



## U.S. SYMBOLS ATTACKED WORLD UNITES IN SHOW OF GRIEF



Left to right: the attack on the World Trade Towers in New York City; rescue workers at the site raising the US Flag to half-staff; the flags of the members of the EU at half-staff in Brussels; a candlelight memorial, Stockholm; the flag of the Russian President at half-staff.

It is hard to write about the events of September 11. The attacks by cultists on two important American symbols has struck everyone in this country, and in many countries around the world, to their very core. NAVA grieves with those who have first-hand losses, but also with the United States as a whole, which has now changed in many big ways.

### FLAG SALES SOAR

One unexpected result of the cultist attacks on American symbols has been a mass action of the American public: widespread display of the U.S. Flag.

Within a few days of the mass murders, flag dealers all over the country had sold out of what was

It is no surprise that these cowards struck behind our backs at the World Trade Center in New York City and at the Pentagon in Washington, D.C. For nearly 30 years the Trade Towers have stood as the premier symbol of America's economic hegemony in the world. It is no accident that people from more than 80 countries worked in these buildings. Likewise, since 1944 the Pentagon has become the nation's number 1 symbol of its

previously thought to be more than a year's supply of flags.

Even antique flag supplies have been tapped, at least as far as the editor is concerned.

It is no wonder that an attack on major symbols causes the people to turn to its most cherished symbol.

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military might. It was primarily these two factors — economic and military power — the pirates attacked. I don't think it mattered to them one bit how many people they murdered in cold blood, but

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# Flag sales fly high amid fevered sewing

*Vendors have never seen such buying unfurl before, and K-Mart and Wal-Mart each have sold hundreds of thousands*

*By Jessica Guynn*

*CONTRA COSTA TIMES*

In a small New York town along the Hudson river, Al Cavalari has opened the doors of his tiny flag shop to grief and anger.

Thousands have come from far away and every walk of life to the historic hamlet of New Windsor, home to some of the firefighters and police officers who gave their lives to save others from terror. They have come to stand in long lines for the chance to wave their emotions from front porches and flag poles.

From the smallest to the largest, Cavalari has sold nearly every flag he had in stock. He even emptied box after dusty box of retired flags, pressing into service those that could be mended in exchange for donations to the local fire company to help families of World Trade Center victims.

It is a scene that has unfurled from coast to coast since President Bush asked the nation to raise the red white and blue. Here in the Bay Area, not usually known for patriotic stirrings or star-spangled displays, banners flap from car antennas, drape highway overpasses and fly high from tall flag poles outside fire departments and big corporations.

The sharp burst in demand that many believe has already eclipsed the Persian Gulf War — and may be closing in on World War II — was a call to action for the small and relatively little-known American flag industry. Within hours of the jetliners hitting the World Trade Center and the Pentagon, the orders began to flood in.

Doublet Manufacturing Co. Inc. in San Francisco, which keeps a four-to-six-month supply of flags on its shelves, sold out in a day and a half. Wal-Mart stores sold 450,000 American flags in the first three days, compared with 26,000 on those same days a year ago. K-Mart has sold 600,000 flags since Sept. 11 and has ordered 500,000 more. "We are selling them as fast as we can get them in," said K-Mart spokeswoman Julie Fracker.

Linda King, who runs a San Ramon

mail-order business, The Flag Co., has sold shipments she has yet to receive. Steve Tyson's small custom flag shop, Flagland in San Francisco, was overrun. "I have never seen anything like it," he said.

Even L. Ph. Bolander & Sons, the historic flagpole maker in San Francisco, sold thousands of flags as orders for flagpoles swamped its phone lines. Business tripled for the flag installers at Anglim Co. as companies spent thousands of dollars to red-white-and-blue their headquarters. The Oakland-based business sold \$3,400 worth of flags in one day alone to people who walked in off the street.

"We've never seen anything like what has happened; it's unparalleled and unprecedented," said David Martucci, president of the North American Vexillological Association, a nonprofit that studies flags and flag history. "One of the beauties of the American flag is that it doesn't belong to the government or to any faction, it belongs to all of us."

The demand is so great it has threatened to engulf flag makers. Caught unprepared at a seasonal low after a string of patriotic holidays had depleted resources — inventory, workers and raw materials — flag dealers, distributors and manufacturers have set out to supply as many flags as Americans want.

In the spirit of Betsy Ross, the five largest U.S. flag manufacturers that produce the vast majority of flags in the country almost immediately ramped up production. Annin & Co., the country's oldest and largest U.S. flag manufacturer, which has its headquarters in Roseland, N.J., near New York City, tripled production. Annin has put assembly lines into overdrive, extending production by two hours a day and limiting production to just a handful of popular sizes. The company has added workers and shifts and has redeployed crews from making made-to-order, sports-related and foreign flags to red-white-and-blue duty. Though the company is making

100,000 flags a week, orders have stacked up, and phone lines have become overwhelmed as the company fields an average of 1,000 calls a day. "We're making flags as fast as we can," said Randy Beard Jr., vice president of corporate sales.

Manufacturers have in turn pressed their own suppliers of fabric and dye. The next three months of production from mills that turn out bunting, for example, is already sold.

"The industry isn't geared up to keep up with kind of demand," Martucci said. "Everyone has sold a year's worth of flags in a couple of days."

Valley Forge Flag in Wolmesdorf, Penn., which makes the flags that soar above the U.S. Capitol, is desperately trying to keep up. "We are currently scrambling like mad to produce as much as we can of American-made product," said Tibor Egervary, director of sales and marketing. "Within 30 minutes of the terrorist attacks our call volume spiked 10 to 15 times. Since then it doesn't matter what we can make and how far out we can make it, it's already sold."

Though the industry is tight-lipped about financial information including sales figures, Egervary says at the peak of the flag season, Valley Forge employs 500 people and can produce tens of thousands of flags a month. "We are operating as close to that as we can," he said. "We are shipping out orders every day, a minimum of 400 shipments a day."

Most see these spirited efforts as a civic duty. Nearly all have held the line on prices despite higher manufacturing costs so that Americans won't have to pay more at the cash register than they would have before the terrorist attacks.

It is an extraordinary effort on the part of a flag industry known for its ups and downs. In times of patriotic fervor, such as in World War II, during President Reagan's term, after the release of the U.S. hostages in Iran or at the outset of Operation Desert Storm, flag makers fly high.

But sales, which fell to their lowest ebb in the 1970s after the Vietnam War, have slumped in recent years. At the same time competition has quickened with cheaper foreign imports making inroads. To survive, the industry diversified, producing flags of all countries and all kinds. Annin, for example, makes more than 20,000 different flags and flag accessories. Some manufacturers survived the industry shake-out, others did not.

Because of slackened demand and the high cost of producing American Flags, Emerson Flag in San Francisco branched out into more lucrative markets, making flags for sports teams and custom flags. "There were a lot of empty flagpoles around especially on the West Coast," said managing director Timothy O'Donnell. Emerson Flag was pushing to get back into the American flag business sometime in the spring. "Now we are rushing," said O'Donnell, who is awaiting a shipment of 20,000 yards of American flags from Canada and Europe.

"The American flag goes through troughs and surges," said Scot Guenter, an American studies professor at San Jose State University and a vexillology expert. "Historically in times of great crisis you will see a great surge in interest. This is the biggest crisis the country has faced in my lifetime so I am not at all surprised. Part of this insidious attack was meant to have symbolic intent, by attacking our symbols, so everyone has instinctively turned to symbols to bring a sense of hope."

That sense of hope was on full display at Flag Guys in New Windsor. Cavalari was struck by the sight of so many Americans coming together at a time of national crisis. The defining image, he says, was that of an elderly woman who lost her husband to World War II and her son to the Vietnam war who shared her red-white-and-blue memories, salted away for decades from military funerals, with perfect strangers outside his shop.

