The center of the wheel is enlarged to give prominence to "The Hub." The color combinations of blue, vermilion and yellow are the richest known. The dominating color is the traditional Boston color.

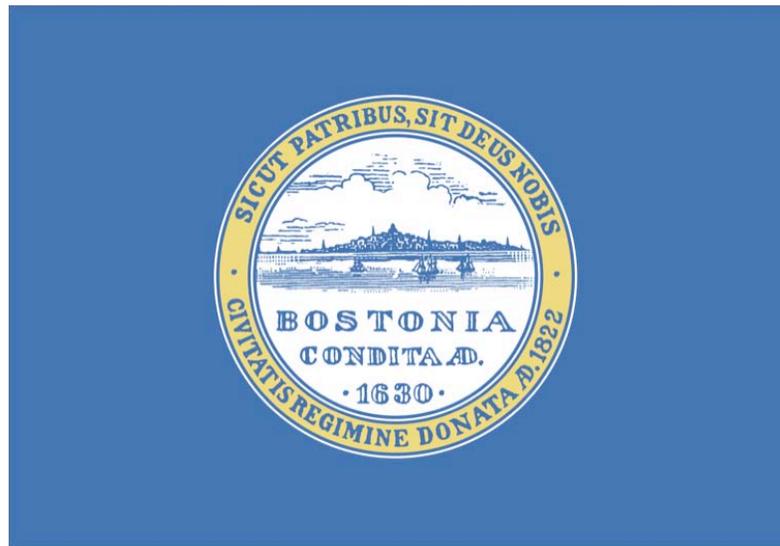


No. 4 is designed to emphasize "the Hub." The wheel shows the 12 principal divisions of Boston.

Clockwise, from top: NORTH END, WEST END, DORCHESTER, CHARLESTOWN, EAST BOSTON, SOUTH BOSTON, BRIGHTON, ROXBURY, SOUTH END, BACK BAY, HYDE PARK, BEACON HILL.



No. 9 has a shield with a red edge, 13 white stars at the top, figures and city seal within the shield to be in colors. Above the shield is a hub in red. The field of the flag is to be in navy blue.



First Place!

No. 5 purposes a dignified use of the city seal set in the center of a flag, with the Continental colors of blue and buff.

No. 6 shows the trimountain origin of Boston.



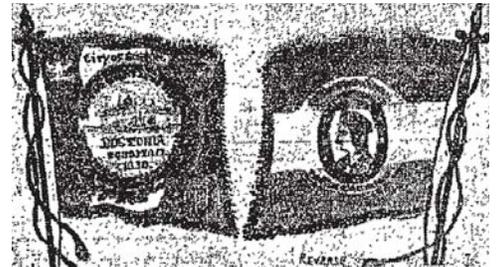
No. 7 gives the city seal in a circular field of white on a ground of cobalt blue.



No. 8 is a white shaft on a blue shield, representing Bunker Hill Monument.

These poor images are all the evidence we have of the design submissions for the 1913 contest sponsored by the Columbus Day Committee of the Department of Public Celebration. They were published in *The Boston Globe* on September 16, 1913, page 4. Designs 3, 5 and 6 were not illustrated.

Number 6 was the runner-up and became the reverse design of the Municipal Standard



No. 10 shows the seal of the city of Boston in the center. In the upper half is a burning lamp, the base of which is crossed with a quill to typify the educational bent. The upper right shows Freedom's eagle, over Continental buff and blue. The lower right consists of a protecting shield. The lower left represents the first type of inhabitant. Under the seal is an oak branch to typify strength and progress. The reverse gives the head of Columbus, because the flag is to be displayed for the first time on Columbus Day.

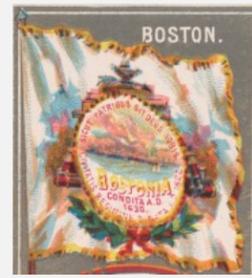


No. 11 displays two female figures of Knowledge and Justice. The sculptured pedestal of the city seal is suggestive of the "modern Athens." Faneuil Hall is introduced as reminiscent of Boston's best traditions and spirit. The gold ground is expressive of the golden past and prophetic of a golden future. The body color is the garb of Mother Earth, reflecting the hue of the ocean and the glory of Boston's park system. The motto is "A Sound Mind and a Sound Body."

