North American Vexillological Association

NAVA NEWS

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NAVA NEEDS YOUR HELP

Over the past few years, NAVA has experienced some problems that the Board and the Membership have been slowly dealing with. Because of a lack of volunteers, we have had to job out some of the tasks, such as layout of this newsletter, to commercial enterprises. Your President has taken over some of these duties at less than half the rate we were paying, but we need more volunteer efforts to reduce the expenditure even more.

Having been elected to the Presidency but having the editorship devolved into his hands, your President is also seeking qualified individuals who are interested in assuming the editorship of this newsletter with the guidance of the Executive Board and the Publications Committee.

If you haven't yet paid your 2002 dues, please send them in.

We apologize for the lateness of this newsletter and promise to implement a plan agreed upon by the Executive Board to bring *NAVA NEWS* up to date by the end of the year.

Dave Martucci

NAVA 37
MONTRÉAL, QUÉBEC
CANADA
OCTOBER 10-12, 2003

Mark your calendar!!! Montréal, Québec, Canada has been selected by the NAVA Executive Board as the site for NAVA 37 from October 10-12, 2003. The theme, "A Celebration of Canadian Vexillology" has been chosen for this meeting. The program is not limited to Canadian vexillology, but there will definitely be an emphasis on it.

Montréal is an island city located in the St. Lawrence River and is without doubt one of the most beautiful cities in North America, if not the world! According to National Geographic Traveler (October 2000), "*Montréal is right in there in our list of the 22 best destinations worldwide. No city is more romantic, more lovely, more cultured, more cosmopolitan, or has more spark and élan than Montréal .*" Conde Nast Traveler in November 2000 states, "*Except for San Francisco, no city in North America is more integrated with its natural surroundings...*" Travel Holiday (January 2000) remarked, "*Montréal is the perfect city getaway with lots of culture that's cheap and easy to get to. And you can capitalize on the city's quaint and*

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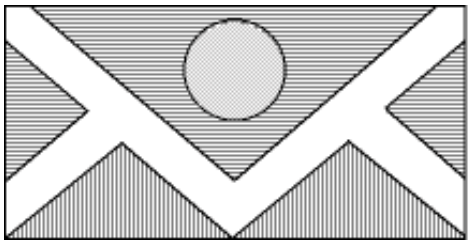

NAVA 36 Flag Design

The Flag of NAVA 36 — Denver, Colorado — August 30-September 1, 2002 was chosen by a panel of judges. The same basic design was submitted by two members, who will share credit, Dave Martucci and Secundino Ferdinandez.

Based on the flags of the City and County of Denver and of NAVA, it represents the sun of Denver over the "V" of Vexillology over the mountains of Colorado.

April — June 2002
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One Sovereign Flag:

Henry W. Moeller

On 14 June 1777, our forefathers, in session at the Continental Congress in Philadelphia, "*Resolved, That the flag of the thirteen United States be thirteen stripes, alternate red and white: that the union be thirteen stars, white in a blue field representing a new constellation*" (Ford 1904-1937, 8:464).

This one sentence, known as the *Flag Resolution* from the *Journals of the Continental Congress,* is routinely quoted whenever American writers refer to the origin of the American flag. It is an underlying pillar to the one flag, one nation theory. It is the primary document source that demonstrates our nation adopted one flag on 14 June 1777.

While the one flag, one nation theory has universal appeal the term *national flag* may be an ambiguity of language. Is it possible the *national flag* included multiple flag designs with different uses and functions? Alistar B. Fraiser recently wrote the following:

> In Canada, *the term,* **national flag** covers six different uses. Most countries do not use the same flag for all six functions; Canada is one of the few that does. Yet it was not always thus, and even today Canada uses supplementary flags for some of the functions. Distinguishing among the six different usages helps to clarify both historical and present usage.
>
> The six functions arise as a product of the number of groups that might be distinguished by a special flag, and the number of locales where it might be flown. Three groups are usually distinguished the civilian, the government and the military. Two venues are distinguished: over land and over water.

The United States and Canada are progeny of Great Britain, and the origin of our two countries' flags is closely woven with that of the mother country. Since the origin of both United States and Canadian national flags is based in part on British precedent with a tradition of using multiple flags, future researchers may want to re-examine whether there were (separate) distinguishing flags used to represent the civilian, the government and the military in the United States. Or if (separate) distinguishing flags were unique to the military, to prove whether there were two distinguishing venues, one over land and another over water during the formative period of the American Republic.

At sea, for example, the Canadians had three different ensigns for over a half a century, one for merchant ships, one for government ships and one for military ships. Did the Americans have separate distinguishing ensigns at sea during the American Revolution? Did they use one for merchant ships, one for government ships and another for the Continental Navy?

David Martucci, in a recent *NAVA News* (April–June 2000) gathered forty-five 18th century images of the Stars and Stripes from a number of publications and united them in one illustration. Is there a vexillologist who would be willing to pick one of the forty-five 18th century flag images that represented our nation in 1777? Or are there vexillologists who are receptive to the likelihood that there were numerous American flags used at sea and on land, each in its own way embracing the concept of a national flag?

From the *Flag Resolution* of 14 June 1777, we learn Congress adopted a flag with "*thirteen stripes, alternate red and white: that the union be thirteen stars, white in a blue field representing a new constellation.*" But that is all we know! Beyond the one sentence in the *Flag Resolution,* there is not even a single word of introduction or explanation in the *Journals of the Continental Congress*. Conspicuously absent is a detailed description of the flag, its origin, or any definition of the use Congress anticipated for the device.

While the *Flag Resolution* is the underlying pillar to the one flag, one nation theory, all the evidence from engravings and paintings points the other way. The pictorial evidence reveals there were multiple examples of the American flag in use on land and at sea after 14 June 1777. And this practice continued until our national sovereignty was confirmed in 1783. It was at this point in time that we obtained one flag of sovereignty. It was a case of *E Pluribus Unum* (Out of Many, One). And even after we obtained one sovereign flag it appears we continued to use multiple examples of American flags for multiple reasons.

Sovereignty Flag

Any flag scholar who has attempted to learn about the origin of the American flag from the primary records of the artisan or the designer quickly learns that it may be a frustrating as well as an unproductive line of inquiry.

So in search for a better model, the author examined eighteenth century map cartouches on American, French and British maps published between 1775 and 1795. A cartouche is an enclosed area within a map that may contain the title, legend, artist, engraver's name and date. *Cartouche* comes from the Italian word *cartoccio*— an oval to enclose the arms of the Pope or members of the royal family. It is in the cartouche that one sometimes finds an engraved example of the American flag along with the day, month and year of publication. If one then compares a flag in a cartouche with another, one is theoretically able to integrate symbolic information into a historic time line.

With Multiple Designs and Uses

What information was uncovered from map cartouches? The Stars and Stripes makes its first appearance in a cartouche on a Siege of Yorktown map.

The siege took place in Virginia in October 1781. The artist who was present at the siege was Sebastian Bauman. The engraver was Robert Scot.

