



THERAPEUTIC VEXILLOGRAPHY: A POPULIST TREND IN THE UNITED STATES

By John M. Purcell

Populist vexillology is an area of considerable interest to flag scholars, but for the most part it has been defined by flags created for political or protest purposes to rally persons of like belief to a particular cause, a practice that has become universal in nature in recent decades, as televised newscasts continually demonstrate. Notwithstanding, there is another trend in popular vexillology that seems currently to be largely limited to the United States, a tendency that might be called "therapeutic vexillography," which appears to be a growing phenomenon. The terminology implies that flags are created by individuals for a particular unhappy circumstance as a way of coping with the personal grief that results from it. Dr. Tracy Pirtle, a professor of counselor education at Texas A&M International University, alludes to this idea, even though he does not mention flags *per se*:

"For every war or conflict in which Americans have participated, popular culture has created a variety of symbols which reflect, refocus, reframe and sometimes redefine the reality of these past events. The new symbolic representations (books, songs, motion pictures, television miniseries, and etc.) serve as a psycho-affective novocaine that allow us to deal with traumatic situations in a socially acceptable and cathartic way."¹

Perhaps one of the earliest examples of this idea in vexillology is the National Service Flag that origi-

nated in 1917 as envisioned by a former U.S. Army officer, R. L. Queisser of Cleveland, Ohio² (*Figure 1, page 3*) The basic design of the flag is a white field bordered in red. One or more five-pointed blue stars are placed in the center of the field to represent the number of persons serving in the armed forces from a family, business, or other institution. In the event of the death of an individual on active service, a gold star overlays the blue star to signify the loss. The gold star is usually slightly smaller than the blue star, so it appears to have a blue border. Displayed indoors, the flag is often hung as a banner from a crossbar. The U. S. Department of Defense established regulations in September, 1996 governing the use and display of the flag "for the duration of a period of war or hostilities in which the Armed Forces of the United States are engaged."³

The gold star tradition began during World War I when President Woodrow Wilson in 1918 sanctioned the idea that American women wear "a gilt star" on black armbands to symbolize family members killed in the war.⁴ Display of this flag was widely practiced by the public, and in later hostilities, especially World War II, the custom continued. The recent Iraqi conflict saw a revival of its use, even flown on city flag poles for its citizens in combat. The display of the Service Flag is an effort by those not directly involved in warfare to feel that they have done some-

thing, however small, to honor their service personnel, and to feel that they are able in this way to symbolize their commingled feelings of anxiety, hope, patriotism, and sometimes, in the case of the gold star, grief.

Another example of therapeutic vexillography is the POW/MIA flag designed by Norman Rivkees and members of Annin & Company's advertising agency in 1971 for the National League of Families of American Prisoners and Missing in Southeast Asia. (*Figure 2*) The now-familiar black and white flag with its silhouette of a member of the armed forces in what is presumed to be a prison camp represents an attempt to deal with the traumatic situation of not knowing whether the armed forces member who is unaccounted for is a prisoner or has died in an unknown location. For a grieving individual who has no way to determine the status of a missing loved

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one, the display of the POW/MIA flag assumes a comforting role, a gesture that something, at least, has been done to acknowledge the loss.

Since its creation, the POW/MIA flag has captured the popular imagination in the United States, and now enjoys a legal status conferred on it by the U. S. Congress, which, on August 10, 1990, passed U.S. Public Law 101-355, designating it as “the symbol of our Nation’s concern and commitment to resolving as fully as possible the fates of Americans still prisoner, missing and unaccounted for in Southeast Asia, thus ending the uncertainty for their families and the Nation.”⁵ In 1998 Congress passed the Defense Authorization Act, which designates six days each year when the flag is to be displayed at the White House, the U.S. Capitol, the Departments of State, Defense, and Veterans Affairs, headquarters of the Selective Service System, major military installations as designated by the Secretary of Defense, all Federal cemeteries, and all offices of the U.S. Postal Service.⁶ In 2002 a further law mandated that the flag be flown on a daily basis at the National Vietnam Veterans Memorial, the Korean War Veterans Memorial, and the World War II Memorial, and thus by inclusion of World War II, extended its purview beyond Southeast Asia, and today is taken by most observers to stand for POWs and MIAs in any theater of war.

Psychologist Philip Rieff maintains that talking or writing about problems is a way to deal with them.⁷ By extension, one could include the creation of a flag to serve a similar purpose. Much the same idea can be found in the creation of the so-called AIDS Quilt, which was conceived in November, 1985, by San Francisco gay rights activist Cleve Jones, and begun in June, 1987.⁸ The quilt is composed of individual squares designed by family or friends of a person who has died of AIDS (acquired immune deficiency syndrome) and represent facets of the individual’s life. While the quilt squares are not flags, they are a kind of vexilloid, and

serve a therapeutic function for the persons making and displaying them. Following the September 11, 2001, disaster, the same kind of process took place as more than 60 quilts were created from various panels donated from locations around the U. S. and the world for display in Washington, D.C. for several weeks at the Ronald Reagan Building and International Trade Center. The narrative accompanying one of the quilts says that the artwork conveys the community’s “sorrow and support in a direct way.”⁹

The preceding is by way of background to the real thrust of this paper. The dreadful events of September 11, causing the destruction of the World Trade Center in New York City, a portion of the Pentagon in Washington, D.C., and a crashed aircraft near Shanksville, Pennsylvania, created a kind of national emotional trauma, probably not experienced since the attack on Pearl Harbor in Hawaii in 1941. The American public reacted in horror and shock, and many felt the need to do something to help alleviate the sorrow of those most directly affected by the tragedy. Pat Aufderheide, Professor and Director of the Center for Social Media in the School of Communication at American University in Washington, D.C., writes, “Therapeutic patriotism was the first response. The therapeutic approach presumes a model of healing, which reflects the realities of emotional stress and recovery.”¹⁰ In this respect a great many American flags were displayed, both at half-staff and grouped in large displays, a traditional exhibition of national mourning. However, another phenomenon occurred, unique in the American tradition: the creation of new flags to commemorate the events of September 11.

Dr. Scot Guenter foresaw that something of the sort might happen when he exhorted the 2002 NAVA Meeting with the following words:

“As scholars with sensitivity to the national flag’s history and evolving usage in the American society, we are in the midst of the birth of what could well be the most significant new pa-

triotic holiday in our lifetime. How traditional icons and rituals are retained or modified, how and why new rituals and icons are introduced, and the representation and usage of the American flag in all of this—these are things we should keenly be observing.”¹¹

An excellent opportunity to witness first-hand the introduction of new icons presented itself with the creation of a temporary memorial to the ill-fated United Airlines Flight 93 that crashed near Shanksville, Pennsylvania.¹² What strikes the visitor to the memorial at once is the proliferation of flags, but besides the scores of U.S. flags, and a number of other national flags to commemorate the nationalities of several passengers from other countries, there are at least six flags displayed that are uniquely designed as vexillographic memorials to those who perished not only in Pennsylvania, but in New York City and Washington, D.C., as well. Five of the six flags catch the eye immediately, as they fly from the memorial’s top portion. (*Figure 3*) Research on each of these flags has yielded some interesting information.

The first flag, as seen from the right (*Figure 4*), consists of a vertical blue bar at the hoist, occupying about one-third of the field. The rest of the field has five horizontal stripes, three red and two white. On the blue bar is a large five-pointed star composed of several elements. Each of the points is made up of ten smaller white stars grouped evenly around a white pentagon. In the center of the pentagon is a red keystone. The designer, who remains anonymous, placed a plaque below the flag with an explanation of the flag’s symbolism.¹³ The blue color represents the sky through which terror struck. The three red stripes symbolize the sites where blood was spilled by the terrorists, and the two white stripes stand for the fallen twin towers. The white pentagon represents the Pentagon building in Washington, D.C., and the red keystone symbolizes the Pennsylvania site. The large star is composed of 50 stars that make one

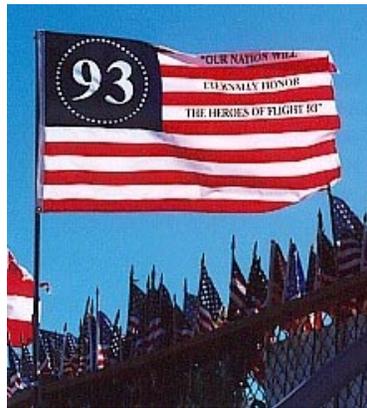
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3. Flight 93 Temporary Memorial in Shanksville, Pennsylvania, November 15, 2002. (Photo by John Purcell).



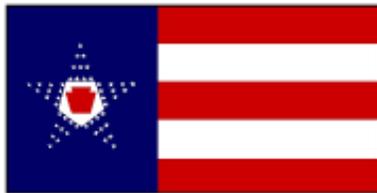
1. National Service Flag. (Image by Dave Martucci).



5. Flight 93 Heros Flag designed by Gene Stilp. (Photo by Kim Denny from <http://www.kimshockey.com/>).



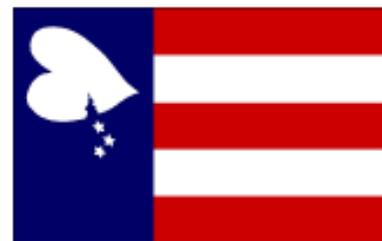
2. POW/MIA Flag. (Image by Rick Wyatt from <http://www.crwflags.com/fotw/flags>).



4. Design credited to Creative Endeavors of Ohio. (Image from <http://www.flag911.com/>).



6. September 11, 2001 flag possibly based on the design by Donna Sadler. (Image from http://www.madmanmike.com/patriotic_911_flags.html).



8. The Broken Heart Flag designed by Donna Martin. (Image by David Martucci adapted from <http://www.specialweb.com/original/brokenheartflag.jpg>).

