



# THE KUNA INDIANS

The Kuna Indians, because of their isolation, are the most ethnically pure of all Native American peoples. Most inhabit the San Blas Islands, which they call *Kuna Yala* ("Land of the Kuna"). They are part of Panama, but won an autonomous status in 1925-26 after a successful revolution. Here they live as their ancestors did, with few added modern conveniences. Of the 365 San Blas Islands, 40 are inhabited, but many without electricity or running water. The Kuna society is very structured with each island having an appointed chief, the *sahila*. Religion and history, very central to the society, are communicated through the generations. Kuna law prohibits fishing in their waters with sophisticated machinery, and a diver may not take anything from the sea which he cannot reach by just using the air in his own lungs. Only the ancient methods can be used, to preserve the continuation of sea life.

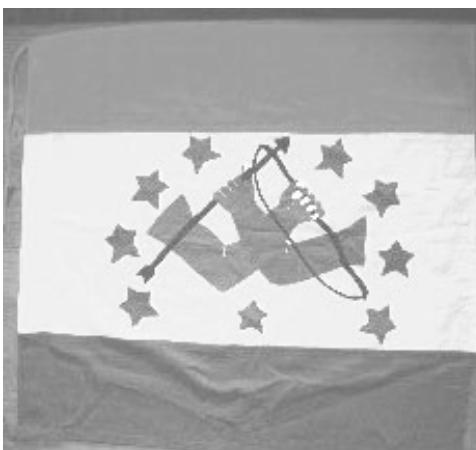
The Kuna earned political independence/autonomy and right to self-government in their revolution of 1925-1926. The people united and fought only with weapons made by hand, such as bows and arrows. The revolution was prompted by Panama levying taxes on the Kuna, but giving nothing back in return. Taxes now stay in the Kuna communities and do not go to Panama City.

The Kuna "nation" has its own flag. There seems to be a variety of designs described as the official flag, however all of the flags we saw flying from the various islands had

Dan Sanley



three bands of red, yellow, and green. A resident told us that the red represents the blood shed in the revolution, the yellow represents the people (the "golden" ones), and the green is for life and the environment. The center of the flag displays two bare arms holding up the hand carved arrow and bow used in the revolution, thus representing the pride of victory without guns or modern weapons. Surrounding the arms are nine blue stars, for the nine major islands, communities that led the revolution.



This documentation about the flag and the Kuna people is in keeping with a promise we made to José, a young man on the most populous island, *Carti Sugtupu* (Crab Island), that we would spread the word about his people and their revolution. He had constructed a museum on the island, and was one of a very few people fluent in English. He took us around *Carti Sugtupu* on one day, and on another, to four of the other islands in his motorized dugout. When we asked what we owed him, he said "Nothing". (We gave him some money anyway for his time and efforts, his kindness, and his expenses.) When we parted, he provided a gift from his people, two hand carved and painted miniature long boats such as they use, and such as he took us around in. Asking what gift we could give in return, he replied, "Just go back to your world and tell your people about my people so as to spread the word about us." We have kept our promise to José!

April — June 2005

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# Welcome to Kanata

From January 20 to February 19, 2005, visitors to Gallery 1C03 [**The University of Winnipeg**] were ushered into Kanata, a nation whose flag displays not a maple leaf, but three feathers. Ottawa-based artist Greg A. Hill's latest solo exhibition, **Tekwanonhheraton tsi ken'en Kanata nitisewenonh / Welcome to Kanata / Bienvenue à Kanata**, deals with issues of Aboriginal sovereignty through a re-invention of Canadian identity.

By means of a mixed media installation that includes a video, webcam projection, a 'passport' publication and a variety of nationalistic Kanatian paraphernalia, viewers will experience this country in an entirely new way. A live performance complementing the exhibit took place during the opening reception.

A video entitled "Kanata Flag Day", also by Hill, is part of the Kanata Project. It is available online via the Médiathèque – Independent Media Art Online web site at <<http://www.sawvideo.com/cinema/0frame.php?lang=&id=237&page=8&back=index.php>> and was produced in 2002. It is 5 minutes, 30 seconds long.

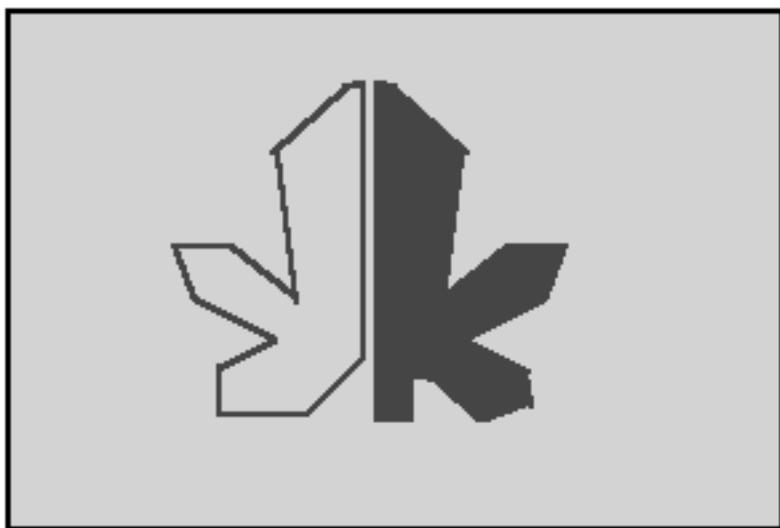
Note: this nation should not be confused with:

- *Kanata*, a city outside Ottawa. Until January 1, 2000, the City of Kanata was one of eleven municipalities which made up the Ottawa-Carleton Region. It is now part of the City of Ottawa.
- *Kanata*, a recreated 17<sup>th</sup> century Ontario Iroquoian village in Brantford, Ontario. <<http://www.kanatavillage.net/>>
- *Kanata the Bear* (a Beanie Baby doll).

*This is the redesigned "Canada" logo (or "Word Mark"). Kanata is an Iroquoian word for town or village and was misunderstood by Cartier and later modified into the word "Canada".*



*The Flag of Kanata. The three feathers represent the three primary First Nations living in Canada at the time of European settlement. The colors, of course, are red and white, as in the current Canadian Flag.*



*The former flag of Kanata, Ontario. It is gray with the outline and solid portions in dark red. Note the symbol, a stylized Maple Leaf, in the shape of the letter "K".*



## Tekwanòn̄hweraton tsi ken'en Kanata nitisewenonh Welcome to Kanata / Bienvenue à Kanata

This exhibition is conceptualized around the premise that Canada is going for a makeover. It is a point on the continuum of my project to supply the country with all the visual symbols necessary for such a change.

This exhibit works as an installation with performative elements. I like to think of it as an event. In this instance, there are also different components that make up the whole. For one, I conducted a media campaign announcing a new identity for Canada. I have renamed Canada to Kanata, reclaiming the Iroquoian origins of the word (documented by Cartier in 1535). I have also created a Kanata flag, designed a Kanata WordMark (official government logo), created a Kanata passport, printed T-shirts, made a video, sent letters to the Prime Minister....in short, I have started a body of work that is intended to replace all uses of the current Canadian identity markers. The purpose of this exercise is to call into question the current construction of Canadian identity as represented by these undisputed symbols. My alterations raise issues of Aboriginal sovereignty and the simultaneous erasure and appropriation of Aboriginal peoples according to Canadian whims and desires.