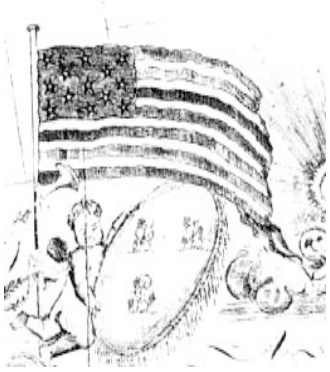
What do we know about Robert Scot? We know that Robert Scot worked as an engraver for the State of Virginia during the latter part of the American Revolution. We also know that he relocated to Philadelphia for the *Pennsylvania Packet* on May 28,1781 advertised his Philadelphia engraving business in Philadelphia.

The base of the original Yorktown map identifies it as *"R. Scot Sculp Phila 1782."* So we know the map was engraved in Philadelphia in 1782. It is not known what month in 1782 that this map was published, but it was between January and October 1782. We know this because Major Bauman in a letter dated 24 October 1782 apologized for not sending the Yorktown map earlier to a colleague. The letter also states that this map was the first of its kind done by Robert Scot.

Robert Scot has been identified as the Philadelphia engraver who made the first engraving of the U.S. Great Seal. And since the sovereign flag of the United States would be based on the heraldic principles used in the Arms of the United States it is logical to assume that the sovereign flag and the arms of the USA were adopted as a pair in 1782. The emerging evidence however suggests that the sovereign flag design may have appeared shortly before the arms. The first document to be sealed with the Great Seal was on 16 September 1782.

The map cartouche has an American flag with a star arrangement of 3-2-3-2-3 and six-pointed stars. The first U.S. Great Seal also has six-pointed stars.

The second U.S. map with an American flag cartouche is by John Wallace, a London map engraver. It is dated 3 April 1783. The star arrangement is 3-2-3-2-3. The star points are not visible.



The third appearance of an American flag is on a cartouche in a U.S. map engraved by Abel Buell. He advertised the map in the *Connecticut Journal* on 31 March 1784. The American flag has a star arrangement of 3-2-3-2-3 with five-pointed stars. Abel Buell was from New Haven, Connecticut.

The fourth appearance of an American flag is on a cartouche in a British map of America dated 12 April 1784. The American flag has a star arrangement of 3-2-3-2-3 with six-pointed stars. Carington Bowles published the British map. He was a popular London chart seller.

Based on the earliest engravings the American flag, the first flag of sovereignty had a canton with a linear star arrangement of 3-2-3-2-3 with either five- or six- pointed stars and thirteen red and white stripes in the field.

While the author has cited only the first four engravings showing the American flag in map cartouches in this study, it should be noted that a comprehensive study of maps in Canada, the United States and in Great Britain was completed before reporting these results. It should also be noted that the Stars and Stripes did not make its appearance on map cartouches before 1782.

Naval Flag

The first description of an American flag being used in a naval application took place in October 1777, four months after the *Flag Resolution* when British Admiral Pye captured the *Raleigh*, a Continental Navy vessel in the Atlantic Ocean. Admiral Pye described the ensign for all the ships under his command on 25 October 1777 when he wrote " In their ensigns are thirteen stripes and where the Union formerly was, is a blue field with thirteen white Stars, these Colours are only carried by the Continental ships which have commissions from the Congress."

Many naval historians and

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One Sovereign Flag

vexillologists take umbrage with British Admiral Sir Thomas Pye's statement when he wrote on 25 October 1777 that the American flag was carried **only** by Continental ships with commissions from the Congress. But the question raised by Admiral Pye's statement continues to surface despite our willingness or unwillingness to answer it. Did Pennsylvania navy ships fly a flag other than the Stars and Stripes during the American Revolution? Did navy ships in the thirteen colonies fly the Stars and Stripes? Preliminary emerging evidence suggests that they did not.

Unfortunately, Admiral Pye's eyewitness observation did not include a description of the star configuration. Were the stars arranged in a linear arrangement or in a circle?

The first glimpse we get of the star configuration of Continental Navy ships (the *Alliance* and *Serapis*) is from two drawings, one made on 4 October and the other on 5 October 1779, by a Dutch artist in the harbor at Texel, Holland. Both drawings illustrate six-pointed stars in a linear star arrangement and not in a circle. The *Alliance* drawing has a 3-2-3-2-3 star arrangement while the *Serapis* has a 4-5-4 star arrangement.

Over time the 4-5-4 linear star arrangement on naval ensigns appears to have been more popular than the 3-2-3-2-3 linear star arrangement. In an engraving published in *The Columbian Magazine, or Monthly Miscellany* in June 1787 there is a ship under full sail with an American ensign with dots presumably stars in three linear rows in the canton and stripes in the field.

Francis Hopkinson became the editor of this magazine on 14 April 1787, two months before this engraving was published. He also claimed to have designed the American flag and submitted bills for "the great Naval Flag of the United States" and " The Naval Flag of the United States" to the Continental Congress in May and June of 1780." Based on this information, it is almost certain that Francis Hopkinson was well versed in the appearance(s) of the American flag and, as editor of the magazine, would have sought to portray it accurately as a naval ensign before the American public. This ensign has a star arrangement of 4-5-4.

In *Bailey's Pocket Almanac* published by T. and J. Fleet in Boston in 1783 (Second edition 1785), we again note an American flag in a linear star arrangement of 4-5-4. A caption with the illustration reads " A view of the several flags which the following nations bear at sea."

Another example from the Pennsylvania Historical Society is a 1785 engraving of American naval ships. The ship in the foreground is exhibiting a full suit of colors. The jack in the bow has a 4-5-4 star arrangement. The ensign on the ensign staff has a 5-4-4 star arrangement and the American flag at the foremast has a star pattern of 5-5-3. There is also a rare example of a pendent flying from the main masthead with a 4-3-3-3 star arrangement. While the 18th century engraver was probably less interested in the accuracy of the star configuration than the author was, it is worth noting that there is not one flag with a 3-2-3-2-3 configuration—the flag of sovereignty configuration.

The United States Admiralty Seal

The origin of the American flag can be traced back 225 years to the 14 June 1777 *Flag Resolution*, but the U.S. Admiralty seal was designed three years afterwards. While not everyone agrees Francis Hopkinson designed the American flag, there is unanimity about Francis Hopkinson's designing the [USA] Admiralty seal, for on 25 May 1780, Hopkinson wrote a letter to the [USA] Board of Admiralty and stated:

Gentlemen:

It is with great pleasure that I understand that my last Device of a Seal for the Board of Admiralty has met with your Honours Approbation.

There is an Admiralty seal imprint on an undated "Sea letter" at the Pennsylvania Historical Society with the signature of John Hanson on it. John Hanson (1721-1783) was elected President of Congress on 5 November 1781 and served for a term of one year before he retired from public office. The seal is imprinted on a civilian document.

The U.S Congress created the Board of Admiralty on 28 October 1779 and the board functioned until July 1781 when it was dissolved. The board's duties were then vested elsewhere. After the Board of Admiralty was dissolved the care of the Admiralty seal was given to Charles Thomson, Secretary to the Continental Congress. The Board of Admiralty seal was then used on "Sea letters." "Sea letters" describe any document issued by a government to one of its merchant fleet. The "Sea letter" established proof of nationality and guaranteed protection for the vessel and her owners.