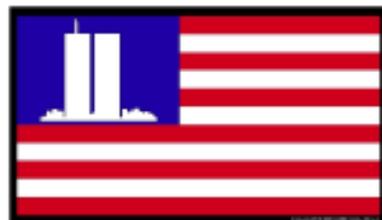


7. (Left) The 911 Remembrance Flag and designer Gwen Loiacano. (Photo from <http://www.remembranceflag.com/>).

9. (Right) Shanksville Memorial Chapel Flag. (Photo <http://www.flt93memorialchapel.org/>).



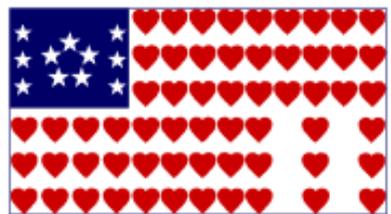
10. National Remembrance Flag designed by Stephen and Joan Galvin. (Image from <http://www.911remembranceflag.com/>).



11. World Trade Center Memorial Flag designed by John Bruno. (Image from <http://www.johnbruno.tv/TheWTCMemorialFlag.html>).



12. The 9-11 Remembrance Flag. (Image from <http://www.flagsusa.com/>).



13. Flag designed in loving memory of 9/11 by Sophie Rault. (Image by David Martucci).

Continued from page 2

large star, “as,” concludes the designer, “we always are in times of crisis.”

The second flag from the right (*Figure 5*), is known as the “Flight 93 Hero Flag,” designed by Gene Stilp, a native of Wilkes-Barre, Pennsylvania. The flag is patterned after the U.S. national flag with a blue canton and 13 red and white stripes. The traditional canton is replaced by a large white number 93 encircled by 50 white stars. The symbolism is explained on the flag itself with the legend that appears on the top three white stripes: “Our nation will/ eternally honor/the heroes of Flight 93.” Stilp displayed the flag in the Pennsylvania State Capitol in Harrisburg in October, 2002, and planned to take it to the capitols of the other eight states and two nations where the passengers lived.¹⁴

The center flag also follows the pattern of the U.S. national flag closely, with a blue canton and the 13 red and white stripes (*Figure 6*). The canton here, however, shows “September 11, 2001” across the top in white over what would be three rows of six stars staggered with three rows of five stars if all were visible. Along the bottom of the canton, and obscuring some of the stars, is a white representation of the New York City skyline showing the Trade Center towers. This flag seems to have been designed specifically to commemorate the loss in New York. It has been attributed to Donna Sadler, who also prepared a similar flag as a pattern for a needlepoint wall hanging, although the needlepoint version differs sufficiently in the placement of the stars and the alignment of the skyline, as well as a different motto, that this is somewhat doubtful.¹⁵

The fourth flag is the best documented. (*Figure 7*) This flag has a red field with a large blue circle in its center. Inscribed on the circle is a large white pentagon almost the same size. On the pentagon are two narrow blue vertical rectangles representing the twin Trade Center towers with a white star on each marking the approximate site they were

struck. A third white star is just outside the pentagon on the blue circle segment of the upper fly. Curved over top of the circle in white capital letters is the legend, “GOD BLESS AMERICA.” The flag was designed by Gwen Loiacano, who left a sign attached below the flag with the symbolism she ascribes to it. The red field symbolizes the lost lives and blood shed of Americans past and present. The pentagon and rectangles represent three of the most recognized structures ever built on U. S. soil. The stars symbolize the airplanes needlessly sacrificed, and the single star outside the pentagon represents the brave passengers diverting their plane in Pennsylvania and saving many other lives. The circle around the pentagon shows unity occurring after the tragedy, and “God Bless America” represents hope and faith of our nation. At Loiacano’s website, she writes, “This 9/11 Remembrance Flag was designed to honor and remember the thousands of heroes lost on September 11, 2001, who knowingly or not gave up their lives for our freedom. When such a historical event as this takes place, it is our duty as American citizens to ensure that our future generations keep these memories alive.”¹⁶ A documentary film has been made of how the flag was developed. This film, according to promotional materials for it, “takes us into the homes of surviving family members whose testimonials describe how Loiacano’s flag comforted them.”¹⁷ Her new flag, thus, acquires a therapeutic role for the present generation and an inspirational role for future ones.

The fifth flag, at the extreme left of the memorial, is known as the “Broken Heart Flag” (*Figure 8*). Similar in format to the first flag, it has a vertical blue bar at the hoist occupying about one-third of the field, and five horizontal stripes, three red, and two white, in the remainder of the field. On the blue bar is a white heart near the top of the hoist, lying on its side with the point to the fly. The heart has a thin blue line representing a crack running downwards

from its center, and three small white five-pointed stars appear to be spilling from it. According to the volunteer working at the site, the heart is to represent the broken heart of America, and the three stars stand for the three sites of the crashes. The volunteer thought that the three red stripes also symbolized the sites, but she had no further information. The designer was Donna Martin of Dawson, Pennsylvania.¹⁸

The sixth and final special flag at the memorial flies nearby at the commemorative chapel, formerly a Lutheran church (*Figure 9*), together with the U.S. and Pennsylvania state flags. This flag is composed of three horizontal stripes of blue, white, and red, with four golden yellow five-pointed stars spaced across the top stripe. No information about the designer or symbolism could be obtained, but the four stars probably represent the four planes that were used as weapons on that fateful day. The flag is flown at another site en route to the chapel and memorial, leading to the speculation that it is the memorial’s representative flag, but this could not be confirmed.

That there should be six unique flags designed to commemorate the events of one day in American history is extraordinary, and clearly those flags brought to the memorial by outsiders met a need that the national flag could not fulfill. This idea calls to mind a comment of another writer, journalist Barbara Kingsolver, who, as she contemplates how to react to the September 11 tragedy, wonders whether black for mourning or red, white, and blue for patriotism is the appropriate response. Despairing that patriotism has too often been appropriated by zealots to further their own purposes, she says, “We desperately need a new iconography of patriotism.”¹⁹ Perhaps a similar motivation, albeit from a different philosophical viewpoint, impelled the six designers of these flags.

Nevertheless, what is even more remarkable is the fact that these six flags, unusual as they are in American vexillology, are not the only flags

to have been produced to commemorate September 11. There is, for example, the flag designed by Stephen and Joanne Galvin of Wolcott, New York, known as the "National Remembrance Flag" (Figure 10). It is a vertical tribar of dark blue, black, and dark blue. Four large five-pointed stars are placed in a circular fashion in the flag's center, with a point of each star touching a point of its neighbor. The top star is also dark blue and has a black-and-white diagram of the Pentagon in Washington, D.C. inscribed on it. A white star connects to this star on either side, each of them half on the black bar, and half on their respective blue bars. A representation of the twin towers of the World Trade Center are shown in miniature on each of the stars. Joining each of these stars below them and directly beneath the dark blue star is a red star on which the words "Flight 93" appear in black. Underneath the red star along the bottom of the black bar are the white figures "9-11-01." According to the designers, the blue bars represent the blue in the state flags for each state where a plane was downed: New York, Pennsylvania, and Virginia.²⁰ The black bar represents the sorrow felt for the loss of life. The stars symbolize the four planes that crashed: the blue star, for American Airlines Flight 77 at the Pentagon; the white stars for American Airlines Flight 11 and United Airlines Flight 175 at the World Trade Center; and the red star for United Flight 93 at Shanksville, Pennsylvania. The four stars connected at their points represent unity in the United States.

Another flag, somewhat similar to a couple at the Shanksville Memorial, is known as the World Trade Center Memorial Flag, designed by John Bruno, who says that he designed it on the night of September 11, 2001 (Figure 11). This flag is patterned on the U.S. flag, but in the blue canton the stars are removed and the twin towers of the World Trade Center are shown in white.²¹

Still another flag is offered for sale by the Flag Supermarket, and is

known as the "9-11 Remembrance Flag"²² (Figure 12). The flag has a white field with an outline map of Pennsylvania in red. Overlaying that figure is another composed of five red pentagons, one inside the other, representing the national Pentagon. Over this figure are large blue numerals, "9•11" separated by a blue bullet at the pentagonal figure's center. The figure "11" is shaped to represent the World Trade Center towers, each with a thin vertical white stripe in its center. Beneath these elements is the legend in blue capital, "REMEMBER," centered on the state outline's lower border. Below that, and along the bottom of the flag, is centered "New York Washington Pennsylvania" in blue upper-and-lower-case letters. This flag, among the several preceding flags that are offered for sale, is the only purely commercial flag.²³ Proceeds from the sale of the others is said by their designers to be donated to various charities helping the victims and families of the 9-11 disaster. In this regard it is interesting that Dr. Guenter foresaw the commercial aspect in his NAVA address of 2002. "In fact," he said, "it is probably impossible for authentic folk practices to become popular in our society without the impact of commodification and commercialization setting in, and institutional forces in the middle adapting and modifying the folk flag practice."²⁴

In addition to these flags made by U.S. citizens, there is even another flag designed by Sophie Rault of France, which flies at the family home in Rostrenen (Figure 13). This flag has a white field with a blue canton, on which appears a pentagon made of five white stars between two vertical rows of three white stars each, symbolizing the Pentagon and the World Trade Center towers, respectively. On the remainder of the field are three horizontal rows of 9 red hearts aligned with the canton, and three rows of 11 red hearts below the canton, spaced so that there is a space between the ninth and tenth hearts, and another between

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the tenth and eleventh, thus forming two vertical white columns, representing the World Trade Center towers again. The six red and five white stripes add up to eleven, as do the number of stars in the canton.²⁵

