

Nava News

NORTH AMERICAN VEXILLOLOGICAL ASSOCIATION

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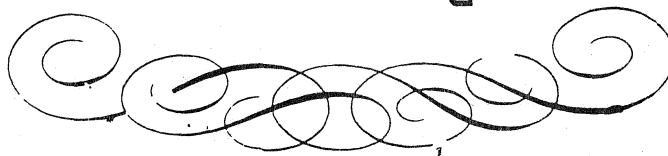


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January - March, 1978
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In Memoriam
Dr. John Lyman

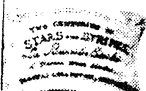


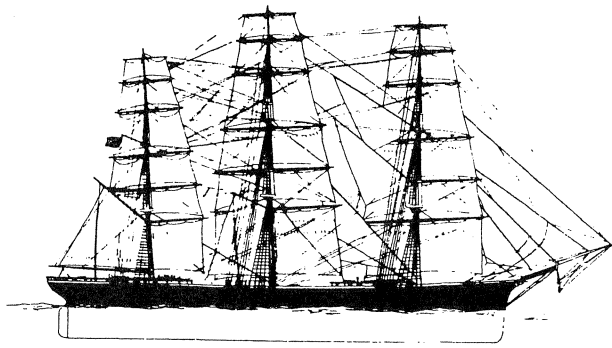
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NAVA'S SECOND PRESIDENT

Dr. Lyman

ELEGY FOR JOHN LYMAN

Rough, gruff,
A jut of jaw,
And canvas shoes.
Seemed like an admiral
on vacation.
A razor-sharp mind,
And sometimes
Unexpected, grandfatherly
gentleness.

Death came fast.
He managed
His own demise
As effectively
As everything else.
But I like to
remember
the gentleness.

(Selection read at
the Memorial Service
written by Donald K.
Routh, former President
of the Eno River
Unitarian Universalist
Fellowship, 11/18/77)

was Vice President; from 1976 to 1977 he was Treasurer of the Association. In the spring of 1977 when I indicated my intention not to seek the office of President for an 11th term, John indicated his willingness to run for this position and was unanimously elected on 13 June 1977. He immediately undertook with other members of the Executive Board to appoint committees and review various programs with an eye to strengthening and expanding the operations of the society. Work was well underway when John discovered some months later that he had terminal cancer. He therefore resigned the office, transferring responsibilities to Rev. Ralph Spence of Thorold, Ontario, who had been elected Vice President at the June meeting. In accordance with the bylaws of the Association, Ralph automatically became President upon John's resignation to fill the unexpired term, the office of Vice President for the moment being vacant.

There are many reminders of John's contributions to Maritime history in general and to the advancement of vexillology in particular. Articles of his appeared in the second and fourth numbers of Volume II of NAVA NEWS eight years ago and his 1977 lecture on "Flags of Rank, Command, and Dignity, in the U.S. Navy, 1777-1977" will be published posthumously in the Congress Report."

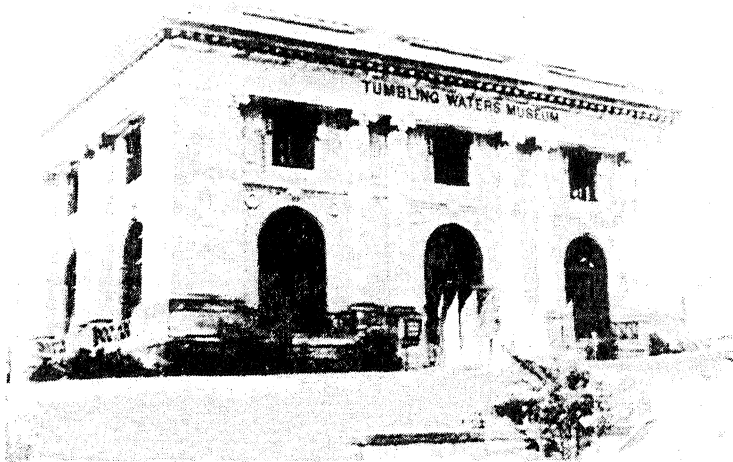
Dr. John R. Lyman, the second President in the history of the North American Vexillological Association passed away on the 17th of November, 1977. A Memorial Service was held on Dec. 4th at the Community Church, Chapel Hill, N.C. Mr. & Mrs. Hugh McClellan represented NAVA at the Service and reception which followed.