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Other components of the exhibition are more personal in origin. My father worked for 31 years as a Canada Customs officer. His occupation and our life in the border town of Fort Erie, Ontario instilled in me a profound sense of the border as a boundary between two Nations. The symbols of these Nations are prominently displayed as markers of territory. As I grew older and more politically aware, I also became conscious of the many contradictions these borders created for me (and within me). I learned that for Iroquoian Peoples there should be no border. Our traditional lands are in both the (present day) U.S. and Canada and there have been treaties with both Nations that recognize this (the Jay Treaty and the Treaty of Canandaigua). I also learned that people saw me as a divided person--Mohawk / French. And, later I would learn that to growup outside the borders of the reserve also meant that I was separated from that space--physically and conceptually.

I decided to do a performance for the opening. I wanted to enforce the notion of borders by acting as a Customs Officer. I interrogated visitors as they sought to gain entrance to the gallery space for which a stamped Kanataan passport was required (and happily supplied).

To further enhance the border theme, and to make a personal connection to my hometown there was a live web-cam projection from the Peace Bridge in Fort Erie, which joins Fort Erie, ON to Buffalo, NY. The camera is pointed towards the Canadian border/entrance to Canada (the web-cam even captures where my parent's home is located). The web-cam still exists ([www.peacebridge.com/webcams.html](http://www.peacebridge.com/webcams.html)), I appropriated it for the duration of the exhibit. I felt the view of the steady stream of traffic flowing across the border was especially poignant for this exhibition.

## Kanatā



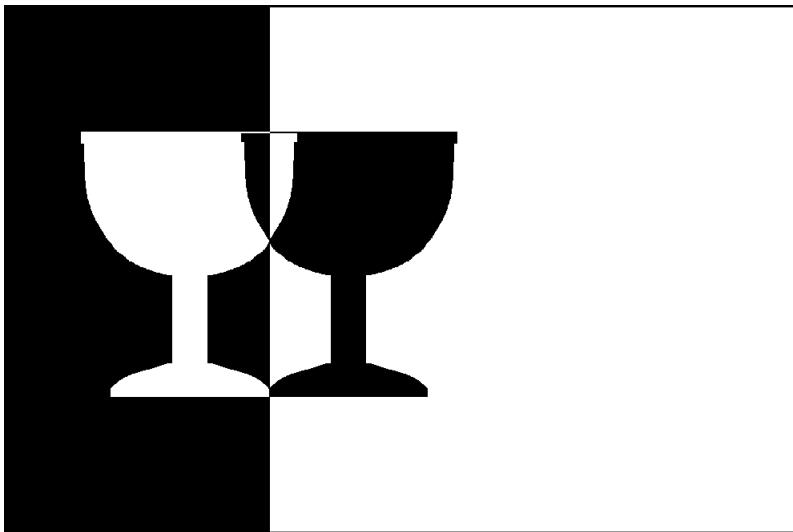
**Kanata Flag Day**



# STILL MORE MEMBER FLAGS

W/ B-

B-/W

**Gustavo Tracchia**

**Mr. Gustavo Tracchia  
Kew Gardens NY USA**

A 2:3 flag with a white square in the fly and the hoist stripe in sky-blue. Centered at the junction of the two colors are two chalices, counterchanged. The colors are those of his native province of Mendoza, Argentina, and of Queens County in New York City, where he presently resides. The interlaced chalices recall the culture that he drank in his native Argentina and the one he drinks in his adoptive country, the United States.

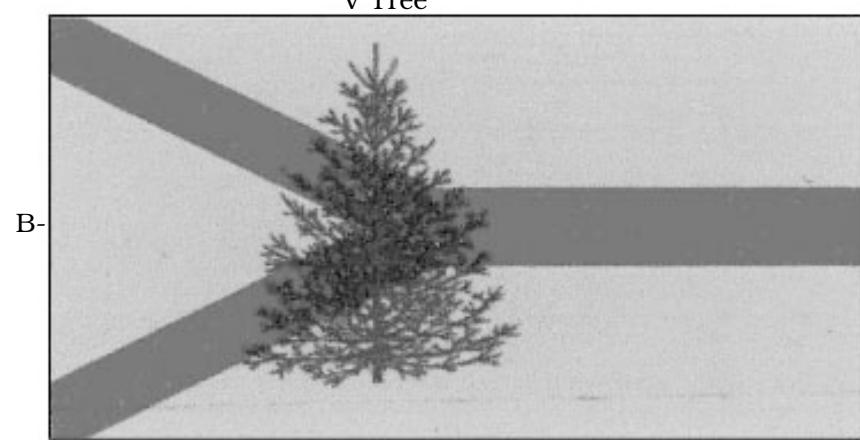
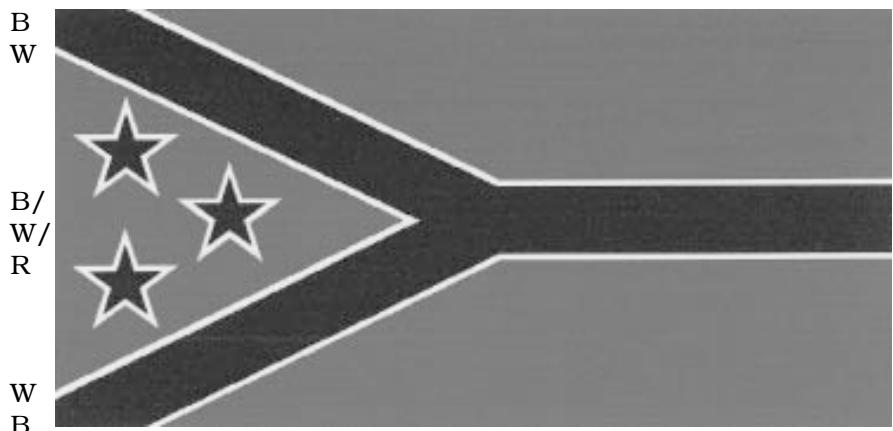
**Mr. C. Barre Hellquist  
Adams MA USA**

(The Hellquist Family Flag) The blue background represents the color of both the Swedish flag and the Atlantic Ocean. The red represents the courage it took to cross the ocean from Sweden and the British Isles to the United States. The Y shape of the red represents both the red diagonals on the British flag as well as the horizontal stripes on the US flag. The Y shape also signifies our grandparents both coming from Sweden, meeting in the US and marrying.

"Hellquist" means "strong branch" and is represented by the tree. It is a fir tree which is found in Northern Europe and North America. The green of the tree signifies life and growth. The tree is off center to further represent the Scandinavian cross as found in Scandinavian flags.

**Mr. Morgan Milner  
Chicago IL USA**

The flag is influenced by the battle flag of the Confederacy to represent family roots in the South and a Southern upbringing. The saltire has been changed in order to show that while heritage is very important (1/2 cross) there is also an open mind for the future and change (single bar heading out). The colors represent education (blue: Colby College; red: Catholic University Law). The three stars on the hoist symbolize faith, family, and community—the most important elements of life. The flag's proportions are 1:2 and the colors are Royal Blue (PMS 286), Canada Red (PMS 199), and White.