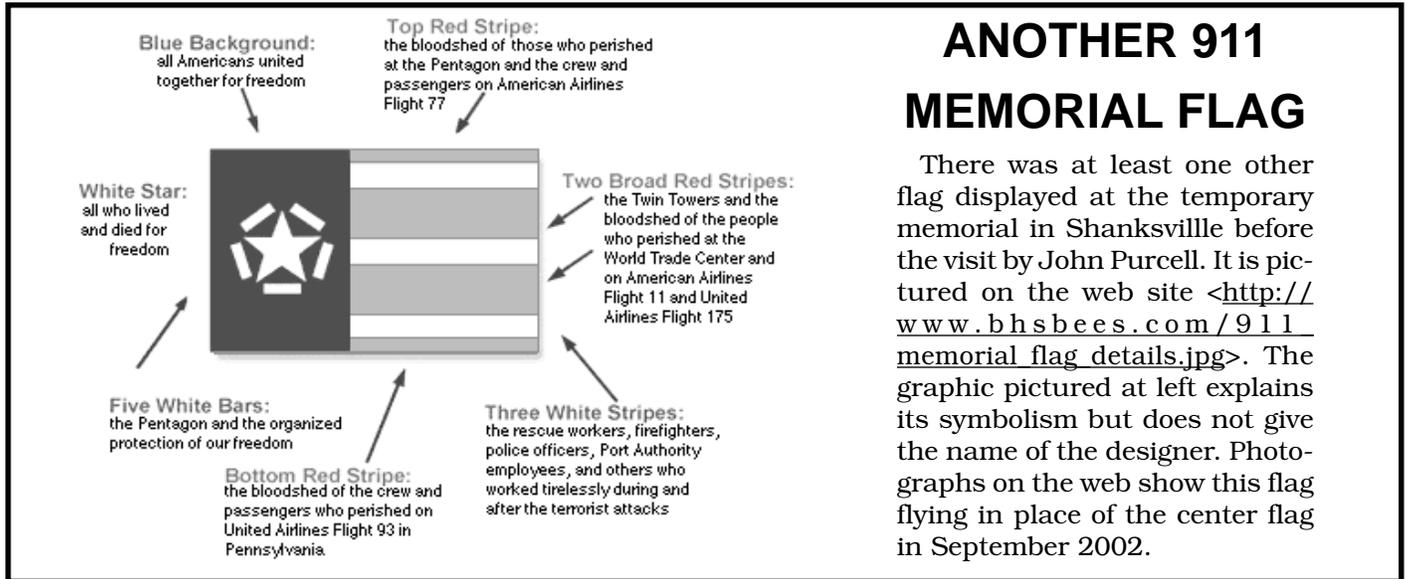
One more flag, different from the flags mentioned thus far in its inception, but similar in spirit, is a giant flag measuring 21 by 31 feet in size. This flag was conceived by Thomas McBrien, from Bucks County, Pennsylvania, who arranged for a number of civic groups to sew into one huge flag 3,014 miniature 4-by-6-inch U.S. flags, representing each victim, together with 86 larger handpainted flags representing countries that had victims involved in the tragedy, as well as the flags of service groups responding to search for victims. The flag has toured to various patriotic sites around the country. Ralph Newton, who accepted the flag on behalf of the Department of Defense for its temporary display there, said, "Events and gifts like this are truly a healing gesture and really have helped in the healing, and I think will ease the burden of those who remain and instill a determination for the work ahead."²⁶

If the flags discussed above are any indication, we have perhaps entered a new phase of flag use in the United States. What began with the National Service Flag and POW/MIA Flag as a means for large numbers of citizens to show their concern in a general way, and perhaps assuage it somewhat, with a single flag, has developed in a popular display of many individual flags to fulfill the same function for a single day's events. It is difficult to say how long the flags created with so much emotion will continue to be a part of our national iconography, and whether the trend to create new flags as therapy for both designer and viewer will continue in the future should the nation face another catastrophe, only time will tell. Nevertheless, in an era of remarkable events, we are witnessing remarkable vexillography.

Notes Continued on page 6

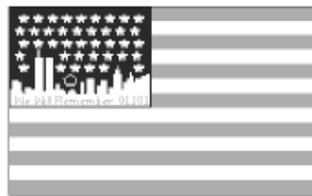
ANOTHER 911 MEMORIAL FLAG

There was at least one other flag displayed at the temporary memorial in Shanksville before the visit by John Purcell. It is pictured on the web site <<http://www.bhsbees.com/911memorialflagdetails.jpg>>. The graphic pictured at left explains its symbolism but does not give the name of the designer. Photographs on the web show this flag flying in place of the center flag in September 2002.



NOTES for Therapeutic Vexillology

1. Tracy Pirtle, "Therapeutic Barfing," 23 March 2003, <<http://www.nyu.edu/classes/keeper/joe/pirtle.html>>.
2. Richard Gideon and Dave Martucci, "The National Service Flag of the United States of America," *NAVA News* 34:4 (#172, October-December, 2001): 6.
3. *Ibid.*, p. 7. The regulations are contained in the Department of Defense Manual of Military Decorations and Awards, DoD 1348.33-M, September 1986, Section C10.3.
4. Delia M. Rios, "War in Iraq Revives a Half-forgotten Symbol," *The Plain Dealer* (Cleveland, Ohio), April 6, 2003.
5. "History of the League's POW/MIA Flag," 4 April 2003, <<http://www.pow-miafamilies.org/flaghistory.html>>.
6. The six days are Armed Forces Day, Memorial Day, Flag Day, Independence Day, National POW/MIA Recognition Day, and Veterans Day.
7. Philip Rieff, *Freud and the Mind of the Moralists* (Chicago, University of Chicago Press, 1979).
8. "History of the Quilt," 4 April 2003, <<http://www.aidsquilt.org/history.htm>>.
9. Gerry J. Gilmore, "Terrorist Attack [sic] 'Comfort' Quilts on Display in D.C.," *American Forces Press Service*, July 15, 2002.
10. Pat (Patricia) Aufderheide, "Therapeutic Patriotism and Beyond," 23 March 2003, <http://tvnews3.televisionarchive.org/tvarchive/html/article_pa1.html>.
11. Scot Guenter, "The Process of a Significant New Holiday: Flags and September 11" (unpublished manuscript, paper delivered at the 36th meeting of the North American Vexillological Association, Denver, Colorado, 1 September 2002): 2.
12. Congress has since authorized a permanent memorial to be established on the same site and many of the artifacts discussed below have been removed for preservation.
13. This design is illustrated at <<http://www.flag911.com/>> and is credited on that site to Creative Endeavors of Ohio.
14. *The Times-Leader* (Wilkes-Barre, Pennsylvania), November 18, 2002.
15. The stars on Sadler's design are arranged in what would be five rows of 9 stars, were they all visible. The motto in red, "We Will Remember 91101," runs across the bottom of the white skyline.



20. While the Pentagon's official address is Washington, D.C., the building is actually located in Arlington, Virginia. Information about this flag can be found at <<http://www.911remembranceflag.com>>.
21. See <<http://www.johnbruno.tv/TheWTCMemorialFlag.html>>.
22. This item is no longer available at FlagSupermarket.com but is available at other sites. They now market a different "Memorial Flag":
23. At press time, 3/10/2005, there were a number of different commercial 911 Memorial flags available on the internet.
24. Guenter, p. 3.
25. *NAVA News* 36:1 (#177, January-March, 2003): 12; and personal communication from Sophie Rault, May 23, 2003.
26. Megan P. Weaver, "Pennsylvania Group Loans Giant U.S. Flag to Pentagon," *American Forces Press Service*, June 21, 2001. See <<http://www.usma.edu/PublicAffairs/PV/020621/Flag.htm>>. Newton is Deputy Director for Real Estate and Facilities, Washington Headquarters Services. Another similar flag made up of images of the people who lost their lives on September 11, 2001 printed in shades of red or blue is documented at <<http://www.flagofremembrance.com/>>.

MORE MEMBER FLAGS

I. Fred Koenigsberg
New York City NY USA

Fred writes, "When I was about 11 years old, and had just become interested in flags, I hit upon the vertical tricolor of red-blue-white for no reason but that it looked pleasing to me and was unique among extant flags. Subsequently, I realized that 1) with the addition of a gold fringe, these were the colors of the Koenigsberg coat of arms (which my forebears were in no way entitled to bear!) and 2) as my ancestors came from southern Poland and Russia/Belarus/Ukraine, these colors featured in the area's flags (the "pan-Slavic" colors). But, as I said, there really was no reason at all but aesthetic choice when I originally 'adopted' it."

R B W

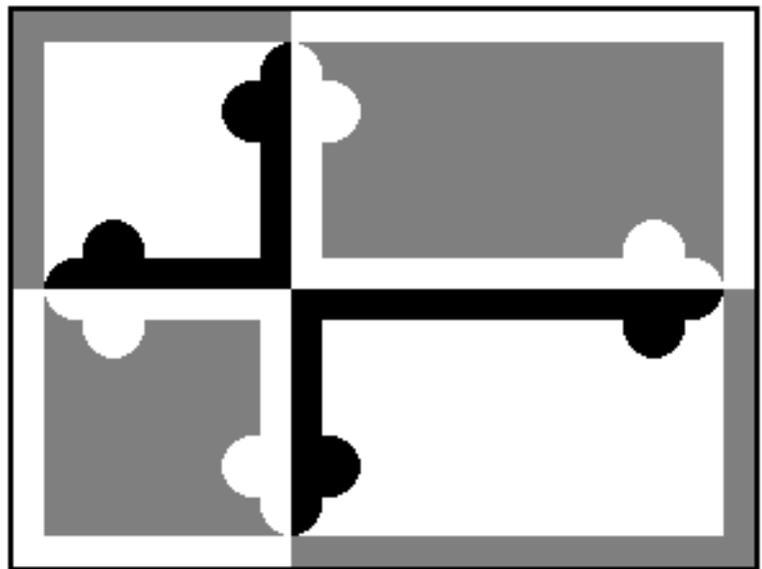


I. Fred Koenigsberg

Mr. Peter J. Turek
Salisbury MD USA

Description: A quartered white and red field offset to the hoist with a counter-charged blue and white cross bottom on the field and a counter-charged red and white border.

B/W/R W/R/W



Meaning: The colors of the flag are from the United States flag. The white and red quartered field with the counter-charged red and white border is from the Polish Air Force insignia and represents my Polish ancestry. The cross bottom represent both my state (Maryland) and the county I grew up in (Howard County, MD). The white cross on the red field and the offset of the cross to the hoist represents my Scandinavian ancestry.