Our Association's first President, Dr. Whitney Smith, penned the following words upon being notified of John Lyman's demise:

"John Lyman and his wife, Mitchell, were familiar faces at NAVA meetings for many years. They also attended the Sixth International Congress of Vexillology in the Netherlands in 1975 where John delivered a lecture on "Maritime Law and Flag Usage." John helped make arrangements for the Seventh International Congress of Vexillology, held simultaneously with NAVA's annual meeting of 1977, in Washington, D.C. this past June and both he and Mitchell presided over sessions of that Conference.

John had taken increasingly active part in Association affairs over the last few years. From 1975 to 1976, he

NAVA 12



Members of the North American Vexillological Association will hold their 12th Annual Meeting this year (1978) at the Tumbling Waters Museum of Flags in Montgomery, Alabama. This will mark the first time that the meeting has been held outside of the northeast and the Museum would like to give NAVA members an opportunity to participate in making this 12th Meeting the best meeting NAVA has ever had.

If you have a program or lecture that you feel would be of interest at the 1978 Meeting, please send your topic of discussion, length of program (please keep with 20-30 minutes) to Michael Panhorst at Tumbling Waters Museum, 131 South Perry Street, Montgomery, Alabama 36104. Among the varied programs that are already under consideration for the October meeting are a viewing of the Alabama Republic Flag at the Alabama State Department of Archives and History (this flag has not ever been illustrated correctly, but flew over the state while it was a Republic); a showing of the Governor's flag by the Governor of Alabama; and a look at the nation's first Avenue of State Flags, along with topics submitted by you and other members of NAVA. The Museum, the only one in the world devoted to the study of flags and flag-related objects and symbolism, is also planning to show a special exhibition for the event, "Personal Flags of North Americans: An Introduction to the People", which will include contemporary personal flags from many different sources. You are encouraged to submit your own flag for inclusion in this special exhibition and to inform other flag-owners of this special showing. Personal flag owners should contact Tumbling Waters Museum for full information. The exhibition, which opens on September 1, 1978, will run through November 30, 1978, and you are asked to please send your Registry information form to Michael Panhorst at the Museum no later than August 1, 1978. Flags should be submitted no later than August 10, 1978. Please help us to present a thoroughly well rounded view of contemporary flags by loaning us your flag for display.

Alabama is beautiful in the fall and this meeting will give you an opportunity to make this your vacation and see the South in its full splendor. Perhaps there is some special area of interest for you in Montgomery, or the surrounding areas that you would like to see on the Agenda, such as a visit to the Little White House of the Confederacy, a stroll through the tranquil Greek Gardens of Jasmine Hill, or even a nostalgic cruise down the Alabama River on the General Richard Montgomery Riverboat. Any suggestions or ideas you have for field trips and other social activities will be greatly appreciated, and you can send them to Janet Smith, who is handling details of this nature and all Adult Public Services at the Museum. The Museum will be sending you a packet of information on Alabama, along with a checklist that you can return to us with your preferences. This is your meeting and the Museum would like to make it a most memorable event for you.

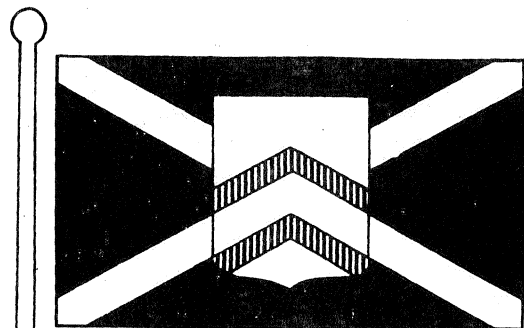
ALABAMA
Seal
1939-present



Also forthcoming will be travel and lodging information and some more details on the 12th Annual Meeting of NAVA. We hope that you will send the Museum staff your impressions and suggestions as soon as possible so that a detailed Agenda can be published with the next issue of NAVA NEWS. Please call the Museum at (205) 262-5335 or write to 131 South Perry Street, Montgomery, Alabama 36104. The staff of the Museum anxiously await your thoughts.

* Submitted by Janet L. Smith
Adult Public Services, Tumbling Waters Museum

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THE PERSONAL FLAG
of NAVA Member

**HUGH
McCLELLAN**

"The basic flag is that of St. Andrew, chosen because of its predominate blue coloring. It refers to my Scottish ancestry; it is the International Signal Flag for the letter 'M', my initial, as well as the indicator of "Doctor on Board" which alludes to my 35 years spent in the field of Radiography.

The gold shield with two black chevrons which deface the St. Andrew's flag is taken from the Mac Lellan (Kirkcudbright) coat of arms. The angles of the chevrons and the saltire blend in a manner permitting the flag to be viewed identically obverse and reverse.

The overall design of the flag is simple, uncluttered, and permits easy reproduction for use as a logo.

The flag has been manufactured by Dettra Flag Company, Oaks, Pa. in a 2 x 3' size, in nylon with a pole hem.