During the American Revolution the issuance of "Sea letters" was an important matter requiring congressional approval. After the war the "Sea letters" were handled routinely through Thomson's office, after receiving perfunctory congressional approval. When Charles Thomson submitted his resignation in 1789, George Washington ordered him to deliver both the Board of Admiralty seal and the U.S. Great Seal to Mr. Roger Alden, the Deputy Secretary of Congress.

When one examines the Admiralty seal impression, one will observe there is a ship under full sail at the top of the seal. One will also note a striped flag in the ensign position. Why would Francis Hopkinson design a striped flag on a Board of Admiralty device? Why not a naval flag? Why not a flag with a 4-5-4 star arrangement as discussed above for naval applications? The only answer that makes sense to the author is that Francis Hopkinson was designing a seal for a civilian application, which called for thirteen stripes and no canton.

Or was the engraver limited from a technological perspective and unable to add thirteen stars in a canton to this small space in the engraving? While it may have been difficult to add stars to the flag's canton, the author has observed distinct cantons in eighteenth century American flag engravings. For example, striped flags with distinct cantons may be observed on Pennsylvania state seals.

Stripes were commonly used by merchant vessels and appear on the Mondhare flag sheet published in Paris in 1781. The Continental Navy also used stripes during the American Revolution.

Army

The Supreme Executive Council, the governing body of Pennsylvania invited General George Washington in January 1779 to sit for his portrait for the portraitist Charles Willson Peale. Washington gave his immediate consent and the portrait was completed in a month. When completed it was to be placed in the council chamber so "that the contemplation of it may excite others to tread in the same glorious and disinterested steps which lead to public happiness and private honor."

The pose shows Washington leaning on a cannon with a flag in the upper right hand portion of the painting. Only the canton is visible with thirteen six-pointed stars arranged in an oval. There are no signs of stripes in the field. Is it an example of an army flag? Or is it an example of an artillery flag?

In 1784 Charles Willson Peale painted General Washington at the battle of Yorktown. He once again used a flag in the background. In this painting there is an eagle and stars in the canton and thirteen red and white stripes. It differs from the 1779 painting. Wasn't Peale painting the new army version of the American flag?

In the John Trumbull (1822) painting entitled *The Surrender of General Burgoyne at Saratoga, New York; October 17th, 1777* that hangs in the Rotunda of the U.S. Capitol there is an American flag over the tent of the American commander, General Horatio Gates. This flag has seven red and six white stripes with twelve six-pointed white stars arranged to form a rectangle in a blue canton. The thirteenth star is located in the center of this rectangle.

This same rectangular star arrangement appeared on an earlier New York Admiralty seal. Could it be New Yorkers were proud of the Gates campaign and the surrender of General Burgoyne at Saratoga? As an act of pride, did they adopt a flag with a star configuration that was unique and of special importance to New Yorkers?

Conclusion

While we declared our independence in 1776, our independence was not recognized by Great Britain. In fact, it did not recognize our independence or our sovereignty until the signing of the Peace Treaty in 1783. Recognition of our sovereignty by other nations did not occur when we declared our independence either. Instead it took place gradually at the end of the American Revolution when Morocco and the Netherlands recognized our sovereignty in 1782. They were then followed by Sweden, Denmark, Spain and Russia who recognized our sovereignty in 1783.

We as a nation wanted and needed the recognition of the major powers in Europe. Thus, the symbol of our national sovereignty was very important to us in 1782 when our enemy, Great Britain, was preparing to acknowledge the same. It is likely then that the American flag of sovereignty t„ºe its first appearance with the Robert Scot and Major Bauman map of the surrender of Yorktown in 1782 and not in 1777 as a number of historians have argued.

The earliest American engravings show the American flag of sovereignty had a 3-2-3-2-3 star configuration.

The earliest American engravings show the first American naval flag had a 4-5-4 star configuration although some of the naval flags may have been 5-4-4 or 4-4-5.

The earliest American army or artillery flag may have had stars in a circle or oval. This star configuration was short-lived and was quickly replaced with an eagle-star arrangement in late 1779 or early 1780.

In conclusion, the one-flag/one nation theory, while it has been universally been adopted by historians, is probably wrong. Recent research with 18th century map cartouches as well as other investigations with contemporary engravings and engravers point to a multiple flag/one nation hypothesis.

While there is evidence of Stars and Stripes in the fall of 1777 it is likely they were navy, army or civilian flags used for general military purposes. Furthermore, this practice of using a multiplicity of flags continued throughout the American Revolution. Finally, in 1782, our government agreed on one sovereign flag to represent America. It was a case of *E Pluribus Unum! Out of many, one!*

A NEW FLAG FOR UTAH?

Ted Kaye

A NAVA committee recently helped the *Salt Lake Tribune* with a contest to identify potential successors to the current 99-year-old Utah state flag. The over 1,000 entries were reduced to 35 finalists, which were scored by five judges who selected the best 10 designs. Each of the 35 would rank among the best U.S. state flags. Utah newspaper readers voted on their favorite designs, in the face of fierce opposition by partisans of the current flag. This article relates the process and outcome.

BACKGROUND

In 2001, the North American Vexillological Association (NAVA) conducted an Internet-based survey rating the designs of 72 U.S. and Canadian state, provincial, and territorial flags. On a scale of 0 to 10, New Mexico's ranked the highest with a score of 8.6, Georgia's new flag ranked the lowest with a 2.4, and Utah's ranked 58th out of 72, with a score of 3.5.

That Utah flag, dating from 1903, follows the standard "seal on blue background" pattern common to half of all U.S. state flags. Sewing experts in the state's chapter of the Daughters of the American Revolution created it and in 1911, at the urging of the Daughters of Utah Pioneers, the design was officially adopted as the state's flag. While it has great historical significance and reflects the design standards of its era, it is overly detailed and virtually indistinguishable from other states' flags at any distance. (See illustration on page 9.)

Utah, with its strong Mormon heritage, displays Mormon symbolism on its flag: the dates represent the arrival of Mormons in Utah in 1847 and statehood in 1896. The state motto "Industry" is reflected in the beehive (Utah is the "Beehive State"; the original name of the state was Deseret, meaning "honeybee" in the Book of Mormon). Over 70% of the state's population is Mormon. However, in recent years many of the state's non-Mormons—including the native peoples such as the Utes, who gave their name to the state—have felt excluded from the flag's symbolism.

THE CONTEST

The January 6, 2002 issue of the *Salt Lake Tribune* announced a contest, asking readers to submit "new and ... more attractive" designs for the state flag. The article listed the five basic flag design principles directly from NAVA's *Good Flag, Bad Flag*: simplicity, meaningful symbolism, few colors, no lettering/seals, and distinctiveness. Under the headlines "*Aficionados Dub Utah's Flag a State 'Seal on a Blue Bedsheet'*" and "*Utah's Flag Is Cluttered, Drab, Aficionados Say*", it then called for entries in a "New Flag Contest", saying "Try Your Hand At Improving Utah's State Flag". By the February 1 deadline the *Salt Lake Tribune* had received 1,072 entries, with two-thirds coming from schoolchildren.