Peter J. Turek

NAVA offers its members a registry of their personal or organizational flags as a service. Please send a line drawing, sketch or other illustration or a photograph for inclusion in the Registry, along with its meaning and symbolism to: **NAVA Member Personal Flag Registry, PMB 225, 1977 N Olden Ave Ext, Trenton NJ 08618-2193 USA.** Graphics and photographs in GIF or JPG format may be emailed to navanews@nava.org.

To the editor,

I thought you'd like to know that I have started a Flag Club at Whittier Christian High School in La Habra, California. My room contains every flag from every country in the world, plus many other flags: Canadian provinces, captured Viet Cong flags, etc. We have just created a flag for our school, based upon the school crest. I think that my flag collection, our club, and the new school flag would be great publicity for your organization.

Thank you,
 Glen A. Chandler
gcchandler2001@yahoo.com



What do you know about the WCHS Flag Club? The Flag Club meets every other Tuesday and discovers interesting tidbits about flags from countries all over the world. They have been working through the flags of Central American countries, discovering the meaning behind the design of the various flags. To add to the cultural experience members will occasionally bring food from their favorite countries and share a delicious lunch together. This club

enjoys taking field trips, just last month they visited a flag shop and saw how flags are designed. New members are always welcome to come and join this friendly group.



A FLAG FOR MESA, ARIZONA

Ted Kaye

When Paul Giblin, columnist and assistant city editor for the *East Valley Tribune* in Mesa, Arizona, first saw the results of NAVA's American City Flag Survey, he did what any reporter would do: he called city hall. After all, Mesa's flag had finished in the cellar—its 1.73 points ranked it 146th out of the 150 cities surveyed. But to his surprise, instead of defending the poor design, the mayor's spokeswoman had an unusual response: She disputed the results on the basis that the city didn't HAVE official flag, saying "Whatever they rated us on doesn't fall under the classification of a flag". It turned out that the flag that officials in Arizona's third-largest city had supplied to NAVA researchers during the compilation of *American City Flags* (Raven 9/10 2003-04) was actually just a banner that Mesa representatives used as a backdrop at promotional events.



Giblin contacted NAVA to check out the story, and indeed *American City Flags* noted "the flag (or 'banner') is displayed only in the lobby of the municipal building and in city booths at job fairs and has not actually been flown out of doors....whether the flag or any of its elements have been officially adopted is not known." Good thing—as a flag, the design suffers from a large amount of white space, complex design, use of lettering, and gradient coloring, which would com-

bine to make it expensive to manufacture and difficult to decipher at any distance. Giblin knew he had an opportunity—Mesa needed a flag; especially as the next year it planned to host the annual meeting of the League of Arizona Cities and Towns.

Using his bully pulpit, in early November, 2004, he unfurled the "Great Mesa Flag Contest...to fill the century-old void in the flagless city". He invited the readers of the *East Valley Tribune* to submit designs for a city flag, with no reward but glory. The contest listed NAVA's five basic flag design principles: simplicity, meaningful symbolism, few colors, no lettering/seals, and distinctiveness.

As the proposals poured in, the *Tribune* posted them on its website. The designers ranged from grade-school students (many had created them as class projects), to design professionals and retirees. Most came from Mesa, others from surrounding towns. The 131 designs submitted ranged widely in theme and quality. While most used the common symbols of mesa, sun, and cactus, some wilder images appeared, such as rattlesnakes, coyotes, stripes, and stars. One depicted a British Airways jet flying over a horse-drawn wagon, another an Apache helicopter shooting flaming crosses.

Giblin then took two important steps that would assure the success of his effort. He approached Mayor Keno Harker, who said he would "give favorable consideration to a public hearing of the contest's results during an upcoming city council meeting". That ensured that the contest would likely result in real change (it is on this point that many newspaper flag contests fail). And he asked NAVA to help select the finalist flags.

NAVA assembled a panel of judges, representing a broad spectrum of flag-design expertise, to work on this project, describing its members as:

- ✪ Peter Ansoff, NAVA president, Alexandria VA, expert on the First Navy Jack.
- ✪ Deveraux Cannon, attorney, Nashville TN, author of numerous books and articles on Civil War flags.
- ✪ David Martucci, flag appraiser, Washington ME, editor of NAVA's newsletter.
- ✪ Mason Kaye, college student, Los Angeles CA, winner of NAVA's 1999 Driver Award for flag scholarship.
- ✪ Ted Kaye, financial executive, Portland OR, author of *Good Flag, Bad Flag*.
- ✪ Peter Orenski, lapel-flag manufacturer, New Milford CT, organizer of New Milford's flag design contest.
- ✪ John Purcell, retired professor of Spanish education, Cincinnati OH, principal author of *American City Flags*.

After the submission deadline, the NAVA judges culled the original designs and a final 24 were rendered into consistent artwork. In many cases words on the designs were removed, some colors shifted, concepts simplified, and other minor changes made to make designs more competitive yet retain the spirit of their artists. Judges awarded each design a score on a 0-10 scale for comparability to city flag scores from the 2004 NAVA survey. In the tradition of the Olympics, the highest and lowest score for each design were discarded, with the average of the central scores determining the overall score.

All of the finalist designs followed basic flag design principles; the most common symbols were a mesa, a

sun, a symbolic “M”, and a saguaro cactus. One, a composite of two entries, depicted the “Kokopelli” figure, a traditional native image of a hunch-backed flute player. Another simply divided the field diagonally with blue, green, and white triangles. One design (X) strongly resembled the flag of Macedonia, prompting the nickname “Mesa-donia”, to which the *Tribune* teased “Oh, those vexillologists are such kidders...everyone knows that Macedonia’s flag is yellow and red, not yellow and blue. Plus, Macedonia’s sunburst has eight rays, not six.”

Any of the 24 finalists could make a successful city flag, so judging was especially difficult. In fact, with NAVA scores ranging from 5.1 to 9.3, nearly all would have placed among the top 20 U.S. city flags in the 2004 survey (where the cut-off was 6.8 points).

The *Tribune* then offered the finalists up for its readers’ vote in December, under the headline “The Great Mesa Flag Contest”. The ballots asked readers to list their first-, second-, and third-place selections, and to mail them in, one per envelope. Readers cast 1,357 ballots by the January deadline, most from Mesa, but some from surrounding towns and as far away as Seattle, Washington.

There didn’t seem to be much ballot-box stuffing, according to Giblin, who opened the envelopes and counted them himself in a *Tribune* conference room. To adequately recognize alternative selections, he awarded 5 points for first place, 3 points for second place, and 1 point for third place. He joked that there was less bloodshed in his election than in Afghanistan’s or Iraq’s.

One flag, the unusual design with a central symbol resembling an asterisk or snowflake (K), did appear to have received multiple ballots from the same source—identical down to the photocopied coffee stain, but it still only finished in 8th place. It had been included as finalist as it was a sound design that differed significantly from the prevailing themes. Giblin said it “would look terrific as the logo of a Canadian minor-league hockey team”.

The highest-polling design (T) received 2,733 points, over twice what second place received and 23% of the total points. The next three designs finished very close together, with 9-10% each. The top four garnered over half of the points—an amazing consensus among 24 designs. The centerfold shows each design with the NAVA score and the Mesa votes, as well as its ranking by Mesa voters.



The winning design shows a yellow mesa (which could double as an “M”) under a blue sky, with a blue saguaro cactus against a rayed sun rising over the mesa. Its original version also had a counterchanged border which NAVA’s artist (Peter Orenski) removed for simplicity. It was designed by Mary Jean Crider of Mesa, 68, a retired elementary-school teacher. She and her husband had once been among Arizona’s “legion of winter residents”, according to the *Tribune*, but eventually moved to Mesa for good eight years ago. She created four variant design proposals, cut precisely from colored paper. “I just cut them out and pasted them on”, she reported. The stylized “M” was inadvertent.

Shirley DeLaet, 58, created the second-place design (U). A part-time artist, she has lived in Mesa for 3 years and works as a design consultant for an art and furniture store in Mesa. She called her design “Sunny Mesa”, inspired by the Arizona sunrise. “The early morning sun is what really gets me, and I can visualize it every morning stretching out over Mesa. When I see it, I know it’s going to me another great day. Can you tell I love it here?”

The third-place design (G) came from Wayne E. Jones, 77, the great-grandson of Daniel Webster Jones, the Mormon missionary who led

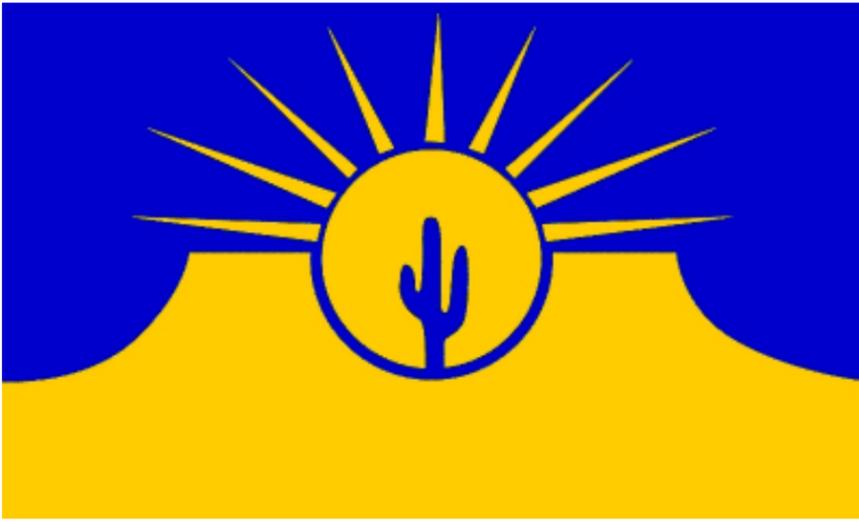
eight families from Utah to Arizona in 1877 and whose encampment became Mesa the next year. He attended the National Academy of Fine Arts and paints oils, illustrates books, and designs homes. He reported “My wife said, ‘You’re a designer. Go ahead and design a flag’....She just pretty much insisted I do it.” His design represents Mesa “as a shining city on a hill”.

