



A FLAG DAY TRIBUTE

On Flag Day 2000, Truman Pope, local vexillologist of Muncie, Indiana, flew a special flag in honor of a special Muncie citizen on one of his four flag poles. The flag is that of the 10th US Cavalry Regiment and the citizen was William T. Downs, a former member of that unit. The accompanying flags included the US Flag that draped Downs' coffin, the US Army flag and the Indiana State flag.

Downs is one of very few Muncie citizens to have served during the Spanish-American War with the "buffalo soldiers" of the 10th Cavalry whose non-officers were all African-American men. The name "buffalo soldiers" was given to them by the American Indians out of respect for their fighting ability and to distinguish them from units with white soldiers. Downs was born in 1865, the year the Civil War ended. In 1866, Congress provided for four Regular Army infantry regiments and two Cavalry regiments, designated the 9th and the 10th, to be composed exclusively of black enlisted men with white officers. Freed slaves and many of their descendants were recruited by the Army in both the infantry and cavalry units to serve in policing the West and fighting in the Indian wars.

The African-American regulars served in combat roles far out of proportion to their numbers which was about 10% of the total military strength. After thirty years on the frontier, the black soldiers had gained the reputation as the most experienced and effective troops in Army service.

Downs was stationed near Coffeyville, Kansas with the main base of the 10th at Fort Riley. The unit has long been disbanded, but their history is depicted in a museum at that fort. In 1898, one of their lieutenants was John J. Pershing, who later became Commander of the American Expeditionary Forces during World War I. For serving in this all African-American unit, fellow white officers derisively nicknamed him "Black Jack," a name he proudly bore for the rest of his life.

The United States declared war on Spain in April 1898 and after military action in



The flags of Indiana, the US Army, the 10th Cavalry and the 48 star US Flag that draped Downs' coffin on display. Pope is NAVA's current Secretary.

Cuba, Puerto Rico and the Philippines, the fighting ended in August of that year, with peace being signed December 10, 1898. During that war, to effect the capture of Santiago, Cuba, Lt. Pershing and the 10th Cavalry were assigned the task of securing San Juan Hill, while Teddy Roosevelt's Rough Riders were to capture Kettle Hill. Although Downs did not see action, his brother participated in the battle of San Juan Hill.

William Downs' daughter, Mary Alice Downs Navarro, lives in Muncie with her husband, Joe, a World War II veteran. She and Joe worked for the Edmund F. Ball family and both of them were featured recently in the television documentary "Ed Ball's Century" which opened with a quote from her about Ed Ball. Due to a *Star-Press* flag day article in 1997, featuring Truman Pope's interest in flags, Mrs. Navarro called him and offered him the flag that draped her father's coffin. William T. Downs died in 1951 and is buried in Beech Grove Cemetery close to Kilgore Avenue. His grave is marked: William T. Downs, TRP D, 10 CAVALRY, SP AM WAR.

Pope was fascinated by the fact that

Downs was a buffalo soldier as he had read of them but had never known of anyone who had served with the 9th or 10th Cavalry. Asking Mrs. Navarro if there was any way he could repay her for her kindness, she showed him Downs' Army discharge, dated 28th Feb. 1899 at Fort Clark, Texas, which, after 98 years, was tattered and worn, and asked him if there was any way it could be restored. Pope's son Stuart took the document to two sisters in Torrence, California who he knew did excellent work and who considered it one of their most challenging projects. After several tries, they were able to successfully reproduce the document in near original condition.

The 10th Cavalry flag is cavalry yellow with an eagle under 13 stars holding a ribbon inscribed with the words "E Pluribus Unum," flying over a ribbon bearing the words "10th Regiment U.S. Cavalry." The flag was reproduced from the original design by Jim Ferrigan of Flag Services Co., Reno, Nevada <<http://www.flagnet.com/>>. Ferrigan reproduced three flags used by outstanding African-American military units: The 10th Cavalry, the Bucks of America of the Revolutionary War, and the 54th Massachusetts Volunteer Infantry, which served in the Civil War and was depicted in the movie "Glory."

Apr-Jun 2000 INSIDE THIS ISSUE:

Special US Flag Day Issue

- * Flag Day Tribute
- * Member Martin Francis Recognized
- * US Navy Striped Rank Flags
- * Old Glory Postage Stamps
- * Survey of 18th C. US Flag Images
- * The Puyallup Nation
- * A Reply to Whitney Smith
- * Chumley
- * Errata
- * Kids Crossword
- * Mooney's Flag Cryptics Answers
- * NAVA 34 Info



Congressional Record

United States of America PROCEEDINGS AND DEBATES OF THE 103^d CONGRESS, SECOND SESSION

Vol. 140 WASHINGTON, MONDAY, SEPTEMBER 19, 1994 Nos. 129-131

House of Representatives

Recognizing Martin Anthony Francis For His Many Years of Dedication to the Flag and History of the United States

The SPEAKER Pro Tempore. Under a previous order of the House, the gentleman from California [Mr. STARK] is recognized for 5 minutes.

Mr. STARK. Mr. Speaker, I would like to take a moment to honor and recognize my constituent, Martin A. Francis of San Leandro, CA, for his untiring devotion to understanding how our government works and for teaching himself and others about our Nation and its history. Mr. Francis is someone who exemplifies the importance of an informed citizenry in any democracy because he devotes a great deal of his own spare time to spreading knowledge and awareness to others about our flag, Constitution, Bill of Rights, and Declaration of Independence.

Martin Francis was born on November 11, 1926 in Boston, MA, and lived there until he moved to California in 1946. His love for his country, its history, and flags began at an early age, when he became intrigued with the Constitution display at Faneuil Hall in Boston, which he visited often while he was growing up. In 1968, Mr. Francis began to collect information about flags and U.S. history. Working out of a special addition to his home he built for this purpose, he has since created an extensive compilation of displays to be shared with his fellow citizens at various schools, organizations, libraries, churches, and community events in San Leandro area.

In 1974, Mr. Francis became formally involved in educating the youth of San Leandro about our Nation's history when his son, Tommy, brought home a flag poster related to a school project. Mr.

Francis went to Tommy's classroom to show the students memorabilia related to our flag. From that day forward, he has regularly visited many area classrooms and has helped thousands of students learn about their flag and their country through his displays commemorating various episodes in our Nation's history.

On Flag Day in 1974, Martin Francis sponsored a ceremony to honor our flag at the San Leandro library that has since become an annual event. This past June 14 marked the 18th anniversary of the San Leandro Flag Day ceremony, with Martin A. Francis as program chair once again. He is also the distinguished president of the Alameda County Chapter of the Valley Forge Freedom Foundation, and recently had a flag custom made to commemorate the foundation's 45th anniversary.

In honor of our Nation's Bicentennial in 1976, Mr. Francis assisted the Alameda County Bicentennial Committee by providing many flags and historical memorabilia to be put on display for the enjoyment and education of the entire community.

At present, Martin is the sponsor of a Constitution and Bill of Rights commemorative exhibit display in Bancroft Middle School in San Leandro to honor the 207th anniversary of the signing of the Constitution on September 17, 1994. For the month of October, this exhibit will be displayed at Bay Elementary School in San Lorenzo.

Mr. Speaker, Martin Francis is a patriot and community resource who has made his home a living museum of American history and flag history and lore. I am proud to share with my colleagues some of his noteworthy achievements and his dedication to preserving and sharing our history.

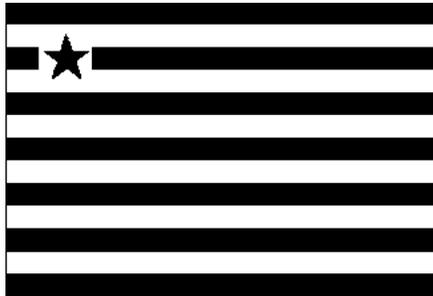


Presented this nineteenth day of September, 1994, by the Honorable Pete Stark,
a Representative in Congress from the State of California

“THE BREMEN ENSIGN ON A U.S. FRIGATE”: STRIPED RANK FLAGS IN THE U.S. NAVY, 1870-1876

by Joseph McMillan

The flying of a flag at the masthead to designate the vessel of a fleet commander is more than twice as old as the United States Navy, dating well back into the Middle Ages, so it is not surprising that among the earliest actions of the founders of the U.S. Navy was the development of rank flags to denote the flagship of the commander of a squadron of warships. From before the War of 1812 until 1858, these flags were limited to the commodore’s broad pennant, a swallowtailed flag with stars matching the number of states in the Union, white on a blue field. If there was more than one commodore present, the second senior flew white stars on a red field and any others used blue stars on white. Shortly after the creation of the rank of “flag officer” in 1857, rectangular flags of solid blue, red, or white were introduced. The same solid colored flags were used for the

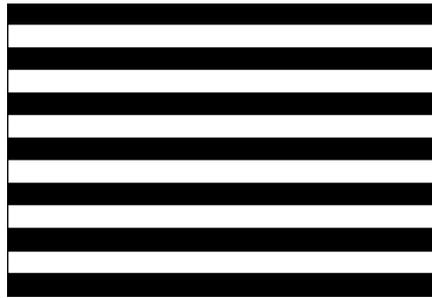


*Vice Admiral's Flag
(red and white stripes with red star).*

newly created grades of rear admiral (1862) and vice admiral (1864), the two grades being distinguished only by the masthead at which the flag was displayed—the fore for the vice admiral and the mizzen for the rear admiral—in accordance with European custom.

In the final weeks of the Civil War, a new edition of the *Regulations for the Government of the United States Navy* was issued, introducing the modern system of designating flag officers’ ranks with flags showing the number of stars matching the rank insignia on their uniforms. The 1867 signal book implementing these regulations depicts flags that look virtually the same as those used today. In the use of white stars on blue or red and blue stars on white, these flags (and the commodore’s broad pennant) followed the well established tradition of the U.S. Navy; the only difference was that the number of stars now represented the rank of the officer rather than the number of states in the Union.