The most common symbols included the beehive, the arch, mountains, seagulls, and Utah's map. Among the others were stars, snowflakes, the sego lily, rainbow trout, carts and wheels, eagles, the dates 1847 and 1896, the state's name, other Mormon symbols, bees, elk, Alpine sports, and Olympic rings. All of these have compelling symbolic meaning for Utah, with its distinctive shape, natural wonders, and strong sense of history.

Among the more unusual symbols were a salt shaker, paw prints, drag strips, military aircraft, atomic bees, palm trees, hearts, a running-shoe sole, a movie projector, and several representations of Jell-O (Utah is known for having the highest per capita consumption of Jell-O in the country).

The fields of the proposed designs ranged from a solid background to horizontally, vertically, and diagonally divided fields of two, three, or more stripes. Blue was the most common background color, with yellow, green, red, and white popular as well. Some of the most successful designs merely simplified the existing Utah state flag to its basic components: the solid field, the gold beehive, and perhaps a ring around it.

The complete set of designs first went to NAVA President David Martucci, who asked Peter Orenski to recruit judges and coordinate with the *Salt Lake Tribune's* reporter Glen Warchol.

REDUCING THE NUMBERS

Peter assembled a blue-ribbon panel of judges representing a broad spectrum of flag design expertise:

- ❖ John Purcell, retired professor of Spanish education (Cincinnati, OH), chair of NAVA's Flag Design Committee.
- ❖ Peter Orenski, lapel-flag manufacturer (New Milford, CT), organizer of New Milford's flag design contest.

THE UTAH FLAG DESIGN CONTEST

- ❖ Zach Harden, high school junior (Havelock, NC), flag dealer.
- ❖ Marc Stratton, retired art professor (Hawley, MN), designer of the proposed new Minnesota flag.
- ❖ Ted Kaye, financial executive (Portland, OR), author of *Good Flag, Bad Flag*.

The *Salt Lake Tribune* wanted NAVA judges to work on a "short list" of around 35 designs that would include at least 10 from children. It asked that these final designs receive scores, thinking perhaps that it would set up a "stump the experts" story angle.

Acting as the advance judge, I reviewed every one of the 1,000+ entries using the five basic flag design principles and selected 35 designs for final judging. They ranged from professionally prepared art to children's crayon work. It surprised me that the majority of the entrants ignored the five basic design principles from *Good Flag, Bad Flag*. Although the newspaper had set out the principles clearly, the designs often had lettering, large numbers of colors, and a multiplicity of symbols. However, some entries were stunningly effective.

To winnow down the 1,000+ entries to 35, I enlisted the services of my sons, Mason and Rob, ages 16 and 13. Mason is a Driver-Award-winning NAVA member and both have attended NAVA meetings and International Congresses of Vexillology. We rented a large room at a nearby neighborhood community center and ordered pizza delivered. Starting with the adults' designs, we spread them all out on the floor—well over 300 of them—and began picking "keepers". We set those aside on large tables. Having all the designs out to see made comparison among them quite easy. We were careful not to pick based on how well the design was executed, but rather looked through to the essential elements of the design, knowing that before NAVA judges considered them, each entry would be rendered professionally.

Many entrants submitted multiple designs—up to a dozen from a single person—mostly variants on a single theme. That helped us, as we could select one or two from a broader range. I looked on the back of one such multiple entry: it said, "I would like to submit all entries to the vexillologists. But if I have to choose my favorite, it is this one." [#23—see the 35 finalists on pages 8 and 9]

Once each of us had chosen "keepers", about 60 in all, we worked together to narrow that group down to 25. We then repeated the process with children's designs and selected 10 of them.

Many children's designs had been generated as class projects. Stickers on the back often named the school, teacher, grade, and even class period. While the majority of children's designs were drawn less professionally, many were very good designs. In fact, I would challenge anyone to successfully identify the 10 children's designs out of the 35 finalists considered by the judges.

Children, more than adults, appeared to be influenced by current events: many included the Olympic rings or winter sports, reflecting the imminent 2002 Winter Olympics to be held in Utah. But of course many adults' designs looked like they had been drawn by children!

The designers of the 35 finalists ranged from 4th-graders to graphics professionals. They hailed from across the state, from Ogden in the north to St. George in the south. None were members of NAVA.

At the end of our 2-hour culling session, Mason, Rob, and I selected our favorites.

JUDGING THE FINALISTS

As we shifted to the actual judging process, the five judges were working under a tough deadline: the *Salt Lake Tribune* intended to publish our results within a month. Peter Orenski quickly rendered each design as a JPEG image, creating graphically enhanced and consistent artwork. This allowed each design to stand on its own merits and created a "level playing field".

The identities of the designers were recorded separately and each finalist design was assigned a number from 1 to 35. Four designs were rendered in two versions [#s 7, 19, 24, and 32], shifting a central symbol toward the hoist as a variant (this allows for better display while flying and for wear on the fly end of the flag). All 35 designs (with variants) then went to the five judges through the electronic magic of the Internet.

Judges awarded each design a score on five criteria, with the results converted to a 0-10 scale for comparability to state flag scores from the 2001 NAVA survey. In the tradition of the Olympics, the highest and lowest score for each design were discarded, with the central three determining the overall score.

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A NEW FLAG FOR UTAH?

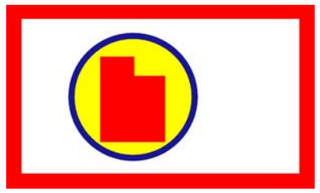
Rob, Ted and Mason Kaye show off their personal favorites in the preliminary selection process.

Utah State flag since 1903

NAVA HELPS THE *SALT LAKE TRIBUNE* WITH ITS "NEW FLAG FOR UTAH" CONTEST

Design 1

Design 2



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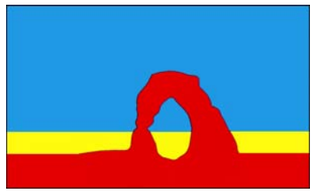

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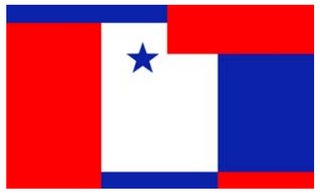

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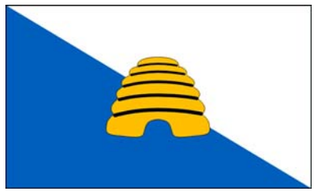

Design 6

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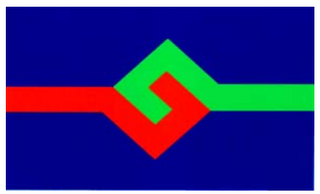

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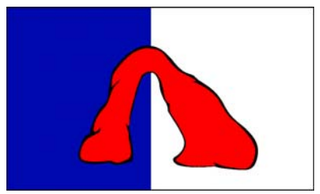

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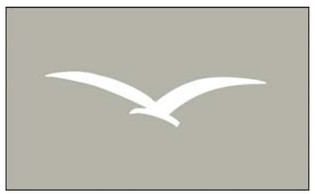

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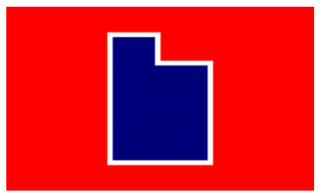