Rebekah Matthews, 14 and a life-long Mesa resident, made the fourth-place design (S). Along with the ubiquitous sun and saguaro, she included a circular motif to evoke the city’s citrus industry. The eighth-grader at Mesa Junior High School said “I do a lot of art...I paint, I draw, I do just about everything that has to do with art.” She wants to learn more about opportunities in the art and design fields; how wonderful to be recognized in this way!

With so many flags in the running, it is not surprising that the reader voting and the NAVA scoring did not match exactly, although three designs landed in both groups’ top five. Overall, there was general correlation between the opinions. Big disagreements included E, the NAVA panel’s second choice which landed in 17th place among Mesa voters, and P, which came in 6th place among the Mesa voters but was the NAVA panel’s 19th choice. The popular vote seemed to trend to more literal imagery.

Giblin kept Mesa residents informed through frequent updates in his column and on the paper’s website. Pleased with the results, he presented the four highest-polling flags and their designers at a city council meeting. Staff recommended accepting the winning flag, but considered altering the colors to match the current city logo. The design was made final when NAVA member Rich Kenney sent Mesa officials a full-size version of the winning design in the original colors. The city council quickly adopted it as the official (first) flag of Mesa on March 7th. NAVA has delivered a formal report to the *Tribune* and extended congratulations to the newspaper and to the citizens of Mesa.

And the Winner is ... MESA, ARIZONA!



T - Mary Jean Crider

Officially Adopted March 7, 2005



Flag per Contest	Readers' Rank (Points)	NAVA Score	Name of Designer
A	11 (423)	8.3	Mary Dernik
B	12 (405)	6.8	Dolores Kohler
C	19 (113)	6.8	Nancy Rinehimer
D	9 (431)	8.5	Nicholas Dudley & Russell Paperman
E	17 (128)	9.1	Myles Uttke
F	5 (805)	9.3	Sandi Matthews
G	3 (1,153)	7.8	Wayne Jones
H	10 (423)	6.7	Shawnah Wilcock
I	16 (139)	6.6	Charlene Cashatt
J	14 (199)	7.4	Gwen Callahan
K	8 (473)	5.7	Tommy Fox
L	21 (104)	7.2	Claudia Beltran
M	24 (32)	5.1	Glenn Young
N	23 (53)	6.0	Celenn Ramsay
O	20 (104)	6.2	Ulysses Cosio
P	6 (546)	6.5	Cindy Kustwan
Q	15 (185)	6.6	John Manick
R	18 (127)	6.4	Weston Stewart
S	4 (1,105)	7.8	Rebekah Matthews
T	1 (2,733)	8.5	Mary Jean Crider
U	2 (1,180)	8.4	Shirley DeLaet
V	13 (334)	7.9	Russell Paperman
W	7 (480)	8.2	Tony Dominguez & Troy Curtis
X	22 (80)	6.6	Steven Rawlings

The Finalists ...



A - Mary Dernik



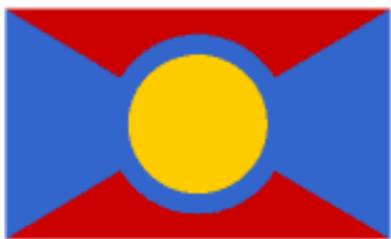
B - Dolores Kohler



C - Nancy Rinehimer



D - Nicholas Dudley & Russell Paperman



E - Myles Uttke



F - Sandi Matthews



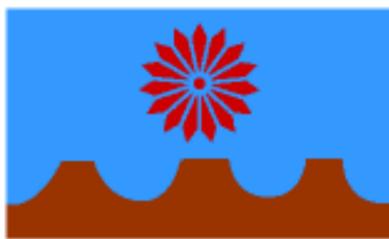
G - Wayne Jones 



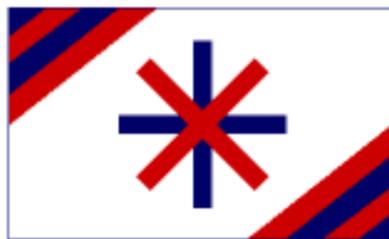
H - Shawnah Wilcock



I - Charlene Cashatt



J - Gwen Callahan



K - Tommy Fox



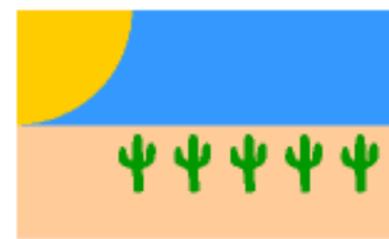
L - Claudia Beltran



M - Glenn Young



N - Celenn Ramsay



O - Ulysses Cosio



P - Cindy Kustwan



Q - John Manick



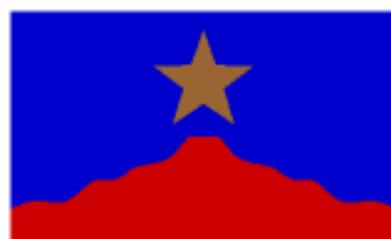
R - Weston Stewart



S - Rebekah Matthews 



U - Shirley DeLaet 



V - Russell Paperman



W - Tony Dominguez & Troy Curtis



X - Steven Rawlings



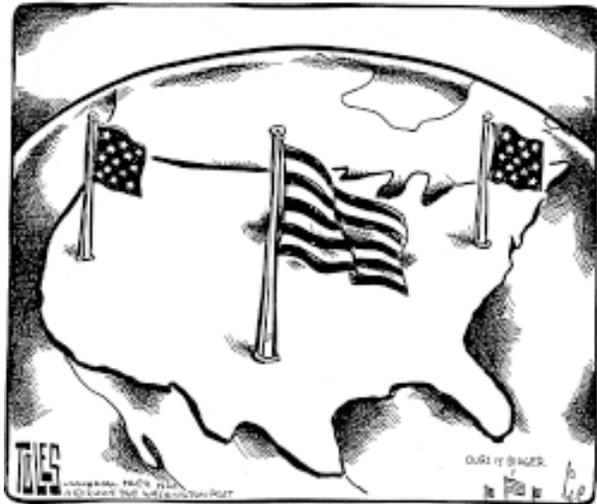
Vol. 38 • No. 1
January — March 2005
Issue #185

IN THE NEWS ... FLAG CARTOONS!

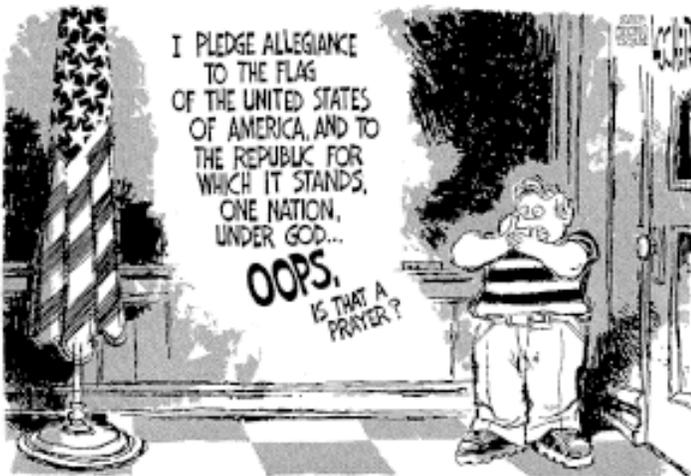
Dave Martucci

As always, important events of the day are often the subject matter of editorial cartoonists. Known generically as “editorial” cartoons, the major newspapers and web sites often retain top artists who regularly produce commentaries in pictures. Flags, of course, sometimes figure in these commentaries, often very significantly. Here are a few recent examples.

The first cartoon presented here is by Tom Toles, who draws for the *Washington Post*. It followed the election and is a direct commentary on the political division obvious in the United States in that election. US citizens are familiar with the “red” and “blue” states colored in maps presented by the news media, standing respectively for those that voted Republican and those that voted Democratic. In this cartoon, we see those general areas displaying disparate pieces of the Star Spangled Banner, the blue with the stars



Tom Toles
Washington
Post
Washington,
D.C.
11/14/
2004



Dick Locher
Chicago Tribune
Chicago, Illinois
1/21/2005

(interestingly here in a 3-2-3-2-3 thirteen-star arrangement) for the blue states, and the red and white stripes for the red states (but only nine stripes!).

In the next cartoon, by Dick Locher of the *Chicago Tribune*, is a commentary on the controversy over the words “under God,” added to the Pledge of Allegiance in the 1950s. The Supreme Court has since ruled that government-sponsored prayers in public schools violate the “establishment clause” of the US Constitution. The cartoon illustrates the crux of the question: is a religious reference appropriate in a government-endorsed statement of the fundamentals of American citizenship?

The recent flap in Britain over the wearing of a Nazi uniform by Prince Harry to a costume party is the subject of the next cartoon by Mike Lester of the *Rome, Georgia, News-Tribune*. The man in the cartoon is shocked that



Mike Lester
Rome News-Tribune
Rome, Georgia
1/20/2005

Mike Lane
The Baltimore Sun
Baltimore, Maryland
11/9/2004



Harry is wearing symbols that many people find offensive, while at the same time he himself is wearing a Confederate flag, which many Americans find almost as offensive as a swastika. In fact, the man in

this presentation has three CSA flags on his clothing, his T-shirt, hat and belt buckle.