**C. Barre Hellquist****Morgan Milner**

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](mailto:navanews@nava.org).

# THE BIRTH OF A FLAG FOR THE VIRTUAL TRIBE

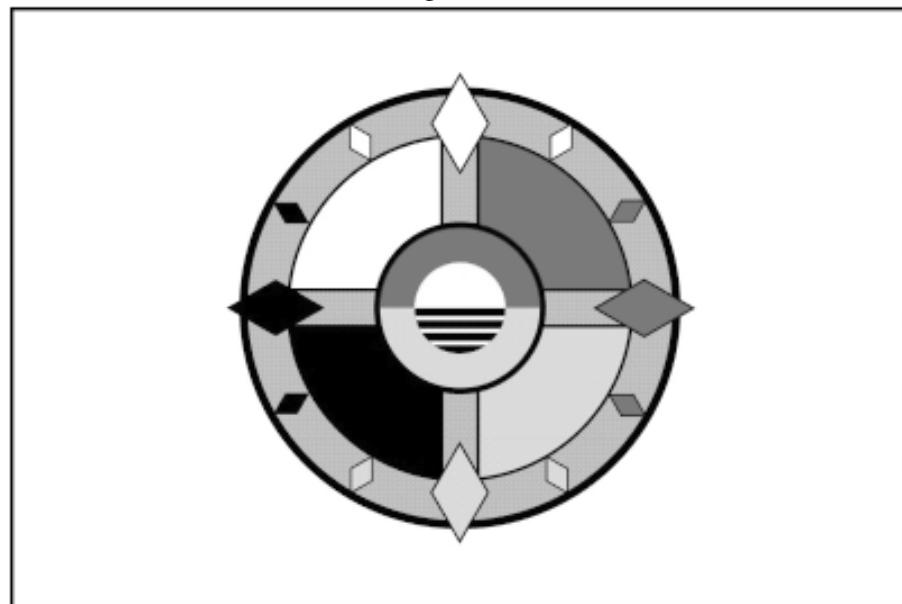
*George Roberts*

When a grandson expresses an interest in the American Indian cultures and traditions his grandfather has pursued, the elder cannot help but feel a degree of pride. Unfortunately, in this case, there was no Indian tribal heritage the grandfather could point to in order to stimulate continued interest. But, as the saying goes, where there is a will there is a way. The solution came with the idea of an established virtual community for his grandson.

In keeping with culture and tradition, the grandfather also maintained a passion for American Indian flags. Through the purchase of books by Don Healy, flags by Peter Orenski at TME Co., Inc., and membership in the North American Vexillological Association, the grandfather had accumulated a fair collection of American Indian flags. Subsequently, it was a very short step to designing a flag for the virtual tribe. With almost mystic timing, Peter offered his customers the opportunity to develop personalized flags that he would help design and print as 4" x 6" table flags.

It all fit nicely with the next step, which was to write a booklet defining some cultures and traditions that could be incorporated into the virtual tribe. Among the most important were the Circle of Life teachings so prevalent among most American Indian cultures. Along with certain ceremonies, ceremonial tools, dances, and tribal protocols based upon existing tribes, the booklet and flag became a virtual reality, if that is possible.

The focus of the Circle of Life teachings is the medicine wheel, a large circle surrounding a smaller one with a cross in the middle of the smaller circle. The two circles create a circular path with the dividing arms providing further directional access north and south, east and west. The configuration places emphasis on the four sacred directions from which spiritual influences are



derived. In the four quadrants created by the arms, some tribes add the colors representative of the four races of man, red (Native American; upper fly), yellow (Asian; lower fly), black (African and other dark races; lower hoist), and white (Caucasian; upper hoist). There is a great deal of symbolism depicted in assemblies of four, including the four seasons, the four stages of life, and the four basic elements of life, among others.

The virtual tribal flag began with the medicine wheel. At the cross of the arms, the grandfather added two additional circles, one inside the other. He divided the circles in the middle, horizontally creating four half circles. The lower half of the center circle was given the color black with three white, horizontal lines to represent water, which covers over 70% of earth. The upper half of the center circle is white, representative of the moon above our earth. The larger half of the upper circle is shown in red to signify the sun and in the lower half of the larger circle is yellow to represent the land portion of earth. The paths of the medicine wheel (the outer circle and cross) are sky blue to honor the American Indian image of 'father sky.'

Added to the medicine wheel are

twelve diamonds. Four are larger and located at the sacred directions of east, south, west, and north, from which their respective spiritual energies our acquired. Between these are eight evenly distributed smaller diamonds. These represent the intermediate points of influence found in American Indian tradition, which address the more orderly aspects of mortal life such as self-concept, heritage, laws, and life experiences. Diamonds were chosen because they are among the most durable of all gems found on earth and their colors were chosen to depict the representative direction from which their true influence is found. They were positioned as three white diamonds in the north, three red in the east, three yellow in the south, and three black in the west.

The symbol is centered on a white field of the flag to signify purity of purpose and intent.

Explanations of the symbolisms were included in the booklet where the accuracies of the virtual tribe allow the grandson to continue his studies as extensively and as often as he would like. It was a wonderful learning experience for the grandson and grandfather, an experience for which both can have a great deal of pride.

# YET ANOTHER FLAG FOR KANSAS CITY?

*Ted Kaye*

If at first Kansas City, Mo. doesn't succeed, try, try again, believes its hometown paper, the *Kansas City Star*. KC has had more flags in its history than any other of the 150 cities in *American City Flags*: five in all. The earliest was a pennant adopted in 1913; the most recent was adopted in 1992.

The current flag suffers from its large white space, complex design, use of lettering, and gradient coloring, all of which combine to make it expensive to manufacture and difficult to decipher at any distance. Furthermore, it bears a ® symbol. But worst of all, in NAVA's recent American City Flags Survey, members gave it 3.4 points on a 0-10 scale, ranking it 103<sup>rd</sup> out of the 150 flags rated, with a grade equivalent to a D+. Greg Wald, of All Nations Flag Co. in Kansas City, reports that most people don't know what it looks like and it's rarely flown. Still, it utilizes a highly recognizable symbol evoking the city's nickname "City of Fountains" and colors from the Missouri and U.S. flags.



Spurred by the poor ranking, the *Star* decided to hold a contest for a replacement flag, asking NAVA to help. In December 2004 it ran an article in its FYI (features) section on the survey and the ranking of the Kansas City flag. Alongside the article, FYI announced a flag contest under the headline "Design a New Kansas City Flag", offering \$100 to the winner and \$50 each to two runners-up, as selected by a committee of NAVA. The article listed NAVA's five basic flag design principles: simplicity, meaningful symbolism, few colors, no lettering/seals, and distinctiveness. The deadline was 10 days later; readers submitted more than 250 entries, one per person.

FYI staff members, led by reporter Ed Eveld, culled the entries using the five basic flag design principles and submitted 20 finalist designs to NAVA for review (see centerfold). The most common symbols in the finalists included a fountain, the river, and map-like images (other images included the Scout, Liberty Memorial, saxophones, and the Bartle Hall sculptures). All had compelling symbolic meaning for Kansas City. *Star* staff excluded the many designs with an image of a heart (reflecting another city nickname on the current flag—"Heart of the Nation"), saying that the hearts seemed to "evoke Val-

entine's Day rather than Kansas City". Every design was exemplary; all but one would have placed among the top 20 U.S. city flags in NAVA's 2004 survey (the cut-off was 6.8 points).