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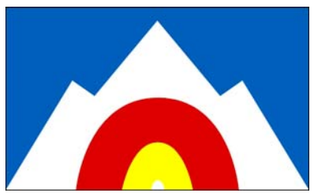

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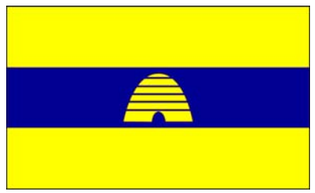

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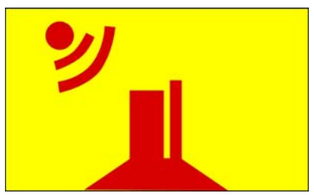

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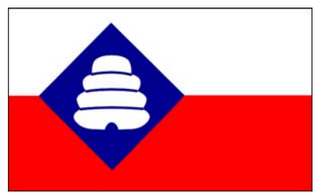

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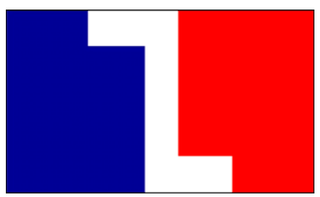

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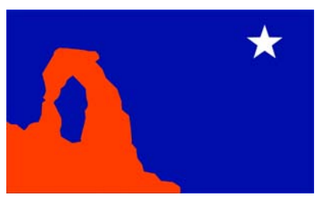

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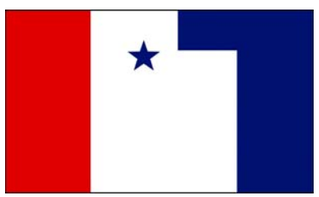

Design 34

Design 35

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UTAH FLAG CONTEST

Continued from page 7

The judges used five criteria to score the flags, following the five basic flag design principles from *Good Flag, Bad Flag* (but since none of the finalists had lettering or seals, we substituted "Attractiveness" for the fourth principle ["no lettering or seals"]):

1) **Simplicity**: Scalability-from large flag down to lapel pin; Ease of drawing from memory; Appearance when limp, flapping, or at a distance; Reversibility-doesn't look "funny" on the reverse (but need not be symmetrical).
2) **Symbolism**: Unique to Utah—the symbols "say" UTAH to the viewer; Recognizable treatment-the symbolism can be easily identified; Significant, not a minor symbol (e.g. the *Utah Jazz* is unique but minor); Colors, if carrying meaning, count here in symbolism.
3) **Color**: Colors come from the standard color set, number 2 to 3; Rule of Tincture is honored: lights don't border lights, darks don't border darks; Design "works" in black & white version.
4) **Attractiveness**: Overall aesthetics-attractiveness to viewer; Balance; Timelessness—the design is not "trendy" (Utah is a conservative state).
5) **Distinctiveness**: Not easily confused with other existing flags, especially other US state flags; If similar to another flag, that should be purposeful.

The result was extraordinary, and yet to be expected. Apparently, perhaps because the flag designs were all "pre-qualified", the judges' opinions were widely disparate. All of the final 35 designs already met the criteria so well that the diversity of the judges' views was amplified. It seemed to come down to personal preference. Therefore picking "winners" based just on the highest scores didn't make sense.

So I asked each judge to choose and rank-order his "top ten" designs. Amazingly, each judge's "top 10" list still had different designs in first and second places. Agreement only started in the third-place position! Eventually, I decided to present those "top two" from each of the five judges, 10 designs in all, to the *Salt Lake Tribune*. I hoped it would have readers vote on the final 10.

RESULTS: TOP TEN

The top ten flags showed the great diversity of the state of Utah and the talent its citizens brought to proposals for a new design. The beehive, the mountains, the arch, the map, and the seagull all could form striking designs. We asked that the judges' scores not be published in the *Salt Lake Tribune* (to prevent any bias toward or against "expert" opinion), but we provided the scores to show that each design would rank among the best U.S. state flags. In NAVA's 2001 survey only seven U.S. state flags achieved a score over 7.0 points;* all 10 Utah finalists did!

Commentary on each:

4. The Arch, backed by desert and sky, recalls the state's natural wonders and the current license plate. Score = 8.3
7. A striking simplification of the current state flag, presenting its basic theme, the Beehive, in a ring and using the same colors, blue and gold. Score = 9.5
8. An abstract design, perhaps representing clasped hands, may show the vital sense of community for which Utah is known. Score = 7.2
11. A grand updating of the current state flag, presenting its basic theme, the Beehive, on a blue field bordered by gold. Score = 9.1
12. The Map of Utah, a very recognizable shape, on a distinctive field of red. Score = 7.7
13. A clever combination of sky, mountain, arch, and beehive, in colors recalling the flag of neighboring Colorado. Score = 8.5
23. The abstract desert sun and sandstone monument, in colors recalling the flag of neighboring New Mexico. Submitted as a square design, its monument should shift right for balance. Score = 8.9
25. Utah's snowy mountain peaks, presented abstractly in a design which retains the current flag's background color. Score = 9.0
28. The Seagull, the state's bird, soars between two strong background colors. Score = 8.7
31. Sand, salt, water, mountains, and sky represent natural Utah in a strong horizontal rendition. Score = 7.9

* See *The Great NAVA Flag Survey, Raven 8, 2001,* NAVA.

THE REPORT

We provided a formal written report to the *Salt Lake Tribune* (including JPEG files), commending its efforts to promote the design, selection, and adoption of a new flag for the state of Utah. We made clear that NAVA neither

designed nor selected a new flag: that role belonged to the citizens of Utah. We recommended a vote by Utahns on a few final designs as a way to determine the new flag.

We suggested that the *Salt Lake Tribune* work with the state legislature to pursue a change in the official flag by 2003, the centenary of the original flag. We cautioned against allowing legislative additions or deletions to any proposals, which can often detract from the design and run counter to the wishes of the citizens (some other states that have recently embarked upon flag redesign have encountered last-minute and unfortunate changes). Rather, we said that the best course would be to poll readers on the flag, and then present the winning design "as is" to the legislature for adoption.

THE VOTE

Under the headline "*O Say, Can You See ... A New Banner for Utah*", on March 24, 2002 the *Salt Lake Tribune* presented all 35 designs to its readers, asking them to vote for their favorite. The article described in detail the process of NAVA judging and the selection criteria, and quoted Peter Orenski saying "I was amazed by the richness of imagination in the people out there ... it shows why governments should go to the people for ideas rather than appoint some committee to redesign the flag."

The Daughters of Utah Pioneers apparently mounted a letter-writing campaign to protect the old flag. The *Salt Lake Tribune* reporter told me "They are really upset at us for 'putting ideas in children's minds about changing the flag'." One reader wrote "the idiot who thought of a contest for a new Utah flag should be run out of the state!" (interestingly, this man wrote from Taos, New Mexico).

But on April 7, 2002, the newspaper said, "with all due respect to Utah's long-waving banner, we are presenting, for our reader's consideration, the seeds of change." Standing up to the conservative voice of the state's primary hereditary organization, the *Salt Lake Tribune* printed the winning design by Dustin Eatchel [Winning design, #25], a student at Southern Utah University. It had received the most votes of all the proposed designs.