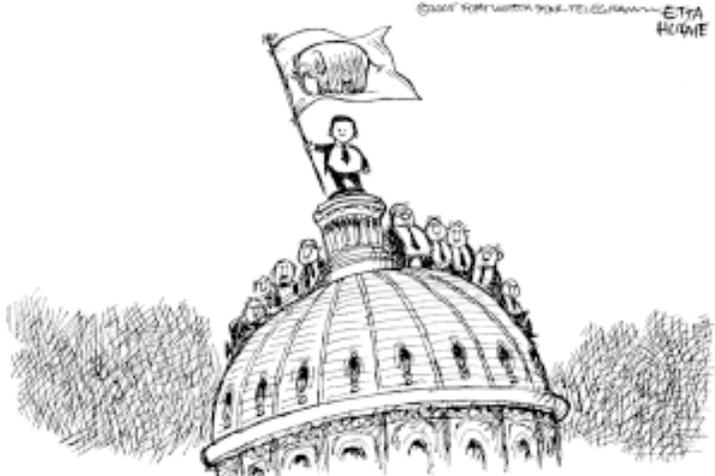
Mike Lane of the Baltimore Sun depicts a modern Betsy Ross busy sewing away next to a portrait of President Bush. This cartoon appeared the day after the Presidential election. Conservative Christians, who overwhelmingly supported Bush in the election, view religiousness as an essential component of patriotism. The juxtaposition of patriotic symbols (Betsy Ross and the flag) with the religious symbol of the cross underscores the conflicting views of the relationship between religion and civil government in the United States.

Next is a commentary by Etta Hulme of the Forth Worth, Texas, *Star-Telegram* about the recent move by the Republican majority in the US Congress to change the rules specifically to protect Representative Tom Delay of Texas, the House Majority Leader, who is facing an ethics investigation. It shows Republicans on top the US Capitol flying a flag bearing an elephant, their party's symbol.

Of course, the war in Iraq drew the most commentaries. Here are just two of many cartoons on that subject, many of which feature flags. The first is by Bob Gorrell, who draws for America Online. Here he gives the "official" instructions for using the ballot in the upcoming Iraqi elections as a flag of truce. The violence and bloodshed in Iraq was also the subject for Alen Lauzan Falcon of caglecartoons.com's "Best of Latin America" series. Here we see the red stripe of the Iraqi flag dripping with blood all over the rest of the flag.

Natural events were also noted in the cartoons. In early 2005, an unusual amount of rain inundated California, causing mudslides, floods, and other problems. Michael Ramirez of the *Los Angeles Times* replaced the spear in the hand of the goddess Minerva with an umbrella on the State Seal while on the State Flag, Daryl Cagle of the Internet news web site *Slate.com* gave an umbrella to the bear, who looks quite fed up with the weather!

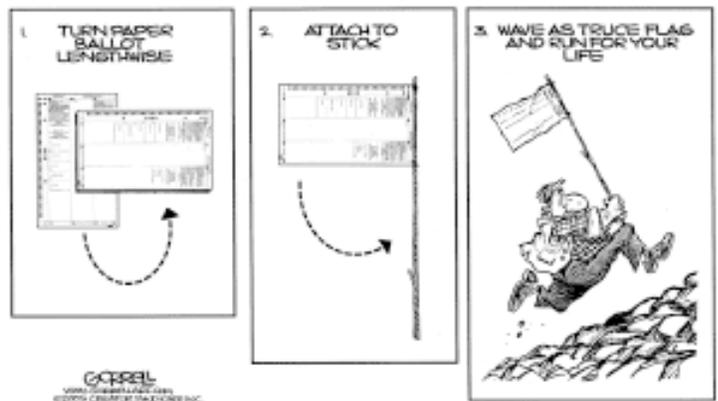
Flags are featured in editorial cartoons very frequently. They are an excellent graphic that causes immediate recognition and emotion in the context of a simple direct image that comments on the events of the day.



THE TOM DELAY PARTY CLAIMS ETHICS FOR HOUSE REPUBLICANS

Etta Hulme
Forth Worth Star-Telegram
Fort Worth, Texas
1/9/2005

OFFICIAL IRAQI BALLOT INSTRUCTIONS



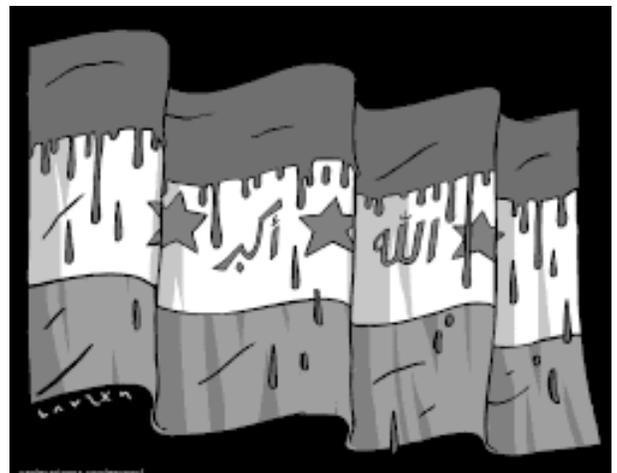
GORRELL
©2005 GORRELL CARTOON INC.
Bob Gorrell
America Online
Dulles, Virginia
1/12/2005



Michael Ramirez
Los Angeles Times
Los Angeles, California
2/24/2005



Daryl Cagle
Slate.com
2/24/2005

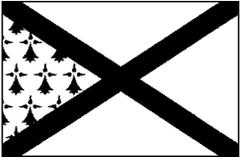


Alen Lauzan Falcon
caglecartoons.com
"Best of Latin America"
1/23/2005

VEXILLOLOGICAL ASSOCIATIONS AND JOURNALS

Many NAVA members enjoy receiving periodicals from other flag-oriented groups, usually by joining each association. NAVA News will occasionally publish subscription/membership information on such groups to help NAVA members expand their flag libraries and personal networks. All of the groups listed here publish fine and rewarding newsletters, journals, or bulletins, generally in languages other than English.

BRITTANY



Kevarzhe Vannielouriezh Vreizh / KVV

Société Bretonne de Vexillologie / SBV

Ar Banniel ("the Banner")

(mainly in French with some articles in Breton)

3 issues/year, 18 pages/issue

Membership:

Individual member EUR 25 per year

Student member EUR 10 per year

Corporate member EUR 50 per year

send fee (cash, check, or flag*) to :

Alain RAULLET

P.O. Box 4427

22044 Sant-BRIEG 2

BRITTANY - France

email: alain.raullet@wanadoo.fr

* *Alain will pay your fee in return for*

sending him a flag of your choice

("please try to be imaginative") 1 x1.5

m. in size, of a value approximating the

fee according to your member status

(i.e. EUR 25 , EUR 10, or EUR 50)

SPAIN



Sociedad Española de Vexilología
Gaceta de Banderas

8 issues/year, 4-6 pages/issue,

published jointly with the Centre

Belgo-Européen d'Etudes des

Drapeaux.



Banderas

4 issues/year, 30-180 pages/issue

Membership (outside Spain): EUR

36/year

Send Visa/Mastercard info (Name,

Card No., & Exp. Date) to:

Jose Luis Bragues Alonso,

Treasurer

C./ Juan Vigón, 17

E-28003 Madrid, SPAIN

braguesjlvox@eresmas.com

GERMANY



Deutsche Gesellschaft für
Flaggenkunde e.V.

Der Flaggenkurier

2 issues/year, 32-48 pages/issue

Membership:

Ordinary Europe EUR 30/year

Ordinary Outside of Europe EUR

35/year

send cash or cheque in Euro to:

Deutsche Gesellschaft für

Flaggenkunde e.V.

PF 1115, D-28817 Achim, Germany

www.flaggenkunde.de;

pres@flaggenkunde.de

SCANDINAVIA



Nordisk Flaggelskab

Nordisk Flaggkontakt

2 issues/year, about 50 pages/
issue

Subscriptions: SEK 250 or USD 35/
year

Send cash or transfer money

(please pay all banking charges) to:

Nordiska Flaggsällskapet

c/o Treasurer Anki Rosenberg

Tidaflagg AB

Box 16

SE-522 21 Tidaholm, Sweden

Nordea Bank Sverige AB

IBAN number SE 75 9500 0099 6018

0283 4745

SWIFT (BIC-kod) NDEASESS

E-mail: treasurer

<anki@tidaflag.se> or editor

<jan.engene@isp.uib.no>.

Attend the 21st International Congress of Vexillology:

VEXILOBAIRES 2005 - X X I I C V BUENOS AIRES, ARGENTINA 1-5 AUGUST 2005

Please visit the web page <http://www.funcidec.org.ar>

or write to: Centro Interdisciplinario de Estudios

Culturales - Fundación C.I.D.E.C., Paraguay 2068 - 1°

"B", Buenos Aires, Argentina, Telephone: (5411) 4961-9202.

The deadline for submitting paper proposals (title and abstract) to the organiz-

ing committee is 1 May 2005. For those papers accepted, the deadline for sub-

mission of the full text and images (in electronic form) is 1 June 2005. For more

information, e-mail Prof. Anibal Gotelli, president of the Organizing Committee, at:

infocidec@uolsinectis.com.ar.

Please consider attending and strengthening the NAVA contingent in our own

hemisphere! Contact Gus Tracchia, NAVA's liaison to the Organizing Committee

with your questions (gustracc@aol.com, 718-847-2616).

THE CANADIAN FLAG ASSOCIATION

L'Association canadienne de vexillology

50 Heathfield Drive, Toronto, ON, M1M 3B1 Canada
tel. 416-267-9618
<kevin.harrington@sympatico.ca>



Nov. 14/04
North American Vexillological Association
PMB 225
1977 N. Olden Ave. Ext.
Trenton, NJ 08618
Attention: President Peter Ansoff

Dear Peter,

On behalf of our organization, the Canadian Flag Association and its members, we wish to thank our American sister organization, NAVA, for the donation to our cause given so readily in CFA's time of financial need.

We are especially grateful to NAVA's Executive Board members, for their thoughtfulness, support, comradeship, solidarity, and generosity in even considering this course of action.
THANK YOU ALL!

