

# NAVA NEWS



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## TARLETON HEIRS OFFER AMERICAN TREASURES

On Veteran's Day, 11 November 2005, an announcement was made that startled the vexillological world. Sotheby's revealed it would offer at auction four flags from the private estate of the heirs of Lt. Col. Banastre Tarleton, a Revolutionary-War-era British officer who is remembered in America as "Bloody Ban". Tarleton commanded a body of British dragoons who engaged in what was then considered "total war".

The four flags are extremely important artifacts of the fledgling United States armed forces. During the war, a number of different systems of colors were discussed and some implemented. Colors used by the army at the time served a number of practical purposes besides the symbolic uses we know today.

Three of the flags are a complete set and are documented by the Tarleton records as having been captured from a Virginia regiment. This set also appears in the well known listing of flags in hand in July/August 1778 by Major Jonathan Gostelowe, one of the commissaries of stores in Philadelphia, listed as number 7 in the document (see photo, above center), along with two "Division Colours" of blue and red, which are also being offered by Sotheby's from the same collection.



Unfortunately no photos of these two Division colors have been made public yet, as far as NAVA knows.

The Gostelowe Return, as it is commonly called, has been known for years and a number of attempts have been made to recreate the designs, most notably those published by Edward Richardson in his landmark *Standards and Colors of the American Revolution* (Univ. of PA; 1982). The design of the beaver and tree appeared on the Continental \$6 bill in the 1775-78 issues (illustration below, left) along with the very motto that appears on the flag and also on the 3 Shilling, 9 Pence note of South Carolina issued in April of

1778, sans motto (below, center). Richardson says it also appeared in the 1702 edition of *Symbolorum* by Camerarius and that this book was in Benjamin Franklin's library. Franklin is believed responsible for the designs of the Continental currency in 1775.

The real surprise of this flag is the inset blue canton bearing 13 painted stars. Gostelowe said "NB. The Union agreeable to the Resolve of Congress, Thirteen Stars is Painted on each Standard." Scholars have debated the exact form this took for years. Richardson depicted his reconstructions as having the stars painted directly on the flag itself. One other color from the Gostelowe list, known as the Headman Color, is missing the part nearest the staff and so does not have the stars. Another flag that may be from this list has evidence it was altered to having stripes rather than stars in the canton. The Tarleton capture color's canton details resemble the existing canton popularly known as the

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# IN MEMORIAM: GRACE ROGERS COOPER (1924–2004)



NAVA has lost one of its brightest stars. Our good friend Grace Rogers Cooper died 25 November 2004 in her winter home of Holmes Beach, Florida.

Grace was born in Sharon, Pennsylvania on 22 November 1924. She received her bachelor of science degree in 1946 from the University of Maryland, majoring in textiles. After completing postgraduate work in history and writing, Grace began a long career with the Smithsonian Institution working with textiles. Grace served as curator of the division of textiles from 1948 to 1976, and was responsible for many exhibitions on textile history, including the opening show in the Smithsonian's new Museum of History and Technology in 1964 (now known as the National Museum of American History).

Grace was the author of two significant books to vexillologists, the first being *The Invention of the Sewing Machine* (Washington: Smithsonian Institution Press, 1968). A re-

vised and expanded second edition of this book appeared in 1976 under the title *The Sewing Machine: Its Invention and Development*, which is now available in a digital edition from the Smithsonian Institution Libraries at <http://www.sil.si.edu/digitalcollections/hst/cooper/>. Appendix VII, "A Brief History of Cotton Thread," is of particular interest to those who study antique flags.

Grace's other book is the classic *Thirteen Star Flags: Keys to Identification* (Washington: Smithsonian Institution Press [Smithsonian Studies in History and Technology, no. 21], 1973). This work confounded many, as it exposed a number of "antique" flags as modern replicas and reminded book-bound vexillologists that flags really are pieces of cloth with a story to tell.

Grace joined NAVA in 1979. She served as treasurer from 1980 to 1983 and president from 1983 to 1986. Grace was NAVA's seventh president, the first woman to serve

in that position. She was NAVA's delegate to the eleventh session of the FIAV General Assembly, held in Melbourne and Ballarat, Victoria, Australia in 1989, and the twelfth session, held in Barcelona and Montserrat, Catalonia, Spain in 1991.

After leaving the presidency, Grace made what was perhaps her greatest contribution to NAVA by serving as the editor of *NAVA News* from 1987 to 1995. For eight years, Grace consistently turned out six issues a year, firmly insisting that *NAVA News* be timely. In the pre-Internet age, Grace significantly raised the quality of *NAVA News* by publishing information about flag-related events in Canada and the United States.

In appreciation for her tireless service to NAVA, Grace received the Whitney Award in 1994 at NAVA 28 in Portland, Oregon. The other three recipients of the Whitney Award—Whitney Smith, John Purcell, and Scot Guenter—have all provided tributes to Grace that appear in this issue of *NAVA News*.

Grace devoted much of time in the past few years to serving her church, including working with children during a year of mission work. Her last NAVA meeting was NAVA 32 in Québec City in 1998. Although she was unable to come to NAVA meetings or FIAV congresses after that, Grace never lost her interest in vexillology or her many friends in NAVA.

For those of us who had the privilege of working with Grace, she was both generous and uncompromising. She could disagree without being disagreeable. NAVA is a far greater organization for having had the good fortune of being led by someone as wise and firm.

Grace's husband, Sanford Lee Cooper, died in 1986. She is survived by her sister Wilda Hodges of Haines City, Florida.