The designer said, "I asked people what is unique about Utah to them. What kept coming up was the mountains, especially in connection with the Olympics." Eatchel wanted a neat, clean look to his flag, yet he retained the rich blue field from the current flag as a link to the past. "The blue just felt right as 'Utah'. The more I thought about it, the more I wanted to stick with that blue." Readers consistently used the word "classy" to describe the design; one noted "It's simple, uncluttered, very tasteful, certainly representative of Utah, and beautifully executed."

My son Mason, who had selected that flag as his own favorite in the very beginning, was ecstatic. He also observed that it could be inverted and still work, depicting three seagulls!

However, the president of the 20,000-member Daughters of Utah Pioneers, Mary Johnson, disagreed, saying "a lot of thought went into this flag. Our flag is beautiful and it has our symbols. It tells a story."

The article quoted my own opinion that "when you go about choosing a new flag, you'll find a fierce love for the old flag. Then people very quickly rally around the new flag and it becomes 'theirs'". It ended quoting me: "You want people to be proud of their flag and display it broadly. Do you see anyone wearing a T-shirt with a Utah flag on it? A great state deserves a great flag."

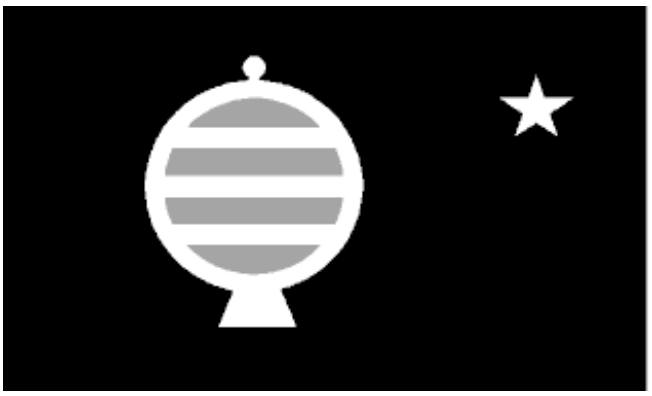
EPILOGUE

The *Salt Lake Tribune* gave the winners framed copies of their designs and, the reporter told me, "that about ended it". Apparently the Daughters of the Utah Pioneers had let the governor's office know that they would not look kindly on any attempts to change the design of the state's flag. Further, the July 2002 court decision involving the ownership of the newspaper, which put the Mormon Church back in control, likely ended the newspaper's efforts to change the flag for now. Utahns will probably live under the 1903 design for many years to come.

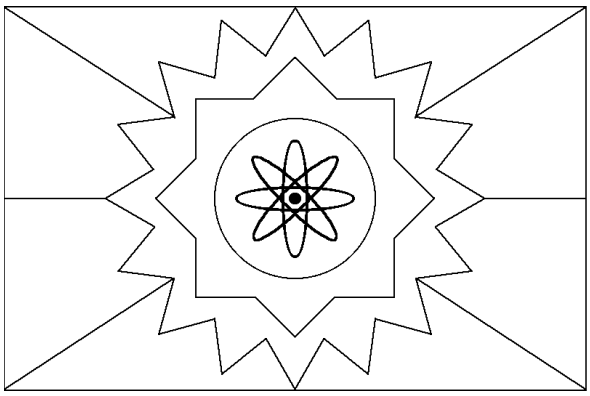
We received a note from Florence White, wife of Jim White, our fellow NAVA member in Medford, OR, saying that he'd died on July 17th. This was soon after Mike Hale had made arrangements to have UPS pick up Jim's collection of flag books, 4"x6"s, and other ephemera to donate to the NAVA shopkeeper (as suggested by Peter Orenski). Jim had been planning ahead and had discontinued his flag hobby due to ill health.

NAVA thanks Jim very much for his generosity and sends condolences to his wife and family. You may contact his wife at 1493 Poplar Dr #2, Medford OR 97504-2617, (541) 773-2161. Jim was a member since 1981.

MORE MEMBERS' FLAGS



Peter Ansoff: R/W/B; W Star.



Kim Goins: R/Au/Y/V-/Gyronny of 8 B & P.

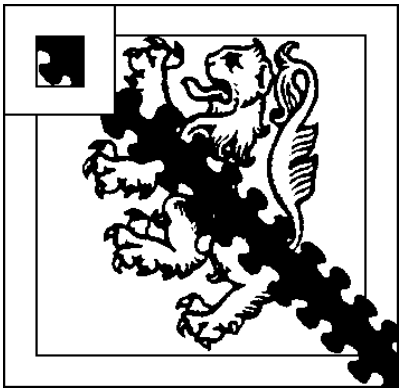
Peter A. Ansoff of Alexandria,VA, member since 1992, writes "This design is my current concept for my personal flag — thought you'd like to see it."

Kim C. Goins of Laurel, MD, member since 2001 explains her flag follows, "Being a Physicist and mainly interested in the physics of light emission, I decided to use the classic Bohr Atomic symbol in the center. The radially circular symmetric colors progressing through the wavelengths represent the central atom undergoing an energy transistion, resulting in lightwave or photonic emission. If you remember from your days of High School Physics, this was the classic representation of how an atom emits a photon when it returns to a lower level from being excited into a higher energy state. The classic Bohr Atomic model works so much better on a flag than does the modern Quantum Mechanical Atomic model. I thought this would be the best way to represent Physics.

Donald T. Healy of Trenton, NJ, member since 1973 and a Past President of NAVA 1988-91, describes his flag as follows: "The flag symbolizes three life phases: youth through college in North Jersey (buff), military experience, mostly in Turkey (light blue), and data processing career in Trenton, New Jersey (buff). Six white billets spell initials DTH as if holes on a keypunch card." The proportions are 2:3 and the flag was designed in 1976.

Christopher Southworth of Penwortham, Preston, Lancashire, UK, member since 1999 explains, "The use of one element from the coat of arms and of my family's livery colours of argent and sable, express a respect for history and tradition. While both the modern shape of the shield, and the flag's simple design, are symbolic of a wish to look forward. The cross, and its position in the centre of the flag, also represent my faith as being the central fact of my life." The proportions are 1:1.16.