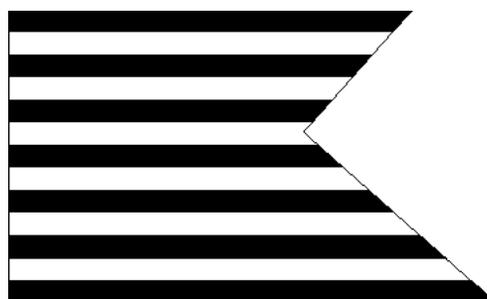
It is surprising to find, therefore, that a mere four years after they were introduced, these starred rank flags were abolished along with the three-color system for designating relative seniority. On December 23, 1869, a Navy Department circular order was issued, with effect from January 1, 1870, introducing a series of red and white striped rank flags. The basic flag under this system consisted of seven red and six white horizontal stripes. An admiral flew this flag at the main, a vice admiral at the fore, and a rear



Admiral's Flag (red and white stripes).

admiral at the mizzen. But this system did not suffice to differentiate the barge of one flag officer from that of another, nor to indicate the relative seniority of two rear admirals in company (there were only one officer each in the grades of admiral and vice admiral, so questions of relative seniority did not arise in those cases). Nor did it take into account the increasing trend, as technology advanced, for warships to be equipped with two rather than three masts. The vice admiral’s boat flag, displayed in the bow of his barge, was therefore distinguished from the admiral’s by adding a red star on white, superimposed on the second red stripe in the upper hoist. A rear admiral placed two red stars on white on the second and third red stripes in the upper hoist as his boat flag. He used the same two-star flag at the mizzen when in company with a more senior rear admiral flying the plain striped flag, or at the fore whenever he was embarked in a two-masted ship. A commodore flew a broad pennant with the same stripes. This pennant was forked for the last 40% of its length, but the striped pattern precluded sloping the upper edge as had been the case with the previous pennant design, so the center of the fork was placed in the third white stripe rather than at the center, so that the upper tail of the fly would be shorter than the lower as had been the practice since at least the 1850s. The senior commodore present flew this pennant at the main; juniors in company flew it at the fore. A smaller version was shown at the mizzen by the senior officer present if there was no flag officer on hand.

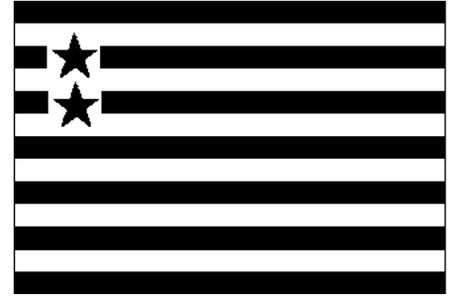
From a modern U.S. perspective, it seems backward to have more stars on a lower ranking flag and fewer on a higher ranking one, and the rationale for the change seems puzzling in



*Commodore's Broad Pennant
(red and white stripes).*

retrospect. The explanation may be found in the fact that the striped flags actually followed an established pattern, that used by Britain’s Royal Navy. In 1864, the British had abandoned their traditional practice of matching flag officers’ flags to the color of their nominal squadron. All admirals, vice admirals, and rear admirals now flew a white flag with a red St. George’s cross, hoisting it at the main, fore, or mizzen respectively. To distinguish rank in boats, a full admiral flew a plain St. George’s cross, a vice admiral the same flag with the addition of a red disk in the upper hoist, and a rear admiral the same flag again, but with two red disks.

The red and white striped field can be seen as the U.S. ensign with its Union canton removed, just as the St. George’s flag can be seen as the British white ensign with its Union canton



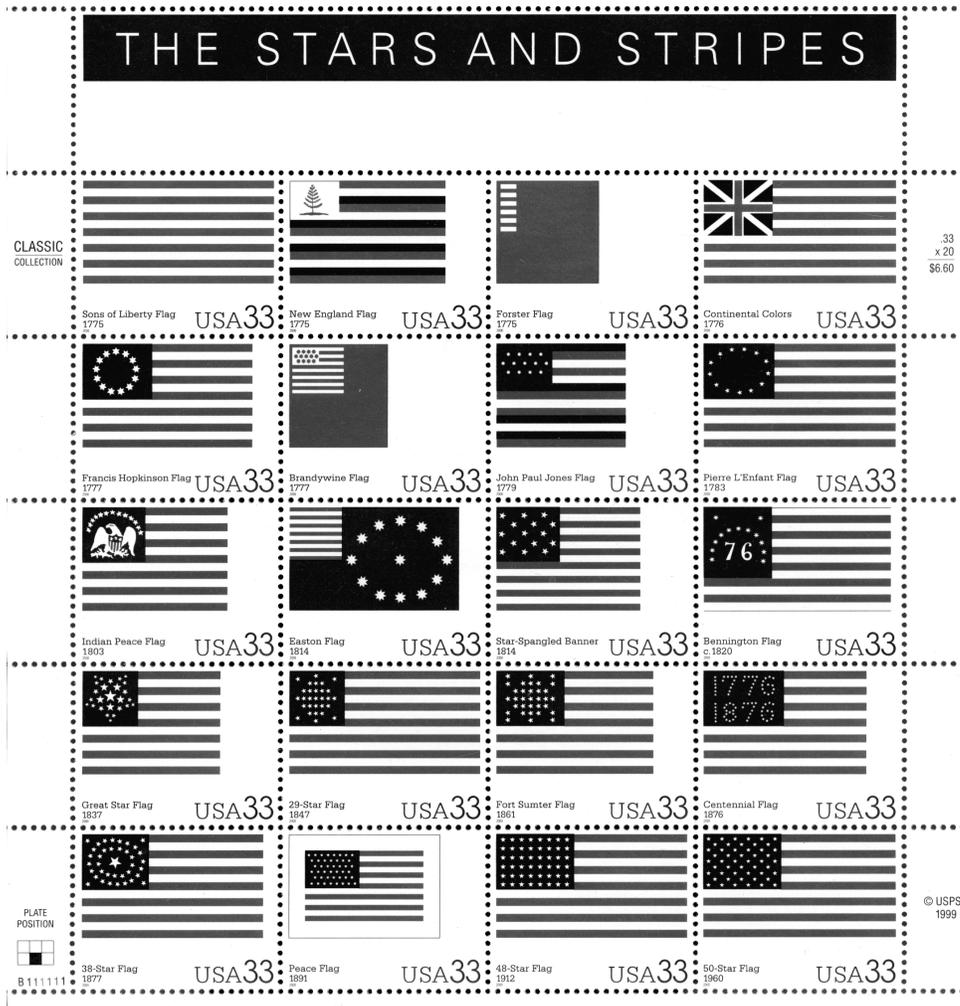
*Rear Admiral's Flag
(red and white stripes with red stars).*

removed. The red stars on the American flags were the precise equivalent of the red disks on the British. British commodores flew a swallowtailed version of the St. George’s cross, just as their American counterparts flew swallowtailed versions of the stripes—those of the first class at the main and those of the second class at the fore just as the senior American commodore present flew his pennant at the main and juniors at the fore. Even the practice of using the broad pennant at the mizzen to denote a senior officer present below flag rank was the same in the two navies.

Those who recognized the extent of deference this system paid to the service against which the United States Navy had first built its reputation must have found considerable historical irony in it, and, whether they objected specifically to the Anglophilia implicit in the striped rank flags, naval officers did not like them. Indeed, the flags were the subject of ridicule within the Navy. An account exists of a “line-crossing” ceremony aboard the Asiatic Squadron’s flagship USS *Colorado* shortly after the introduction of the striped flags, in which King Neptune demands to know why a purported American frigate would be flying the Bremen ensign—also a red and white striped flag. As a result, the 1865-66 system was restored by General Order 198 of January 6, 1876, effective July 4, 1876, the centennial of the Declaration of Independence. The blue versions have remained in use to this day.

OLD GLORY HONORED ON NEW COMMEMORATIVE POSTAGE STAMPS

History of American Flag Joins U.S. Postal Service's Classic Collection



nificant year in a flag's history, not necessarily the year the flag was created.

The following selva text was written by Dr. Whitney Smith, executive director of the Flag Research Center in Winchester, Mass.

"One of the world's most powerful and widely recognized symbols, the United States flag has evolved over the past 200-plus years from a variety of local, regional, and national designs, including unofficial and semi-official ones.

"These 20 examples, which are based on the most recent research available, offer a visual sampling of variations on a theme. For artistic consistency, flag widths have been made uniform, and the same shades of red and blue have been used throughout."

Verso text appearing on the back of the stamp pane provides a short explanation for each flag combining the most recent research available with historical anecdotes.

This stamp pane, composed of 20 different American flags, presents some of the historically significant developments in the flag from colonial times to the present day. These flags were selected for their historical significance as well as for their aesthetic value. The beauty of the stamp pane is based on the diversity of the designs and the theme of red, white, and blue.

The stamp designs were computer-generated by art director Richard Sheaff of Scottsdale, Ariz. They were based on visual reference materials provided by Dr. Whitney Smith. The following verso text appears on the back of the stamp pane:

Sons of Liberty Flag 1775 The Sons of Liberty, activists in defense of American rights, used this flag of 13 horizontal stripes to represent the unity of the Colonies. This flag probably inspired the stripes in Old Glory. Its red and white colors de-

WASHINGTON — The Star-Spangled Banner is one of 20 American flag designs honored by the U.S. Postal Service when it issued The Stars and Stripes postage stamps on June 14 in Baltimore.

Twenty flags linked to the evolution of the Stars and Stripes since 1775 were issued at a 7 p.m. ceremony in observance of Flag Day at Fort McHenry National Monument and Historic Shrine. The stamps were sold at post offices nationwide the same day.

"This should be a proud moment for all Americans," said Einar V. Dyhrkopp, presidentially appointed chairman of the Postal Service Board of Governors, who dedicated the stamps. "Our flag is a revered and sacred symbol of all that we, as citi-

zens of this great nation, hold dear to our hearts—freedom and democracy. Old Glory is known the world over as the symbol of one of the greatest nations on Earth. Today the Postal Service pays tribute to our cherished flag with the issuance of these beautiful Stars and Stripes commemorative stamps."

The designs were chosen to provide a sampling of visually interesting and historically significant flags in U.S. history. Among the flags are the Continental Colors, and regional and military flags.

The name of each flag either describes its design or places it in its historical context. Few of these flags have official names. The date on each stamp may reflect the most sig-

rived from the English flag.

New England Flag 1775 George Washington's military secretary, Col. Joseph Reed, proposed that all American ships fly the Massachusetts Navy flag. This "Americanized" version of the flag links a regional symbol, a New England pine, with the now familiar national colors.

Forster Flag 1775 According to Forster family tradition, this flag was captured from the British by Minutemen on April 19, 1775, the first day of the Revolution. White stripes then replaced its original canton; with the red background, they represented the 13 Colonies.

Continental Colors 1776 The British Union Jack on our first national flag, in use during the early years of the Revolution, sent a clear message. Until the colonists proclaimed independence in July 1776, they were fighting for their rights as subjects of the King.