Charles A. Spain, Jr.  
NAVA President 1996-1998

# OUR DEBT TO GRACE

Grace Cooper made an important contribution to her chosen specialty when she authored the monograph *The Invention of the Sewing Machine*, published in 1968 by the Smithsonian Institution Press and revised and expanded in 1976. In contrast, her book *Thirteen-Star Flags: Keys to Identification* was truly revolutionary in its impact.

Dozens of books and monographs on American flags preceded her study, published by the Smithsonian in 1973 just as the nation turned its attention—as part of the Bicentennial—to early American flags. None, however, addressed the issue that interested Grace—what can the fabrication of a flag tell us about its history? Not everyone was pleased by what Grace had to say.

Almost exclusively, previous writings on the subject accepted (or questioned) the authenticity of thirteen-star flags (and others) exclusively on the basis of articles, books, manuscript notes, and painted or engraved images. The fabrics, threads, paints, and other technical aspects of surviving flags were implicitly assumed to be of interest only to flag conservators.

Grace, drawing on previously ignored manuscript and printed materials drafted by those who had actually created or commissioned flags, made it clear that many attributions of age and usage were highly suspect or outright wrong. Among the many old favorite flags of writers, the general public, replicators of historic flags, and museums that Grace challenged were the Bennington Flag, the Guilford Battle Flag, and the Cowpens Flag. The “flag my great-grandfather carried in the Revolution” was subsequently understood to more likely have been a later nineteenth century Navy “small boat flag”—especially if it had zinc or brass grommets.

As she well understood, the details of flag construction are difficult to document because little was writ-

ten down at the time old flags were made and because much was later lost. Nevertheless all subsequent vexillologists have been indebted to Grace Cooper for her ground-breaking work.

Whitney Smith  
NAVA President 1967-1977



Grace Rogers Cooper was a remarkable person with a great deal of talent and expertise. Whatever task she undertook was carried through to successful completion. After a notable career as curator of textiles at the Smithsonian Institution, she served NAVA tirelessly in three demanding roles: treasurer, president, and editor of *NAVA News*, for an impressive total of fifteen consecutive years of service to NAVA (1980–1995). In each case she set a high standard of performance for those who would follow her in those positions. We in NAVA owe her a great deal for her many contributions to the growth and well-being of the organization. Grace was a warm and charming person with a ready smile and a lively wit; her special skills will be sorely missed.

John M. Purcell  
NAVA President 1981-83



Whenever we visited museums as part of group activities at NAVA or FIAV meetings, I used to love to tag along near Grace as we went through the museum. Often she knew more than the docent about a wide range of material culture items on display, and most assuredly about any old flags or textiles on display. She'd share insights and teach me something during the tour, and I'd learn because her love of this knowledge was contagious. I always admired her keen intellect, I appreciated her practical gift for organization and leadership, and I was soothed by her elegant graciousness in all social dealings. When the Whitney Award was first created, I knew immediately who deserved it: Grace.

Scot Guenter  
NAVA President 1991-1994

# THANKS, GRACE

Grace Rogers Cooper was a real inspiration in many ways. She edited 49 issues of *NAVA News* from 1987 to 1995, which still stands as the record. This year at NAVA 39, NAVA members voted to name our annual flag conservation grant in her honor.

Grace freely gave advice to me, both as a president and as *NAVA News* editor. After the 1999 Member Survey, I contacted her because the most often noted request for reprinting of famous flag material was for *Thirteen Star Flags: Keys to Identification* which she wrote and was published by the Smithsonian in 1973. I asked her what it would take to reprint it. True to form, she doubted that that was a good idea. "So much new information has been uncovered," she said. "Someone should write a whole new book." Every vexillologist who reads this should consider that piece of advice.

One thing we should all remember: Grace always maintained that everything we believe about flags is subject to change due to the discovery of new information. We cannot become complacent in our understanding of flag history. There is always something new coming and we must be ready to reinterpret our understanding in light of new evidence. Nothing is sacred about flags!

By the same token, even the most seemingly insignificant fact about our subject may become incredibly important at some point, so *everything* must be recorded. You can never go wrong if you record too much data about a flag instead of too little.

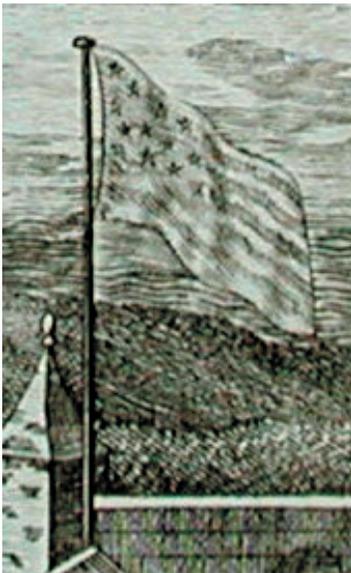
So, farewell Grace! Thanks for your guidance, advice, observations, and hard work to help make NAVA what it is today. As Whitney says, we are indeed in your debt.

Dave Martucci  
NAVA President 1998-2004

# ADDITIONAL 18th-CENTURY STARS & STRIPES

Since the original article was published in *NAVA News* Number 167 (April-June 2000), eight additional illustrations (addenda in *NAVA News* Numbers 168/July-September 2000, 178/April-June 2003 and those shown below) have surfaced. They have offered some further information that seems to confirm the original conclusions. Of these eight illustrations, four are American and not one of them shows the stars in rows of 3-2-3-2-3. The other four are all British and they *all* show this arrangement! Again, the star points are a mixed bag, although the majority of them seem to be five-pointed. The complete survey, including the entries below, is available online at <http://www.vexman.net/13stars/>.