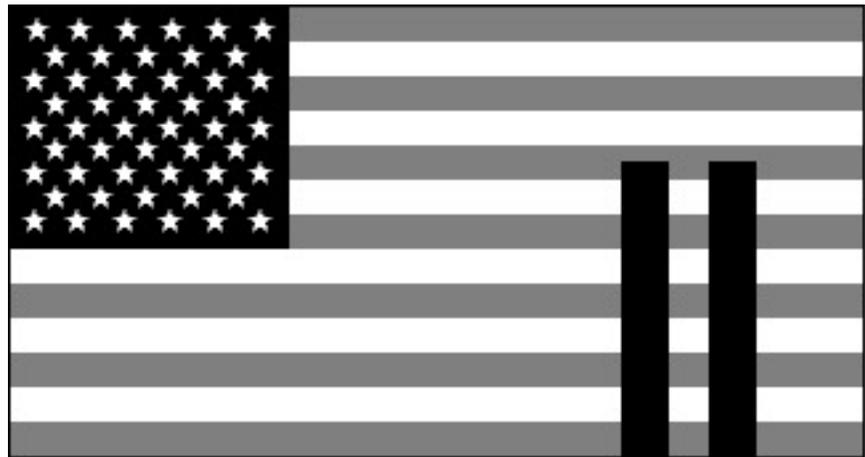
"It was this overwhelming sense that we are in this together," Cavalari said. "People just want to grasp at that symbol we all hold most dear."

*Jessica Guynn is a Times business writer. Reach her at 925-952-2671 or [jguynn@cctimes.com](mailto:jguynn@cctimes.com).*

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it did matter which symbols were attacked. They in fact succeeded probably beyond their expectations as far as the Trade Towers are concerned, completely demolishing the structures.

But, just as you cannot destroy the symbolism of a flag by burning it, these aberrations of humanity have not succeeded in destroying the symbolism of either place. They have united this country more than I have ever seen it in my lifetime, and created a common resolve to



*The "new battle flag" suggested by Alan Dunn.*

eliminate this modern form of cultist piracy.

Certainly the symbolism of both buildings in New York have changed in a big way. For me it is very personal. I grew up in New Jersey, 40 miles from New York City. In the early 1970s I was just graduating High School and went off to College. But vast movements in the country, particularly against the Viet Nam War, swept us up and caused many of my contemporaries to reassess their place and position in the world. I had assumed at the time that I would eventually return to New Jersey, to reside and work there. After all, that's where the jobs were.

But in 1974, a year after the World Trade Towers were completed, I recall sitting on my father's front porch, looking over the tops of the hills at the tips of those towers, contemplating the fact that Morris County had just declared itself as a

part of the New York Metropolitan area (with parades, no less!) and came to the conclusion that I did not want to be a citizen of Megalopolis.

It was that point in time that I decided neither New Jersey or Boston (where I was then living) would be my permanent home — I began to consider rural and more remote places to live. The Twin Towers were the most visible symbol of that decision, my rejection of mass consumerism, and my dedication to preserving the environment.

Likewise, opposing military solutions as a foreign policy, the Pentagon was another important symbol in my early years.

Now all of that has changed. The Towers have become the symbol of a dasdardly sneak attack by cowards who hide in fear of retribution and have become a unifying symbol of the nation. I have received many messages from people regarding this new symbolism; in fact, Alan Dunn <[adunn@esitenn.com](mailto:adunn@esitenn.com)> suggested we create a new battle flag "... for the new battle." Feelings are running high along with a national sense of frustration. No doubt military action, directed at the obvious targets but with great uncertainty that they are the culprits, will be launched because of this frustration. But in the long run the only success will be achieved if these new symbols are ultimately adopted by many peoples across the globe.

*David Martucci, President*

## Sundry Devices, Drawings, Mottos &cs for the Public Use: The Fancy-work of F. Hopkinson

by David B. Martucci

Vexillologists have long known that Francis Hopkinson, a Revolutionary War era lawyer and merchant, member of the Continental Congress and employee of the same body and later of the Federal Government, is believed to have designed the United States Flag, based on his own claims. No contemporary evidence exists to refute those claims. What is little known is that this man designed a great many other symbols, as well as having been a philosopher, prolific writer, poet and musician. It seemed logical to me to survey the graphic evidence of this man to see what conclusions, if any, could be drawn about his flag design from his other works.

It is interesting to note that of the 16 emblems that could be located with any degree of certainty as to their original designs, seven have stars on them (four of which are six-pointed and two others probably were originally as well), three have red and white stripes, and two of them depict actual flags. In addition, two of them feature chevrons, a major design element of Hopkinson's own coat of arms.

Hopkinson was born October 2, 1737 (September 21, OS), in Philadelphia, PA and died in the same city on May 9, 1791, aged 53 years, following a stroke. His higher education was at the College of Philadelphia, receiving an A.B. degree in 1757 (and being the first student enrolled in that institution) and an A.M. degree in 1760. He went into private practice in Philadelphia, 1761-1766; was Collector of Customs, Salem, New Jersey, 1763; Merchant, Bordentown, NJ, 1768-1772; Collector of Customs, New Castle, Delaware, 1772-1773; back in private practice, Bordentown, NJ, 1773-1774; Member, Governor's Council of New Jersey, Brunswick, NJ, 1774-1776; Member, Continental Congress, Philadelphia, 1776; Member, Navy Board, Philadelphia, 1776-1777; Treasurer, Continental Loan Office, Philadelphia, 1778-

1781; Judge, Admiralty Court of Pennsylvania, 1779-1789; and Federal Judge, U. S. District Court, District of Pennsylvania, 1789-1791.

Hopkinson married Nancy, the daughter of Joseph Borden of Bordentown, New Jersey in 1768. He fathered 7 children, James (died aged 7), Joseph, Thomas (died aged 1 day), Elizabeth, Mary, Ann, Francis and Sarah (died aged 1 year).

Besides being active in public, religious and commercial life, he also dabbled in science and worked out inventions, created portraits and other drawings, played the harpsichord and organ, and composed music and hymns, published a book of songs, and wrote poems, essays, and political tracts. He followed somewhat in his father's footsteps as that gentleman had been involved in the political life of Pennsylvania and was a patron of letters. Francis' patron was Benjamin Franklin, who had been a close friend of his father. He visited England in 1766-67, where he made contact with relatives and other influential Americans.

### PERSONAL COAT OF ARMS

It was probably in England that he first became aware of a Coat of Arms belonging to his ancestors and relatives. At some point after he returned to America, Hopkinson drew his own design which incorporated three white lozenges onto the red chevron between three red stars on the white shield of his ancestors. He also added a blue bordure. For a motto, he chose *Semper Paratus* which means *Always Ready*. It is significant to note the major features of his arms as these figure in some of the later designs he offered: stars (six-pointed in his arms), chevron, and the colors red, white and blue.

Illustration from *The Life and Works of Francis Hopkinson* by George E. Hastings (Univ. of Chicago Press; 1926).

### SEAL OF THE AMERICAN PHILOSOPHICAL SOCIETY

The American Philosophical Soci-

ety is the nation's oldest learned society, founded by Benjamin Franklin in 1743. The Society promotes useful knowledge in the sciences and humanities through excellence in scholarly research, professional meetings, publications, library resources, and community outreach. In 1769, the organization had merged with the American Society for Promoting and Propagating Useful Knowledge Held in Philadelphia; Hopkinson had been a member of both societies. In October 1770, he was appointed to a committee to design a seal for the new combined organizations, that were operating under the name of the American Philosophical Society Held at Philadelphia.

According to the Society's records, the new seal, adopted at the end of 1770, was designed by Hopkinson. It shows a Native American on the observer's left and Britannia on the right. Next to the Native is William Penn pointing to Britannia; the motto is *Nullo Discrimine*, which means *No Difference*, and is clearly a reference to the equality of Americans and Englishmen, a hot topic of the day. The design also includes several basic scientific instruments — a globe, telescope and astrolabe — and below is the date of the founding of the original society, 1743. Around the rim is the new name of the Society and the entire circular device is surrounded by laurel leaves. Interestingly, Britannia's shield shows a Medusa head.

Information and illustration courtesy of the American Philosophical Society.

### THE GREAT SEAL OF THE STATE OF NEW JERSEY

Many authors have asserted Francis Hopkinson designed the Great Seal and Coat of Arms of New Jersey, and this may be so, but contemporary records, while providing some tantalizing clues, do not prove this fact one way or the other. For certain, he was involved with the cutting of the seal. On June 21,

1776, Hopkinson was elected to the Continental Congress, where he promptly voted for and signed the Declaration of Independence. He was very active in the Congress, being appointed to serve on the Committee that drew up the Articles of Confederation, the Marine Committee, the committee to publish the *Journals of Congress*, and on the Committee on the Treasury. Certainly contemporary documents place him in deep involvement in Philadelphia in September 1776, when the New Jersey Assembly adopted the Great Seal of that State.