Francis Hopkinson Flag 1777 Continental Congress member Francis Hopkinson designed the first Stars and Stripes. His stars may have formed rows or a ring; the exact design is not known. In a resolution of June 14, 1777, they were said to represent "a new constellation."

Brandywine Flag 1777 In the Revolution, military units often had different flags (or no flags). Reputedly carried at the Battle of Brandywine on September 11, 1777, this flag was one of the first with stars and stripes. New research indicates it may have been a militia color.

John Paul Jones Flag 1779 After John Paul Jones and the crew of "Bonhomme Richard" captured HMS "Serapis" on September 23, 1779, a Dutch artist painted a watercolor of this flag, which Jones had hoisted in victory. Blue was considered America's prime national color.

Pierre L'Enfant Flag 1783 Pierre L'Enfant—the architect who would create the original plans for the nation's capital—sketched this flag on a proposed membership diploma for the Society of the Cincinnati, a veterans' organization for officers of the

Revolutionary War.

Indian Peace Flag 1803 The American government often presented the Stars and Stripes to friendly Indian nations. These "Indian Peace Flags" displayed the U.S. coat of arms and usually accompanied other gifts, including medals with the words "peace and friendship."

Easton Flag 1814 During the War of 1812, patriotic citizens of Easton, Pennsylvania, presented this flag to their First Company, First Regiment of Volunteers. The striped canton and starry field of this design reversed the official placement of the stars and stripes.

Star-Spangled Banner 1814 At Baltimore's Fort McHenry in 1814, the Star-Spangled Banner came under British fire in the War of 1812. Its "broad stripes and bright stars" inspired Francis Scott Key to write words that, set to music, later became our national anthem.

Bennington Flag c.1820 Long believed to date from the Revolution, the Bennington Flag was possibly made between 1810 and 1830. It could have been created during the War of 1812, or in 1826 to celebrate the 50th anniversary of the Declaration of Independence.

Great Star Flag 1837 An 1818 act established that the flag include a star for each state and 13 stripes. Capt. Samuel C. Reid, a naval hero of the War of 1812, recommended arranging the stars into one large star pattern, a common design in the 19th century.

29-Star Flag 1847 In 1845, the diamond pattern became standard on garrison flags, enormous versions of the Stars and Stripes flown at large Army posts. Such flags could be easily updated after new states were admitted; in 1847, the 29th star (for Iowa) was added.

Fort Sumter Flag 1861 This flag was flying over Charleston's Fort Sumter on April 12, 1861, when the Civil War began. More than half a million brave men from North and South died before the very same flag was hoisted there again in 1865.

Centennial Flag 1876 Americans

celebrated the Centennial with renewed faith in a nation stretching from Atlantic to Pacific and encouraging invention and industry. This unofficial flag, reflecting patriotic spirit, shows that Old Glory has always belonged to the people.

38-Star Flag 1877 The unusual pattern of this 1877 design includes a star for Colorado, admitted as the 38th state on August 1, 1876. Until 1912, when rows of stars became standard, flagmakers could use imaginative designs to accommodate new stars.

Peace Flag 1891 Using their First Amendment rights, Americans have enthusiastically pursued religious, social, and political goals and modified the flag to show commitment to country and cause. Dedication to world peace was once symbolized by this flag.

48-Star Flag 1912 This version of Old Glory was official from 1912 to 1959—the longest period any fixed star pattern has been used. Americans saluted this flag during two World Wars, the growth decades of the 1920s and 1950s, and the Great Depression.

50-Star Flag 1960 When the 50th star (for Hawaii) was added on July 4, 1960, our current Stars and Stripes was born. The U.S. flag stands for our Constitution and the American way of life, as well as our past achievements and dreams for the future.

Other stamps in the Classic Collection, which began in 1994, include: Legends of the West (1994), Comic Strip Classics (1995), Civil War (1995), Centennial Olympic Games (1996), Classic American Aircraft (1997), Four Centuries of American Art (1998), Insects and Spiders (1999), and Legends of Baseball (2000).

To see an image of the Stars and Stripes stamps and other stamps scheduled for 2000, or to order many U.S. stamps and other philatelic items, go to www.stampsonline.com. Stamps are also available toll-free by calling 1 800 STAMP-24.

THE 13 STARS AND STRIPES: A SURVEY OF 18th CENTURY IMAGES

by David Martucci

The 13 Stars and Stripes was born on June 14, 1777 by resolution of the Continental Congress. Unlike subsequent variations, the first US Flag has been made and used almost continuously ever since. Even today, you can purchase a brand new copy and, keeping with the tradition of the original flag, it is available in several different specifications. This fact, however, also raises issues when someone comes upon an old 13 star flag. Often inquiries to NAVA are made regarding the value or care of an "authentic" relic from the Revolutionary War. I have related the story of the US Navy's Small Boat Flags countless times and often have to remind people that crafters still hand sew even today and that the sewing machine was not invented until 1841. This spawned the idea to collect as many images as possible from the period when this flag was official for comparative analysis.

The criteria followed in this presentation is basically any image of a 13 stars and stripes flag dating from the 18th century. Although the 15 star, 15 stripe flag became official in 1795, the period for this analysis is 1777 through 1800. Several artists were working on historical paintings by 1800 who presented specific views of the first flag, particularly depicting use during the Revolutionary War (however improbable). Excluded are any flag images that only included one of the two elements, the 13 stars or the stripes and images known to have been produced after 1800.

In addition, I have tried not to include any image of questionable date. Specifically excluded were flags traditionally thought to date from this period that have been conclusively dated by the Smithsonian (and others) as being later. Specifically the following flags: Bennington, Curtis-Clinton (2 flags), Easton, Hulbert, Porter, Schuyler, Schuyler-Hamilton (these last two should not be confused with the General Schuyler Flag), Third Maryland (Cowpens), and Robinson (or Posey)

It should also be noted that this exercise uncovered an overlooked feature on one flag that casts doubt on it being an 18th century piece, numbered 21 below, General Schuyler's Flag. The shield on the US Arms bears 17 pales, the correct number for the period 1803-1812. It is this author's opinion that this flag may date from this later period. For comparison, the shield on the arms of the Waldoboro Light Infantry Color signed and dated 1809 shows 17 stripes and

the shield on the Thomaston Cavalry Color believed to have been made in 1799 shows 16 stripes. Both of these are the correct number for the dates given.

Also excluded are eight flags from Boleslaw Mastai's book claimed to be of this period without any discussion of their dating technique, specifically "Hancock and English" (pg. 38), "3rd MD Pattern" (pg. 44), "L'Enfant Type" (pg. 46), "Prisoner's Flag" (pg. 62), "Sea Captain's Flag" (pg. 63), "Minerva Flag" (pg. 66), "Another Revolutionary Flag" (pg. 66), and the "13 Star Great Star Flag" (pg. 101). If Mastai is to be believed, he holds the world's greatest collection of Revolutionary War flags. I was only able to uncover four Stars and Stripes flags dating with any certainty from the 18th Century, and only two of them can be dated to the Revolutionary War period.

It should be noted that this presentation is not exhaustive. The images presented are those that have been published in several major books; there are references to others that were not illustrated. The author would appreciate copies or references of any further illustrations for this series. It should also be noted that these existing sources represent perhaps only a fraction of the total documentation that may have once existed. Any conclusions drawn should be considered very preliminary and subject to further findings and analysis.

The data collected represents mainly American sources, 64%, while the balance are strictly European. The latter breaks down to 13% French, 8% British, 8% German, 5% Dutch and 3% Italian sources.

So, what did the 13 stars and stripes look like in the 18th century? A technical analysis of the data given below reveals some interesting facts. Considering only the American sources, no source shows the stars arranged in 3-2-3-2-3 until 1782 (after the Revolutionary War). Of all other known extant American flags from the Revolutionary period, just three have stars in rows of 3-2-3-2-3, the two Rhode Island Regimental colors and the so-called Valley Forge Flag of Washington's Headquarters. The former two cannot be dated with certainty any earlier than 1784 and the latter is suspected by some experts to be the canton from a possibly later Stars and Stripes. Primarily the stars in Revolutionary War America were arranged in three rows,

usually 4-5-4. After the War, this arrangement still predominated but the circle or oval of stars was nearly as popular. Only two show 3-2-3-2-3. Stripe colors in the American sources are exclusively red and white during the War (almost all beginning and ending with red) and nearly so afterwards although there are more beginning and ending with white. Only one American source shows a tricolor stripe arrangement, dating from 1787. It should be noted that the two Dutch paintings of the flags of the "Alliance" and the "Serapis" were believed to have been painted from life with some measure of accuracy and would both be the exceptions to this sense, although it is suspected one or both flags were not made in America.

Considering the number of points on the stars, it is a mixed bag and would appear that any number was used, even different numbers of points on the stars of a single flag (see 4 and 28, below, for example). The size of the cantons is also very variable, with no clear preference. It is interesting to note that there are three flags with red and blue stripes, all associated with southern states (numbers 7, 33 and 34, below). After the Revolutionary War, the star arrangements are very mixed. Indeed, even different illustrations by the same person vary greatly (see 26, 27, 32 and 42, below, for example).

Among the European sources, the flag designs are somewhat different, with stars in rows of 3-2-3-2-3 being exclusive in the British sources and nearly so in the German sources. The German sources mostly show tri-colored stripes as well. The so-called "French Alliance Flag" bearing a gold fleur-de-lys as well as the stars is shown only in two French and one German source in the period 1781-83. No American source shows it.

Note: the following conventions are used in this presentation: "even" means the rows of stars begin and end vertically in line with other rows, even if there are different numbers of stars; "staggered" means the stars are set equidistant from each other in each row causing some rows to be shorter and some to be longer horizontally; "R" means red; "W" means white and "B" means blue. The numbers are keyed to the color illustrations on pages 8 and 9. See the listing of image source codes on page 12.

1. Chester County PA Militia Color (Battle of Brandywine)
American; 1777 Sept. 11; Original at Independence National Historical Park.