The Flags of the City of Boston, Massachusetts



1876 Boston Flag worn by Steamship *J. Putnam Bradlee*



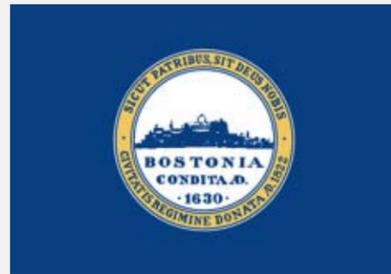
1887 Allen & Ginter Cigarette Card



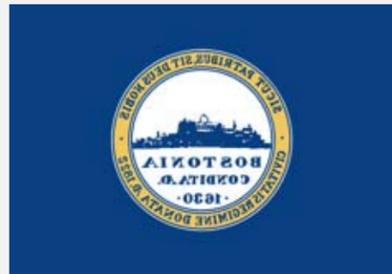
1907 Boston Old Home Week Flag



1907 Boston Old Home Week The Bannerette



1913 Boston Columbus Day Flag (Obverse)



1913 Boston Columbus Day Flag (Reverse)



1913 Boston Columbus Day Standard (Obverse)



1913 Boston Columbus Day Standard (Reverse-Reconstructed)



1916 Boston Arts Commission Flag (Obverse)



1916 Boston Arts Commission Flag (Reverse)



1916 Boston Arts Commission Standard (Obverse)



1916 Boston Arts Commission Standard (Reverse-Reconstructed)



1917 Boston City Flag (Obverse)



1917 Boston City Flag (Reverse)



1917 Boston Municipal Standard (Obverse)



1917 Boston Municipal Standard (Reverse-Reconstructed)



PROPOSED MUNICIPAL STANDARD FOR THE CITY OF BOSTON.

This flag was first used Columbus Day, 1913. The design came from many suggestions offered to the Columbus Day Committee. The final selection was made in conference with the Art Commission, and afterward proposed for official adoption by the city. Continental blue and buff are the colors, with the city seal. On the reverse is a representation of the ancient Trimountain, as shown on page 70.

Photograph of the Columbus Day Standard of 1913. Contrary to the statement above, the Arts Commission was not consulted until 1916. This printer's proof, found in the records of the Boston Arts Commission, is the only evidence known to exist that illustrates the exact design of this flag. The reverse design of the Trimountain is not known to exist despite the page reference above. Apparently the proof was to be included in a book that was never published or which is not known.

continued from Page 3.

activity, E.B. (Everett Bird) Mero, who was the Chairman of the Columbus Day Committee and later Chairman of the Public Celebration Commission, sent the photograph above to the Boston Arts Commission (BAC) on March 26, 1915. He solicited their help in recommending the adoption of the flag by the city.

During several meetings in 1916, the BAC asked to see the original illustrations used for the 1913

flags and these were presented by Albert F. "Bert" Poole (1853-1939), presumably the artist. Poole was a well-known artist and designer, whose fame was mostly because of a number of "bird's eye view" maps that he had done through out the US.

The BAC also borrowed the "silk standard and flag belonging to the City" and received them on May 18, 1916 from the City Messenger, Edward J. "Ned" Leary. Obviously these were the flags made for the 1913 Columbus

Day parade which had been given to the mayor shortly afterwards.

Poole was engaged by the BAC to redraw both symbols and he finished that work on July 20, 1916 at which meeting the BAC voted to recommend the designs to the City Council and to pay Poole \$125. The designs were described in the BAC minutes as a simplified City Seal and "a reverse of the seal showing the tai-mountain form."

continued on page 11

continued from Page 10.

The BAC sent their recommendations to the City Council some point after that and on January 29, 1917, the City Council officially adopted the two flags.