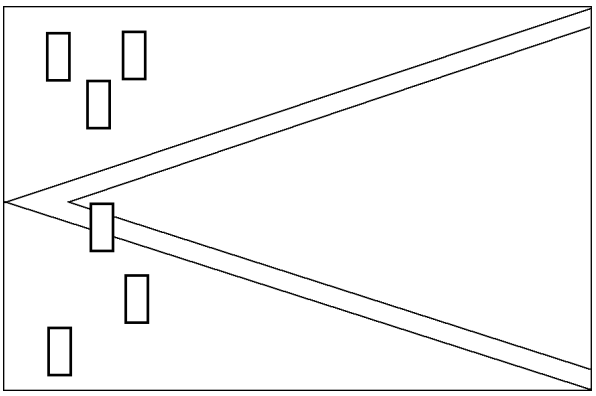
Bishop D. Ralph Spence, of the Diocese of Niagara, Hamilton, ON, member since 1972, Honorary member since 2000 and Past President of NAVA 1977-78 has an heraldic banner blazoned "Or, a lion rampant Gules, within a bordure Vert, over



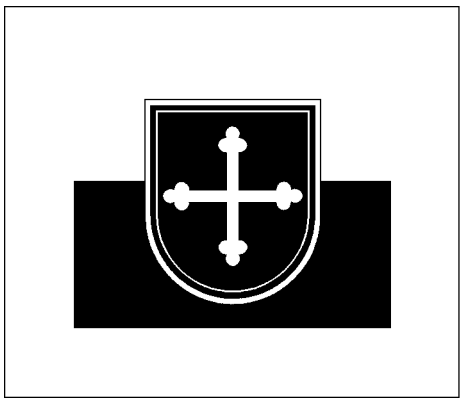
Bishop D. Ralph Spence: N/R/Au bordered V; R Canton.

Joe Staub: W-N-W-B-W-N-W.

MORE MEMBERS' FLAGS



Don Healy: Buff-W-B-; overall, 6 W rectangles bordered N.



Christopher Southworth: W/N/W/N/W/W over N/W.

all a bend nebuly Sable, in dexter chief a canton voided of the Second." Matriculated at Court Lord Lyon, 24 September 1973.

Joseph Staub of Los Angeles, CA, member since 2002 states "This flag is a banner of my personal arms, a petetion for the granting of which is pending before the Cronista de Armas in Spain. Blue and black have always been family colors, and the bars dancetty were chosen for their simplicity and visibility."

Rev. John R.B. Szala of Plymouth, NH, member since 1969, Honorary member since 2000 and Past President of NAVA 1978-80 has a flag that was designed in 1975, and whose proportions are 3 x 5. The white dove symbolizes peace and the transcendent nature of people. It is depicted emerging from red flames. Red is the academic color for the science of theology. The white color symbolizes Faith. The black field at the hoist represents one of John's primary missions in his chosen profession, dispelling ignorance and error and bringing truth and warmth to those with whom he comes in contact. Black is the traditional Protestant liturgical color for the clergy. The green stripe is a constant reminder of hope, nature and the continuing task of growing in wisdom and grace. Yellow — the color of the sun — celebrates life and is a reflection of the abiding presence of God.

NAVA offers its members a registry of their personal flags (or organizational flags for organizational members) as a service. This registry can serve to protect your design from adoption by others and also lets the other members see your colors! Please send a line drawing, sketch or other illustration or a photograph for inclusion in the Registry, along with its meaning and symbolism. Contact us if you need help designing a flag or refer to *Good Flag, Bad Flag* at nava.org. Send your info to: **NAVA Member Personal Flag Registry, PMB 225, 1977 N Olden Ave Ext, Trenton NJ 08618-2193 USA**.

Your flag may also be shown on NAVA's award winning web site at **http://www.NAVA.org/**

Graphics and photographs in GIF or JPG format may be emailed to **navanews@nava.org**.

John Szala: W bird R Flame/N-V-Y.

Calvert County, Maryland

by Phil Nelson.

Graphic by Rick Wyatt.

The flag of Calvert County, Maryland is one that incorporates not only the armorial banner of the Calvert family (proprietors of Maryland) but also local symbolism. Although available to the public, the flag is most often seen flying in front of many county government facilities. While the history of the county① does not mention a flag, the flag dates from the 1960's.

Calvert County was, at one time, the largest county in Maryland, incorporating what is now the counties of Prince George's, Montgomery, and the District of Columbia as well as significant portions of the counties of St. Mary's, Anne Arundel, and Frederick. Over the years, as new counties were erected by the colonial governments, the county shrank to the smallest county in Maryland. Until the 1970s, the county was a rural agricultural community.

Growth in the metropolitan DC area led to the creation of numerous subdivisions which serve as bedroom communities for Washington, D.C. The southern end of the county is near the Patuxent River Naval Air Station in Lexington Park and the community of Solomons is home to one of the bases of the Naval Surface Weapons Center. The county is bounded on the east by the Chesapeake Bay and the west by the Patuxent River and ajoins the southern portion of Anne Arundel County.

The official history of the flag of Calvert County, Maryland should properly begin in the early colonial days, when the colonial legislature in 1694 assigned colors to each of the then-existing 10 counties to identify their militia.② Whether these colors were used in any form as a flag is debatable, but as the colors assigned to Somerset County included a "jack flag" this may be possible. Whether or not the county colors were actually used as a flag would be interesting to know, but the act would play a role when a flag for Calvert County would be adopted nearly 300 years later.

At the request of the County Commissioners in 1966, the Calvert County Historical Society (CCHS) was asked to come up with a design for a county flag. The CCHS created a flag committee consisting of Captain A.G. McFadden (chairman), Mrs. Stuart Vaughn and Mrs. Robert M. Coffin to make a proposal for the flag. Mrs. Coffin, in her research on flags of other Maryland counties and the 1694 act, made the proposal that the flag of the county consist of the coat-of-arms of the Calvert family (yellow and black) and a green tobacco leaf. The tobacco leaf was symbolic of the role the crop played as "money" in the colonial era as well as the importance it played in the growth of the county. The flag, designed by Mrs. Coffin, was first hoisted on May 21, 1966 at Goshorn Park in St. Leonard, Maryland and adopted by the county commissioners on June 7, 1966.③

In 1970, the county commissioners took several actions on the flag which are of note. Chairman J. Wilmer Gott in a letter to the CCHS dated July 6, 1970, noted that the flag should be adopted by both a resolution and act of the state legislature.④ And on July 21, the county commissioners adopted Resolution # 5 allowing the flag to be offered for sale to the general public.⑤

The first 25 flags were received in September 1970.⑥ However the brown used for the tobacco leaf was not acceptable and not the color which the county had submitted to the manufacturer. In reply, the F.W. Haxel Company of Baltimore noted that the color requested could not be reproduced and submitted samples of alternate brown colors.⑦

In reviewing the records of the CCHS, it is unclear about the change from green to brown in the specifications. It could be that since only "cured" tobacco was considered "money" in Maryland that this color was chosen. The records of the CCHS also indicate the leaf was pointing downward.

The Maryland Senate, on March 17, 1972, passed Joint Resolution 76 officially recognizing the flag of Calvert County, with the colors of yellow, black and green.⑧ Marginalia on the CCHS copy of the resolution notes that the (restored?) green represents the county's growth.

FOOTNOTES

① C.F. Stein, *A History of Calvert County Maryland*, Schneidereith & Sons, Baltimore, 1977. Published in cooperation with the Calvert County Historical Society in 1960. The third edition was published in conjunction with the nation's bicentennial in 1976 with additional information.

② H.D. Richardson, "County Colors", *Calvert Historian*, Vol. VIII, No. 2, Fall 1993.

③ Calvert County Historical Society, various unidentified records.

④ Letter, Calvert County Commissioners to the Calvert County Historical Society, July 6, 1970.

⑤ Calvert County Commissioners, Resolution # 5, July 21, 1970.