The finished result has an added bonus in that a third dimensionally effect has resulted in the blend of the angles.

Heraldic Description: Azure, on a saltire argent an inescutcheon or bearing two chevronels sable."

-Hugh McClellan

Our Unknown Flag

by Marie-Louise d'Otrange Mastai

IT may come as a shock to many, but the "unknown" flag referred to is indeed our familiar Star-Spangled Banner: the Stars and Stripes. Most Americans, whatever their degree of patriotism, know next to nothing about the subject. For instance, the array of flags depicted in the painting illustrated in this issue traces the development of the design of the American Flag throughout its first two centuries of existence. The examples shown are exact reproductions or original antique American flags in the world-renowned Mastai Collection, New York. Yet, because the designs are unusual and unfamiliar, they are likely to elicit the comment: "But I have never seen flags like those before..." This reaction is entirely justified in the sense that indeed in modern times very few people have ever seen flags "like these." In fact, one may go farther than this and add that in recent times Americans have been wilfully and knowingly denied the opportunity to see such flags.

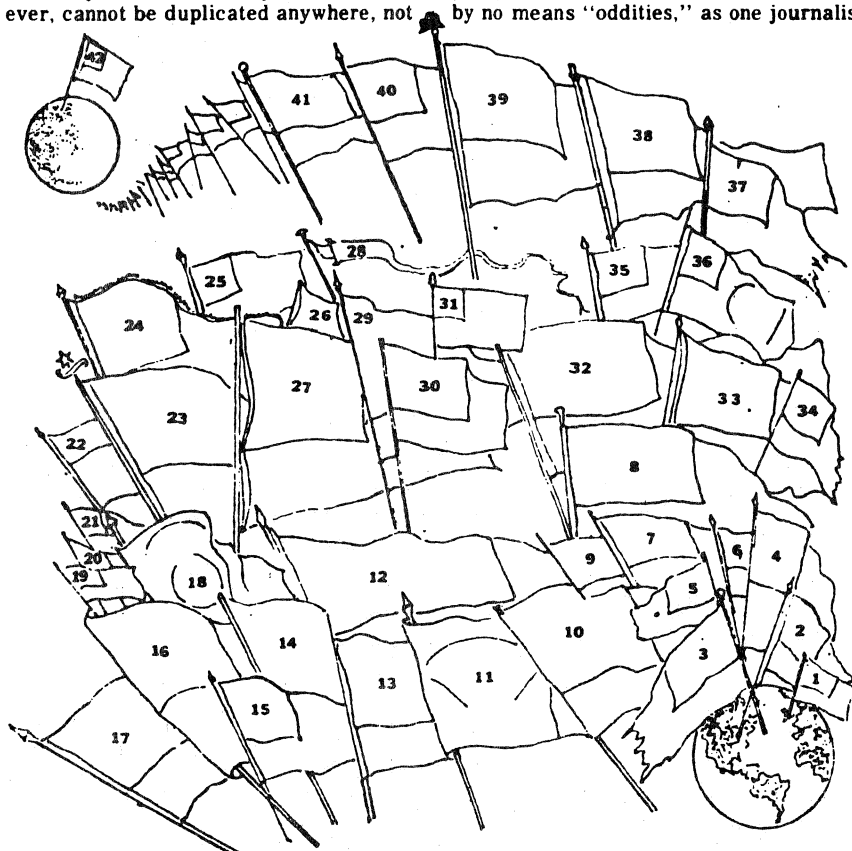
To understand this, it is necessary first of all to know something about the collection where these flags are preserved. This extraordinary group, belonging to Mr. and Mrs. Boleslaw Mastai of New York, comprises not only flags but also hundreds of items of related interest on the subject of the role played by the flag in the daily life of the American people. Listing upwards of two thousand items, it has never been shown in its entirety. Part of the collection was on view in 1973 in the Amon Carter Museum, Fort Worth, Texas. It not only was a spectacularly beautiful show, but also a historic event - as it marked the first occasion on record of an exhibition in this country devoted solely to the Flag. (Also, the first time ever that the flag was studied as art). Except for this occasion, only a very few items have been loaned for brief periods to various museums and historical associations. The most recent instance was in 1976, when one single flag - the unique "Know Nothing Flag" signed and dated 1858 - was the highlight of a Bicentennial show in the Metropolitan Museum, New York City.