- Field of solid red with stars and stripes canton.
Stars: 13 eight-pointed R stars on W canton arranged 4-5-4 (even). Two upperhoistmost stars appear cut off.
Canton: extends to 5th stripe.
"Rests" on a W stripe.
Stripes: 13 W-R, 7 W and 6 R.
Image source: Furlong, pg. 114
2. Order of Battle, Maj. Gen. Sullivan's Army by Maj. John Ross (sketch detail)
 American; 1779 July 30; Original at the Pennsylvania Historical Society. Original is a monochrome sketch.
Stars: 12 dark stars on a light canton arranged 4-4-4 (even). Details too small to make out number of points.
Canton: extends to 6th stripe.
"Rests" on a dark stripe.
Stripes: 13 alternate dark-light, 7 dark and 6 light.
Image source: Richardson, pg. 27
3. Flag of the "Alliance" at The Texel Holland (painting)
 Dutch; 1779 Oct. 4; Original at the Chicago Historical Society.
Stars: 13 eight-pointed W stars on B canton arranged 3-2-3-2-3 (staggered).
Canton: extends to 6th stripe.
"Rests" on a W stripe.
Stripes: 13 W-R, 7 W and 6 R.
Image source: Sedeen, pg. 47
4. Flag of the "Serapis" at The Texel Holland (painting)
 Dutch; 1779 Oct. 5; Original at the Chicago Historical Society.
Stars: 13, 12 eight-pointed and 1 seven-pointed (second star in top row) W stars on B canton arranged 4-5-4 (staggered).
Canton: extends to 5th stripe.
"Rests" on a B stripe.
Stripes: 13 irregularly colored B-R-W-R-W-B-R-W-R-B-W-B-R, making 4 B, 5 R and 4 W.
Image source: Sedeen, pg. 47
5. Harmon Stebens Powder Horn (engraving detail)
 American; 1779; Original at the Smithsonian Institution. Original is a monochrome engraving. Design consists of a grouping of four US Flags.
Stars: all are dark stars on a light canton, the first has 13 arranged 4-4-5 (even), the second has 13 arranged 4-4-3-2 (staggered), the third has 12 arranged 4-3-5 (staggered) and the fourth has 14 arranged 5-4-3-2 (upper two rows even and lower two rows staggered). Number of points indeterminate.
Canton: the two flags that show completely have the canton extended to the 6th stripe. *"Rests"* on a dark stripe.
- Stripes:* The first and fourth flags are shown in their entirety and both have 13 stripes, alternate dark and light, 7 dark and 6 light. The second and third flags are shown "cut off" such that you cannot see any stripes past the end of the cantons. They show 7 stripes each below the canton, alternate dark and light, 4 dark and 3 light.
Image source: Furlong, pg. 129
6. Map of Savannah (cartouche detail)
 French; 1780 June 15; Original at the Newberry Library. Original depicts the US Flag in a line drawing.
Stars: 13 dark on light, apparently some having six and some eight points, arranged 5-4-4 (staggered).
Canton: the flag is shown "cut off" such that you cannot see any stripes past the fly end of the canton. Assuming 13 stripes, the canton extends to the 6th stripe.
Stripes: below the canton there appears to be eight stripes.
Image source: Furlong, pg. 132
7. View of the American Position at Yorktown by Lt. John Graves Simcoe (painting detail)
 British; 1781? Original at Colonial Williamsburg.
 It should be noted that this small painting, painted by a British soldier across the river from the American lines, also depicts two incorrect British Union Flags, one upside-down Dutch flag and one correct British White Ensign.
Stars: Indistinct dark stars on a blue canton.
Canton: extends to the 10th stripe.
"Rests" on a R stripe.
Stripes: 13, alternate R-B, 7 R and 6 B.
Image source: Aikman, pg. 100
8. Fort Independence Flag
 American; 1781; Original at the Massachusetts State House. This is the flag used in 1791 to receive the first British salute from a Man-of-War to the US flag.
Stars: 13 five-pointed W stars on a B canton, arranged 4-5-4 (even).
Canton: extends to the 7th stripe.
"Rests" on a W stripe.
Stripes: 13 alternate R-W, 7 R and 6 W.
Image source: Mastai, pg. 48
9. Tableau de tous les Pavillons que lon arbore sur les Vaisseaux dans Quatre Parties du Monde ... (detail)
 French; 1781; Original at Brown University. Also known as the Mondhare Flag Sheet. The flag illustration is hand colored.
Stars: 12 probably five-pointed (the
- artist was very sloppy and simply painted a "box" around each star) W stars on a B canton, arranged 3-3-3-3 (even) plus one gold Fleur-di-lis at the center top of the canton.
Canton: extends to the 11th stripe.
"Rests" on a W stripe.
Stripes: 13 alternate R-W, 7 R and 6 W.
Image source: Quaife, pg. 55
10. Flaggen aller Seefhrenden Potensen und Nationen in der gantzen Welt (detail)
 German; 1782; Original at Brown University. Also known as the Lotter Flag Sheet. The flag illustration is hand colored.
Stars: 13 six-pointed W stars on a B canton arranged 3-3-3-3-1 (even with last star centered) plus one gold Fleur-di-lis at the center top of the canton.
Canton: extends to the 11th stripe.
"Rests" on a W stripe.
Stripes: 13 alternate R-W, 7 R and 6 W.
Image source: Mastai, pg. 36
11. Barton's Second Seal Design (painting detail)
 American; 1782; Original at United States National Archives. William Barton's first design no longer exists but it also included a flag with a circle of stars. Regarding the first design he wrote that the stars represent "a new Constellation. ... Their Disposition, in the form of a Circle, denotes the Perpetuity of its Continuance, the Ring being the Symbol of Eternity."
Stars: 13 W stars on B canton arranged in circle. The stars are too small to determine the number of points but the border of the shield on the seal contains 13 eight pointed stars.
Canton: extends to the center of the 6th stripe. *"Rests"* on a W stripe.
Stripes: 13 alternate W-R, 7 W and 6 R.
Image source: Furlong, pg. 139
12. Map of Yorktown by Maj. Sebastian Bauman (cartouche detail)
 American; 1782; Original at Brown University. The flag illustration is hand colored.
Stars: 13 W stars on B canton, arranged 3-2-3-2-3 (staggered). They appear to be eight-pointed but the scale is very small.
Canton: extends to the 4th stripe.
"Rests" on a W stripe.
Stripes: 11 stripes are visible alternate W-R, 6 W and 5 R.
Image source: Mastai, pg. 45
13. Abraham Weatherwise's Town and Country Almanack (engraving detail)
 American; 1782; Original at the

The Thirteen Stars and Stripes -- Contemporary 18th Century Images

*Resolved that the Flag of the united states ^{at Binghampton} consist
of 13 stripes alternate red and white, that the
Union be 13 stars white in a blue field represent-
ing a new constellation. —*

Resolution of the
Continental Congress
Date: 1777 June 14



Harmon Stebens Powder Horn
(engraving detail)
American
Date: 1779



Map of Savannah
(cartouche detail)
French
Date: 1780 June 15



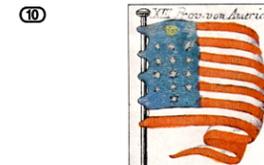
View of the American Position at
Yorktown by Lt. John Graves Simcoe
(painting detail)
British
Date: 1781?



Fort Independence Flag
American
Date: 1781 (used 1791)



Tableau de tous les Pavillons que l'on
arboire sur les Vaisseaux dans
Quatre Parties du Monde ... (detail)
French
Date: 1781



Flaggen aller Seefhrenden Potenzen
und Nationen in der gantzen Welt
(detail)
German
Date: 1782



Barton's Second Seal Design
(painting detail)
American
Date: 1782



Map of Yorktown by
Maj. Sebastian Bauman
(cartouche detail)
American
Date: 1782



Abraham Weatherwise's
Town and Country Almanack
(engraving detail)
American
Date: 1782



Map of the United States
by John Wallis
(cartouche detail)
British
Date: 1783 Apr. 3



Sketch in the diary of Ezra Stiles
(detail)
American
Date: 1783 Apr. 24



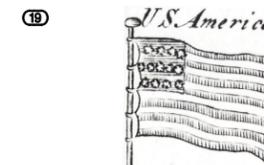
Diploma Sketch for Society of
Cincinnati by Pierre L'Enfant
(detail)
American
Date: 1783 June 10



Beauvais Tapestry (detail)
French
Date: 1783



Carrington Bowles' Book of Flags
(detail)
British
Date: 1783



Francis Bailey's
Pocket Almanac of 1784
(detail)
American
Date: 1783



New and Correct Map of the United
States of North America by Abel Buell
(cartouche detail)
American
Date: 1784



General Schuyler's Flag
(canton detail)
American
Date: 1784? (1803-1812?)



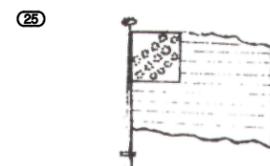
Historic Genealogical Calendar, or
Year Book of ... 1784
(detail)
German
Date: 1784



Washington, Lafayette and Tilgman
at Yorktown by Charles Wilson Peale
(painting detail)
American
Date: 1784



Diploma for Society of Cincinnati
after L'Enfant
(engraving detail)
French
Date: 1785?



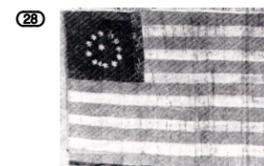
Plan of Fort Harmor
(sketch detail)
American
Date: 1786



Surrender at Yorktown
by John Trumbull
(painting detail)
American
Date: 1787



Battle of Princeton
by John Trumbull
(painting detail)
American
Date: 1787-1797



Society of Pewterers Flag, New York
(canton detail)
American
Date: 1788 July 23



Continental Congress Gold Medal
Awarded to Daniel Morgan for
Cowpens (detail)
French
Date: 1789



"L'Hommage de l'Amerique
a la France"
Fabric Design Print (detail)
French
Date: 1790



Fort Washington
by Jonathan Heart
(sketch detail)
American
Date: 1790



Surrender at Yorktown
by John Trumbull
(painting detail)
American
Date: 1790?



Guilford Court House Flag
American
Date: 1791-1792?



South Carolina by Jon. Phippen
(warship painting detail)
American
Date: 1793



Tableau de Tous les Pavillons que
l'on Arboire sur les Vaisseaux dans
les Quatre Parties du Monde (detail)
German
Date: 1793



Washington Reviewing the Western
Army by Frederick Kemmelmeyer
(painting detail)
American
Date: 1795



Tavola delle piu esatte, edusitate
Bandiere ... Vinco
(detail)
Italian
Date: 1796



Tavola delle piu esatte, edusitate
Bandiere ... Vinco
(detail)
Italian
Date: 1796



Tavola delle piu esatte, edusitate
Bandiere ... Vinco
(detail)
Italian
Date: 1796



Tavola delle piu esatte, edusitate
Bandiere ... Vinco
(detail)
Italian
Date: 1796



Tavola delle piu esatte, edusitate
Bandiere ... Vinco
(detail)
Italian
Date: 1796



Surrender at Yorktown
by John Trumbull
(painting detail)
American
Date: 1797



Battle of Cowpens
by Frederick Kemmelmeyer
(painting detail)
American
Date: 1795-1800?