It is, of course, possible that Hopkinson had corresponded with the Assemblymen on the matter, but we have no documents to that effect. What is documented is that on October 3, 1776, the New Jersey Assembly authorized the design and to have Francis Hopkinson "... employ proper Persons at Philadelphia to prepare a Silver Seal ...", which he did by engaging Pierre Eugene du Simitière, a well noted heraldic artist of the day. This was work that Hopkinson was well skilled in doing himself but probably didn't have the time for. It is this writer's opinion that there is insufficient evidence to state Francis Hopkinson designed the New Jersey Seal and Arms, he never claimed to have done so, and that there is some circumstantial evidence that he couldn't have.

Illustration from *Heraldry in America* by Eugene Zieber (Bailey, Banks & Biddle, Philadelphia; 1909).

**SEAL OF THE BOARD OF WAR AND ORDINANCE**

An undated and unsigned sketch for this proposed seal was found among the papers of General "Mad" Anthony Wayne, according to Richardson. The design shows a pole flying a plain field flag bearing 13 six-pointed stars arranged in a pattern of 4-3-4-2, surmounted by a Liberty Cap within a radiant "glory". Next to the pole is a cannon and some cannon balls and below are two crossed muskets with bayonets. Along the rim is the inscription *U.S.A. Seal of the Board of War and Ordnance*. and the date 1778.

It is possible this proposal was made after the Seal of this Board had



been adopted (apparently in 1778) as a proposal to replace the design then in use. Although dated 1778, which is the date the Board was formed, the sketch bears the following inscription below it, "N.B. If you lose this I will not draw another." Earl Williams compared this handwriting to Hopkinson's and finds it is probably the same.

The inscription seems to say that Hopkinson was aware he would not be paid for this work but did the sketch for someone out of a sense of duty or friendship, and not to expect another. In the context of his battle over the bills to Congress, and after the work he did for the currency, the Treasury and the Admiralty (see below), this makes more sense. Certainly it was not included in his bills to Congress.

Information from *Standards and Colors of the American Revolution* by Edward W. Richardson (Univ. of PA Press; 1982) and correspondence with Earl P. Williams, Jr. Illustration from *The Story of Our Flag* by Harry Knill (Bellerophon, San Francisco, 1994).

**HOPKINSON'S BILLS TO CONGRESS**

Four contemporary documents (see table on Page 6), in Hopkinson's own hand and signed by him, show his claim to having been the designer of the United States Flag, among other items. He describes it in four ways, "the Flag of the United States of America," "the great Naval Flag of the United States," "the Naval Flag of the United States," and "the Naval Flag of the States." The latter descriptions are not surprising since on June 14, 1777, Hopkinson was

the chairman of the Navy Board and the Flag Resolution is preceded by two and followed by three resolutions dealing with Navy matters. It seems likely all six resolutions originated in the Marine Committee, of which the Navy Board was a part.

The first of these bills was presented by Hopkinson on May 25, 1780; it included eight items and for these services he requested a "Quarter Cask of the public Wine". On June 5 he was directed that he "state his account and leave it with the Auditor" which was promptly done. On June 6 he submitted another bill, for 10 different services, now with a monetary value of £2,700 for everything.

This bill was submitted to the Auditor-General who, in turn, passed it on to the Commissioners of the Chamber of Accounts. On June 12, the Commissioners reported "... that the Charge is reasonable and ought to be paid" in the sum of \$7,200 Continental Dollars. On June 13, the Auditor-General reported to the Board of the Treasury that he had "... passed the same and now present it for allowance."

That Board, however, insisted they could not pay the bill because there were no vouchers. Together with a third and fourth bill from Hopkinson, listing itemized charges for nine items in hard money and in Continental Currency, this account was returned to the Auditor-General on June 24 to be reconsidered. The Treasury Board had evidently requested this itemized listing from Hopkinson but were still unwilling to pay it. Hastings, in his biography of Hopkinson, details the issue and notes there was bad blood between Hopkinson, who was the Treasurer of Loans, and the Treasury Board, so much so that Hopkinson later filed formal charges against the Board (see below).

At any rate, the Auditor-General again passed the paperwork on to the Commissioners on June 28 and they reported on June 29 that their report of June 12 was not resubmitted. Again, on July 1, the Auditor-General sent the matter to the Treasury Board, who sent it back to him

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on August 4, "with special instructions." It was again passed to the Commissioners and they again reported, on August 7, that the sum should be paid. The Auditor-General returned this report to the Board of the Treasury with the statement that he had again "passed the same and present it for allowance."

Meanwhile, on July 6, Hopkinson had filed charges against the Treasury Board, specifically citing the problems with dealing with his account. A Committee of Congress was appointed to look into these charges and they held a hearing on August 7, but the Board of the Treasury failed to appear. On August 25, the Committee reported to Congress on the matter, concluding "That the behavior in office of ... the Board, is very reprehensible, extremely disgusting, and has destroyed all friendly communication of Counsels, and harmony in the Execution of Public Affairs" and recommended dismissing the entire Board.

Congress heard this report on September 7 and sent it back to the committee, who then made another investigation, on which they reported on November 24. Meanwhile, the Treasury Board sent Congress a decision on Hopkinson's account on October 27, which rejected the account based on 1. "... Hopkinson

was not the only person consulted on those exhibitions of Fancy ...", 2. "... the public is entitled to these little assistances given by Gentlemen who enjoy a very considerable Salary under Congress without Fee or further reward...", and because Hopkinson "... viewed the Success of his application for the wine as very uncertain, and considered in the light of a compliment due him for these works of Fancy." In other words, Hopkinson was not the only person consulted (indeed, this is very true as the U.S. Seal was the result of quite a number of consultants, including Hopkinson), he was already in the pay of Congress and he just wanted public credit for his design work. The most important fact is that no one at the time denied he did any of the work he claimed.

The Committee of Congress held another hearing at which two of the three Treasury Board members finally appeared. They defended their actions solely on the basis there were no vouchers submitted. In the November 24 report, the committee stated that the Board of the Treasury had tried to obstruct and direct their work, that the situation was created by jealousy and disharmony between the Board and the Treasurer of Loans, and that all of this could have, and should have,

been avoided by the parties involved. They recommended the entire structure be reorganized into a department with a single individual responsible to Congress.

Nine months later, on August 23, 1781, Congress passed the following resolution: "That the report relative to the fancy-work of F. Hopkinson ought not to be acted on." By then, however, Hopkinson had resigned as Treasurer of Loans, accepted on July 24, 1781, the same day on which his chief opponent on the Board of the Treasury also resigned. It should be noted that at the same time his war with the Treasury Board was proceeding, Hopkinson was being impeached as a Judge of the Pennsylvania Admiralty Court for allegedly receiving unauthorized moneys from the sale of prizes. He was later acquitted of all charges. Hopkinson had many powerful enemies, as well as many powerful friends, including Franklin, Jefferson and Washington.

It should be noted that Hopkinson was sought out by the Second Seal Committee of Congress to produce designs for their consideration, and as such, certainly had he not been a member of Congress, there should have been no question that he would be paid for his services. Likewise, he would probably have been paid for his designs for the currency as others seem to have been.

This information from *The Life and Works of Francis Hopkinson* by George E. Hastings (Univ. of Chicago Press; 1926).

### NAVAL FLAG OF THE UNITED STATES

As mentioned, Hopkinson's bills refer to the Stars and Stripes in basically two ways, with three of the four bills submitted making reference to it being a "naval" flag. His involvement in naval affairs, especially in 1777, is well documented and is consistent with the long-held theory that the U.S. Flag was originally intended to be a marine flag. Indeed, as late as 1779, General Washington was still mulling over what design the U.S. Standard should have, "as being variant from the Marine Flag."