NAVA quickly assembled a panel of judges representing a broad flag-design expertise: Peter Ansoff, Devereaux Cannon, Lee Herold, Mason Kaye, Ted Kaye, Peter Orenski, John Purcell, and the Portland Flag Association (voting as one composite judge). They awarded each design a score on the five principles, with the results converted to a 0-10 scale for comparability to city flag scores from the 2004 NAVA survey.



On February 1, the *Star* announced #18 as the winner (the top-scoring flag according to NAVA judges, with 8.77 points), presenting its designer, Bruce Quade, with \$100. His design centered a stylized fountain over wavy horizontal lines representing the Missouri River, on a field of blue over red and with a white star in the upper hoist. "I love symbols", he said, "I

thought this was a really good exercise on thinking symbolically. I really had a lot of fun." Quade, 53, has a freelance graphic design business called Brand X. He settled on the scrollwork fountain as the main element right away, and then built the river and the bi-color elements around it. He added the star last "for asymmetrical interest, and to stand for guidance and protection".



Second and third places received \$50 each. Design #4, a more traditional design centering the current flag's fountain logo in white on a blue field and five white stars arched over it, rated 8.30 points. For its designer, pharmacist Jack Dryden, 73, simplicity was the key. He said he'd resisted the urge to place the words "Kansas City" on the flag, but added the constellation of stars over the city's current fountain logo to symbolize excellence, a "five-star city". "I always liked the fountain logo and think it should be kept in some way", he said.



Design #2 finished third with 8.28 points—just .02 points out of second place. With another stylized fountain in white, its designer chose colors to "move away from the national colors and instead invoke grass, trees, and sky". The flag's field is divided vertically green and blue, over a wavy white line separating a base of yellow. Its designer, Don Clabaugh, 65, is a retired advertising art director who now travels to art shows around the country with his "abstracted realism" paintings. He first considered hearts, but reported "it's easier to symbolize a fountain in a less trite way than a heart...Bright, bold colors is what it's all about...the yellow...seemed to add a spark."

NAVA's president, Peter Ansoff, said he was so intrigued by many of the ideas that he had difficulty passing judgment. "When I turned my scores in, I thought, 'Oh, this was really tough'." He particularly liked #12, a design by Paul Lemon, 42, that used map-like imagery to show the Kansas-Missouri border, the Missouri river, the major trails leaving Kansas City, and the city's location. He opined "It says 'Kansas City—it couldn't be the flag for anyplace else.'" Greg Wald, whose company likely would manufacture a new flag if it were chosen, said "My first thought was "Wow" when I saw the designs. They all have good points. It would

be neat if the city would entertain a design change.

However, while Mayor Kay Barnes voiced support for the concept of a good flag, she was non-committal about adopting any of the finalists, making the truly politic statement "Should the city of Kansas City, Mo., decide to replace its flag anytime soon, I'd hope that we choose a design that is not only eye-catching but is also symbolic of our city's history and character, and many of these finalists fit into that general theme." Assistant City Manager John Franklin preferred the second-place flag, saying "it hits the right balance—it's an identified city symbol and hit has a distinctive look". But he said there are no plans to consider new flag designs, which is the responsibility of the city seal commission.

NAVA has congratulated the Star and the citizens of Kansas City on the flag designs, and urged a vote by readers on a few final designs (after securing city officials' participation) as the best way to determine the next city flag. But don't expect—any time soon—to see the city flag "up to date in Kansas City", although if they ever take up the matter, they have some great designs to choose from!

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*Note: The centerfold identifies the flags by their number, NAVA score, ranking, and designer.*



# A New Flag for Kansas City, Missouri?



1. 7.38 points #14 Casey



2. 8.28 points #3 Clabaugh



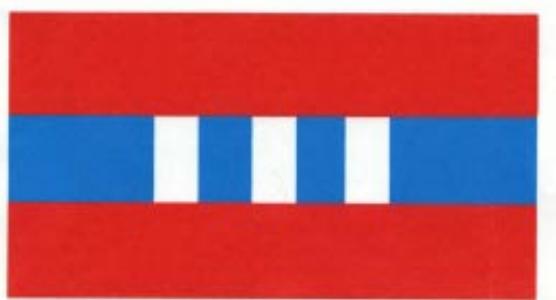
3. 8.20 points #4 Converse



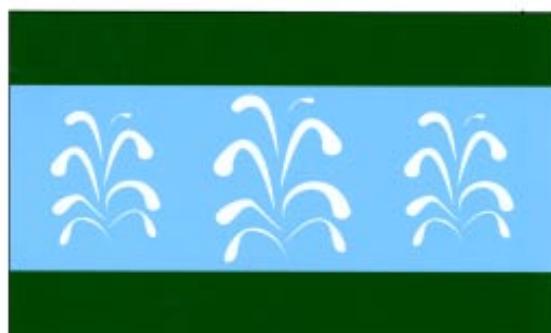
4. 8.30 points #2 Dryden



5. 7.88 points #8 Dunnaway



6. 7.43 points #13 Harrison



7. 6.92 points #18 Hein



8. 7.06 points #16 Hill



9. 8.07 points #6 Jett



10. 5.95 points #20 Kelling



11. 7.05 points #17 Kemrite



12. 8.15 points #5 Lemon



13. 7.53 points #12 Martin



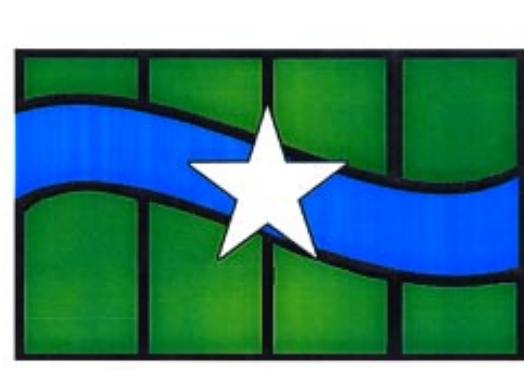
14. 7.20 points #15 Mayfield



15. 7.87 points #9 Mcanulty



16. 7.70 points #11 McKay



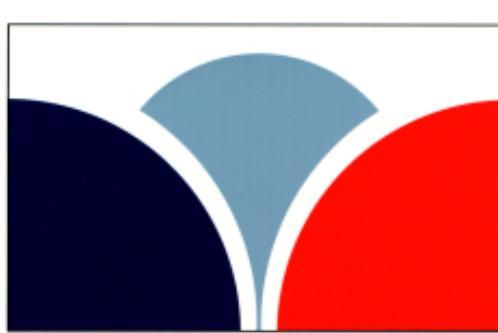
17. 6.85 points #19 Payne



18. 8.77 points #1 Quade

Images courtesy Kansas City Star

Note: The information accompanying each sequentially numbered flag is the Average Score, Rank, and Designer Name.



19. 7.92 points #7 Stewart



20. 7.72 points #10 Vogt

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# APALACHEE NATION



## THE APALACHEE NATION TRIBAL FLAG

*Dr. Bonnie McEwan, Director,  
Mission San Luis, Florida*

The Apalachee Indians were among the most advanced tribes in Florida. They had highly stratified social, political, and religious organizations and shared elements of a regional belief system. Their chiefs and priests presided over community activities and maintained contact with other chiefdoms over a great distance.