⑥ Letter, Calvert County Commissioners to F.W. Haxel Company, September 16, 1970. The original shows receipt of 50 flags, but this is crossed out and replaced by the number 25.

⑦ Letter, F.W. Haxel Company to Calvert County Commissioners, November 6, 1970.

⑧ Maryland State Senate, Joint Resolution 76, March 17, 1972. Marginalia added giving the meanings of the colors.

Half Staff the Flag

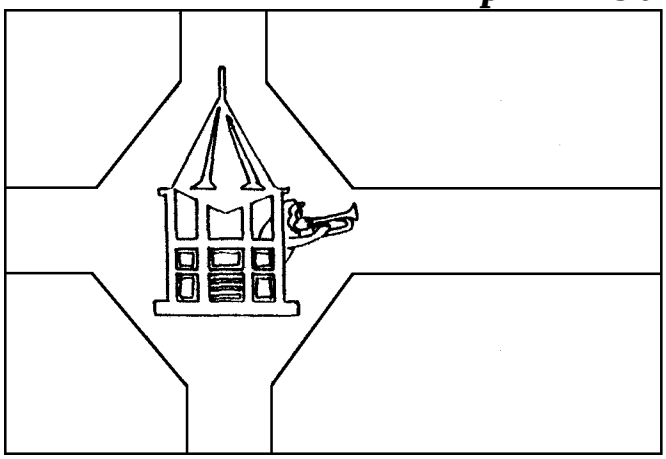
Bob Kidd received a citation from the State of Michigan at the NAVA 34 Meeting held in Lansing in 2000, presented by President Dave Martucci.

Bob Kidd was driving home from Jackson MI on July 29 and had a heart attack and an accident. The funeral was held in his home town of Adrian, Michigan. His wife, Chris Kidd, writes "It has been a very stressful week. But with my Lord's help we, Bobby, Ted their wives and I, will be fine in time."

Tru Pope writes, "I'm sorry to hear about Robert Kidd. How well we remember him from the NAVA meeting in East Lansing. He enjoyed vexillology and had a lot of grit and determination to cope with his physical situation. He generously sent me a Michigan state flag that had been flown over the Capitol building after the NAVA meeting. Such thoughtfulness. It makes up a part of the 'State Quartet' that I fly in recognition of the Great Waters Association of Vexillology (GWAV) along with Indiana, Ohio, and Kentucky."

NAVA's condolences go out to Chris and her family. Bob was an active NAVA member since 1979 and will be missed.

For messages etc., Mrs. Robert J. Kidd, 518 S McKenzie St, Adrian, MI 49221-3235, (517) 263-4897, email: jameskid@tc3net.com.



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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.

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NAVA Membership entitles you to one free classified ad per year. Additional ads are US$2.00 plus 10¢ per word above 21 words. Address, email, etc. doesn't count. Send ad information to NAVA NEWS ADS, 240 Calderwood Rd, Washington ME 04574-3440 or email them to <navanews@nava.org>. Checks/money orders should be made payable to NAVA. Sorry, no cash, please.

Looking for information on cross flags of the Saints: St. Andrew, St. David, St. Constance, etc. Thank you for your help. Tex Aitchison, 17601 San Bernardino Dr, Orland Park, IL 60467-8213.

NAVA News

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http://www.nava.org/

Montréal, Continued from Page 1

cosmopolitan aspects in historic Vieux-Montréal (Old Montréal)."

Montréal contains 3.4 million people and is where French culture meets more than 80 different ethnic groups, (so there is no problem if you are seeking a certain type of foreign restaurant – Montréal has it from Sushi bars to French cuisine). Also, if you are not fluent in French do not worry, as Montréal is the most bilingual city on the continent. Even though French is the official language of Québec Province, and Montréal is the third largest French-speaking city in the world (after Paris and Kinshasa), more than half of the population of the city speaks English as either a first or second language.

Many NAVA members may remember that Montréal played host to *EXPO 67*, an exposition in honor of Canada's Centennial in 1967, and held the *Summer Olympic Games* in 1976. Today the city holds internationally famous jazz and comedy festivals annually. Before, during, or after NAVA 37, members, spouses, and friends may want to see some of the many sites the city has to offer, such as the famous *Montréal Botanical Garden*, or the *Biosphere*. If one is feeling lucky there is the *Casino de Montréal* with 3,000 slot machines and 120 gaming tables. Should you want to shop or just walk along and view the old buildings of the city, there is the *Old Port* section with its quaint shops, restaurants, and streets with horse drawn carriages.

Also, Montréal has its own "underground city," a vast indoor pedestrian network of over 18 miles which offers access to 1,700 shops, department stores, restaurants, movie theaters and hotels. Of course we are hoping for gorgeous autumn weather (October's minimum temperature is 41 degrees F and maximum is 56 degrees F), but in case the weather doesn't cooperate, it is reassuring to know this "underground city" exists. Montréal also has a very modern, safe, clean, and efficient subway system which goes throughout the city. There is also a very good bus network and of course taxis are plentiful if one so chooses.

As far as transportation to the meeting is concerned, Montréal has two international airports, Mirabel and Dorval, and Amtrak has rail service to Montréal from New York City. Of course the Trans-Canadian highway leads into Montréal from Toronto and points west and from the Maritime Provinces and points east. In the United States Interstate 89 in Vermont and Interstate 87 in New York lead north into Montréal.

Further details as to the exact site of the meeting, the hotel accommodations, etc., will be forthcoming shortly, but for now take note of the date and begin planning for a wonderful annual meeting in a world-class city.

For those who seek more information on Montréal see the website: http://www.tourisme-montreal.org, or telephone: Infotouriste Centre: (514) 873-2015 or 1-800-363-7777.

Jim Croft – Chairman of NAVA 37

FLAG DESIGN COMPETITION

⚜ NAVA 37 ⚜ Montréal, Québec ⚜ October 10 – 12, 2003 ⚜

Please help design a flag for NAVA's 37th Annual Meeting

Each NAVA meeting displays a unique flag, distributed as a 4" x 6" souvenir to attendees and flown as a full-size flag at the meeting. The host committee invites NAVA members to enter the competition for the best design. The entry may symbolize or recall some or all of the following: the city, province, and/or country of the meeting, the number 37, NAVA, and vexillology. The designer of the winning entry will be recognized in NAVA News.

Rules:

1. Submit each entry indicating colors on a sheet of 8!/2" x 11" paper, a floppy disk, or an electronic .jpg or .gif file in FOTW format (216 pixels high, 16 color Browser Safe pallette).
2. The flag's proportions should be 1 to 1.x, but adaptable to 3 x 5.
3. Clear descriptions or Pantone numbers of the colors should accompany the entry.
4. Individuals may submit up to 10 designs. Any beyond that number will be discarded.
5. This competition is open solely to NAVA members in good standing. Put your name and address on the back.
6. The competition closes May 31, 2003: paper entries must be postmarked by May 31; electronic entries must be sent by May 31.
7. The entries will be judged by members of the flag design committee, whose decision will be final.
8. Judges retain the right to combine or alter entries, while continuing to recognize their designers.

Send entries to:
James A. Croft
P O Box 365
Northampton MA 01061-0365

or email your design to
design@nava.org