Interestingly, the final designs were different than the designs recommended by the BAC. On February 15, 1917, the BAC "VOTED:- That a description of the new Civic Flag should be embodied in the forthcoming Annual Report for the year ending February 1, 1917, and also in the Minutes of this meeting.

Following is a description of the new "City" and "Municipal" flags of Boston, as given by Mr. Bert Poole:

The "City" flags are those flown from staffs or suspended from lines out of doors and may be made of various sizes. The material should be of wool bunting. The color of the "Field", or base is Continental Blue, with a Continental Buff stripe bordering the top and bottom, running horizontally. It should not exceed one twelfth the width or vertical measurement of the flag.

The proportions are as 3½ in vertical measure to 5 in horizontal measure.

In the center of the Field is placed the Boston City Seal, painted and enclosed within two rings of white. The outer ring to be not more nor less (not larger nor smaller) in diameter than 1/2 the vertical measurement of the flag.

The reverse side of this flag is to be left without the seal, device or design of any kind.

The "Boston Municipal Flag" is standardized in size as vertical, 3½ feet, (42 inches) by horizontal, 5 feet, (60 inches), and made of Continental Blue silk,

fringed at top, bottom and free flowing end with Continental Buff Silk Fringe. In the center of the blue field is to be painted or silk embroidered the Boston City Seal, modernized after drawings prepared for the Boston Art Commission by Bert Poole, and approved by them in July, 1916. The Seal is to be enclosed within two White rings, the outside ring to be not more nor less than 21 inches in diameter.

On the reverse side of the Municipal Flag, within a circle of two white rings, the outside ring to be not more nor less than 21 inches in diameter, is to be painted or embroidered in silk the "Trimountain" or three hills, with the waters of the bay in the foreground, as shown in a drawing made for and approved by the Art Commission in July, 1916."

No doubt this is the same report they sent to the City Council, who changed the designs.

"The City Standard and the City Flag are made of silk, but the Flag may be made of bunting for outdoor display. Their body is "continental blue" with the white/blue seal in center with some "buff" highlights (continental blue, white, and buff are colors of the Revolutionary War uniforms of Boston soldiers).

The Standard has fringe of buff, but the flag is without fringe. The reverse of the Standard has a representation of the Trimountain, but the Flag has no reverse except that the seal shall show through the bunting. The design for the Standard and Flag was proposed by the Columbus Day Committee in 1913, but the ordinance for the design and use of the flag/standard was not introduced into the City Council until January 16, 1914. Af-

ter official action on June 22, 1914, June 29, 1914, and September 28, 1914, the ordinance was finally adopted by Council on January 29, 1917." [Appendix H-Official Seal, Standard, and Flag of the City of Boston (CBC 1-2)]. The official design that accompanied the original ordinance in 1917 is pictured on page 1.

Over time, the reverse design of the Municipal Standard has been lost. No known examples of this design exist despite extensive searches.

The BAC noted on February 23, 1917 "The following suggestions from Mr. Mero regarding the new Civic flag were reported.

1. That the drawings of the flag should be framed under glass.

2. That properly dyed samples of both bunting and silk should be obtained and kept as a record.

3. That it has been brought to his attention that there should be a beacon on the centre [sic] of the "Trimountain."

Apparently none of these suggestions were adopted.

Over the years there have been significant variations in both color and design of the Boston Flag and Seal. See page 12 for some examples.

For references and notes regarding this material, please contact Dave Martucci, vex@vexman.net.

Please Join Us
 On Sunday, October 15, 2017 at 2:00 pm at the Omni Parker House in Boston the New England Vexillological Association will host a Memorial to two of our biggest supporters, Whitney Smith, Jr. and Peter J. Orenski. All are welcome.



Variations

Top left: Flag in the Boston City Council Chambers in March 2017. Top Right: Flag in the lobby of Boston City Hall in March, 2017. Below left: Seal on the reverse of a flag in the Boston City Council chambers March 2017. Not pictured: Flag observed March 2017 in front of City Hall of Continental blue with City Seal on one side only.



The flags in the City Council chambers have hand-painted City seals on each side.