Originally, the Apalachee occupied the region in and around present-day Tallahassee. In 1607 the Apalachee requested friars and by 1670 their province was described as the most thoroughly Christianized in all Florida. During the mission period, the paramount native capital was also the western capital of Spanish Florida, Mission San Luis. The Florida missions were destroyed and abandoned in 1704, forcing the Apalachee to flee into exile from their traditional homeland—westward to French-controlled Mobile. In 1763 approximately 80 Apalachee relocated from Mobile to Rapides, Louisiana, where today some 300 of their descendants still live in Rapides Parish. They are the only documented survivors of Florida's once numerous mission-era native peoples.

The design of the Apalachee Tribal Flag [\*] represents two aspects of their complex and distinguished his-

tory. The brown logo originated at Mission San Luis in Tallahassee, their ancestral homeland. It reflects the Apalachees' connection to the nature and earth that sustained their crops, and from which they built their homes and made pottery. The design is based on mission-era Apalachee pottery motifs that were impressed into soft clay with wooden paddles prior to firing.

The white background with blue lettering is a tribute to the first Apalachee Christians, who formed a *cofradía*, or religious brotherhood, dedicated to Our Lady of the Rosary. The white background is the color of purity and is used on feast days of Our Lady. Blue is the traditional color of Our Lady's mantle, symbolizing the blue sky that covers us all.

### Additional reading:

1. "Apalachee Tribe, Missing for Centuries, Comes Out of Hiding," Tony Horwitz, *The Wall Street Journal*, March 9, 2005, page A1.
2. *Encyclopedia of Native American Tribes*, 1999 revised edition, Carl Waldman, pp 19-20.

\* Twelve copies of the new flag, manufactured under a grant from TME Co., Inc., were presented to Chief Gilmer Bennett of the Apalachee on May 5, 2005.



*From the Editor's Net Surf Log*

## "COPYLEFT" FLAGS

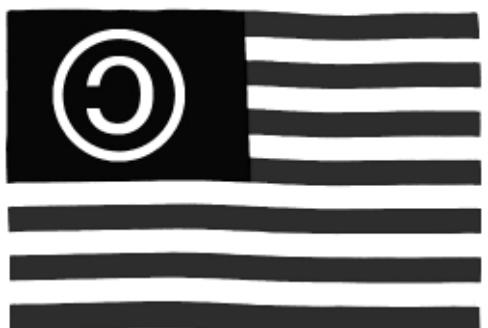
In a series of online chats, some Internet wags, who shall remain nameless, began to discuss intellectual property rights. One wag complained the "liberals" wanted to take away everyone's rights in this area and so illustrated his point by introducing a pseudo-communist flag. It is red with a gold symbol in the upper hoist that consists of the C in a circle "Copyright" emblem reversed. He called it the "Copyleft"

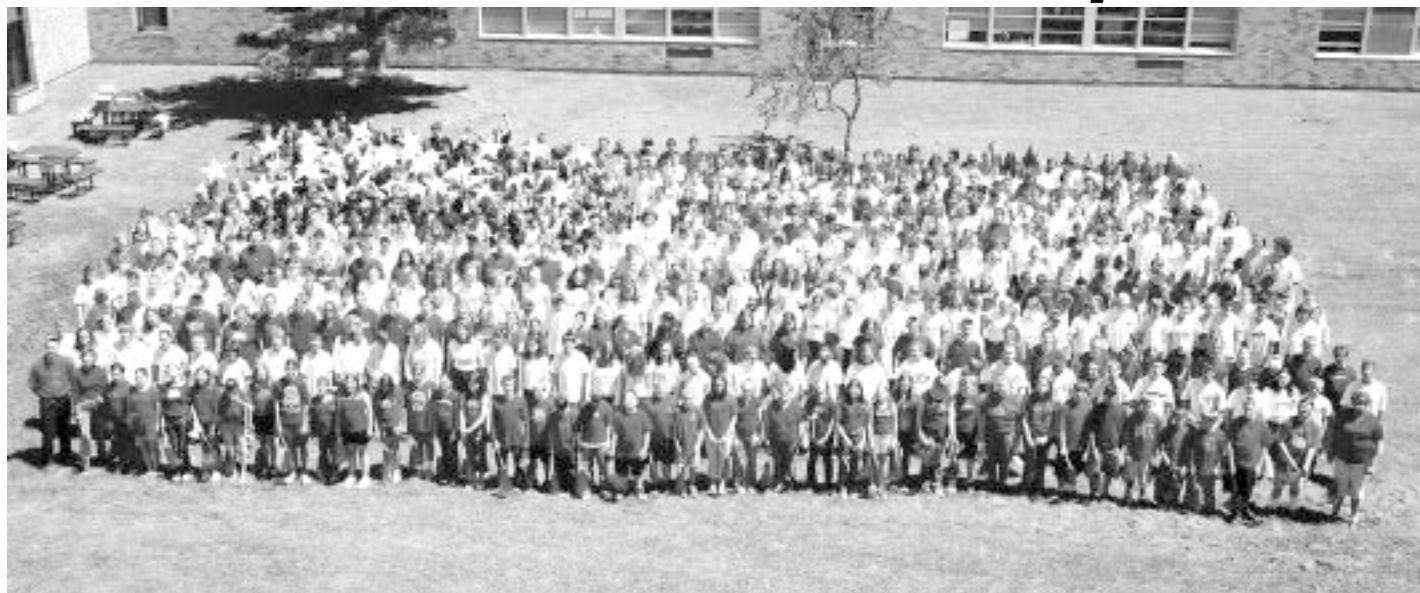


flag. Another wag suggested the flag should rather be based on the logo of Aeroflot, since more and more our rights are "flying away."

Not to be outdone, another wit suggested rather the flag design should be based on the USA flag since there is supposed to be complete freedom here and that person claims to subscribe to a libertarian philosophy.

This discussion, punctuated with flags, is an example of just how much people turn to vexillological language to make points.





## A NEW FLAG FOR WHITTIER CHRISTIAN HIGH SCHOOL

The Flag Club presented the new WCHS flag to the principal, Mr. Brown. This 5' by 8' flag will adorn the Leon Davis Event Center. The school is located in La Habra, California and the club's advisor is NAVA member Glen Chandler.

The flag is red with the seal of the school in white outline.