Here are the latest four additional contemporary 18th-century images of the United States flag have come to light to add to the original survey.



26.1 U.S. Flag in engraving made at Philadelphia for the *Columbian Magazine* entitled "A View of the Town of Boston, the Capital of New England". American; dated December 1787. The flag in this scene is possibly an artist's impression of the Fort Independence Flag (See flag #8, NN 167, April-June 2000, centerfold or online as above). Stars: 13 5-pointed dark on light, arranged in three rows of 5-4-4

(staggered). Canton: Light, extends to the 6th stripe. "Rests" on a W stripe. Stripes: 11 dark and white, 5 dark and 6 white. Image source: Matthew Larsen.

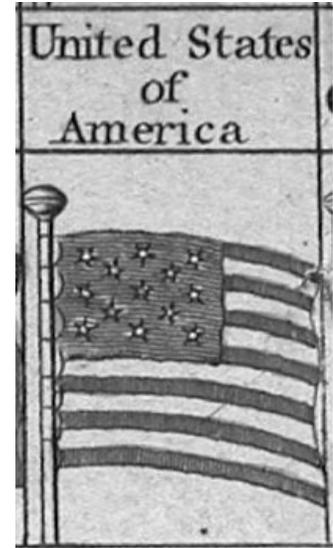


29.1 U.S. Flag in engraving made at Boston for the *Massachusetts Magazine* entitled "A North View of Castle William in the Harbour of Boston". American; dated May 1789. The flag in this scene is presumably an artist's impression of the Fort Independence Flag (See flag #8, NN 167, April-June 2000, centerfold or online as above). Stars: 13 multi-pointed (probably intended to be 5- or 6-pointed) dark on light, arranged in four rows of 5-3-3-3 (staggered). Canton: Light, extends to the 9th stripe. "Rests" on a W stripe. Stripes: 13 dark and white, 7 dark and 6 white. Image source: Matthew Larsen; original is in the Library of Congress.



32.1 U.S. Ensign as Initial letter engraving on Bill of Lading form made out for sugar and rum car-

ried by the Brig *Mary* and landed at Philadelphia. American; dated April 1790. Stars: 13 4-pointed W, arranged in rows of 3-2-2-2-2 (even). Canton: Dark, extends to the 7th stripe. "Rests" on a W stripe. Stripes: 13 dark and white, 7 dark and 6 white. Image source: Matthew Larsen.



35.3 U.S. Ensign on flag chart entitled *A View of the Flaggs that are to be found at Sea in all Parts of the World* published in London by Laurie & Whittle. British; dated 12 May 1794. Stars: 13 5-pointed W, arranged in rows of 3-2-3-2-3 (staggered). Canton: Blue, extends to the 7th stripe. "Rests" on a W stripe. Stripes: 13 red and white, 7 R and 6 W. Image source: Matthew Larsen.

The author, Dave Martucci, would appreciate copies or references of any further illustrations for this series. Special thanks to Matt Larsen, a collector of 18th-century documents, for helping the search.

*Note:* the following conventions are used in this presentation: "staggered" means the stars are set equidistant from each other in each row causing some rows to be shorter and some to be longer horizontally; "R" means red, "W" means white, and "B" means blue.

# BLUE FLAGS IN AMERICA

by Dave Martucci



The FEE Blue Flag Award as used in Canada and several Caribbean countries.

The Blue Flag is a widely recognized eco-label first used in France in 1985. It became the hallmark of the Foundation for Environmental Education in Europe (FEEE) in 1987. In 2001, the organization was changed to the Foundation for Environmental Education (FEE) when it expanded outside of Europe.

The flag is awarded to beaches and marinas where environmental protection is a high priority in site management and information encourages care for the environment.

The award of the Blue Flag is presently based on 27 specific criteria for beaches and 16 specific criteria for marinas. Though the specific requirements are different for the two types of sites, they cover the same four aspects:

- Water Quality
- Environmental Education and Information
- Environmental Management
- Safety and Services

All Blue Flags are only awarded for one season at a time. By renewing the award each season FEE ensures that the beaches and marinas are constantly living up to the criteria.

Only the flags that are really hoisted on the beaches and other appropriate sites contain the year



The basic Ecological Blue Flag Award as used in Costa Rica.

and acronym. Small table flags seen in hotel lobbies and such places, as well as most of the promotional posters explaining the flag, do not contain those numbers/acronym.

It currently flies in North America on beaches and marinas in the Bahamas, Barbados, Canada, Dominican Republic, Jamaica, and Puerto Rico.

The flag is royal blue with white symbols and letters.

Costa Rica has its own variant of the Blue Flag as a part of the



The special Ecological Blue Flag Award as used in Costa Rican schools.

"Ecological Blue Flag Program". It is also royal blue with a green logo with a black arch on white in the center surrounded by a darker green scalloped border. Arched over the top is the inscription in white "PROGRAMA BANDERA AZUL ECOLOGICA". Like the FEE Blue Flag, these are awarded annually and the actual flags have a white star in the upper fly and the year in white in the lower fly.

Unlike the other countries, Costa Rica also imitates the European custom of awarding special flags to schools who participate in a defined program. It is similar to the beach flag except that it has the central logo inscribed on a book on the flag.

The state of Florida also has its own unique Blue Flag awards. There are two variants of basically the same design, one for boatyards and one for marinas. The design consists of a royal blue field with blue-green waves and border on top of which is superimposed a white pelican. Below the bird is the inscription in white appropriate to the awardee, either "CLEAN MARINA" or "CLEAN BOATYARD".