The Boston Tercentenary symbol in 1930, like the Bicentennial symbol in 1830, featured the Trimountain symbol.

Wrathy Councilors Bar Payment for "Artistic Monstrosity" Flag

Stolen Emblem's Substitute Hit as All Wrong

A new city flag, replacing the old one which was stolen four months ago, made its appearance in the Boston City Council Chamber yesterday and was immediately labeled an "artistic monstrosity" by the members of the Council.

So annoyed were the members that they voted to withhold payment of \$90 for the flag, which was made by the inmates of the Women's Reformatory at Sherborn.

Both City Clerk Wilfred J. Doyle and City Messenger Edward J. Leary, custodian of city flags, agreed that the silken emblem was neither the official city flag or the official city standard.

City Seal Held Distorted

Members of the Council pointed out that the emblem was more like the color of "My Sweet Little Alice Blue Gown" than the Continental Blue called for in the city ordinance.

Even the official city seal was wrong, Councilor Maurice H. Sullivan of Brighton set forth.

Whereas the city seal is supposed to represent a view of the Boston waterfront in 1822, the copy of the city seal on the new flag revealed a new State House with shiny golden dome in the foreground.

Sullivan declared that he was shocked to see that even one of the Latin words "patribus" had been misspelled. The "i" had been omitted.

Asked to point out what else was the matter with the official city flag, if such it was, Councilor Sullivan



DESIGN ON CITY FLAG which aroused criticism by City Council.

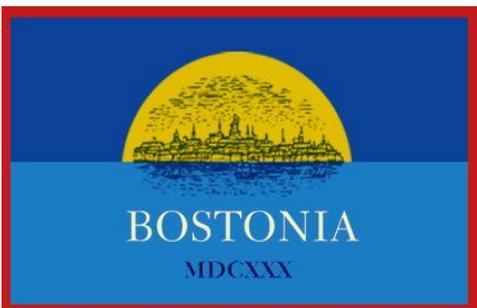
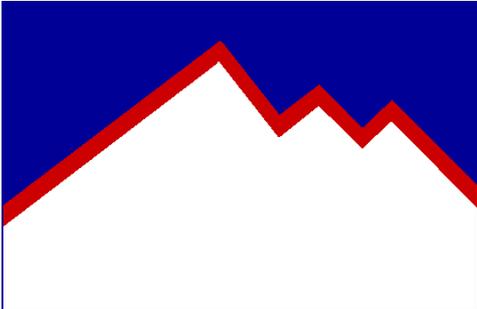
said that whereas the city ordinance called for two white rings around the seal, two black rings appeared.

Furthermore, he said that the ordinance provided that there should be no golden fringe but the Sherborn inmates had provided one.

Councilor Sullivan's order that the city messenger be requested to remove the new city flag and to replace it with a new emblem upon which the scroll and the seal are in accord with municipal ordinances

was referred to the Committee on Rules.

The Council on motion of Councilor Sullivan and Councilor William F. Hurley then voted to withhold payment. Supt. Walsh of the Women's Reformatory who was reached by telephone by City Messenger Leary, notified the Council that he would appear today at City Hall to make whatever changes were necessary.



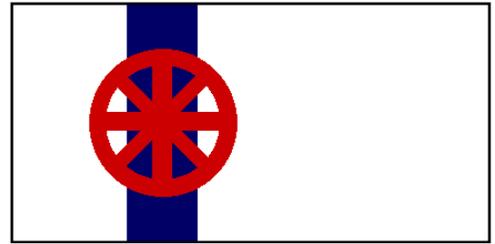
Future Flag?

For many years, there have been numerous proposals for a new Boston City Flag. As shown on page 7, the 1913 contest brought forth some imaginative proposals.

Since then there have periodically been proposals and suggestions over the years. Illustrated here are just twelve designs out of hundreds of such ideas that can be found on the web, with the exception of my own 1972 design which was actually taken up (and defeated) by the Boston City Council.