## LIVING FLAGS

Recently, the NAVA News editor was directed to a web site and asked if living flags were a new phenomenon in America. The web site's text reads:

### Proud To Be An American

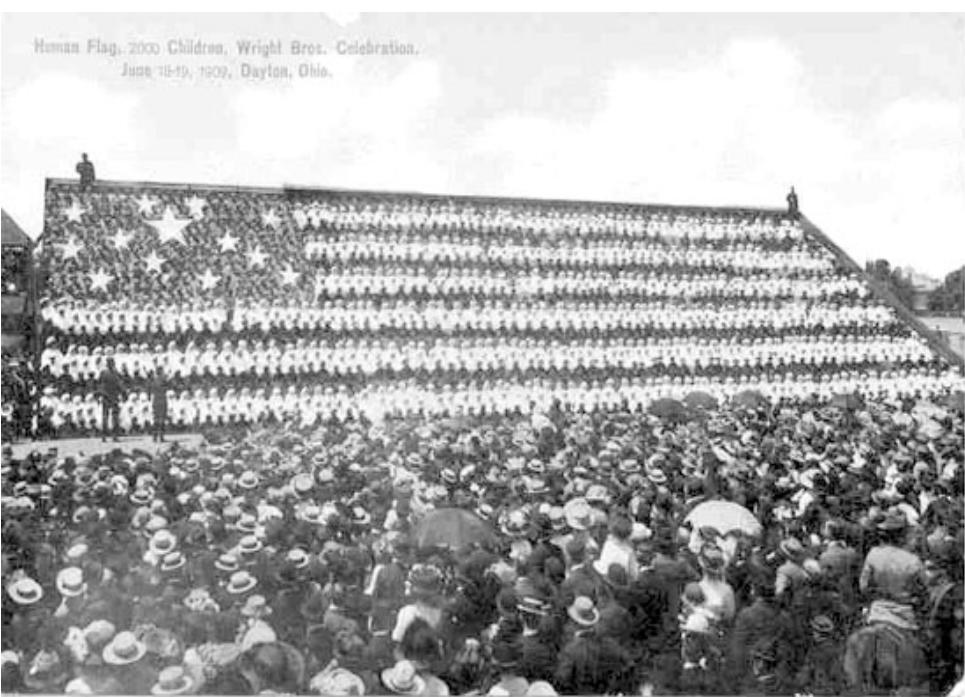
On Friday, June 4, 2004 the students at the Emerson J. Dillon Middle School in Phoenix NY showed they are proud to be an American by creating a human flag.

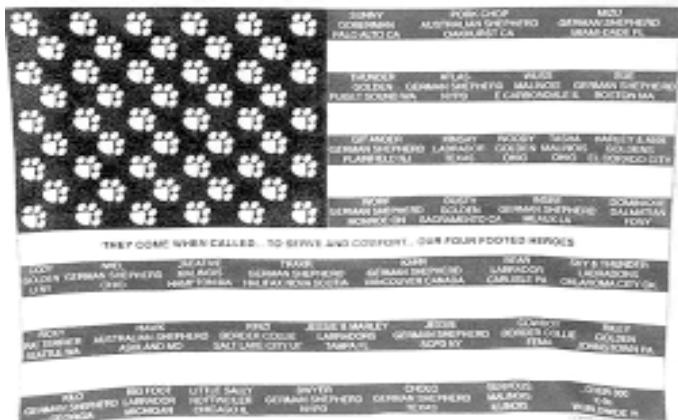
Sixth, seventh, and eighth grade students dressed in their assigned

colors of red, white, and blue to form a human flag in the courtyard of the school to celebrate Armed Services Day, Memorial Day, and Flag Day.

The site is: <<http://www.phoenix.k12.ny.us/ejd/info/high-light/flag/proud.htm>>

"Living flags" were quite popular about a century ago, especially from the 1890s through 1920. Here is a post card of one created in June, 1909 by 2,000 students in Dayton, Ohio.





## Critter Cottage Gifts

"Critter Cottage Gifts", the Central Dakota Humane Society store, offers a variety of unique pet-themed gifts and novelties for furry and not-so-furry friends. All proceeds from the store are returned to the shelter general fund, enabling the organization to help more animals.

The design above is "Canine Heroes", printed on a T-shirt or sweatshirt, listed on the flag in each red stripe are the names, breed, and location of some of the search and rescue dogs that served after 9/11 at the World Trade Center. The white center stripe reads, "They Come When Called... To Serve and Comfort... Our Four Footed Heroes". Has paw prints instead of stars! T-shirts available in White, sizes Large and Extra-Large. Sweatshirts available in Ash, sizes Medium thru Extra-Large. These are cotton, high-quality shirts.

To purchase any of these items, go to the site's secure order form. It may be used for online credit card orders as well as mail orders using a check or money order. For more information or to place a telephone order, contact CDHS during regular business hours at 701-667-2020.

<[http://www.cdhs.net/cdhs\\_store.htm](http://www.cdhs.net/cdhs_store.htm)>.

**Free Flag Catalog.** The Flag Guys® (845) 562-0088 ext. 85, 283 Windsor Hwy, Dept 85, New Windsor NY 12553, <http://www.flagguys.com/>

NAVA's Nominating Committee is currently developing the slate for 2005-06 officers. To contact the committee with ideas, comments, or concerns, write [nominate@nava.org](mailto:nominate@nava.org) or mail to the NAVA P.O. Box.

## NAVA AWARDS CONSERVATION GRANT

Chairman Dick Clark of NAVA's Flag Conservation Committee announced the recipient of the 2004 grant at NAVA 38: a very special flag in the collections of the Old Capitol Museum in Jackson, Mississippi. "We are pleased to recognize the museum's flag conservation efforts with a \$300 grant to help with the conservation of a 20-star United States flag dating from 1818/1819. This grant recognizes the significance of the flag and the quality of the institution's work."

The committee selected the flag because of its importance to Mississippi (which entered the Union as the 20th state), its beauty (the elongated oval of stars in the canton is very attractive), and its rarity (it was only in use for one year—until Illinois joined the Union). The committee's grant funds are contributed by NAVA members specifically for flag conservation.



Michael Wright, curator of collections, describes the flag in detail: "The flag is a hand-sewn twenty-star flag made of coarse hand-spun cotton thread, with thirteen alternating red and white stripes (starting with red and ending with red) and an elongated canton in blue containing twenty stars that are inset and appliquéd to the canton in an oval pattern. The heading and stars appear to be made from a linen material. The fibers appear hand-spun and hand-dyed. Hand-sewn reinforced grommets and the heading has rope pieces at both top and bottom. A leather patch is sewn to the top of the heading. It measures 71.5 inches in height and 122.5 inches in length."

He concludes, saying "The staff is in the process of planning for the building of the new Museum of Mississippi History, and this rare flag will be one of the highlights. Please convey our appreciation to NAVA's Flag Conservation Committee and NAVA members. Without the interest of and grants from organizations such as yours, rare flags might not receive the conservation necessary for their preservation."

**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 - 1º

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

For more information, e-mail Prof. Aníbal Gotelli, president of the Organizing Committee, at: [infocidec@uolsinectis.com.ar](mailto: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](mailto:gustracc@aol.com), 718-847-2616).

# MORE ON THE PHILLY FLAG

To the Editor,

First, thank you so much for the time, work, and quality of information on your web site.

As a lifelong resident of Philadelphia and an individual interested in the vexillology, I am consistently dismayed by what I perceive to be the incorrect rendering of my hometown's flag. Worse still, most other web sites refer to NAVA and FOTW resulting in the propagation of an incorrect flag images; these sites provide a Philadelphia flag that shows a hue of blue much too dark than what is used. I have included an official description of the flag from the Philadelphia Code & Charter available via: [http://www.phila.gov/philacode/h\\_t\\_m\\_1/\\_d\\_a\\_t\\_a/\\_t\\_i\\_t\\_l\\_e\\_2\\_1/\\_chapter\\_21\\_100\\_city\\_emblems\\_co/21\\_103\\_the\\_city\\_flag\\_.html](http://www.phila.gov/philacode/h_t_m_1/_d_a_t_a/_t_i_t_l_e_2_1/_chapter_21_100_city_emblems_co/21_103_the_city_flag_.html).