© 2000 D. MARTUCCI
ALL RIGHTS RESERVED

The Vexman
240 Calderwood Rd
Washington ME 04574 USA
(207) 845-2857
vex@vexman.net
<http://www.vexman.net/>

- Library of Congress.
Abraham Weatherwise was the pseudonym of David Rittenhouse and the Almanack was published at Boston. The original is a monochrome engraving.
Stars: 13 five-pointed dark stars on a light canton arranged 3-5-5 (even with top row over the last three stars of the other two rows).
Canton: extends to the 8th stripe.
"Rests" on a light stripe.
Stripes: 29 alternate light-dark, 15 light and 14 dark. Widths of stripes varies somewhat.
Image source: Furlong, pg. 138
14. Map of the United States by John Wallis (cartouche detail)
British; 1783 Apr. 3; Original at Henry F. DuPont Winterthur Museum.
The original is a monochrome engraved print. The flag illustration is hand colored.
Stars: 13 four-pointed stars, W on B, arranged 3-2-3-2-3 (staggered).
Canton: extends to the center of the 7th stripe. "Rests" in the center of a W stripe.
Stripes: 13 W-R, 7 W and 6 R.
Image source: Furlong, pg. 150
15. Sketch in the diary of Ezra Stiles (detail)
American; 1783 Apr. 24; Original at Yale University.
Original is an ink line drawing over some faint pencil sketching. The available illustration is only a detail so the exact number of stripes is not shown. His diary describes it as having "The stripes red and white, with azure field in the upper part charged with 13 stars." He also describes the arms as those of the US but in this he erred.
Stars: 13 six-pointed stars disposed around the arms of Pennsylvania, 3 and 3 on either side at the top, 2 and 2 in the center and 2 and 1 at the bottom, above the motto.
Canton: extends to the 6th stripe.
Stripes: presumably there are 13.
Image source: Furlong, pg. 144
16. Diploma Sketch for Society of Cincinnati by Pierre L'Enfant (detail)
American; 1783 June 10; Original is in the Library of Congress, owned by the Society of the Cincinnati.
The original is a monochrome watercolor.
Stars: 13 five-pointed dark stars on a light canton arranged in an oval.
Canton: extends to the 7th stripe.
"Rests" on a W stripe.
Stripes: 13 alternate dark and light, 7 dark and 6 light.
Image source: Cooper, pg. 5
17. Beauvais Tapestry (detail)
French; 1783; Original owned by the National Trust of Great Britain.
The original was commissioned in 1783 by the King of France and was intended to be a gift to George Washington. The French Revolution intervened such that it was never delivered.
Stars: 13 five-pointed W stars on a B canton arranged 3-3-3-3-1 (even with last star centered) plus one gold Fleur-di-lis at the center top of the canton. Stars are set somewhat high on the long canton.
Canton: extends to the 10th stripe.
"Rests" on a W stripe.
Stripes: 12 alternate W-R, 6 Wand 6 R. Flag is folded at top in image and presumably there is a 13th W stripe at the top.
Image source: Mastai, pg. 36
18. Carrington Bowles' Book of Flags (detail)
British; 1783; Original at Brown University. The flag illustration is hand colored.
Stars: 13 six-pointed W stars on a B canton arranged 3-2-3-2-3 (staggered).
Canton: extends to the 5th stripe.
"Rests" on a W stripe.
Stripes: 13 R-W, 7 R and 6 W.
Image source: Furlong, pg. 150
19. Francis Bailey's Pocket Almanac of 1784 (detail)
American; 1783; Original in the Library of Congress.
Original is an engraved line drawing but is "heraldically hatched" to indicate color.
Stars: 13 probably five-pointed W stars on a B canton arranged 4-5-4 (staggered).
Canton: extends down to the 7th stripe. "Rests" on a W stripe.
Stripes: 13 R-W, 7 R and 6 W.
Image source: Furlong, pg. 152
20. New and Correct Map of the United States of North America by Abel Buell (cartouche detail)
American; 1784; Original in the New Jersey Historical Society. The flag illustration is hand colored.
Stars: 13 five-pointed W mullets (stars with a circle piercing the center) on a B canton arranged 3-2-3-2-3 (staggered).
Canton: extends to the 7th stripe.
"Rests" on a W stripe.
Stripes: 13 R-W, 7 R and 6 W.
Image source: Mastai, pg. 48
21. General Schuyler's Flag (canton detail)
American; 1784; Original at Independence National Historical Park. Flag has a heavy red fringe around three sides. Although consistently dated by experts to the period "after 1784," it should be noted the shield on the US Arms bears 17 pales, the correct number for the period 1803-1812. It is this author's opinion that this flag dates from this later period.
Stars: 13 W stars, twelve five-pointed and one six-pointed (the last one) arranged in an arc over the Eagle.
Canton: extends to the 6th stripe.
"Rests" on a W stripe.
Stripes: 13 W-R, 7 W and 6 R.
Image source: Richardson, pg. 189
22. Historic Geneological Calendar, or Year Book of the Most Curious New Events in the World for 1784 (detail)
German; 1784; Original at Brown University.
Published by Haude and Spener at Berlin, this book contains twelve copper plate engravings of incidents of the American Revolution illustrating an account written by Matthias Sprengel, a professor at the University of Halle. The flag illustration is hand colored.
Stars: 13 five-pointed W mullets (see #21, above) on a B canton arranged 3-2-3-2-3 (staggered).
Canton: extends to the 6th stripe.
"Rests" on a R stripe.
Stripes: 13 R-B-W, 5 R, 4 B and 4 W.
Image source: Richardson, pg. 198
23. Washington, Lafayette and Tilgman at Yorktown by Charles Wilson Peale (painting detail)
American; 1784; Original at the Maryland State House.
Peale also painted a portrait of Washington at Trenton in the same period showing a similar flag and a portrait of Samuel Smith showing what appears to be the Society of the Cincinnati flag, which is similar in design but has blue and white stripes and a white canton.
Stars: owing to a small scale, it is hard to determine but appears to depict 13 W stars on a B canton arranged above the US Arms.
Canton: extends to the 5th stripe.
"Rests" on a W stripe.
Stripes: 13 R-W, 7 R and 6 W.
Image source: Richardson, pg. 188
24. Diploma for Society of Cincinnati (engraving detail)
French; 1785?; Original owned by the Society of the Cincinnati.
The original is a monochrome engraving. It is possible that this flag was not intended to be that of the US, but rather that of the Society which is of the same design illustrated with blue and white stripes. It was adopted in 1786 but may have been in the design stage earlier.
Stars: 13 five-pointed dark stars on a light canton arranged in two arcs of 8 over 5 above the US Eagle Coat of

- Arms.
Canton: extends to the 5th stripe.
 "Rests" on a dark stripe.
Stripes: 13 alternate light and dark, 7 light and 6 dark.
Image source: Richardson, pg. 36
25. Plan of Fort Harmar (sketch detail)
 American; 1786; Original at the William L. Clements Library.
 Original is a crude ink line drawing.
Stars: 13 outlined on the canton arranged in diagonal (from lower hoist to upper fly) rows of 4-5-4 (diagonally staggered). The stars are small but it appears some are five-pointed and some may be six-pointed.
Canton: extends to the 5th stripe.
Stripes: 10 stripes.
Image source: Furlong, pg. 154
26. Surrender at Yorktown by John Trumbull (painting detail)
 American; 1787; Original at the Detroit Institute of Arts.
 This watercolor sketch is the earliest showing a stars and stripes flag of at least five versions of this scene painted by Trumbull. See numbers 32 and 42, below. The Detroit Institute of Arts also has another watercolor sketch of this scene by Trumbull with a very undefined US Flag.
Stars: 13 W stars on a B canton arranged in an oval. The painting is too indistinct to determine the number of points on each star.
Canton: extends to the 6th stripe.
 "Rests" on a R stripe.
Stripes: 13 R-W-B, 5 R, 4 W, and 4 B.
Image source: Silverman, pg. 46
27. Battle of Princeton by John Trumbull (painting detail)
 American; 1787-1797; Original at Yale University.
Stars: The stars are somewhat indistinct but appear to be 13 four-pointed W stars on a B canton arranged in a square of 12 with one in the center.
Canton: extends to the 6th stripe.
 "Rests" on a R stripe.
Stripes: 13 R-W, 7 R and 6 W.
Image source: McDowell, pg. 2-3
28. Society of Pewterers Flag, New York (canton detail)
 American; 1788 July 23; Original at the New York Historical Society.
 Flag shows the arms of the Pewterers as well as a view of a Pewterer's shop in production and a poem. It was used in the Grand Federal Procession held in New York City to celebrate the adoption of the US Constitution. It is fringed.
Stars: 13 W stars on a B canton arranged in a circle of 12 with one in the center. The stars have various numbers of points ranging from 5 to 8, apparently 3 five-pointed, 3 six-pointed, 5 seven-pointed and 2 eight-pointed.
Canton: extends to the 6th stripe.
 "Rests" on a R stripe.
Stripes: 13 R-W, 7 R and 6 W.
Image source: Richardson, pg. 32
29. Continental Congress Gold Medal Awarded to Daniel Morgan for Cowpens (detail)
 French; 1789; Original owned by the United States Mint.
 Engraved by A. Dupré, Paris. This medal shows at least three US Flags, two as described below and one in the background that may have just stars in the canton. The British flag is incorrectly shown as the English arms, three lions.
Stars: indistinct number arranged in arc over US Arms in canton. Number of points indeterminable.
Canton: extends to the 5th stripe.
 "Rests" on a dark stripe.
Stripes: 13 alternate light and dark, 7 light and 6 dark.
Image source: Richardson, pg. 82
30. "L'Hommage de l'Amerique a la France" Fabric Design Print (detail)
 French; 1790; Original in the Smithsonian Institution.
 This is a copy of a 1786 design that has a slightly different flag design. The earlier print is described as having 13 dark stars arranged 4-5-4 on a light canton and 13 dark and light stripes.
Stars: 12 five-pointed dark stars on a light canton arranged crudely to approximate a square of eleven with one in the center.
Canton: extends to the 11th stripe.
 "Rests" on a very dark stripe.
Stripes: 21 alternate light, darker and very dark, 7 light, 7 darker and 7 very dark.
Image source: Cooper, pg. ii
31. Fort Washington by Jonathan Heart (sketch detail)
 American; 1790; Lithograph copy at the Chicago Historical Society.
 The lithograph is inscribed "Drawn by Capt. Jona. Heart U.S.A. 1790." and "Oncken's Lithography, Cincinnati, O. Lithography is a nineteenth century technology. Although the original is probably in color, the illustration is only given in monochrome. The text states the top and bottom stripes are red.
Stars: very indistinct, appears to be 12 or 13 light stars on a dark canton arranged in horizontal rows. Points indeterminable.
Canton: extends to the 5th stripe.
 "Rests" on a W stripe.
Stripes: 11 alternate dark and light, 6 dark and 5 light.
Image source: Furlong, pg. 155
32. Surrender at Yorktown by John Trumbull (painting detail)
 American; 1790? Original owned by William Appleton Aiken.
 This painting is the second showing a stars and stripes flag of at least five versions of this scene painted by Trumbull. See numbers 26 (above) and 42 (below).
Stars: presumably 13, although indistinct, W stars on a B canton arranged in an oval. Points on stars indeterminable, although appear to be more than five.
Canton: extends to the 6th Stripe.
 "Rests" on a W stripe.
Stripes: 13 W-R, 7 W and 6 R. W stripes appear much wider than the R stripes giving the impression of a W field crossed by 6 narrow R stripes.
Image source: Leeper, pg. 187
33. Guilford Court House Flag
 American; 1791-1792? Original at the North Carolina Hall of History.
 Grace Rogers Cooper assessed this flag as being 18th century but probably after 1795 due to the evidence of at least 14 stripes and the conjecture that there were probably more stars. Experts have agreed with her assessment. However, ignoring any conjecture and considering only the physical evidence of 14 stripes and 13 stars, one cannot escape the equally likely possibility that the flag was only what it appears today, with a 14th stripe added for Vermont which was admitted in 1791 but before Kentucky was admitted in 1792. This flag is very unusually long and narrow with a very long canton. Even if it was a 15 star 15 stripe flag, it could date as early as 1792 when the 15th state was admitted. Coloring is suggestive of another Carolina flag, that of the Warship South Carolina (see #34, below).
Stars: 13 eight-pointed B stars on a W canton arranged 4-3-4 (staggered) with 2 placed at the fly end of the canton (staggered vertically).
Canton: extends to the 8th stripe.
 "Rests" on a B stripe.
Stripes: 12 B-R complete and small pieces of two additional at the bottom, making 7 of each.
Image source: Richardson, pg. 211
34. South Carolina by Jon. Phippen (warship painting detail)
 American; 1793; Original at the Peabody Museum.
 Coloring is suggestive of another Carolina flag, that associated with Guilford Court House, North Caro-