Our best wishes to the Board for NAVA's success in the coming year.

sincerely,

Linda J. Dean, Secretary of CFA

And Kevin Harrington, CFA President and editor of CFA publications



The Latest City News for Monday, July 6, 2004

FORT WORTH BOASTS NEW CITY FLAG

In June, the Fort Worth City Council adopted a new city flag that incorporates "Molly"—Fort Worth's official logo since 1999.

City departments will begin flying the "Molly" design July 6. All of the city's old flags were retired July 3 to prevent simultaneously flying old and new designs.

The new flag replaces all previous city flags, with the last one in use since 1968. The old flag—three horizontal stripes and bold white lettering—was designed by commercial artist Richard Pruitt as part of a competition sponsored by the Fort Worth City Council in concert with the City Arts Commission.

<http://www.fortworthgov.org/cmo/pio/citypage/2004/cp2004706.asp#3>

Editor's Note: The flag is white with a brown steer head and the city's name in dark blue letters.

To All NAVA Members,

Hats off to you! And to all of the survey team.

The State, Provincial, & Territory flag survey was a great idea, excellently done, and had wonderful results. It was close to my heart since I have been working with Minnesota legislators and citizens to bring our flag within the principles of flag design and something meaningful for our citizens.

But this pales compared with the city survey. The one-two plan was brilliant. First, the fact gathering and publication in the *Raven* of the flags

of the major cities of the U.S. opened the study of vexillology to a broad, yet local level, reaching people where they live. Secondly, the survey on the reaction of people in comparing the flags raised this study to a deeper and significant examination of the function of flags.

That is, the publication of the flag is a pat on the back, showing the symbol people have chosen to the whole world. The following survey was a critique, that by position on the favorable-unfavorable list showed many their flag is really important and makes a difference.

This has been a good answer to that pompous attitude we see so often that "any flag will do, just stick it in the corner."

That flags make a difference and are important is part of the vital core of NAVA. Nothing NAVA has done before has reached so many people, advertised our existence so widely, and shown clearly that the subject of our interest has value, and is a lot more than the hobby of a few eccentrics.

This is NAVA at its best.

So once again, congratulations.

Lee Herold

TREASURER'S REPORT

Ted Kaye

NORTH AMERICAN VEXILLOLOGICAL ASSOCIATION

Budget Summary

U.S. Dollars	2004		2005
	BUDGET	ACTUAL	BUDGET
INCOME			
Dues	12,000	11,122	12,000
Driver Award	250	250	250
Misc Sales	1,750	1,212	1,475
Ads	-	-	-
Contributions--Gen'l	500	745	500
Contributions--Cons.	-	107	-
Contributions--Raven	-	-	-
Interest	300	375	375
NAVA Mtg.	6,000	352	6,000
TOTAL INCOME	20,800	14,163	20,600
EXPENSES			
Publications			
NAVA News			
Layout	2,200	2,200	2,200
Printing	2,800	1,969	2,550
Mailing	1,500	1,499	1,500
Total	6,500	5,668	6,250
RAVEN			
Layout	2,000	2,000	2,000
Printing	2,500	2,490	2,500
Mailing	500	358	500
Total	5,000	4,849	5,000
WEBSITE			
Fees	500	302	500
DIRECTORY			
Printing & Mailing	100	2	100
Meetings -- NAVA Mtg.	6,000	352	6,000
Administration			
P.O. Box	450	404	450
Mailings / Off. Post	800	790	800
Accounting	-	-	-
Supplies	400	439	400
Bank Fees	100	137	150
Insurance	-	-	-
Telephone	200	-	200
Driver Award	250	250	250
Tsfr to Conservation	-	107	-
Contingency	500	-	500
	2,700	2,127	2,750
TOTAL EXPENSES	20,800	13,299	20,600
Surplus / (Deficit)	-	864	-
UNRESTR. FUND BALANCE		21,679	

Summary

In 2004, NAVA ran a small surplus, meeting our budgeted goal of breaking even. NAVA is in solid financial shape with strong reserves.

2004 Results

There are several reasons for our 2004 success:

- 1) Through the efforts of the Membership Committee we retained many members who had lapsed in 2003, although we were over-optimistic in budgeting membership revenue.
- 2) Dave Martucci has continued to drive down the printing costs for NAVA News while increasingly adding color; other publications have been below budget as well.
- 3) The board continued to find ways to trim administrative costs.
- 4) NAVA 38 in Indianapolis broke even (note that most revenues and expenses are excluded from the actual results, as the organizing committee maintained its own accounts, so total revenues and expenses are lower than budgeted).

2005: A Budgeted Surplus

The 2005 budget, adopted at the 2004 NAVA annual meeting in Indianapolis, calls for income and expenses resulting in balanced budget—actually a surplus, as we've provided for a contingency as well. It's essentially a conservative, steady-state budget. It expects some additional revenue from sales of *American City Flags*.

Current Challenges

NAVA's membership revenue has remained flat for several years. As an organization we need to focus on growing, not just maintaining. The publicity from our City Flag Survey should drive more awareness of NAVA. We must improve our "products" (mostly, our publications) to deliver increasing value for membership to those who join us in the coming years, and through such recruiting and retention drive membership revenue up.

Please contact me (treas@nava.org) or any board member with any questions or concerns, or suggestions.



FROM NAVA'S PRESIDENT

Dear fellow NAVAites,

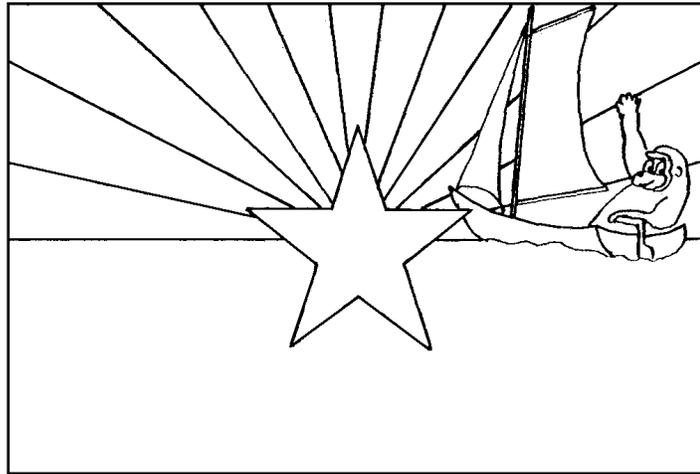
As you probably noticed, Issue 184 of NAVA News (October-December 2004) was extremely late. This was a Bad Thing in itself, and also had ripple effects on renewal notices and the deadline for *Raven* submissions. I'm working with the *NN* editor and the publications committee to set up a firm publication schedule, and to provide for backup when unexpected problems arise. You'll be hearing more about this in future issues.

Our webmaster, Jon Radel, has had to step down for personal reasons, and at the moment we don't have a permanent replacement. Those of you who heard my remarks at NAVA 38 last October know that the web site is one of my top priorities – it is our most widely read “publication” and needs a steady hand at the helm. If you or someone you know might be interested in taking on that responsibility, please let me or one of the other board members know.

On a brighter note, planning continues for NAVA 39, scheduled for the weekend of 7-9 October 2005 in Nashville. We now have a dedicated web page for the conference (<http://nava39.info/>), there's also a link on the main NAVA page at <http://www.nava.org>). At the NAVA 39 site you'll find a tentative conference schedule, an application form and other information. We'll be updating the site as the dates get closer, so check back often. First Vice-President and Conference Organizer Devereaux Cannon is doing a great job of pulling this effort together, and I'm already looking forward to an interesting weekend in “Music City.”

As always, please keep in touch – I'm always interested in hearing everyone's perspectives on what NAVA is doing (or not doing!) and where we should be headed.

Vexillologically,
Peter Ansoff, President
pres@nava.org



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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.



FUTURE VEXILLOLOGISTS

Last January, NAVA President Peter Ansoff gave an interactive presentation on the history of the American Flag to the members of Girl Scout Troop 1431 from the Arlington Traditional School in Arlington, VA. Each of the scouts wore a placard with the name of someone who played major role in the flag's history (King James, Francis Hopkinson, Peter Wendover, etc.), and also carried the appropriate version of the flag. Everyone seemed to have fun, and the presentation ended with a spontaneous parade.



NAVA News

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Washington ME 04574-3440 USA

(207) 845-2857

navaNews@nava.org

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NAVA solicits annual bids for formatting, layout, and printing of its publications. Please write to the address below for more information.

Please send copies or originals of any flag-related newspaper and magazine clippings and all non-NAVA News-related correspondence, including change of address or changes in email status to the Association's permanent address:

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EMBLEMS OF ROSWELL, NEW MEXICO

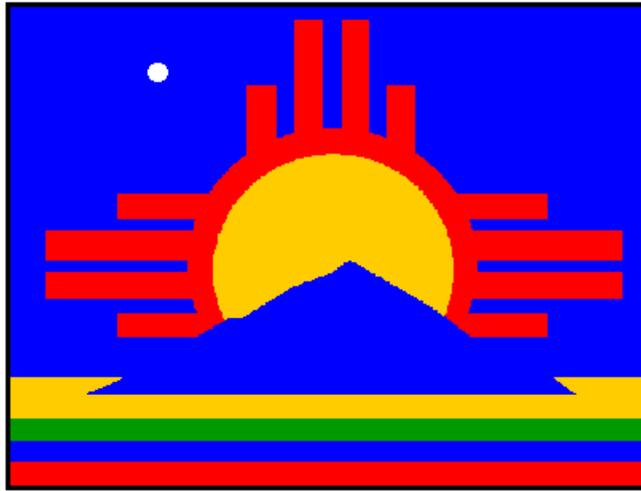
From the Web

The Flag

On the afternoon of June 13th, 1997, the new flag of the City of Roswell was raised over city hall. Mayor Thomas E. Jennings read a proclamation officially dedicating the City Flag for the pride of all the citizens of Roswell.

The competition for the flag's design and the subsequent design process took over a year to complete. The flag's designer, Stephen Fleming, offers the following description of the flag's emblematic symbolism.