## §21-103. The City Flag.

(1) *The City Flag or Standard shall be of bunting or silk material in the above colors and shall be 10 feet long and 6 feet wide, or in similar proportion. The flag shall be divided vertically in 3 equal parts, of which the first and third shall be azure blue and the middle pale golden yellow. Upon the latter shall be blazoned the City arms, as upon the City seal.*

As described in the city code:

ARMS — On a blue field, a fess golden between a plough above and a ship in full sail below; both proper.

CREST — A right arm, nude, embowed, couped at shoulder, holding a pair of scales; all proper.

SUPPORTERS — Two females,



*The light blue-yellow-light blue Philadelphia City Flag flying among the World Series pennants and the USA Flag at Citizen's Bank Park.*

standing full face, the one on the right side of the shield habited white and purple, crowned with an olive wreath; in her right hand a scroll, charged with an anchor; all proper; the one on the left side habited white and blue; in her left hand a cornucopia, proper.

MOTTO — PHILADELPHIA MANETO.

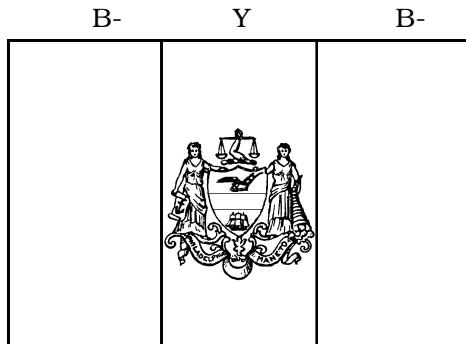
I have seen many inconsistencies with the definition of "azure"—amazingly this has been defined as "of a deep somewhat purplish blue color... [syn: cerulean, sky-blue, bright blue, n : a light shade of blue"]. So it could be anything from dark blue to light blue. However, actual practice shows that "sky blue" is the preferred hue for the flag!

Further proof is provided in the attached photos taken as part of a personal photo collection. The first photo is an artistic shot taken in center city

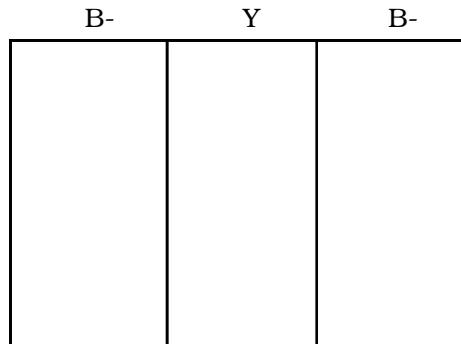
Philadelphia during October 2002. The second and third photos show the flag at Citizen's Bank Park—the new home of the Phillies—taken during May 2004. Unfortunately I do not have any personal photos of municipal buildings with the flag, but please know they are absolutely in use and indeed the same.

Thank you,  
Ron Iannacone  
Philadelphia, PA  
ronald.iannacone@sap.com

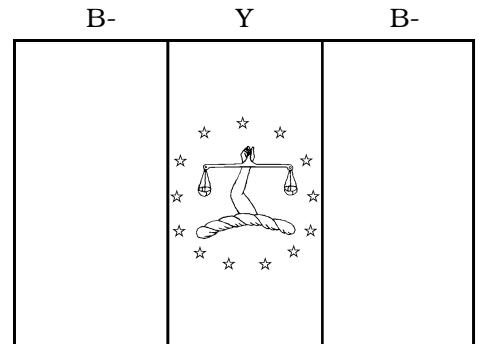
*Editor's note: The de facto Philadelphia city flag of just the three stripes of light blue-golden yellow-light blue is confirmed by the photos. If you want to see them in color, email the editor at [nawanews@nawa.org](mailto:nawanews@nawa.org) and you will receive them by return email.*



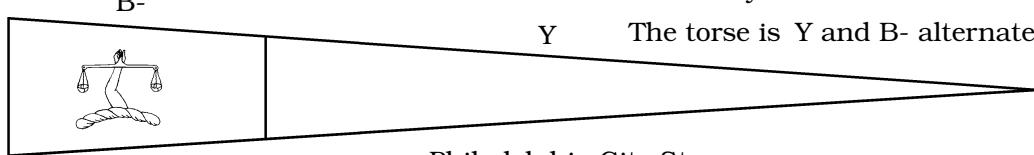
Philadelphia City Flag or Standard



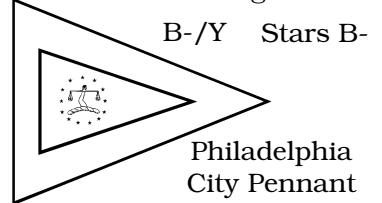
Philadelphia City Flag as commonly used



Philadelphia City Ensign or Merchant Flag



Philadelphia City Streamer



Philadelphia City Pennant

## FIRST MEDAL OF HONOR FLAG TO BE PRESENTED

By Eric W. Cramer

WASHINGTON — When Sgt. 1st Class Paul Smith's family receives his Medal of Honor, they will receive a new item that will be given to all future recipients of the medal—a Medal of Honor flag.



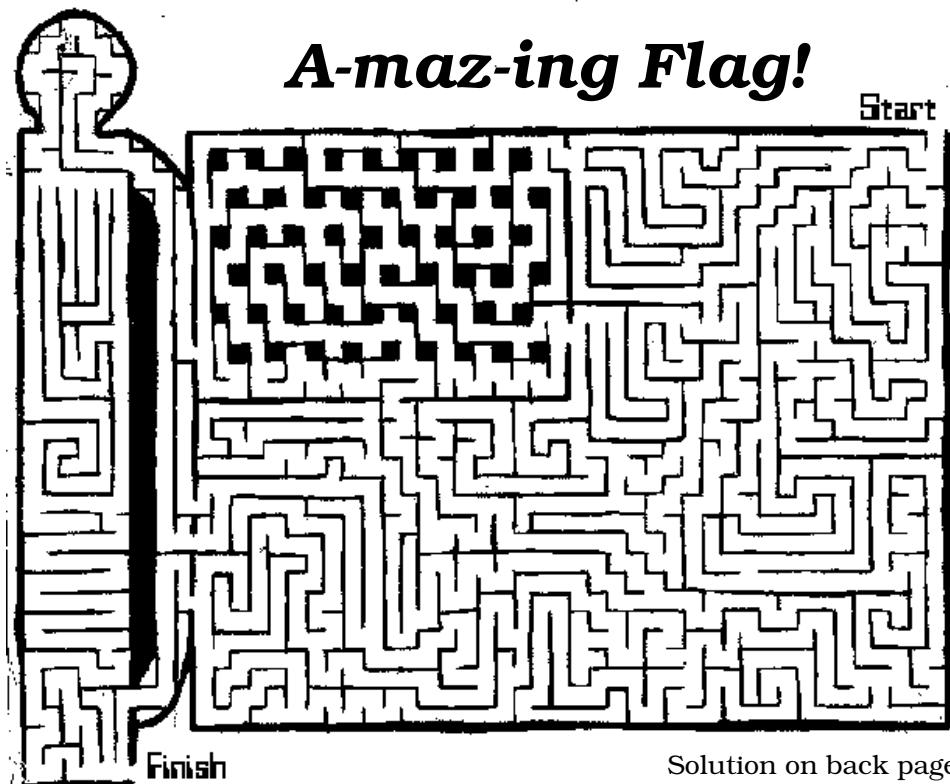
The flag consists of a field of blue, with 13 stars arranged in the same formation that the stars appear on the Medal of Honor ribbon. It is fringed with gold.