We have no documentation on what exact design (if any) Hopkinson

<b>The Bills from Francis Hopkinson to the Continental Congress</b>	<b>May 25, 1780</b>	<b>June 6, 1780</b>	<b>&lt; June 24, 1780</b>	<b>@ June 25, 1780</b>
The Flag of the United States of America [The great Naval Flag of the United States]	✓	✓	£ 9	£540
7 Devices [with Mottos] for the Continental Currency	✓	✓	£ 7	£420
The Seal of the Board of Treasury	✓	✓	£ 3	£180
Ornaments, Devices & Checks for the new Bills of Exchange in Spain & Holland	✓	✓	£ 3	£180
A Seal for the Shipping Papers of the U.S.	✓	✓	£ 3	£180
The Seal of the Board of Admiralty	✓	✓	£ 3	£180
The Borders, Ornaments & Checks for the new Continental Currency now in the Press, — a Work of considerable Length	✓	✓	£ 5	£300
A Great Seal for the United States of America, with a Reverse	✓	✓	£10	£600
Ornaments, Borders & Checks for the Loan Office Certificates	X	✓	£ 2	£120
Devices & Ornaments for the Commissions in the Navy of the United States now in Hand & not completed	X	✓	X	X
<b>TOTAL AMOUNT REQUESTED</b>	<b>Quarter Cask of the public Wine</b>	<b>£2,700</b>	<b>£45</b>	<b>£2,700</b>
	The "X" means he did not list this item on the bill and the check means he did but did not itemize the charge.		Hard Money	Continental Currency

had in mind for the flag. Conclusions to this survey are listed at the end of this article.

The illustration is from the *Pocket Almanac of 1784* by Thomas Bailey (T. & J. Flett, Boston; 1783) and was selected for this chart because existing documentation from American sources during the Revolutionary War indicate that it is typical of the most common designs. See *NAVA News #167*, April-June 2000. The author is in no way suggesting this was the design Hopkinson had in mind on June 14, 1777.

#### **SYMBOLS ON CONTINENTAL CURRENCY**

Hopkinson designed a number of the notes of the Continental Currency issued in 1778 and 1779. He specifically charged Congress for seven designs (with mottoes) and numismatic catalogs bear this out. He also billed for designs for the new Continental Currency "now in the press," but it appears this was never issued.

Under the Articles of Confederation, adopted on June 26, 1778, both the individual states and the central government retained the right to issue currency. This resulted in the emission of numerous issues to pay for the war. The situation became especially acute in 1779 and subsequent years. In January of 1779 colonial and continental currencies were trading at between 7.42 to 8 paper dollars to a Spanish dollar; however by June of 1781 the rate was from 100 to 350 paper dollars to a Spanish dollar. By December of 1781 the rates had reached 725 paper dollars to a Spanish dollar in North Carolina and 1,000 paper dollars to a Spanish dollar in Virginia!

Devaluation had become so dramatic that several states stopped issuing currency. To remedy this problem the Continental Congress passed a resolution on March 18, 1780 guaranteeing payment in Spanish milled dollars for new state emissions that were to be distributed in exchange for depreciated Continental Currency (generally at the rate of \$40 continental currency to \$1 in guaranteed currency). Congress stopped issuing paper money.

One of the reasons for the failure of the Continental Currency was counterfeiting. Particularly in 1778 and before, the notes were easy to fake and this was done on a large scale to undermine the Patriot government. The 1779 notes had a red center on the seal and other features to discourage counterfeiting. In addition, the \$40 and \$60 notes were reissued in 1779 with a red center also.

The currency and bill of exchange illustrations and information are from the Robert H. Gore, Jr. Numismatic Endowment, University of Notre Dame, Department of Special Collections web site <<http://www.coins.nd.edu/ColCurrency/>>

#### **THE FORTY DOLLAR BILL OF 1778 AND 1779**

The emblem on the front of this note shows the rays of an all seeing eye shining down on what appear to be a sacrificial altar with a flame that is surrounded by thirteen eight-pointed stars, below is the motto *Confederation*.

#### **THE FIFTY DOLLAR BILL OF 1778**

The emblem on the front of the note shows a thirteen-stepped pyramid, with the motto *Perennis (Everlasting)*.

#### **THE SIXTY DOLLAR BILL OF 1778 AND 1779**

The emblem on the front of this note shows a celestial orb with the motto from Psalm 97, *Deus regnat exultet terra (God reigns, let the earth rejoice)*.

#### **THE THIRTY-FIVE DOLLAR BILL OF 1779**

The emblem on the front shows a plow in the field, with the motto *Hinc opes (This is our wealth)*. A portion of the emblem is printed in red ink.

#### **THE FORTY-FIVE DOLLAR BILL OF 1779**

The emblem on the obverse of this note shows beehives in a shed surrounded by the motto *Sic floret Respublica (Let the Republic flourish)*. A portion of the emblem is printed in red ink.

#### **SEVENTY DOLLAR BILL OF 1779**

The emblem on the front of the note shows a single tree with the motto *Vim Procellarum Quadrennium Sustinuit (For four years it has with-*

*stood the force of the storm)*. A portion of the emblem is printed in red ink.

#### **THE EIGHTY DOLLAR BILL OF 1779**

The emblem on the obverse of the note shows a large tree with the motto *Et in Secula Seculorum Florescebit (And it will flourish throughout the ages)*. A portion of the emblem is printed in red ink.

#### **BORDERS, ORNAMENTS & CHECKS FOR THE NEW CONTINENTAL CURRENCY "NOW IN THE PRESS"**

No examples of these notes have been located for this survey. It is probably because of the collapse of the Continental Currency in 1779-80 and the high volume of counterfeits that had been placed into circulation. None of the numismatic catalogs list any Continental Currency issued after 1779.

#### **ORNAMENTS, DEVICES AND CHECKS FOR THE BILLS OF EXCHANGE IN SPAIN & HOLLAND**

No example of any of these bills were located for this survey, but an example of one for France signed by Hopkinson was. These bills were issued in uncut sheets of four bills redeemable in Spain or Holland at the office of the American Commissioners. If the first bill was lost at sea the owner would send the second, then the third and, if necessary, the fourth bill. Once a bill arrived at its destination and was cashed, the other bills were void. Bills of exchange were valuable instruments for businessmen who needed to make payments in foreign countries, but the Continental Congress also used these bills for other purposes. On the example cited above, the text specifically states the bill was issued "for interest due on money borrowed by the United States." This was part of the national loan certificate program.

#### **ORNAMENTS, BORDERS & CHECKS FOR THE LOAN OFFICE CERTIFICATES**

No examples of these certificates have been located for this survey.

#### **SEAL OF THE BOARD OF TREASURY**

In 1778 the Continental Congress named John Witherspoon, Gouverneur Morris and Richard Henry Lee to a committee design

*Continued on Page 10*

# The Fancy-work of F. Hopkinson

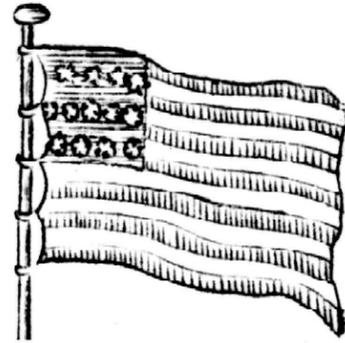


Hopkinson Coat of Arms



Seal of the American Philosophical Society

1770



Naval Flag of the United States

1777



Seal of the Board of War and Ordnance

1778



Device on the Forty Dollar Continental Bill

1778



Device on the Fifty Dollar Continental Bill

1778



Device on the Sixty Dollar Continental Bill

1778



Device on the Thirty-five Dollar Continental Bill

1779



Device on the Forty-five Dollar Continental Bill

1779



Device on the Seventy Dollar Continental Bill

1779



Device on the Eighty Dollar Continental Bill

1779



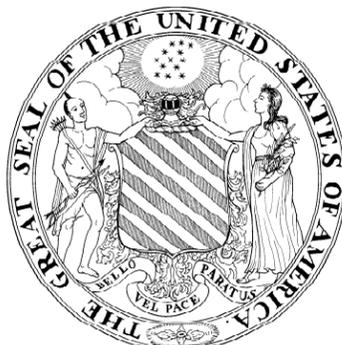
Seal of the Board of Treasury

1779-80



Seal of the Board of Admiralty

1780



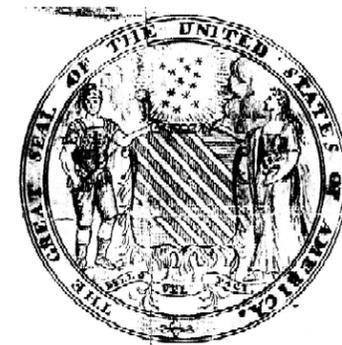
First Design of a Great Seal of the United States obverse

1780



First Design of a Great Seal of the United States reverse

1780



Second Design of a Great Seal of the United States obverse

1780



Second Design of a Great Seal of the United States reverse

1780



Seal of the University of the State of Pennsylvania

1782

## NAVA News 34/3-#171

Hopkinson, Continued from Page 7

seals for the Treasury and the Admiralty. The committee reported on a design for the Admiralty, which was adopted more than a year later, but there is no record of a report about a seal for the Treasury.