"The design of the flag for the City of Roswell is inspired by the land, water and sky that surround us here in southeastern New Mexico. The blue field of the flag is representative of the vast sky above us and this same blue forms the mountain of Capitan, our ever-present companion in the west. The sun is represented by the Zia symbol of the New Mexico state flag reminding us that we are all part of the "Land of Enchantment". The stripes in the lower portion of the City of Roswell Flag are yellow for the plains of the Pecos Valley; green for the agriculture of our region; blue for the Pecos River; red for earth beneath our feet. This pattern of stripes also symbolizes the various strata of our subsurface geology and the precious resources, including water, which are so vital to life here. The green and red stripes also acknowledge our historical and cultural ties with Mexico and our vibrant Hispanic heritage. The small white circle in the upper left, positioned along with the stripes at the bottom are reminiscent of the Stars and Stripes of Old Glory, but also symbolizes the enigmas of the heavens above us, the challenges of the future and the wonder we all experience when we contemplate the

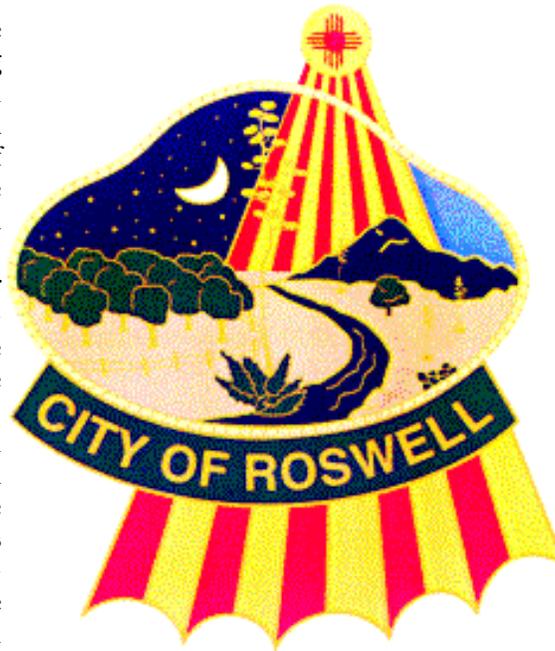


mysteries of the universe."

<http://www.roswell-usa.com/city/flag.htm>

The Logo and City Pin

The City of Roswell's logo pin symbolizes many things which are unique and special to Roswell. The pin was designed by a local artist,



Barb McKee, in consultation with Mayor Thomas E. Jennings in the spring of 1994.

The outward loop resembles a rope to honor Roswell's rich ranching and

farming history which also serves to inscribe the "City of Roswell".

Above the sky is an ancient Indian Zia sun symbol representing the sun which is so prominent in New Mexico. The ancient Native American design symbolizes the four seasons, the four directions, the four parts of the day (morning, noon, evening and night), the four phases of life (childhood, youth, adulthood and old age) and the never-ending cycle of life.

Protruding from the logo is a mesquite which is a prominent native cactus found in and around the local community.

The Zia rays divide the sky between day and evening. The evening sky is filled and illuminated with stars and the moon and the daytime sky a brilliant blue, both indicative of the clear skies affording outstanding visibility of the heavens and many days of sunshine.

On the left side of the logo is a fenced pecan orchard representative of the significant agricultural irrigated lands important in the early settlement and to the agricultural based economy of the area.

On the horizon is Capitan Mountain (sometimes referred to as Blue Mountain) and the desert landscape west of Roswell.

In the middle of the design is a river which is representative of the Pecos, Hondo, North Spring, South Spring, and Berrendo Rivers in Roswell.

Finally, it is in the shape of an unidentified flying object (UFO) with beams coming down, celebrating the famed 1947 "Roswell Incident" which made the community famous worldwide.

<http://www.roswell-usa.com/city/logo.htm>

NAVA ListServ

Only for Members

Are you interested in staying up-to-date with the latest flag news? NAVA provides members with a ListServ that will let you know about flag-related events, opportunities, information, and publications. Over 200 NAVA members have signed up to receive the e-mail messages. To join, simply e-mail the ListServ manager at <emalilist@nava.org> and ask to be added to the list. You'll never have to wait for NAVA News to get your next vexi-installment!

I am making a comic strip. If you can write exciting plots, please contact me. Juan José Morales, PO Box 82711, Tampa FL 33682-2711

NAVA extends special thanks to Dr. Henry W. Moeller for contributing additional funds that allowed this issue of *NAVA News* to expand by four pages. We appreciate his ongoing support.



Why Come to a NAVA Meeting?

- ℞ Hear engaging, cutting-edge presentations of the latest flag scholarship.
- ℞ Meet and exchange ideas with the premier vexillologists in North America.
- ℞ Help govern NAVA by participating in the annual business meeting.
- ℞ Hear a keynote address or special presentation from a local expert.
- ℞ Visit sites of interest and local flag displays in the host city.
- ℞ Buy and sell flags, books, and related materials at significant savings.
- ℞ Compete to earn the Capt. William Driver Award for best paper (US\$250!).
- ℞ Share meals, a reception, and a banquet with NAVA members and friends.
- ℞ Welcome first-time attendees with special events.
- ℞ View NAVA members exhibits of flags and flag items.
- ℞ Display a personal or organizational flag.
- ℞ Enjoy the company of like-minded flag enthusiasts.

CAPTAIN WILLIAM DRIVER AWARD GUIDELINES

1. The Captain William Driver Award was created in 1979 for the best presentation at the NAVA annual convention. It is named in honor of Captain William Driver, who christened the United States flag "Old Glory." The award is generously cosponsored by NAVA Commercial Members.
2. The award consists of a certificate and US\$250.
3. The executive board shall determine the recipient of the award based on the criteria given below. At its discretion, the executive board may determine that no presentation delivered at the convention has met the criteria for the award and decline to give an award that year.
4. The criteria for the award follow, in descending order of relative importance:
 - a. The presentation should be an original contribution of research or theoretical analysis on a flag or flags resulting in an advancement of knowledge in the field of vexillology.
 - b. It should be characterized by thoroughness and accuracy.
 - c. It should be well organized and, as appropriate, illustrated.
 - d. It should be delivered well, *i.e.*, interesting for the audience as well as informative, such that it is easily comprehensible.
5. No presentation may be considered for the award unless a completed written text is submitted in advance of its delivery.
6. No single individual may be given the award more frequently than once every three years.
7. Because of the conflict of interest, current members of the executive board are ineligible for the award.
8. If at all possible, the executive board shall not give the award jointly to corecipients. In extraordinary circumstances, the executive board may recognize another presentation with the designation "Honorable Mention."
9. As a condition of being considered for the award, presenters agree that NAVA has a two-year right of first refusal to publish their presentation in either *NAVA News* or *Raven: A Journal of Vexillology*. This right of first refusal extends to both the actual recipient of the award and the remaining nonrecipients. A presenter who desires to have his or her presentation published elsewhere may decline to have the presentation considered for the award, provided that the presenter makes this fact known before the presentation is delivered.
10. These guidelines should be distributed to presenters in advance of the annual convention.

Approved August 1 1998

NAVA 39



OBSERVING THE CENTENNIAL OF THE TENNESSEE FLAG



DESIGN THE NAVA 39 FLAG

CALLING ALL VEXILLOGRAPHERS! If you wish to submit a design for the NAVA 39 meeting flag, please e-mail your submission(s) to 1st Vice President Devereaux Cannon by 1 JULY 2005. 1stvp@nava.org

If you prefer to send hard copy of your design, mail it (postmarked no later than 15 JUNE 2005) to:

In addition to a color rendering of your flag design, include your name, address, telephone number, and email address if available.

Devereaux Cannon
c/o Old Republic Title
201 Fourth Avenue North, Suite 150
Nashville, TN 37219-2011 USA
(615) 244-2101



NAVA 39

NASHVILLE, TENNESSEE, U.S.A.

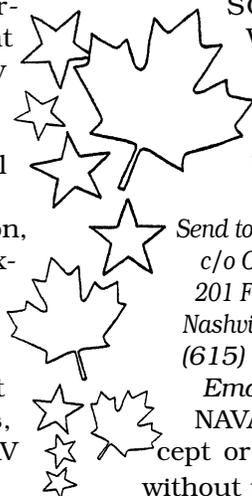


7-9 OCTOBER 2005

CALL FOR PAPERS

If you wish to present a paper or set up a display at the **39th ANNUAL MEETING of NAVA** (7-9 October 2005 in Nashville, Tennessee), please mail the following information to 1st Vice President Devereaux Cannon by **1 JULY 2005**:

- 1) Your name, address, telephone number, and email address if available;
- 2) Title of paper, presentation, symposium, workshop or exhibit;
- 3) Abstract of same; and
- 4) Type and size of exhibit area and/or equipment needed, including tables, electrical requirements, AV equipment, etc.



PLEASE SEND A COMPLETE COPY OF THE PAPER (in publishable form in both hard copy and electronic file) BY **1 SEPTEMBER 2005**.

SORRY, PRESENTERS WHO HAVE NOT PROVIDED THIS COPY WILL BE DELETED FROM THE MEETING SCHEDULE.

Send to: Devereaux Cannon
c/o Old Republic Title
201 Fourth Avenue North, Suite 150
Nashville, TN 37219-2011 USA
(615) 244-2101

Email: 1stvp@nava.org
NAVA reserves the right to accept or reject any presentation without prejudice.

EXHIBIT POLICY

The NAVA Executive Board has established a policy for exhibits at NAVA Meetings.

- 1) Type and size of exhibit area and/or equipment needed, including tables, electrical requirements, etc. must be arranged in advance of the meeting.
- 2) Only one table will be available free for NAVA Members who have non-commercial exhibits. Each additional table will cost \$10.
- 3) Commercial Exhibits will be charged \$10 for each table for members and \$20 each for non-members.
- 4) The best display in commercial and non-commercial categories will be voted on by the members attending and announced at the close of the convention. The Board will present the awards.

See William Driver Award guidelines on page 19