Clean Marina and Clean Boatyard flags used in Florida.

# TRIBAL FLAGS FLY AT LEWIS & CLARK EVENTS

by Ted Kaye

Veterans Day 2005 saw 50 flags flying in the wind and rain at Oregon's Fort Stevens State Park at the mouth of the Columbia River, representing the tribes encountered by the explorers Lewis & Clark. The opening ceremonies of *Destination: The Pacific*, the national bicentennial event for Oregon and Washington, began a week-long commemoration of the arrival of the Corps of Discovery in 1805. The Oregon National Guard hosted the event with military precision, appropriately honoring the first U.S. Army exploring expedition and veterans from all wars.

Over 2,000 attendees heard speeches from governors Kulongoski and Gregoire, other politicians, the adjutants general, and Indian leaders. Military bands played an opening concert and background music. Katie Harmon, Oregon's 2002 Miss America, sang the national anthem. A junior fife and drum corps in 1800s uniforms followed the color guard. Re-enactors in buckskins with flintlock rifles recalled the original expedition members; veterans in period uniform represented all major US wars. But easily the most colorful aspect of the event was the tribal representatives (all veterans) parading the flags in, one by one, as their tribe, name, rank, and branch of service were announced.

NAVA member Dr. Dennis F. Moore, Sr., of Wichita, Kansas, had graciously loaned most of the tribal flags from his personal collection; two tribes brought their own flags. They represented Indian nations from the Otoe-Missouria (the first tribe to council with Lewis & Clark) to the Clat-

sop-Nehalem (hosts to the Corps of Discovery for the winter of 1805-06). The event took place at the site of the Clatsop village of Chief Coboway, to whom the explorers gave their winter quarters, Fort Clatsop, on their departure in March 1806. I supplied additional flags representing the 17 Lewis & Clark "trail states" from Virginia to Oregon.

Of course, no tribes had flags during the era of Lewis & Clark. However, three major factors contributed to widespread tribal flag adoption in the past 30 years: the 1975 law establishing the current level of federally-recognized tribal sovereignty, the 1988 law which allowed tribes to build and operate casinos, and the lead-up to the 2003-06 Lewis & Clark Bicentennial. Among the most attractive designs: the recently-adopted flags of the peoples native to the Washington and Oregon coasts at the Columbia's mouth: the rival Chinook and Clatsop-Nehalem tribes (both flags, coincidentally, were designed by the sons of the tribe's chairmen).

Most of the tribal flags had been produced in the past few years as part of TME Co.'s effort to spur flag design, adoption, and distribution. TME principal and NAVA member Peter Orenski had begun his tribal flag work as art editor for NAVA's *Raven* volume 3-4, "Flags of the Native Peoples of the United States" (1996-97) and subsequent co-authorship of the successor edition, *Native American Flags*, published by the University of Oklahoma Press in 2003. Orenski became interested in the Lewis & Clark "encounter tribes" as the bicentennial approached, and developed a grant

program offering flagless tribes the opportunity to adopt successful designs and receive a free initial run of flags. As a result, the flags in the event matched in size and fabric.

The 50 tribal flags created a bright, moving backdrop to an otherwise cold, gray, and wet day. They probably made up the largest collection of "encounter tribe" flags ever displayed in one location (of the 68 such tribes and bands, not all are vexilliferous, and the flags of most of the others are not commercially available). Their designs varied (as did the state flags) from easily-recognizable to "seal-on-a-bedsheet". Mounted on poles, only the more simple designs were identifiable when hanging limp.

Despite a third of an inch of rain, the two-hour event came off without a hitch, perhaps due to the intensive advance work by the National Guard. The initial section of the operations plan for the day read:

## UNCLASSIFIED

### OPERATION PLAN

Time Zone Used Throughout the Plan: LOCAL (L)

#### 1. SITUATION

a. Enemy Forces: N/A

b. Friendly Forces: The Oregon National Guard (ORNG), The Washington National Guard (WANG), Fort Stevens State Park, Friends of Old Fort Stevens, Destination: The Pacific, and Cascade Sound with limited details.

2. MISSION: Oregon and Washington National Guard provide leadership, services and support for the opening ceremony of *Destination: The Pacific*, a National Signature Event

commemorating the bicentennial of Lewis & Clark's expedition at Fort Stevens on 11 November 2005 (Veterans Day) at 1000 in conjunction with *Destination: The Pacific* and Fort Stevens State Park.

The event ended with a fly-over by F-15 jets (unseen in the clouds—it was re-characterized as a “noise-over”) and Blackhawk helicopters, and with a 21-gun salute from modern howitzers and a Civil-War-era cannon. At a potlatch that evening in the armory at the National Guard's Camp Rilea, the Clatsop-Neahalem tribe hosted all the tribal visitors with dances, drumming, and a display of its recently-adopted flag.

The following morning, the tribal/state flag display and presentation by tribal representatives was repeated in Portland. The Oregon Historical Society

opened a four-month run of the national Lewis & Clark bicentennial exhibition, the most comprehensive collection of expedition artifacts, artwork, and documents ever assembled (more than 600 artifacts that have not been viewed together since the Corps of Discovery returned to St. Louis in 1806). In a reflection of local tribal politics, the Grand Ronde and Chinook tribes, who had boycotted the event the day before, participated in and helped sponsor the Portland ceremony.