Treasury Department records indicate that the actual creator of its seal probably was Francis Hopkinson, who is known to have submitted bills to the Congress in 1780 authorizing design of departmental seals, including one for the Board of Treasury and one for the Board of the Admiralty. Although it is not certain that Hopkinson was the designer, the Seal is similar to others he designed.

The Seal shows its arms depicting balancing scales (to represent justice), a key (the emblem of official authority) and a chevron with thirteen stars (to represent the original states), all on a gold shield. There is no definitive description of the colors of the chevron and the other emblems, although they are currently shown as blue in the modern version of this seal.

The Seal has the Latin inscription around the rim, *Thesuar. Amer. Septent. Sigil.* which is an abbreviation of *Thesauri Americæ Septentrionalis Sigillum* (*The Seal of the Treasury of North America*).

The seal has been recut at several points in the past and, although until 1968 was authorized to be exactly the same as previous designs, some changes have been made over the years. It is not known for certain by this author if the original seal showed five-pointed stars as shown here or not.

Information and illustration from the Office of Public Correspondence (OPC), U.S. Treasury Department web site <<http://www.ustreas.gov/opc/opc0043.html>>. Additional information from *Seals of Our Nation, States, and Territories* by Elizabeth W. King (*National Geographic Magazine*, Washington, D.C.; Vol. XC, No. 1, July 1946).

### SEAL OF THE BOARD OF ADMIRALTY

Along with the Treasury seal, Hopkinson designed a seal for the Board of Admiralty. At this time (1778-1780) and later, the Treasury

department and the Admiralty were inextricably entwined. Hopkinson had served on the Marine Committee; he was chairman of the Navy Board on June 14, 1777, when the flag was adopted. Later he was appointed Treasurer of Loans, among whose main duties was to oversee the Bills of Exchange, a strictly maritime instrument. Still later, he was appointed Judge of the Pennsylvania Admiralty Court.

The seal, the design of which seems to be available only through later interpretations, shows a shield divided by a chevron composed of 13 alternate red and white vertical stripes, with blue above and white below, the white field bearing an anchor, probably in gold. For the crest there is an heraldic wreath with a full-rigged ship on it. The design available shows what is obviously the Stars and Stripes flying from it, but it is not known if this feature appears on Hopkinson's original design. This would be an important topic for further research.

Below the shield is a ribbon bearing the motto *Sustentans et sustentatum* (*Sustaining and Sustained*), obviously referring to the twin duties of the Board, that of procuring supplies and that of distributing them to the individual ships. On the rim is the inscription *U.S.A. Sigil. Naval* which is an abbreviation for *U.S.A. Sigillum Naval* (*U.S.A. Marine Seal*). On the bottom of the rim are 13 stars.

Hopkinson's design was adopted by the Board of the Admiralty on May 4, 1780. According to Hastings, there may be a tradition that the original design (he states "for the flag" but presents this in the context of the Admiralty Seal) used six pointed stars.

Illustration from *The Story of Our Flag* by Harry Knill (Bellerophon, San Francisco, 1994).

### SEAL FOR THE SHIP PAPERS OF THE UNITED STATES

No examples of this seal have been located for this survey.

### PROPOSED DESIGNS FOR A GREAT SEAL OF THE UNITED STATES

As a consultant to the Second Seal Committee of Congress, Hopkinson

submitted two designs for consideration for the Great Seal of the United States in 1780. The first was a sketch in pencil (which doesn't reproduce well) showing a shield with 15 alternate white and red diagonal stripes, above which is an heraldic wreath below a helmet (crossed out in the sketch), over which is a sunburst through the clouds out of which appears 13 stars, probably six-pointed, and in a slightly haphazard arrangement that is a sort of tilted 3-2-3-2-3. For supporters, on the left is a Native American holding an unstrung bow and an arrow and, on the right is a goddess representing Peace. The motto is *Bello vel pace paratus* (*Prepared in war or in peace*) and around the rim is inscribed *The Great Seal of the United States of America*.

The reverse of this design shows Lady Liberty seated, holding a staff with a liberty cap on the top of it and a sword. Below is the date *MDCCLXXX* (1780) and above is the motto *Aut haec aut nullus* (*Either this or nobody*), obviously referring to Lady Liberty. This motto is crossed out in the sketch.

The second sketch is a refinement of the first. It shows a blue shield on which are placed 13 white and red diagonal stripes, over which is an heraldic wreath and then above that the sunburst and 13 six-pointed stars, arranged here in a sort of 2-3-2-2-2-2 arrangement. Note that the helmet, crossed out in the earlier sketch is missing. The supporters are a Roman Warrior holding a sword and, again, the Goddess of Peace. The motto *Bello vel paci* (*In war or in peace*) appears at the bottom. It bears the same inscription around the rim as the first sketch.

The reverse again shows a seated Lady Liberty with the staff and liberty cap but no sword. The date at the bottom has been changed to *MDCCLXXVI* (1776) and above is the motto *Semper* (*Always*), which is crossed out. Above that is written in *Libertas virtute perennis* (*Liberty everlasting because of virtue*); however the first word is also crossed out, leaving *Virtute perennis* (*Everlasting because of virtue*).

This final design was submitted in

a report for the consideration of Congress on May 10, 1780, just 15 days before Hopkinson submitted his bill. Congress did not adopt his design, but some of his design elements did eventually show up in the design that was adopted.

Illustrations: First design, obverse, from *The Story of Our Flag* by Harry Knill (Bellerophon, San Francisco, 1994). The other three designs from *The Eagle and the Shield* by Richard S. Patterson and Richardson Dougall (US Dept. of State, Washington, DC; 1978)

#### SEAL OF THE UNIVERSITY OF THE STATE OF PENNSYLVANIA

Hopkinson had graduated from the College of Philadelphia, as has been noted. In 1779, supposedly because of the dean's Loyalist sympathies, it's the charter was abrogated and in its place, the state assembly created the University of the State of Pennsylvania. Hopkinson, who had been a trustee of the College was retained on the Board of the University. On December 23, 1782 the Board adopted a seal, describing *the Device a front view of the Orrery belonging to the University, invented and made by David Rittenhouse, esq. Above the Orrery a [six-pointed] Star of the first magnitude in full radiance being one of the thirteen stars in the arms of the United States, representing the State of Pennsylvania. The inscription Sigillum Universitatis Pennsylvaniae [Seal of the University of Pennsylvania].* The resolve also directed Hopkinson to have a seal cut and that the old seal of the Academy be sold for as much as could be realized.

Hopkinson's alma mater was resurrected in 1789, and was officially joined to the University in 1791. The seal was used by this institution until about 1812, when the original design of the College Seal (designed by Benjamin Franklin) was re-adopted by the combined institution, then Hopkinson's design was again used from 1840 to 1848, when the Franklin design was again adopted and is still in use today. The University also has a very different design for a coat of arms.

Information from *The Life and Works of Francis Hopkinson* by George E. Hastings (Univ. of Chicago Press; 1926). Illustration from the

University of Pennsylvania web site <<http://www.archives.upenn.edu/heraldry/guide.html>>.

#### CONCLUSION

Francis Hopkinson was a prolific writer, artist and musician. In addition, he was active in the social, political and religious life of the day. His designs were adopted by a number of public institutions as their symbols or have had a serious impact on those ultimately adopted. He was the only person to have stated he designed the U.S. Flag himself and this claim was considered by a number of others who certainly had first-hand knowledge of the truth or were in a position to easily find out. No one ever disputed his claim. What they did dispute was, as a servant of a Republic and already in its pay, his desire to get any special recognition or compensation for such "fancy-work."

A number of the various designs include similar symbols, and several of them reflect his own coat of arms, which included a chevron, six-pointed stars, and the colors red, white and blue. Two designs, apparently in production at the same time, include chevrons (Treasury and Admiralty).

So, do these designs give us any hint as to what design Hopkinson had in mind for the Stars and Stripes on June 14, 1777? This is hard to answer, since the bulk of his designs were done between one to three years after the flag was adopted, his most prolific period. However, one should consider any possibility of the flag design being reflected in these later designs.