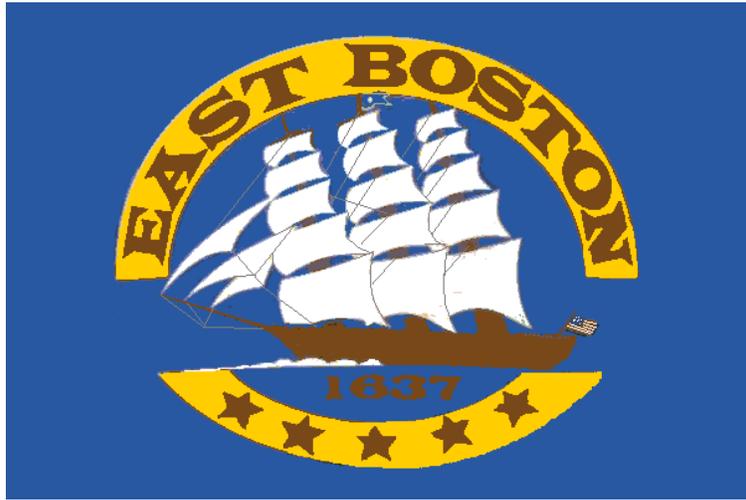
Left column, top to bottom: a Pokemon™ themed design incorporating a duck (for the “Duck Boats”), and a swan (for the “Swan Boats”) and Michael Weinstein’s design (see below) by Leechsard222 dated 8/7/2017; Trimountain design by Katarina Y. of DesignObento.com n.d.; one of many designs by VulcanTrekkie45 dated 6/4/2015; design entered into the *Boston Globe* contest 6/14/2015 by Ryan McCourt; another *Globe* contest entry by Michael Weinstein; another *Globe* contest entry by Keith Cross. Right column, top to bottom: 1972 design proposal by David B. Martucci; proposal posted 8/12/2016 by ChateauLafite1827; Evan on Tumblr’s 2015 design; Vexi- at Reddit’s 2015 design; Redditor dj_roshambo’s 4/17/2015 Patriot’s Day proposal; anonymous 2015 design proposal.

If you have a design idea for the City of Boston, send it to Dave Martucci, vex@vexman.net and we will publish it in this journal and online.





Blue and buff banners displayed at the Old South Church, Patriot's Day, 2015.



Boston Neighborhood Flags

Some of Boston's neighborhoods have distinctive flags. The East Boston flag was designed by East Boston artist Joseph Porzio at the request of the East Boston Recreation, Master Planning, Land Use Advisory Council. The ship on the flag is the Flying Cloud clipper ship built by master shipbuilder, Donald McKay. The five stars underneath the Flying Cloud represents the original five islands and 1637 is the year East Boston was annexed to the City of Boston. It was first hoisted on November 11, 1975.

South Boston adopted a flag in 1978. Designed by NEVA member Tom Hale, now of Quincy, Massachusetts, the flag is white with an emblem in the center featuring the Dorchester Heights monument in the center, above which is a ribbon inscribed "Pride", recalling Southie's

motto, "Southie Pride". Surrounding it is a gold ring with the name "SOUTH BOSTON" and 12 stars representing the nationalities of Southie. The date 1804 is the year Dorchester Heights was annexed to Boston and renamed South Boston. These emblems are placed on top of a five-pointed shape in green recalling the star fort formerly the site of Castle William, later rebuilt as Fort Independence, the site of the first salute to the US Flag by a British Navy ship after the Revolution. The five points represent five famous Americans, Hancock, Adams, Dearborn, Winthrop and Shirley.

Charlestown, it is reported, uses the "Bunker Hill Flag" as a neighborhood flag although it is not clear which version. Likely it is the blue field with the cross and tree in the canton.



Boston's Other Flags

There are many flags displayed in Boston, some of which are peculiar to the city and the state. Many of the local sports team's flags can be spotted, left column, top to bottom, The Red Sox (baseball), The Bruins (ice hockey), The Celtics (basketball; pictured

is a fan's design); The New England Patriots (football), and The N.E. Revolution (soccer).