Nearby, the National Park Service's traveling museum “Corps of Discovery II” also flew many tribal flags, all graciously donated by TME Co. Moving from site to site approximately every two weeks for the entire 2003-2006 bicentennial, it has been adding flags as they are adopted or manufactured. During November it pitched its tents in Long Beach, Washington and Seaside,

Oregon, winding up its 2005 season at Vancouver, Washington.

A key goal of the Lewis & Clark bicentennial has been to remind Americans of the role of the native peoples through whose homelands the Corps of Discovery passed. Displaying the flags of today's tribes has advanced that goal in a meaningful and memorable fashion. Long after the band music and the speeches are forgotten, the attendees will likely remember the colorful panoply of tribal flags and their significance in representing the original peoples of the American West.

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*Ted Kaye is the former executive director of Lewis & Clark Bicentennial in Oregon (the statewide coordinating coalition for bicentennial planning), and the editor of NAVA's Raven, a Journal of Vexillology.*



*These flags and 21 more were at the events. Flag illustrations used by permission of the TME Company. To see them in full color, go to <http://www.tmealf.com/lewisclark/lc.htm>*

# Tribal Flags Highlighted at "Destination: The Pacific"

*Lewis & Clark Bicentennial Event  
November 2005*

*Tribal flags flank the stage as the governors Ted Kulongoski of Oregon and Christine Gregoire of Washington open the national Lewis & Clark bicentennial event "Destination: The Pacific" in the rain.*



*Charlie Tailfeather and his eagle staff, standing ready to lead tribal flag bearers, in front of some of the 50 tribal and 17 state flags on display.*



*Veterans Rudi Mitchell (Omaha) and Allen Pinkham (Nez Perce) proudly carry their tribes' flags at the opening of the national Lewis & Clark exhibition at the Oregon Historical Society.*

**Venues:**  
**Ft. Stevens State Park  
 Warrenton, Oregon  
 Oregon Historical Society  
 Portland, Oregon**



**Tribal Flags Supplied by  
 Dr. Dennis F. Moore, Sr.**

*NAVA member Ted Kaye, flag coordinator for the ceremonies and former executive director of Lewis & Clark Bicentennial in Oregon, arranges tribal flags.*

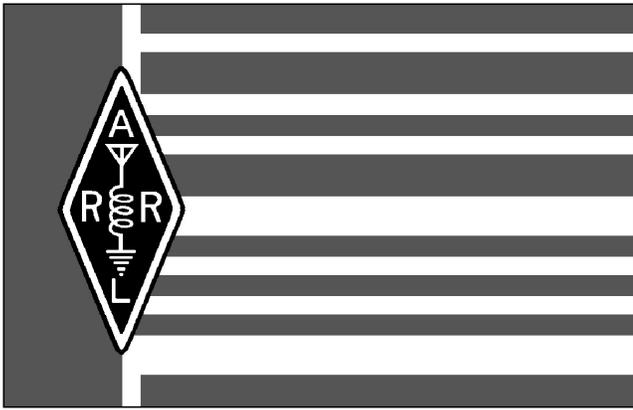
*Oregon National Guard Capt. Nicole Brugado, transportation coordinator for tribal flag bearers, veteran, and member of the Chinook tribe, proudly displays her tribe's flag.*



*Young "wolf dancers" perform in front of the newly-adopted Clatsop-Nehalem flag at a traditional potlatch welcoming tribal visitors.*



# HAM RADIO ORGANIZATION FLIES TWO FLAGS



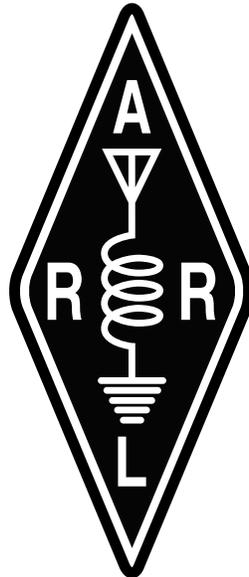
Both the AARL and the IARU flags fly at the American Radio Relay League (ARRL) headquarters in Newington, Connecticut.

The current ARRL flag was adopted in 1979 (the web site says 1980, but the designer cites the earlier date; it was first flown in 1980) based on a design by Ralph Holberg, N4RX. It was first reported on in the Fall, 1981 *NAVA News* (Volume XIV, No. 4; #59), page 9. There are 15 horizontal stripes, red and white, and one vertical red stripe at the hoist, all suggesting the stripes of the US and Canadian flags and they may refer to the 15 divisions of ARRL. The horizontal red stripes spell "QST" in Morse code, a "dah" stripe being three times as wide as a "dit" stripe, with a white "dit" stripe between the stripes of the letter's code and white "dah" stripes between the letters themselves. "QST" in Morse Code is "--.-/.../-".

QST means "Information". When used affirmatively, it means, "I have information." When used interrogatively, it means, "Do you have information?" It's also the name of the ARRL's magazine.

When the flag was adopted, Canada was a division of ARRL but has since become a separate entity. The flag did not change.

FOTW that he has a ARRL flag where the diamond logo is reversed—a white background with blue symbols.



circuit symbols are, from top to bottom, an aerial or antenna, an inductor or coil, and the connection to earth or ground. Together, they represent the basic circuit of a grounded radio connected to an antenna.

The or-

The flags for sale on the site have a white border all around, although the images published on the site do not. Mr. Holberg did not show a white border in the 1981 *NAVA News* cited. Thom Smith, N8DXR, reported on 4 July 2004 to

organization also has several other symbols for specific purposes based on the ARRL symbol shown on their web site such as the ARES (Amateur Radio Emergency Service) symbol. Most of these symbols are depicted in black with gold emblems or in the red-white-blue combination similar to the flag.