Two of these designs, War and Ordinance and Admiralty, actually depict flags; three others, \$40 Bill and the obverses of the two sketches for the Great Seal of the U.S., have "constellations" of stars. Three of the designs (Admiralty and the obverses of the two sketches for the Great Seal of the U.S.) show alternating white and red (or red and white) stripes, although none of them are horizontal.

The \$40 Bill has eight-pointed stars while the U.S. Seal designs and the War and Ordinance and University of PA designs all have six-pointed stars. The Treasury and Admiralty designs show five-pointed

## July — September 2001

stars, but these are later realizations and there is nothing to prove this was the same in the original sketches, indeed, there is some slight indication at least for the Admiralty design that these were originally six-pointed as well.

It seems obvious to this writer that Hopkinson had NO particular design for the stars in the US Flag in mind on June 14, 1777. Any "constellation" of stars would do, whether in a circle, in rows or in any other haphazard fashion, as long as it was clearly a "new constellation," a term that was not defined specifically in 1777, but was considered obvious at the time.

*The author would especially like to thank Earl P. Williams, Jr. for his insight and information in this survey.*

### 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.

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**David Martucci, Editor**

240 Calderwood Rd

Washington ME 04574-3440 USA

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NAVA

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1977 N Olden Ave Ext

Trenton NJ 08618-2193 USA

vex@vexman.net

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PMB 225

1977 N Olden Ave Ext

Trenton NJ 08618-2193 USA

treas@nava.org

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# ... and this is "MY" Family Crest

by Gus Tracchia

Some time ago, in my office, I saw one of the top managers walking proudly holding in one hand a bunch of papers and, in the other, his personal coffee mug. I was able to detect a coat of arms on the mug and, very promptly and properly, I enquired about it. "It's the Family Crest," he responded proudly. The answer did not surprise me since it is very common for "commons" to display so-called "family crests." Trying to get back to my boring and unglamorous duties, I could not stop thinking about this fascination on family crests, titles, and coat of arms. This fascination is not only wide spread in North America, but in Latin America as well.

First, I was curious about the usage of the term "crest," which in heraldry, the collective term "crest", describes the ornament or other objects placed above the shield, rather than the actual coat of arms. A crest is part of a coat of arms, but never the coat of arms.

However, my thoughts were not directed towards the correct usage of heraldic terminology, but rather towards the fascination some people have about a family shield.

The American republics were founded as egalitarian societies. Many of the American nations fought a war of independence against a monarchy. Jose de San Martin, Francisco Miranda, George Washington, and many

other Americans rebelled against the thought of having an upper ruling class.

It seems odd, therefore, that Americans from the north, as well as from the south, wish to en-

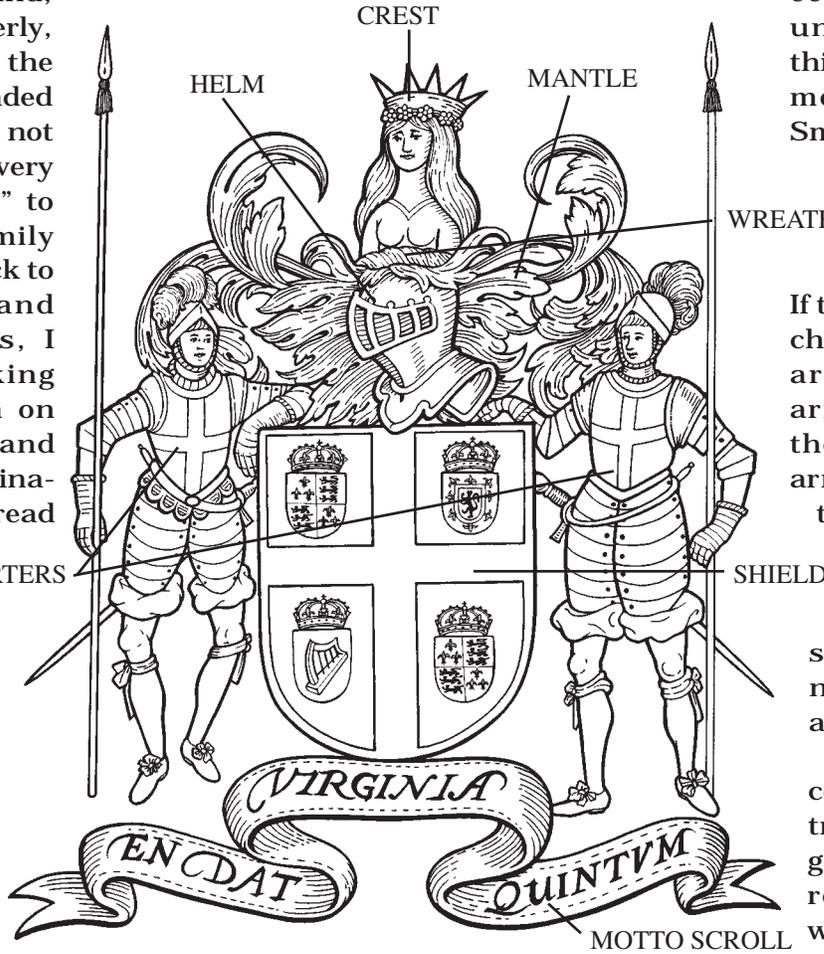
richment, reminds me of a wonderful article published in one of The Canadian Flag Association (CFA), *Flagscan* issues. The column entitled "The Canton," smartly written by Sydney Smith,

echoes some of my unhappiness about this phenomenon. Let me quote Sydney Smith: "If a person is entitled to use a coat of arms, they usually know all about it.

If they do not then the chances are that they are not entitled to arms. If perchance, they are entitled to arms but unaware of the fact, then looking for their name in a book at a stall in the shopping centre is not the way to go about finding it."

A few years ago a cousin of mine, while tracing the family's genealogy, found a remote connection with "royalty" in the Italian Abruzzi/Molise region. During his own vacations, and with his

own money, he set out to explore the wonderful countryside around Aquila, Chieti, Campobasso, and other delightful cities and villages of the Italian Adriatic Riviera region. His only royal lead was when he discovered our family name printed on a wine making machine while touring a winery. As I had anticipated, our true connections to the Italian throne were very tenuous, but, if we ever had had a



*Arms of the Virginia Company in the 17th Century. These arms have no compartment, which is a mound or other feature upon which the supporters stand.*

hance themselves by showing a "royal" heritage. I've always wondered why, if our families were of privilege, they chose to embark to the Americas, and leave their homeland and upper status. I also wondered, given to the many who claim to be descendents of a privileged family, where the "campesinos" are that plowed the fields of Europe.

This innocent and benign fas-

chance to it, we probably lost it due to intoxication. Once again Sydney Smith: "In the event that he is related, the arms therein may still not be his."

However, if you really think you are entitled to bear arms, you should write to the Heraldry Office of the country in question and request information. Also you can write to The American College of Heraldry, in the United States, and in Canada to The Chief Herald of Canada at The Canadian Heraldic Authority, in Mexico the Academia Mejicana de Genealogia y Heráldica and they will be able to help and guide you in a professional way on how to go about it. Arms can be confirmed once pedigrees are recorded establishing the right of all members of the family to use arms. (A fee is required.)

In the case of England, once eligibility is established, a warrant is issued by the Earl Marshal instructing the kings of arms to proceed. The design is agreed on by the petitioner, the arms are unique, and the records are searched thoroughly before the design is finally approved. A patent is issued, which is a form of diploma illustrating not only the full achievement of the arms, but also a standard, and a badge or badges. The diploma also bears the Arms of the Earl Marshal, The Sovereign, the College of Arms, and the Seal and Signature of the Garter King of Arms.

The full achievement of the arms consists of eight principal elements as follows: Shield, Mantling, Helm or Helmet, (crown, or coronet, depending upon the nobiliary rank), Supporters, (tenants, or soutiens, depending on

the actual figures used; these figures could be human beings, semi-humans called tenants, animals or beasts called supporters, and trees or inanimate objects called soutiens). The other four elements of the full achievement are: Compartments, Motto Scroll, Wreath, and of course, the Crest. Another very important aspect is the "marshaling" of the arms.



*C. Ellis Stevens, L.L.D., D.C.L.*

*Knight Commander of the Order of Christ of Portugal.*

*An example of the Marshalling of Arms*

Heraldry provides means of distinguishing one person from the other. It was logical, therefore, that one might wish to show additional devices on the shield acquired by inheritance, marriage, etc. In consequence, in the particular case of a family shield, this is not complete if does not include the maternal devices as well. The art of representing in

one shield two or more devices is called Marshalling of Arms.