NAVA News 33/2

lina (see #33, above).

Stars: 13 unusual B four-pointed stars with R dots between the points on a W canton arranged with 12 in a square and one in the center.

Canton: extends half way into the 8th stripe and is W bordered on all but the hoist side in R. "Rests" half way into a B stripe.

Stripes: 13 R-B, 7 R and 6 B.

Image source: Mastai, pg. 65

35. Tableau de Tous les Pavillons que l'on Arbore sur les Vaisseaux dans les Quatre Parties du Monde (detail) German; 1793; Original at the Mariner's Museum.

Also known as the Lotter Flag Sheet. The flag illustration is hand colored.

Stars: 13 six-pointed W stars on a B canton arranged 3-2-3-2-3 (staggered).

Canton: extends to the 6th stripe. "Rests" on a R stripe.

Stripes: 13 R-B-W, 5 R, 4 W and 4 B.

Image source: Quaife, pg. 56

36. Washington Reviewing the Western Army by Frederick Kemmelmeyer (painting detail)

American; 1795; Original at the Henry Francis DuPont Winterthur Museum.

Stars: 10 W stars on a B canton, arranged 4-3-3 (even). Due to small scale, stars are multi-pointed (probably greater than 5) but indistinct.

Canton: extends to the 9th stripe. "Rests" on a R stripe.

Stripes: 19 W-R, 10 W and 9 R.

Image source: Van Every, pg. 56

- 37-41. Tavola delle piu esatte, edusitate Bandiere ... Vinco. Scotti di Livonno l'Anno 1796 (detail) Italian; 1796; Original at Brown University.

Known as the Scotti Flag Sheet. The five flag illustrations are hand colored.

Image source: Smith, pgs. 192-193

37. Also included in this illustration is an American pennant.

Stars: 13 W four-pointed stars on a B canton arranged 4-5-4 such that 4 stars in each row are centered over each other and the 13th star is placed in the center of the fly end of the canton.

Canton: extends to the 7th stripe. "Rests" on a W stripe.

Stripes: 13 R-W, 7 R and 6 W.

38. *Stars:* 13 W four-pointed stars on a B canton arranged in vertical rows of 4-2-1-2-4 (staggered vertically).

Canton: extends to the 6th stripe. "Rests" on a R stripe.

Stripes: 13 R-B-W, 5 R, 4 W and 4 B.

39. *Stars:* 13 W four-pointed stars on alternate squares or W and B (7 W

and 6 B) at the hoist.

Canton: none.

Stripes: 13 R-W, 7 R and 6 W.

40. *Stars:* 12 W four-pointed stars on a B canton and a R cross of St. George (fimbriated W) bearing a 13th star in the center. The stars are arranged diagonally in imitation of the Cross of St. Andrew.

Canton: extends half way into the 7th stripe. "Rests" half way into a R stripe.

Stripes: 13 R-W, 7 R and 6 W.

41. *Stars:* 13 W four-pointed stars on a B vertical stripe at the hoist, arranged in 2 vertical rows of 7-6 (staggered).

Canton: none.

Stripes: 13 R-W, 7 R and 6 W.

42. Surrender at Yorktown by John Trumbull (painting detail) American; 1797; Original at Yale University.

This painting is the third showing a stars and stripes flag of at least five versions of this scene painted by Trumbull. See numbers 26 and 32, above. The fourth is the very large painting in the US Capitol painted between 1817 and 1824 (closely — but not exactly — modeled after this painting).

Stars: 13 W eight-pointed stars on a B canton arranged with 12 in a square and one in the center.

Canton: apparently extends to the 6th stripe. "Rests" on a R stripe.

Stripes: the stripes on the flag in this painting were painted in such a way as to be of various numbers depending on which part of the flag you are examining. In one place, there appears to be 14 stripes; in another there appears to be 18. They alternate R-W and there appears to be an even number of each.

Image source: Silverman, pg. 47

43. Battle of Cowpens by Frederick Kemmelmeyer (painting detail) American; 1795-1800? Original at Yale University.

It should be noted that this painting also depicts an incorrect British Union Flag. Generally, it is believed Kemmelmeyer painted his works before 1800, but the 17 stripes on this flag suggests possibly later, between 1803 and 1812. See # 22.

Stars: apparently 13 W stars on a B canton arranged either in a square or a circle with one in the center. Scale is too small to determine exact number or the number of points on each star.

Canton: extends to the 7th stripe. "Rests" on a W stripe.

Stripes: 17 R-W, 9 R and 8 W.

Image source: Aikman, pg. 97

IMAGE SOURCES

Aikman: NEW STARS FOR OLD

GLORY by Lonnelle Aikman [National Geographic Society Magazine, Washington DC; July 1959; Vol CXVI No 1]

Cooper: THIRTEEN STAR FLAGS - KEYS TO IDENTIFICATION by Grace Rogers Cooper [Smithsonian Institution Press, Washington DC; 1973; First Edition]

Furlong: SO PROUDLY WE HAIL - THE HISTORY OF THE UNITED STATES FLAG by William Furlong and Byron McCandless, edited by Harold Langley [Smithsonian Institute Press, Washington DC; 1981; First Edition; ISBN 0-87474-448-2]

Leeper: AMERICAN PROCESSIONAL: HISTORY ON CANVAS by John and Blanche Leeper [National Geographic Society Magazine, Washington DC; Feb 1951; Vol XCIX No 2]

Mastai: THE STARS AND THE STRIPES by Boleslaw and Marie-Louise D'Otrange Mastai [Alfred A. Knopf, New York NY; 1973; First Edition; ISBN 0-394-472179]

McDowell: THE REVOLUTIONARY WAR by Bart McDowell [National Geographic Society, Washington DC; 1967; First Edition]

Quaife: THE HISTORY OF THE UNITED STATES FLAG by Milo M. Quaife, Melvin J. Weig, Roy E. Appleman [Harper & Row, New York NY; 1961; First Edition]

Richardson: STANDARDS AND COLORS OF THE AMERICAN REVOLUTION by Edward W. Richardson [U of PA Press & PA Sons of Revolution, Philadelphia PA; 1982; First Edition; ISBN 0-8122-7839-9]

Sedeon: STAR-SPANGLED BANNER by Margaret Sedeon [National Geographic Society Book Division, Washington DC; 1993; First Edition; ISBN 0-87044-944-3]

Silverman: PAINTER OF THE REVOLUTION by E. H. Silverman [American Heritage Magazine, New York NY; June 1958; Vol IX No. 4]

Smith: FLAGS THROUGH THE AGES AND ACROSS THE WORLD by Whitney Smith [McGraw-Hill, New York NY; 1975; First Edition; ISBN 0-07-059093-1]

Van Every: PRESIDENT WASHINGTON'S CALCULATED RISK by Dale Van Every [American Heritage Magazine, New York NY; June 1958; Vol IX No. 4]

THE PUYALLUP NATION

by Don Healy

The modern city of Tacoma, Washington lies at the heart of the lands of the Puyallup people. Within Tacoma is also the last remnant of the lands of the Puyallup nation, a 33 acre reservation (another source says 103 acres, I have not been

able to find out which is accurate). This small parcel once encompassed some 18,000 acres back in 1856.

As Tacoma grew, the lands of the Puyallup were eaten away through acts of Congress and later by sale of parcels from individual tribal members.

What remains of the Puyallup lands acts as the center of Puyallup culture, a culture shared by many fellow Coastal Salish speaking tribes that surround Puget Sound. The modern Puyallup numbers close to 6,000 but hardly any reside on the existing reservation.

Those who do reside there come not only from the Puyallup, but related tribes such as the Nisqually, the Muckleshoot, the Stelliacoom, and the Skwawksnamish.

Representing the Puyallup people is a white flag. This flag bears the tribal seal in the center (see Fig. 1). The seal is round and encased in a yellow band. That band bears black lettering that spells out the tribal name across the top and the phrase "tribe of Indians" around the bottom.