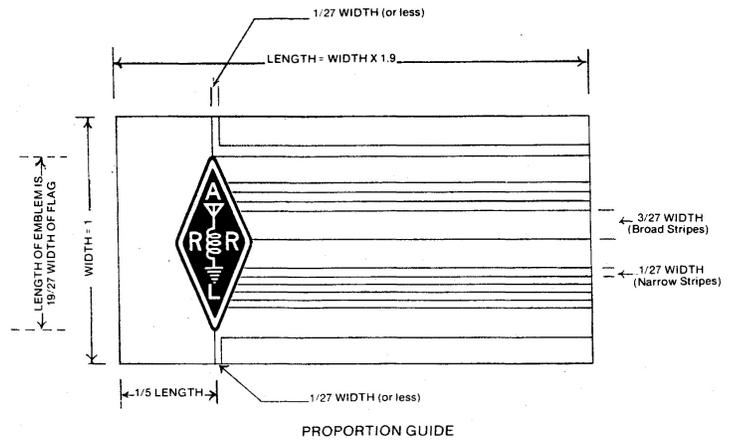
The ARRL logo is a diamond usually shown as black with an inset border inside of which is a combination of three electronic circuit symbols and the letters "ARRL" usually in gold. It was adopted in 1914. The



## About the ARRL

ARRL is the national membership association for amateur radio operators.

The seeds of amateur radio was planted in the 1890s, when Guglielmo Marconi began his experiments in wireless telegraphy. Soon he was joined by dozens,



then hundreds, of others who were enthusiastic about sending and receiving messages through the air—some with a commercial interest, but others solely out of a love for this new communications medium. The U.S. government began licensing amateur radio operators in 1912.

By 1914, there were thousands of amateur radio operators—"hams"—in the United States. Hiram Percy Maxim, a leading Hartford, Connecticut, inventor and industrialist saw the need for an organization to band together this fledgling group of radio experimenters. In May 1914 he founded the American Radio Relay League (ARRL) to meet that need.

Today ARRL, with approximately 152,000 members, is the largest organization of radio amateurs in the United States. The ARRL is a not-for-profit organization that:

- promotes interest in amateur radio communications and experimentation
- represents US radio amateurs in legislative matters, and
- maintains fraternalism and a high standard of conduct among amateur radio operators.

At ARRL headquarters in the Hartford suburb of Newington, a staff of 120 helps serve the needs of members. ARRL is also international secretariat for the International Amateur Radio Union (IARU), which is made up of similar societies in 159 countries around the world.

ARRL publishes the monthly journal *QST*, as well as newsletters and many publications covering all aspects of amateur radio. Its headquarters station, W1AW, transmits bulletins of interest to radio amateurs and Morse code practice sessions. The ARRL also coordinates an extensive field organization,

which includes volunteers who provide technical information for radio amateurs and public-service activities. In addition, ARRL represents US amateurs with the Federal Communications Commission and other government agencies in the US and abroad.



#### Flag of the IARU

The 2004 Annual Report of the AARRL states the flag of the IARU flies at ARRL Headquarters, which serves as the IARU International Secretariat.

The IARU, founded in 1925 in Paris, France, is a worldwide federation of national Amateur Radio societies with members in 159 countries and separate territories in three "regions." ARRL is

a founding member of IARU, the international secretariat, and a member of Regions 2 and 3.

The IARU logo, similar to that of the AARRL, is depicted on their web site <<http://www.iaru.org/>> as red symbols with blue letters on a gold diamond. The flag has a UN blue field—IARU is in consultative with ECOSOC and is a sector member of the UN organization for Telecommunications, the ITU—with unequal horizontal stripes of white/UN blue/dark blue/UN blue/white across the center. In the center of the flag is a white diamond similar in shape to the ARRL logo, bearing a white globe with dark blue meridians superimposed on which are the letters "IARU" in red and with two lightning bolts in red emanating from behind the globe in different directions. The lightning bolts represent radio and the globe the world-wide membership of the IARU. It was adopted about 25 years ago, according to Dave Simner, K1ZZZ, IARU secretary.

*ARRL—The national association  
for Amateur Radio  
225 Main Street  
Newington CT 06111-1494  
Voice: 860-594-0200  
Fax: 860-594-0259  
E-mail: [hq@arrl.org](mailto:hq@arrl.org)  
Internet: <http://www.arrl.org/>*





Detail of a creamware pitcher dating to the 1790s showing a 13-stripe standard.

Continued from page 1.

"Green Mountain Boys" flag leading to conjecture that that remnant may also be a "Gostelowe Survivor". More research in this area is needed.

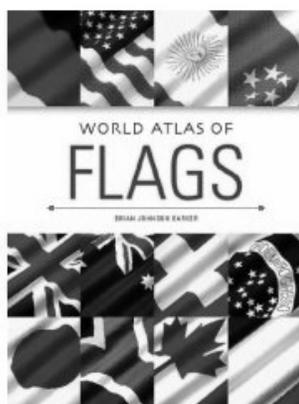
The final flag from the Tarleton estate is a 13 red-and-white-stripe color bearing a central square on which is the lightning bolt and wings symbol of the 2nd Continental Light Dragoons, a unit raised in Connecticut (page 1, bottom right). Noted flag historian Steve Hill comments, "Washington's correspondence concerning what is the 'national standard of the U States' could be read—since he/they were pretty lax about punctuation, and obviously knew what they had been looking at—to mean that Washington favored a flag with 'the Union (pause, or break) and the Emblems in the Center' suggesting a national version of the regimental colors—union upper left corner next the staff, emblems of some type, including ribbon or 'serpent' in the middle with the name of the regiment. But here is a red and white striped color, with emblems in the center—which could be what Washington was describing as 'Union and Emblems in the Center' OR as 'Union [denoted by the red and white striped field] and Emblems in the Center.' The only other portrayal of a similar flag that comes readily to mind is on a jug circa 1790's (picture above). Much as I dislike the appearance of such flags, they would make perfect sense to Washington as exactly cor-

responding to the British system of regimental color with small union, and regiment name in center of field in a union wreath, and the King's (or national) color being the union throughout and the name of the regiment again in the center in a Union wreath.