Summarizing, to have a Coat of Arms is not as simple as you might think, but if you do not want to get into all that work, the other option is for you to design your own device following heraldic rules, which could be obtained at any public library.

Perhaps this last recommendation will be seen as "horribilis" by the purist of heraldry and its rules, but at least the final product will be your own coat of arms.

However, my real recommendation to you is this: If you'd like to show a particular emblem or device, do it in the form of a flag. It is simple and very democratic. Remember, flags preceded coats of arms by a few centuries, and if you need any guidance as to how to design your own personal, or family flag, write to NAVA for plenty of good and professional help. No fee required.

If you have a personal flag, or coat of arms, send us a drawing and explanation. Write about it. NAVA News is only a reflection of its members.

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Heraldry  
Drawer CG  
University of Alabama  
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USA*

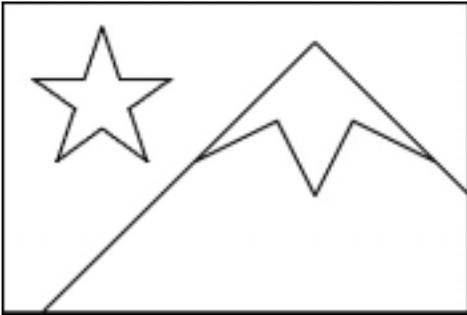
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Genealogia y Heráldica  
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Fracc. Lomas de Santa Fe  
Mexico, 01210 D.F. Mexico*

# PROPOSED REDESIGN OF THE NEVADA STATE FLAG

by John C. Karp Jr.

AG/B



3. Other Design Elements / Images :

- a. The shape of the white snowcap also suggests an arrowhead, which symbolizes the State's early native American inhabitants and culture.
- b. The five-pointed silver star was used in previous Nevada flags. Its five points are symbolic of :

- (1) The five key natural resources of the State : minerals, oil, forests, water, and geothermal energy.
- (2) The five major industries of the State : mining, agriculture/ranching, gaming/entertainment, tourism, and manufacturing.

*John C. Karp, Jr., 1117 Wisteria Dr., Minden, Nevada*

*Editor's note:*

*Announced 9/28/01, John's redesign of Nevada's state flag has been selected as a winner in the Utne Reader Flag Contest! It will be printed along with his name and an explanation of his ideas in the upcoming November/December issue (available October 29).*

*Congratulations on a great flag idea!*

*To the Editor*

In Luc Baronian's essay "Franco-Ontarian flag officially recognized by Queen's Park" (NAVA NEWS 34/2) he writes "Americans are often puzzled by the importance given to French speakers in Canada; a past NAVA president even once told me he didn't understand why provincial French-Canadian associations bothered to adopt flags, while Italian-Canadians and other groups didn't." I believe this is referring to me. I recall a brief discussion we had, but feel that my point and purpose in the discussion have been misrepresented.

I appreciate the long and complex history of Francophones in Canada. I grew up relatively near the border and have been lucky enough to visit and travel in Canada many times in my life and to study its history. My question was not that of an ignorant American puzzled by the importance given to French speakers in Canada. Indeed, my point was to get at a clearer perception of Canada's multicultural and multilingual society. I am very interested in the dynamics of multicultural and cross-cultural interactions; I believe vexillology needs to probe these areas more. I said (and I continue to aver) vexillologists need to research and clarify how different ethnic groups use flags in different ways in different cultural contexts. If Francophones are historically the only provincial ethnic groups adopting flags, this is very interesting and deserves more analysis. My question was and remains, do we know this is true throughout Canada and across the last century?

*Professor Scot Guenter  
San Jose, CA*

## **SYMBOLISM :**

- 1. Overall : the dominant design element is the snowcapped silver mountain which represents how the State got its name: *nevada* is Spanish for "snowcapped."
- 2. Colors :
  - a. The colors silver and blue are the official State colors.
  - b. Silver represents the fact that Nevada has historically been a major producer of the mineral silver, and the State's nickname is "the Silver State."
  - c. The blue field represents the many lakes in the State, the clear blue skies (day & night) enjoyed over so much of the State throughout the year, and traditionally has to been used to represent "wealth."
  - d. White obviously symbolizes snow.

## **Cyber-survey in Flag Bulletin #200**

The first-ever cyber-survey in the history of vexillology! Peter Orenski's unique analysis of "The State and Future of Vexillology," a year in the making, will appear in the 40th anniversary issue of The Flag Bulletin. A fascinating and important document, this item is a must for everyone interested in the study of flags.

Copies are available postpaid from the Flag Research Center (Box 580, Winchester,

Mass. 01890 USA) at US\$13, payable by check — or by credit card (by phone, 781-729-9410; fax, 781-721-4817; or email, [vexor@mediaone.net](mailto:vexor@mediaone.net); include VISA or MasterCard number, expiration date, and name and address for delivery). Contact the FRC for quantity prices.

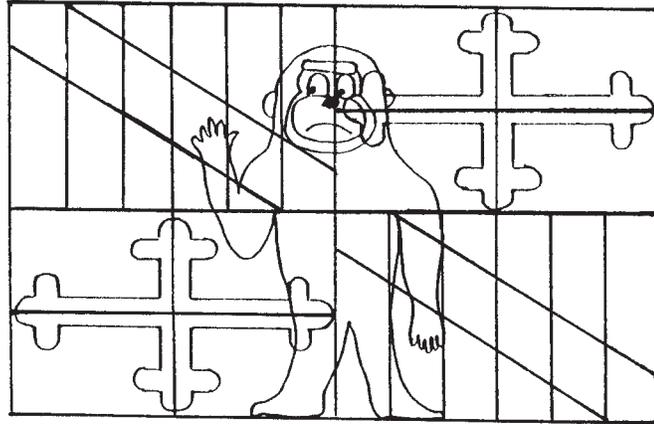
Special offer! Subscribe to The Flag Bulletin for 2001 (all six issues, including No. 200) for only US\$32.

## 19th ICV in Pictures

York, England, 22-27 July 2001

Photos on Page 16

1. Three of the Flag Institute hosts hoist the 19ICV Flag at Tempest Anderson Hall. L to R, Michael Faul, Robin Ashburner (FI President) and Graham Bartram.
2. Marcus Schmöger of Germany gave an excellent presentation on Flags in Comics.
3. Three Presidents at the closing banquet. L to R, Dave Martucci (NAVA), Robin Ashburner (FI) and Philippe Rault (VP, SBV), who is holding his award from the IFMA for the best work in promoting new flags.
4. NAVA members Scot Guenter and John Purcell and an unnamed sailor at the Hartlepool Historic Quay tour.
5. The City of York Crier opened the Congress. Behind him are (L to R) two members of the City Council, Michel Lupant (FIAV President), Graham Bartram and Robin Ashburner.
6. The FOTW group held an historic first non-virtual meeting and were voted into FIAV membership.
7. NAVA members Peter Orenski and Harry Oswald in their formal best.
8. Over 100 delegates attended.
9. The delegates paraded through the streets of Old York and past the Minster, with flags.
10. Alain Raullet of Brittany and Peter Orenski sing "We're Off To See the Flaags, The Wonderful Flags of York."
11. Flags of Assisi on display at the Hospitium.
12. Dave Martucci and Taiji Tanaka of Japan and his wife at Hartlepool.
13. Frans Smits of the Netherlands gave an interesting paper on Dutch military colors.
14. A recreated Viking flag at the Jorvik Centre.
15. Nozomi Kariyasu of Japan shows the Japanese Vexillological Assn. (JAVA) Flag. JAVA was voted into FIAV membership.
16. New flag for the New Zealand Flag Association.
17. Robin's display on the different forms of the Welsh Flag. L is João Lourenço of Zimbabwe, the youngest delegate. R is Peter Orenski and C is Dave Martucci, whose head has been cut off and mounted as a part of the display.
18. Two naughty ladies at Hartlepool, L to R Janet Martucci and Carita Culmer. Soft fruit throwers were not prosecuted!
19. Clay Moss shows his family flag.
20. Royal Standards on display at the Hospitium.