The design was the brainchild of Sarah LeClerc of the U.S. Army Institute of Heraldry. A panel of eight members made of representatives from each Service (Army, Navy, Marine Corps, Air Force, and Coast Guard), one Office of Secretary Defense staff, one historian, and one representative from the Medal of Honor Society was formed to review and evaluate all designs submitted and make a final recommendation to the Principal Deputy to the Undersecretary of Defense for Personnel and Readiness.

"Several of us in the Creative Section worked on the design," LeClerc said. "I wanted to the simplicity of the 13 stars on a blue field."

LeClerc said her initial design also contained a canton, similar to the canton containing the stars on the U.S. national flag. On her original design, the canton of red and white stripes, contained the word "valor" as it appears on the Medal of Honor. The committee asked if the canton could be removed.

"They felt the design was better without the canton. We said that as it is an Army design, we can change



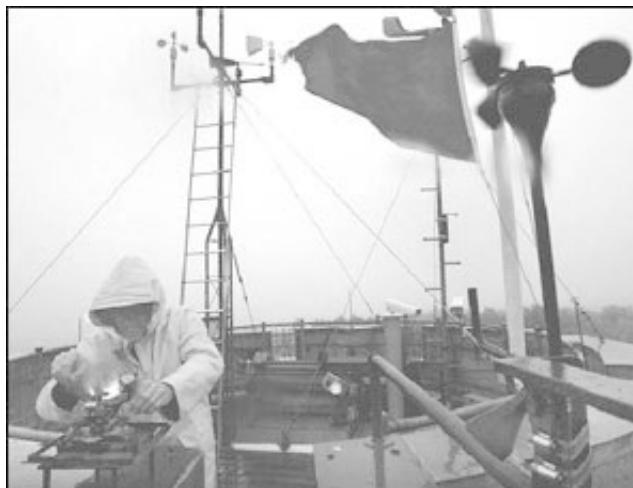
Solution on back page

it however you want, and so we removed it," said Pam Madigan, an industrial specialist with the Institute of Heraldry.

A law created in October 2002, called for the creation of the flag, and the Institute solicited designs via an announcement in the *Federal Register*, Madigan said.

"It didn't take long for the committee to make a selection. The meeting only lasted four hours, and they asked me if we could remove the canton. They decided to go with Sarah's ribbon design, with gold fringe," Madigan said.

For more information on Sgt. 1st Class Paul Smith and his Medal of Honor, see <<http://www.army.mil/medalofhonor/>>.



## CORRECTIONS

Jim Croft writes: In NAVA News #168 (July-December 2000, page 5) I incorrectly reported that a new United States Postal flag had been adopted...this is actually "The Order of the Yellow Jersey" award flag presented to local postal facilities that receive high marks in a customer-satisfaction survey. The yellow jersey invokes bicycling's Tour de France, whose multiple winner, Lance Armstrong, races for the U.S. Postal Service Pro Cycling Team.

In NAVA News #182 (April-June 2004, page 9), the flag shown for Westmount, Quebec, is the old design. The current design is an armorial flag, with the elements of the shield spread across the entire field, as observed in the Westmount council chambers in 2004.

## STORM FLAG STILL FLIES

New England suffered a long, rainy spring this year. At the height of a severe storm, local newspapers displayed this photo that shows measurements being taken at a weather station while it flies the red storm flag.



## FROM NAVA'S PRESIDENT

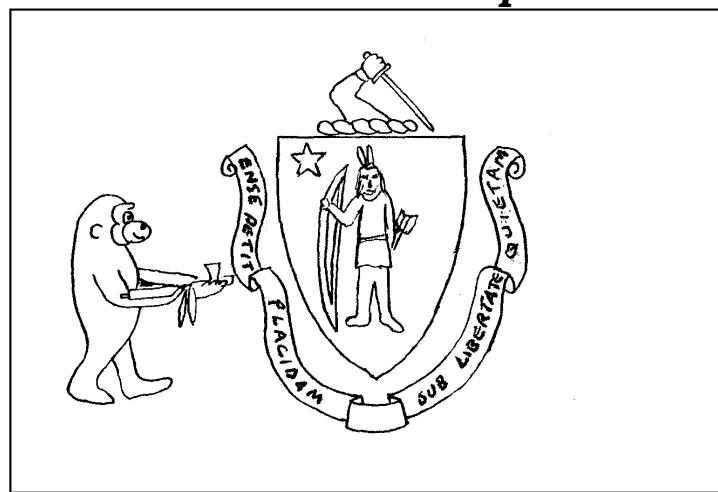
Greetings, fellow NAVites,

With this issue of *NAVA News* we should be back on a regular publication schedule. According to the system worked out by the publications committee, the target publication date will be the first day of the third month of the quarter, and the due date for submissions will be the first day of the second month. Thus, issue 187 will go to press on 1 September 2005, 188 on 1 December 2005, and 189 on 1 March 2006, with the closing dates one month earlier in each case.

Shane Sievers, of Virginia Beach VA, has volunteered to take over as NAVA webmaster, tending the technical aspects of our site. Shane has an excellent background in web- and IT-type-stuff and is looking forward to acquiring more. (He's not too familiar with flags, but we'll fix *that*, won't we?) The board is looking forward to working with Shane to maintain and improve the web site. A tip of the hat (or should it be a dip of the flag, in our case?), to Jon Radel for his services as webmaster, and to Dave Martucci, who was acting webmaster during the interim. On a related note, you may have noticed that the site now has a somewhat new look. NAVA Treasurer and jack-of-all-trades Ted Kaye has spent some time as web editor *pro tem* reorganizing the site and rationalizing the links. This was a long-needed effort and reflects many crucial updates.

One more note about the web site: The Publications section now has a link to the excellent *NAVA News/Raven* index prepared by Carita Culmer and Annie Platoff. This is a valuable resource that I think will get a lot of use—I know that I'll be using it. Be sure to give Carita or Annie your comments and suggestions about the index. Maybe we can induce them to do an update for 2003-2005.

There's also some interesting news on the annual meeting front.



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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.

## NAVA News

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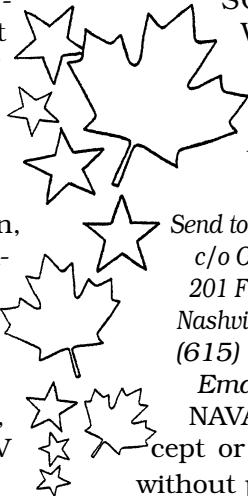
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# CALL FOR PAPERS

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@navaw.org](mailto:1stvp@navaw.org)  
NAVA reserves the right to accept or reject any presentation without prejudice.

## 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

## 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 meeting. The Board will present the awards.

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.