Of course the present flag is a Connecticut regiment, so the Emblems in the center do not necessarily denote the union or the nation, but taken in concert with the blue and red division colors, it certainly appears to be a Union flag, with Emblems in the Center."

Two other flags of the 2nd Light Dragoons survive, a blue color and a red color. Both have stripes in the canton and the wings and lightning bolts symbol in the fly. The blue color has the unit designation on it and all three flags bear the same motto. There is a report that at one time an additional color for this regiment existed. The red and blue colors appear to be the division colors.

Sotheby's plans to offer these four flags in an auction on Flag Day, 14 June 2006. They expect the four flags will sell for a total of four to ten million U.S. dollars.



## Book Review: World Atlas of Flags

**Author:** Brian Johnson Barker

**Publisher:** New Holland Publishers (UK) Ltd (September 30, 2004)

**ISBN:** 1843307219

**Size:** 8.75" x 11.25", 160 pages

*World Atlas of Flags* lives up to its title. The main section of the book shows flags and small country maps, usually three to a page. The flags are excellent, up-to-date renditions; the maps serve mostly as locators rather than providing fine cartographic

detail. However, unlike any other flag book I've seen, not only are the countries divided into main chapters (e.g. Europe, South America, Eastern & Southeast Asia), within the chapters the countries are placed in logical geographic sequence (rather than alphabetically). In this manner, for example, Macedonia, Albania, and Greece are on the same page, opposite Cyprus, Northern Cyprus, and Turkey. A marvelous side-effect of this sequencing decision is to highlight the similarities in pattern and color of flags of neighboring countries. Each country gets standard gazetteer information plus a descriptive paragraph or two, which focus on the flag's description and history. Sub-national flags are shown for the US and Canada. The initial "Introducing Flags" section has a series of short illustrated articles, on topics such as flag history, military flags, flags at sea, and flags in sport, as well as an informative essay on "common symbols and colors", tracing flags with common ancestry. The "information" section provides contact links to important vexillological organizations: FRC, FIAV, FOTW, and NAVA. With color on every page, flags in correct proportions and colors, and oversight and a foreword by FRC director Whitney Smith, the book makes a fine gift and a valued addition to any flag library.

*Ted Kaye*  
Editor, Raven



## NAVA 40 (2006): Reno

The 40th Annual Meeting of NAVA will be held in Reno, Nevada, 13-15 October 2006, under the title of the “North American Vexillological Association Desert Assembly”, or “NAVADA”.

The convention hotel will be in Reno, making it convenient to air travelers not wishing to rent cars. NAVA 40’s schedule will include an opening reception, scholarly presentations, flag displays, a tour, the business meeting, a formal banquet, and time for vexillological interactions. It will begin late Friday afternoon and end late Sunday afternoon.

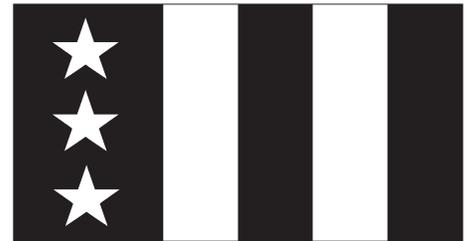
The tour, planned for Saturday, will visit the Nevada state capitol and the Nevada State Museum in nearby Carson City. The museum’s Marjorie Russell Clothing and Textile Research Center holds a significant flag collection available for NAVA viewing, including the oldest extant flag in Nevada Museum collection (an 1856 Fremont-Dayton campaign flag), the oldest state flags, and a full set of Nevada’s locally adopted

county flags (it is one of the only states where all counties are vexilliferous).

Other attractions of the Reno/Carson City area include spectacular Lake Tahoe, historic Virginia City, and the casinos of Reno, “The Biggest Little City in the World”, making it attractive to accompanying persons and for before/after meeting extended stays. The Reno airport is served by major airlines, currently Alaska, America West, American, Continental, Frontier, Northwest, Delta, Southwest, and United.

The organizing committee is chaired by Jim Ferrigan and Ted Kaye, who have successfully hosted previous NAVA meetings (NAVA 30 and NAVA 21/12 ICV—the largest NAVA meeting and ICV ever held). A competition to design the meeting flag will be announced in the next *NAVA News*.

In the meantime, mark your calendars and start planning your attendance at NAVA 40! Watch the NAVA web site for more details.



## DC FLAG PROPOSAL 1925

In his 1925 book *The Flag of the United States: Your Flag and Mine*, (page 30) Harrison Kerrick tells of a proposal then current for a Washington DC flag. It is five vertical red and white stripes, the hoist-most red stripe one-third the fly of the flag and bearing three white stars in a vertical row, the other four stripes being equal in size. He says the design is symbolic of the Washington family and that the stars represent the three municipalities within the District—Washington, Georgetown and Alexandria. The design was submitted by the Standardization Branch Office of the Quartermaster General of the Army.