The last flag is Sully's Boston Irish flag design which can be seen on St. Patrick's Day in great numbers, as well as at other times.

My Mentor Whitney

by David B. Martucci

Whitney Smith, Jr. was born 26 February 1940 in Arlington, Massachusetts and died 17 November 2016 in Peabody, Massachusetts.

He revolutionized the world of flag study, coining the word “vexillology” while still in his teens, and is recognized as the father of modern vexillology. Besides collecting everything he could get his hands on that was flag-related, he designed flags for nations such as Guyana, and for nation-related purposes, such as the Saudi Royal Navy.

Along with his friend Gary Grahl, Whitney founded the *Flag Bulletin* in 1961 and the Flag Research Center in 1962. In 1965, along with Dutch vexillologist Klaes Sierksma, he was a co-organizer of the First International Congress of Vexillology. He was also a co-founder of the North American Vexillological Association (NAVA) in 1967 and of the New England Vexillological Association in 1992. He wrote 27 books about flags, including *Flags Through The Ages and Across the World*, *The Flag Book of the United States*, and *Flag Lore of All Nations*. It is said he wrote more than 250 articles for *Encyclopedia Britannica* and countless more



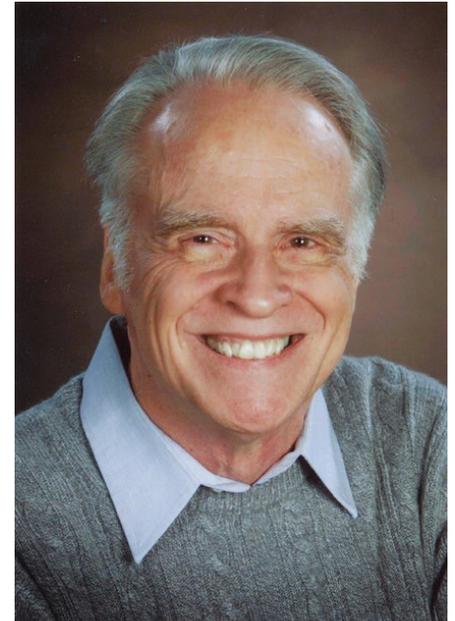
Whitey Smith, right, and Gary Grahl, left, in 1961.

for other similar research volumes.

I first met Whitney via correspondence in 1966, on the recommendation of the National Geographic Society to whom I had written an inquiry. Whitney was forthcoming and immediately recognized a kindred flag-loving spirit. He took me under his wing and quickly introduced me to his world and his fellow flag researchers. We first met in person when I made a trip for a few brief hours to the NAVA meeting held at Manhattanville College in Purchase, NY, in November of 1967. I had entered the contest to design NAVA’s seal but lost to Whitney. Shortly afterwards, the organization changed its mind, setting aside Whitney’s design and settled on mine. Whitney was quite supportive.

In fact, he set about doing everything he could to encourage me in my pursuits. While planning the 3rd International Congress for Boston in 1969, he urged me to prepare a presentation for the Congress, which became the *Flags of New Jersey*, later published in the *Flag Bulletin*. After I went to Boston for college, I worked for him for several years and received the best education in how to conduct research and write and I shall always be very grateful. For a while, I was his “secret agent” in the counter-culture world of the early 1970s.

In 1997, after we were both presenters at a conclave of textile conservators in Amesbury, Massachusetts, Whitney told me “No vexillological research project can ever be considered done as



there is always something new to be uncovered.” How true. After he asked me to become NAVA’s president in 1998, he reiterated that statement and asked me to be sure that message was passed on, especially after he was no longer here.

We had a small misunderstanding after that and were slightly estranged for the balance of his life except that when I published new material, he always sent me his critique, usually fairly laudatory. I always have done my work with the thought “Will Whitney approve?” He was my mentor, my good friend, my teacher, my spiritual advisor.

Although he stopped interacting with me, and I suspect others, several years ago due to his illness, I have never stopped loving him and wishing him well. His memory will live a very long time due to the many like me whom he mentored and who carry on his work today.

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