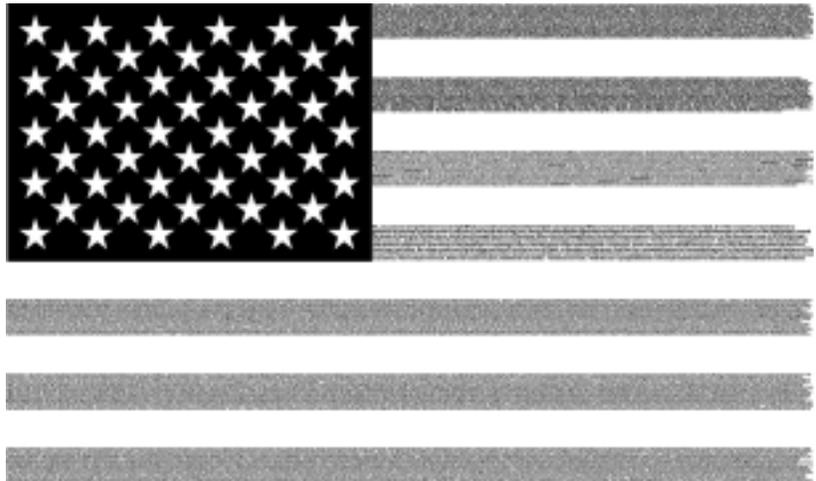


Chumley, the Vexi-Gorilla © Michael Faul, 1999. All rights reserved.

## 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.



When We the People ...

## When We the People ...

Is the centerpiece of a series of posters I conceived to celebrate America, weaving the woof and warp of our patrimony into an imaginary fabric of the Stars and Stripes. From a few yards away, the poster greets you with familiar contours and colors. As you approach, you first distinguish the words of the National Anthem, then those of the Bill of Rights, then the thoughtfully defiant phrases of the Declaration of Independence, until finally, up close, you discern the entire text of our Constitution. Like the country itself, the poster will open its riches to you for the searching.

Regard it, read it, revel in the glory of its meaning ... and, who knows,

maybe even brag a little. It is lovingly dedicated to you and to America by Peter Orenski, [tmealf@aol.com](mailto:tmealf@aol.com)

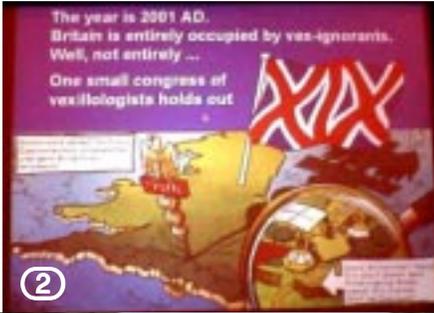
**When We the People ...** flag poster

The red stripes consist of the words of the Declaration of Independence, Bill of Rights, Constitution, and words to Star-Spangled Banner. Ideal for educators and public service organizations

To order write Gideon Flags, 520 Oxford Blvd, Pittsburgh, PA 15243-1562 USA or call (412) 276-7689 or e-mail [rrg@gideonflags.com](mailto:rrg@gideonflags.com)

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# 19th ICV



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<http://www.nava.org>



## FLAG DESIGN COMMITTEE

It is becoming increasingly apparent that there needs to be some agency to provide advice and informed assistance to organizations, individuals, and governmental entities that are considering the adoption of a distinctive flag. The United States, especially, could benefit from such a service, since there is

no College of Arms or Heraldic Authority to provide guidance, and as a result, flags are adopted that may be replete with symbolism, but are also crowded, unattractive, and hard to distinguish when flying.

Hence the formation of a vexillographic committee as a part of the North American

Vexillological Association, endorsed by NAVA's Board in Norfolk, Virginia, made up principally of vexillologists with an interest in this area, in order to provide a much-needed service (even though the potential recipients of the service may not yet know they need it!). The committee would:

- Be made up of North American vexillologists/vexillographers.
- Offer its services through its members for help with good flag design.
- Provide guidance as to what factors constitute good flag design, perhaps even offering classes or seminars.
- Encourage the adoption of attractive flags through education and example.
- Develop a code of ethics to govern what is acceptable practice in dealing with the public.

Anyone interested in participating in this effort, please contact

**Dr. John Purcell**  
**6788 Laurel Trace**  
**Middleburg Hts OH 44130-8376**  
**USA**

**Tel.: (440) 816-1591**

**Fax: (440) 816-1594**

**Email: [design@nava.org](mailto:design@nava.org)**

## NAVA STARTS FLAG CONSERVATION FUND

NAVA has created a special fund separate from its other financial accounts to be used strictly in awarding prizes to Flag Conservation programs that meet criteria established by our Flag Conservation Committee. At the 35th Convention in Norfolk, Virginia, donations were received to be placed in this fund. Our initial goal is to raise at least \$500 for an initial award.

Members interested in serving on this committee should contact the President,

**Dave Martucci**  
**240 Calderwood Rd**  
**Washington ME 04574-3440 USA**  
**Tel. and fax: (207) 845-2857**  
**Email: [pres@nava.org](mailto:pres@nava.org)**

All members are encouraged to make a special donation to this fund in order to help preserve one of our primary resources, historic flags. There are a number of programs, mostly associated with museums, throughout the United States and Canada that we will be considering for future support if we can build up these dedicated funds.

Please send your special donation made payable to "NAVA" and marked for the Flag Conservation Fund to:

**NAVA Flag Conservation Fund**

**PMB 225**  
**1977 N Olden Ave Ext**  
**Trenton NJ 08618 USA**  
Thanks for your consideration.

## NAVA 2001-2002 Officers and Committees

### ELECTED OFFICERS

President ..... David Martucci ..... <pres@nava.org>  
1st Vice President .... Andrew Biles ..... <1stvp@nava.org>  
2nd Vice President ... Kevin Murray ..... <2ndvp@nava.org>  
Secretary ..... Richard Monahan..... <sec@nava.org>  
Treasurer ..... Edward Kaye ..... <treas@nava.org>

### APPOINTED OFFICERS

Auditor..... Gustav Tracchia ..... <auditor@nava.org>  
Historian ..... John Lowe ..... <historian@nava.org>  
Parliamentarian ..... Franklin McKechnie . <parliament@nava.org>  
Registered Agent..... Ernest Aitchinson..... <agent@nava.org>  
Protocol Officer ..... James Ferrigan III ... <protocol@nava.org>  
Shop Keeper ..... Mason Kaye ..... <shopkeeper@nava.org>

### EDITORS

NAVA News Editor .... David Martucci ..... <navanews@nava.org>  
Raven Editor ..... Edward Kaye ..... <raven@nava.org>  
Webmaster ..... Jon Radel ..... <webmaster@nava.org>

### COMMITTEES (Note: email address go to all members of a committee)

Budget ..... <budget@nava.org> ..... Lee Herold  
Edward Kaye  
Peter Orenski  
Gustavo Tracchia

Convention ..... <convention@nava.org> . Andrew Biles  
Edward Kaye  
Richard Monahan  
Kevin Murray  
Gustavo Tracchia

Flag Conservation <conserve@nava.org> .... Devereaux Cannon  
Richard Clark  
James Ferrigan III

Flag Design ..... <design@nava.org> ..... John Purcell  
Others to be announced

Membership ..... <members@nava.org> ... Andrew Biles  
Peter Orenski  
Harry Oswald  
Truman Pope

Nomination ..... <nominate@nava.org> ... Devereaux Cannon  
Jon Radel  
Rick Broadhead

Publications ..... <publications@nava.org> .. James Croft  
Scot Guenter  
Edward Kaye  
Dave Martucci  
Annie Platoff  
John Purcell  
Jon Radel

### NOTE

The President is an ex-officio member of all committees <pres@nava.org>



a JOURNAL of vexillogy

Coming in January, 2002

## RAVEN 8

**Studies in flag usage,  
design and research**

▣ Confronting Tradition and Whim: The Design of United States Civic Flags. *John M. Purcell*

▣ The Michigan Flags Project: An Introduction to the Vexillology of Michigan Coupled with a Guide to Research in these United States. *Kevin Harrington*

▣ The United Nations Flags and Poles. *Gustavo Tracchia*

▣ *Good Flag, Bad Flag* and the Great NAVA Flag Survey of 2001. *Edward B. Kaye*

▣ Flags Granted by the Canadian Heraldic Authority: An Analytical Profile. *Auguste Vachon*



## FREE COPY OF 18ICV PROCEEDINGS FOR PARTICIPANTS

NAVA has arranged for each delegate who attended 18ICV/NAVA33 in Victoria, BC to receive at no additional charge a copy of the congress proceedings being published by the Canadian Flag Association. Details are being worked out now.