Within the yellow band, is a white eagle with yellow beak and talons. The eagle is perched upon a tree branch. Between the upraised wings of the eagle appears a mountain peak, one of the Cascade Range that acts as a spine up the western edge

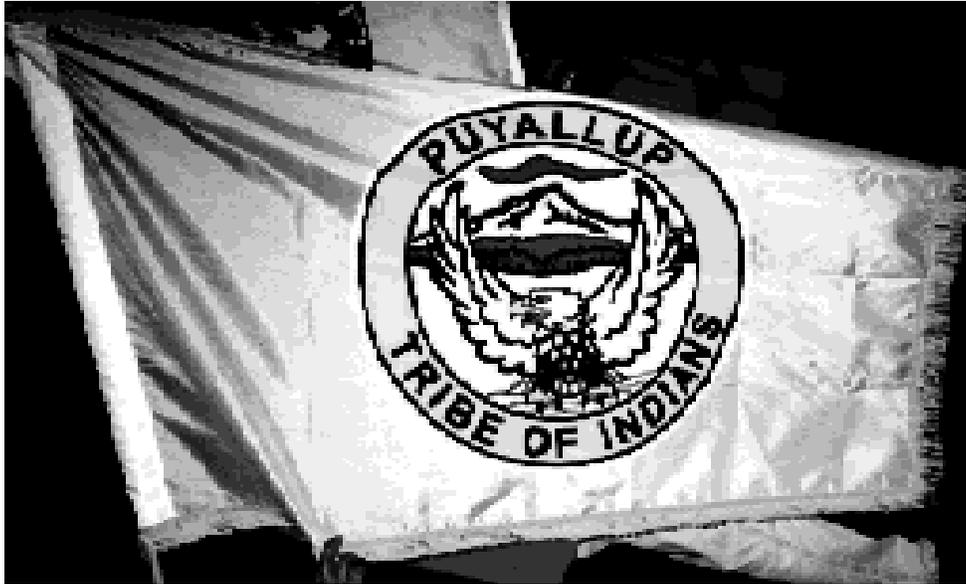


Figure 1.

of Washington State. At the base of the mountain lies a pine forest depicted in green and blue. The blue strip may also recall the Puyallup River, an important spawning ground for the Chinook salmon.

The forest and mountains recall the pristine lands that have been home to the Puyallup. Like many other tribes in the modern state of Washington, the Puyallup people have called the lands around Puget Sound their home for hundreds of years. The eagle, a symbol found on many



Figure 2.

tribal emblems in the Northwest such as the Lummi, the Makah, the Upper Skagit, and the Elwha Klallam, is a reminder of the fishing skills and fishing heritage of the Puyallup people. The eagle is a very skilled bird of prey that feeds upon the salmon, just as the Puyallup

people considered the salmon to be the most important component of their diet.

Another representation of the seal of the Puyallup can be seen throw cover (see Fig. 2). Here the wording around the seal has been simplified to just "Puyallup Nation" and a total of nine feathers decorate the seal. In this artistic rendering, the seal has been elongated and the eagle appears more definitely a bald eagle since its body now is shown with heavy black accents. This through emphasizes the artistic leeway given to representations of many tribal emblems. This is not unique to the Puyallup, as long as most significant elements are incorporated; the purpose of the seal is met. Unlike many governmental bodies, exact details are not as important as the general impression or theme. With the Puyallup symbols we see the general theme not only of the Puyallup tribe but a larger theme carried through many tribes in the Washington State, Oregon, British Columbia area — man and his close ties to his fishing past and his integration as part of nature.

My thanks to Harry Oswald for obtaining the accompanying photos at an annual meeting of the Affiliated Tribes of Northwest Indians in his hometown of Portland, OR.

(North) American Perspectives on Heraldry and Vexillology A Reply to Whitney Smith

A fact true of all sciences is that when scholars reply to one another, it is rarely to explain how they agree with each other. The purpose of this short note, however, is first to stress the importance of not excluding logos and seals from vexillological studies, as expressed by Whitney Smith in Raven 6. Secondly, I would like to argue that, although I am sympathetic with this principle, vexillologists should also be careful not to fall in a descriptive frenzy of all flying pieces of cloth without bringing substantive content to their analysis. Any science, it is true, must be based on a large empirically observable body of facts, but what separates the scientist from the collector is that the former uses the database to formulate hypotheses which will help us understand a part of the world we live in. In order to argue this second point, I will have to digress on the historical tendencies in the symbols of another society than that discussed by Smith: Quebec. The points I will then try to make could certainly have been made based on another society, but the reader will have to forgive me for being more familiar with the history of the symbols of Quebec than of any other society.

But let us start by giving to Caesar what is rightfully his. I can only agree with Smith's assertions that logos and seals do not deserve less of our attention than coats of arms and that flags bearing logos or seals are not to be considered as lesser flags than those bearing coats of arms. In fact, I have previously argued¹ with examples that logos can make very respectful flags when married with a matching division of the field, just like coats of arms². (And conversely, that coats of arms on a plain field are as unattractive as logos on a plain field). Further, a logo can in some cases make a flag by itself (a banner of logo), just like a banner of arms is made from the shield of a coat of arms. Thus I don't see any reason for excluding logos or their use on flags from the study of vexillology, while including coats of arms. I have even criticized³ other vexillologists for excluding flags with logos from their studies on a totally arbitrary basis. Similar arguments can be made for seals.

I also very much appreciated the explanation Smith has offered us of the development of American symbolism and its separation from traditional European heraldry. It has caused me to reflect on the situation in my little part of the world and main field of vexillological investigation: Quebec. During the French regime (1534-1763), the symbols that could be seen were mainly the Royal arms and banners of France, along with the personal arms of the noble and upper bourgeois class present on the territory. After the British conquest of Canada, these of course all disappeared, with the overwhelming majority of the elite emigrating to the France of their ancestors. The dominating symbols then became British.

Luc V. Baronian

Of greater interest, is the symbolism that started to be used by the people. In the XIXth century, the horizontal green-white-red tricolor is certainly the most worthy of mention, but it is through ornaments used on this flag and others that one can appreciate the trends in the society of the moment. Thus while the use of maple leaves (from the tree of which traditional maple syrup is made), locally-famous *maskinongé* fish, beavers (on the fur trade of which the economy of the country was first built) and Saint-John the Baptist figures (Saint Patron of French-Canadians) illustrate a desire to promote national characteristics, the use of eagles and stars on other flags of the same period illustrate the American-sympathetic revolutionary ideology of a part of the society.

Likewise, after the creation of the present Canadian federation in 1867, there were at least two tendencies in Quebec flags: variations on the French tricolor (usually involving local emblems of the sort enumerated above) used by those seeking an association with a powerful related nation and various royal French era flags bearing fleur-de-lys used by those preoccupied by making the origins of the Quebec society more transparent. Eventually, as we all know, the second tendency prevailed with the adoption in 1948 of the current Fleurdelysé. This event, however, although it had as main effect to standardize the flag's design and consecrate it as the nation's flag, did not in any way limit the creativity of the population in expressing its visions. In the 1960s and 1970s, as a wave of nationalization of industries and the growing presence of the state in every aspect of life swept Quebec, many political groups (some important, some less) proposed national flags with socialist stars or removal of the Christian cross, as the traditionally Catholic society was more and more a lay one.⁴

As for civic authorities, the most widely spread tradition in Quebec seems to be to adopt assumed arms that bear a local sense of what is heraldically acceptable, to the great despair of more orthodox heraldists.⁵ Nevertheless, Quebec has not escaped the wave of logos and their derived flags that has flooded our modern world and the flags of many municipalities make use of logos.⁶

Logos are usually designed by a graphic artist who works for a company hired by the municipality to promote its visual identification. Their purpose is to be easily recognizable symbols that find a place on the many media of communication our societies use: bottom of a television screen, panels on the sides of buses, heading of a newspaper ad, web sites, etc.

Their use on flags raises some questions for vexillology which are not easily answered. For example, the Montreal Urban Community adopted a logo around 1980. On the web site of

this civic organization <www.cum.qc.ca>, the logo is well in evidence and an explanation of its symbolism and history is even given. The authorities, unlike vexillologists, did not seem to think that it was important to mention that this logo is used on a flag. Moreover, at least two versions of the flag exist: one with the logo centered in white on a dark blue field, the other with the logo off-centered to the fly, blue on white with the name spelled out in French in blue above the logo. This inconsistency in visual identification does not seem to bother further the authorities, unlike, again, the vexillologist.

Even more striking is the flags used by the Montreal Urban Community's police: one is white with the shoulder badge centered, one is blue with the police's logo centered and the other has in addition to the logo now off-centered to the hoist, the words POLICE and CUM. The city of Montreal has adopted arms, a flag (which is a banner of its arms) and a logo, but this vexillologist has once seen the logo used on a flag...

The point I wish to make is that although the objective vexillologist should certainly not ignore flags bearing logos, he shouldn't either ignore the flag users. I mean that such variation as I have just reported on the use of a logo on a flag is probably indicative of something. But what? I would like to propose that it is indicative that the users of such a flag probably don't consider it to be a flag. Variation in design is not observed for logos, nor is there a reason to believe that it would be tolerated, since it would be incompatible with its recognizability mission. Then why is variation observed for some flags with logos? Probably because what is intended is not a distinctive flag, but a distinctive logo for which the flag is simply a support, just like a letter heading or a panel on the side of a bus. I can't help but recall my communication with an employee of the city of Aylmer who answering my request told me the city had a logo and a coat of arms, but no flag. Had I not been more precise, I would never have found out that the city used its logo on a white field as a flag.⁷ Similarly, the city of Sherbrooke sent me an image of their coat of arms when I asked for their flag. It is only after a few emails that I had enough information to understand what the flag actually looks like: the arms on a white field with the word SHERBROOKE below in a semi-circle of golden lettering outlined in black.

Of course, this is not to say that all flags with logos are to be disregarded as flags proper. For example, to keep the subject on my native island, the Port of Montreal promotes its flag as a flag and uses a very consistent design: a Canadian pale of gold-blue-gold, with the logo on the central square. Nor do I wish to imply that flags with inconsistent designs are of no interest to vexillology; quite the contrary! The situation on

Montreal island, which I believe reflects a North American tendency, shows us that the municipal world seems to be taking the direction of logos for symbolic purposes, just like Smith has explained to us how in the US the shift from arms to seals has operated. Modern states on the other hand still prefer the flag as a means of identification.⁸ I believe that the flag is still the preferred symbol for capital cities and other big cities in Canada, but that less important municipalities tend to take the logo direction, because their main use for symbols is commercial (hiring ads, pamphlets to citizen, etc.), not promote local pride or impress tourists. The Montreal Urban Community's preference for a logo is explainable by the fact that it doesn't have an elected body of representatives, it is only a council formed by the mayors of the island who do not have any particular interest in promoting pride for it more than for their respective cities. The Port of Montreal, on the other hand, needs a flag that will be recognizable by ships, but also needs a logo for its business. Therefore, a distinctive logo, used on a not less distinctive flag represents the ideal solution.