## PRINCE ALBERT CROWNED

Prince Albert Grimaldi of Monaco was crowned on 17 November 2005, ending a process that began in July following the death of his father Prince Rainier III. The flag of Monaco has not changed but a new monogram was unveiled that shows two red capital As under a red crown inside of a red lozenge voided white. The monogram was displayed on white banners with red lozenge portions below and to each side of the new logo.

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# REPORT

## Volume 13: Call for Articles

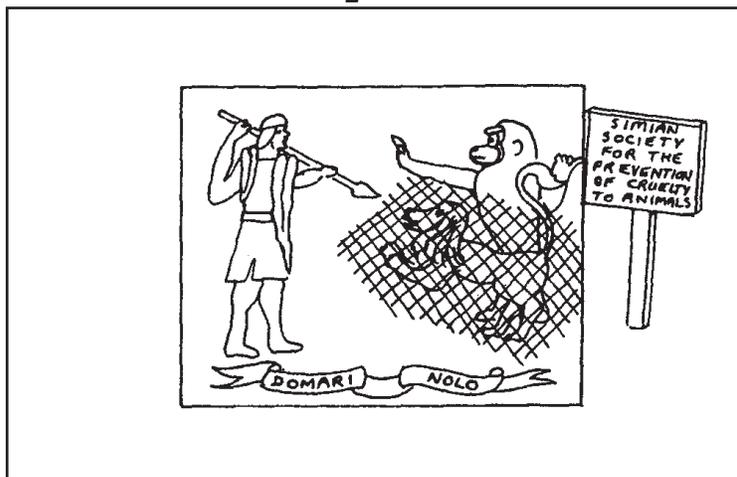
*Raven* seeks material for its 2006 volume and beyond. Proposed articles should be from 300 to 5,000 words and present new scholarly findings relating to flags. Send the text and images on computer disk in WordPerfect or Word (no Mac) with images a separate JPEG files, along with a paper copy and any associated photographs or figures, to: Ted Kaye, *Raven* editor, 2235 N.W. Aspen, Portland, OR 97210-1218 USA.

Use a minimum of formatting and do not embed graphics. All articles will be reviewed for acceptance by the *Raven* Editorial Board and may be edited for length, style, consistency, and clarity. Authors will sign a publication agreement and copyright will vest in NAVA. To have material returned, enclose a self-addressed envelope with sufficient postage. The deadline for submission for consideration in the 2006 review cycle is February 1, 2006.

### Future Volume: Canadian City Flags

The sequel to *Raven* 9/10, *American City Flags, Part 1: United States*, will be *American City Flags, Part 2: Canada* (or *Canadian City Flags*, for short). A team of volunteers is currently developing the information on the target 100 cities. (The list includes the 60 largest cities in Canada, all provincial capitals, and at least 5 cities per province.)

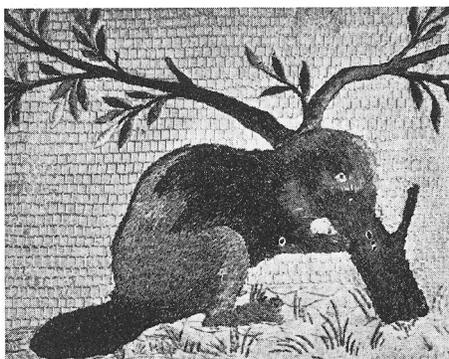
The volunteers are now conducting the research, writing, and artwork for this volume. The team has divided up the cities and each volunteer will produce a draft article for the cities he has volunteered to write. Any NAVA member eager to join the work on this project should e-mail Ted Kaye at [raven@nava.org](mailto:raven@nava.org), detailing his/her interest, resources, and time availability. The schedule for this volume has not yet been set.



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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.



There are several references to a beaver symbol on colonial-era New York flags, although there is some question as to how authentic they are. In her book *American Needlework* (Bonanza Books, NYC; 1938) Georgiana Brown Harbeson on page 102 shows a photograph (above) courtesy of Katherine Fowler Ritchie of a detail of a silk flag purporting to be a pre-revolutionary New York flag which shows a beaver and tree similar to the Gostelowe flag discussed on page 1. Anyone who has further information on this flag or its whereabouts is asked to write the editor.

The beaver was one of the symbols on the New Amsterdam and New York City arms. The earliest illustration the editor knows of is on the 1746 and later currency issued by New York Colony.



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NAVA 39 PHOTOS  
by Dave Martucci



The Centennial of the Tennessee Flag!



The replica of Driver's "Old Glory", auctioned off to the highest bidder at the end of the meeting.



Dev Cannon shows an unidentified flag. If you recognize it, please write.



Lee Herold shows Minnesota's first flag.



James Ritchie, aided by Lynn Knights, shows the Pitcairn flag.



Senator Doug Henry relates the story of Tennessee's flag.



Book TV interviews Flag Guy Al Cavalari.



Philippe Rault displays the Rock City Guards replica.



Irene Pittsenbargar, Philippe Rault, John Pittsenbargar, Dev Cannon, James Ritchie, and Andy Biles show 1st National CSA Flag replica.



Dick Clark, Tom Landry, and Philippe Rault look at the flag NAVA's 2004 conservation grant supported.



Historic Ku Klux Klan flag at the State Museum.



Philippe Rault wraps Harry Oswald in the Rostren, Brittany flag while Dev Cannon observes.



Peter Orenski tells us where we are going.



Lynn Knights shows off his exhibit table of flags done in needlework.