The point I wanted to make was that vexillologists should not be too eager to describe as a flag whatever they see flying on a piece of cloth. Further investigation is needed, and if it turns out that the object described should not be considered as a flag proper, but rather as a coat of arms or a logo which uses a flag as its support, the vexillologist should seek the social, political or economic reasons for this situation. If the object is a flag in the sense discussed here, then one should also come up with an explanation of why this choice was preferred in this case. This is how we can hope as a scientific community to understand the changes in the kinds of symbol used by various political, cultural and other entities.

Logos, with their strictly defined design, allowed us to see this distinction between flags as flags and flags as supports for other symbols. Heraldry, because it allows a greater artistic license, might not have let previous vexillologists make this distinction. But I believe that this distinction is as old as flags exist. Back to the variations on the XIXth century green-white-red tricolor, was every one considered by its creator as a distinct flag? My feeling is that people simply added objects they felt represented them to the flag. Similarly, in the times preceding the 1995 referendum on independence, I observed a Quebec flag with the word RÉPUBLIQUE in black on the horizontal stripe of the cross, another with the word OUI "yes" on both stripes in black, sharing the U in the center of the cross. Now I didn't ask the young men holding them if they considered they had created a new flag, but I am almost certain that their answer would be something like "no, I just wanted to pass a message".

So to sum up, yes I agree with Smith that logos and seals used on flags shouldn't be discarded from vexillological study, but a further distinction between support flags and proper flags is needed. This distinction, like the heraldry/



Chumley, the Vexi-Gorilla © Michael Faul, 1999. All rights reserved.

Chumley the Vexi-Gorilla™

... Is the creation of Michael Faul, Editor of *Flagmaster*, the distinguished journal of The Flag Institute in the United Kingdom. To a field not

often blessed by humor's grace, Mr Faul brings a delightfully light touch, deep vexillological roots, and sparkling whimsy.

vexillology distinction, calls for new questions to be answered by the vexillologist when investigating a given domain, e.g. city symbols, international organizations, various commercial entities, that is: What is the main type of symbol used? Why was it preferred to other types?

Luc Baronian has an M.A. in linguistics from the Université de Montréal and is now a Ph.D. student in linguistics at Stanford University. He is the recipient of the 1998 Captain William Driver Award for *American-influenced Flags in Lower Canada*. He is a member of NAVA and CFA and has published in *Flagscan* and *Pavillonnerie*.

- 1 Baronian, Luc V. 1998. *De quelques drapeaux montréalais ou les diverses façons de marier logos et drapeaux*. In *Pavillonnerie* 1.
- 2 Isn't the maple leaf on the Canadian flag very logo-like?
- 3 Baronian, Luc V. Critical review of P. Rault, *Les drapeaux bretons de 1188 à nos jours*. In *Flagscan* 51.
- 4 For many examples of Quebec flags in all these periods, see Beaudoin, François, *Flags of Quebec* in *The Flag Bulletin* Vol. XXIII no 5/107, 1984.
- 5 For a good overview, see the section on Quebec in Ian Campbell's *The identifying symbols of Canadian municipal institutions*, Waterloo, 1990.
- 6 The arms and flags granted by the Canadian Heraldic Authority are an extremely recent and still limited way of providing symbols to municipalities, at least in Quebec. It remains to be seen whether this trend will catch on.
- 7 Previously, the city used its coat of arms on a white field. I thank Jim Croft for this information.
- 8 Although see the interesting discussion about the Singapore Lion Symbol in: Guenter, Scott M., *Majulah Singapura*, Raven 6, 1999.

NAVA News

Published quarterly by the North American Vexillological Association (NAVA), PMB 225, 1977 N Olden Ave Ext, Trenton NJ 08618-2193 USA. ISSN 1053-3338. Material appearing in NAVA News does not necessarily reflect the policy or opinion of NAVA, the executive board or of the editor.

Please send articles, letters to the editor and inquiries concerning advertising rates and permission to reprint articles to:

David Martucci, Editor

240 Calderwood Rd
Washington ME 04574-3440 USA
(207) 845-2857
pres@nava.org

Articles may be submitted in hard copy or in any Macintosh or PC format (excepting Lotus Word Pro) on 3.5" diskettes or Zip disks. A hard copy showing all formatting preferences should accompany the disk. Articles and/or disks accompanied by a SASE will be returned.

Please send copies or originals of any flag-related newspaper and magazine clippings to the Vexi-Bits editor:

John H. Gámez

5335 NW Loop 410 #513
San Antonio TX 78229-5529 USA
(210) 256-9701

jhgexistud@stic.net

Please send all non-NAVA News related correspondence, including change of address or changes in email status to the Association's permanent address:

NAVA

PMB 225
1977 N Olden Ave Ext
Trenton NJ 08618-2193 USA
treas@nava.org

Visit NAVA on the web at
<http://www.nava.org/>

©2000 NAVA - ALL RIGHTS RESERVED

ERRATA

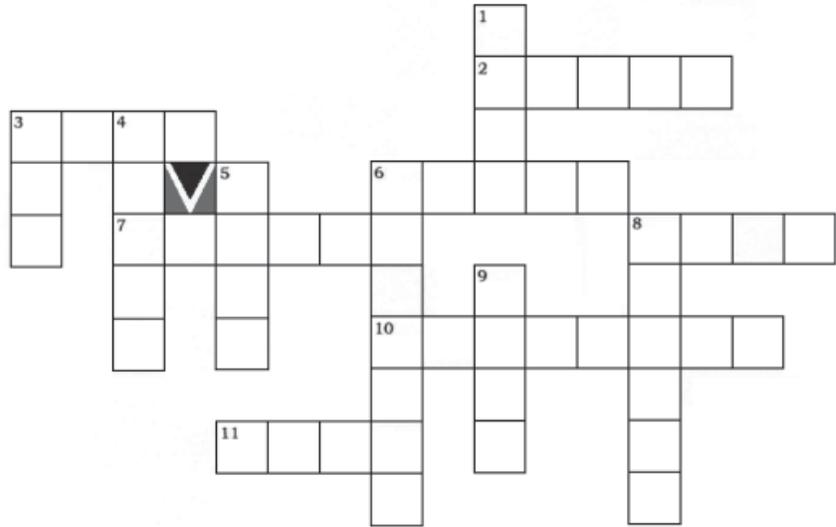
In Roberto Breschi's article "The Last Flag of the Republic of Lucca," issue #166 of NAVA News, we did not state the article was previously published in "Vexilla Italica" and that permission to reprint the article was graciously given by the Centro Italiano Studi Vessillologici. In fact the article and all the illustrations are copyright ©1999 CISV. We also omitted the fact that it was translated from Italian by Peter Orenski. The editor regrets these omissions and thanks CISV for its understanding.

Last issue's Flag Cryptics answers:

1. Sweden
2. Canada
3. Suriname or Seychelles (old)
4. Poland
5. Central African Republic
6. Mali or Congo or Senegal
7. Austria or Spain (if cornbread)
8. Greece
9. Mexico
10. Laos

The winner chosen at random from all correct entries is Mr. Kevin Harrington of Scarborough, Canada. Congratulations. He has won a 1961 issue of National Geographic Magazine with an article in it about the flags of the UN.

FLAG CROSSWORD FOR KIDS!



Across

2. Blue flag with 12 gold stars in a circle - European...
3. Betsy
6. The color of Libya's flag (it has only one!)
7. This US state's flag has the "Big Dipper"
8. This US state has a swallowtail flag
10. This country's flag is blue with a white St. Andrews Cross
11. What a flag attaches to

Down

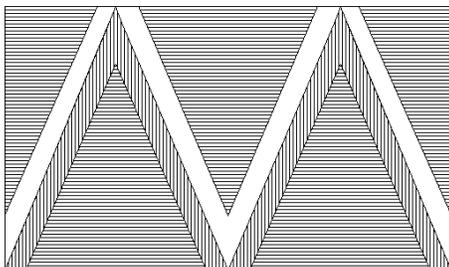
1. Flag Day in the United States is in this month
3. The color of the maple leaf in the Canadian flag
4. ...and stripes
5. Canada's flag is this type
6. Yellow, "Don't Tread on Me" flag
8. One of three colors on an Irish flag - or a fruit you can eat
9. A sheep's coat



Visit NAVA's Award-winning Web Site
<http://www.nava.org>



NAVA 34
Lansing
Michigan
6-8 October
2 0 0 0



NAVA 34 will take place at the Kellogg Hotel & Conference Center at Michigan State University. Besides a tour that will feature the *Save the Flags* project, our keynote speaker will be Kerry Chartkoff, chair of the project.

The Save the Flags Project

After consulting with Fonda Thomsen, one of the country's leading Civil War flag experts, Michigan learned that they could help save nearly 160 fragile, battle-torn Civil War flags which had been displayed for decades in the Capitol's rotunda—they were not too far gone. But it would be expensive. On July 2, 1991, with the help of reenactment organizations from around the state, the governor, the secretary of state, the adjutant general, and many other concerned citizens, *Save the Flags* was launched to help fund the project. It soon became clear that the people of Michigan were as concerned about the flags as the project founders were. A program was launched in which an individual, group, business or community can "adopt" one of the flags in the collection. The program has been very successful, because "we are not just saving flags—we are saving history." Today, *Save the Flags* is one of the most successful his-

toric preservation programs in the country—a model and inspiration for flag conservation projects everywhere.

(Right) *City Flag of Lansing features the City Seal in black on a white flag.*



Symbolism of the NAVA 34 flag

Designed by John Purcell. The white V in the center of the red M symbolizes "Vexillology in Michigan." Adding the remainder of the white to provide a second M gives us the Roman numeral MM for "in the Year 2000." The blue field recalls the blue field of Michigan's flag. The design is suggestive of both the NAVA and GWAV flags, and the colors are also found in the Canadian (red, white) and US flags (red, white, blue).

Proportions 3:5.

Kellogg Hotel & Conference Center
at Michigan State University