In their long search of over three decades to salvage these previously neglected and unappreciated antique American "flags of the people," the collectors (both of whom are art experts and antiquarians) set themselves the strictest possible standards: the flags they selected for inclusion in their collection were

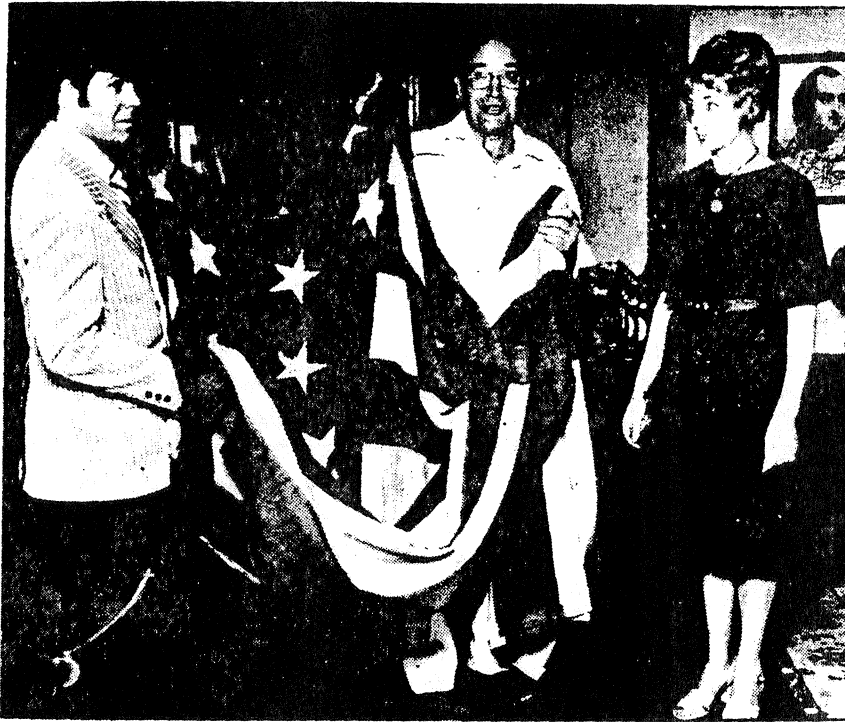
to be not only unimpeachably authentic but also would possess great beauty and artistic merit. As a result, the great majority of the flags in the Mastai Collection (the few exceptions being the mass-produced examples of the industrial age, which yet had to be included for the historical record) are not merely rare: they are, literally, unique, being one-of-a-kind renditions made for individual owners of the various periods. It is sad to reflect that many other such original creations must have been perished during the very period when the Mastais were exerting every effort, unaided and single-handed, to salvage what they could. Those they did save, however, cannot be duplicated anywhere, not

even as it too often erroneously assumed, at the Smithsonian Institution (whose representation of that subject, as a matter of fact, is amazingly poor).

One must explain that when Congress enacted the brief Flag Resolution of June 14, 1777 prescribing "13 stripes red and white and 13 stars white on a blue field," no additional specifications were given as to exact color, shape, size, spacing or proportions of the various elements. From the very start therefore, and up to surprisingly recent times (until 1912) Americans enjoyed full freedom in the design of their national emblem. The examples preserved in the Mastai Collection are by no means "oddities," as one journalist



The original flags illustrated on the front cover of this issue are in the Antique American Flag Collection of Mr. and Mrs. Boleslaw Mastai, of New York City: 1. THE PRISONER'S FLAG (13 stars) made by an American in an English prison. 2. THE KIRBY CONSTELLATION (13 stars) originating in Long Island, N.Y. 3. THE L'ENFANT FLAG (13 stars) in the oval pattern created by Major Pierre L'Enfant. 4. THE BLUE STARS FLAG (13 stars) of unusual coloring. 5. THE WELLS FLAG (13 stars) with golden embroidery. 6. THE HUNTINGTON FLAG (13 stars) a naval flag. 7. THE MINERVA FLAG (13 stars) from the privateer of that name. 8. THE FLAG OF TWENTY STARS - the only one to have survived. 9. THE VERMONT GREAT STARFLAG (26 stars). 10. THE GIANT GREAT STAR (26 stars) 14 x 19 ft. 11. THE KINGSBORO FLAG (26 stars) signed by the artist: "HOLMES." 12. THE GILDERSLEEVE METEOR (26 stars) with Masonic implications. 13. THE IRVINE DIAMOND (29 stars) the earliest of this pattern known. 14. THE SQUARE FORMATION (31 stars) one of two known. 15. THE ARCTIC FLAG (18 stars) flown by the Hayes Arctic Expedition in 1860. 16. THE PIONEER FLAG (33 stars) made before the Civil War by a pioneer family. 17. THE CANDY-STRIPE FLAG (34 stars) with an unusual headband. 18. THE KNOW-NOTHING FLAG (13 stars) a "nativist" flag, signed and dated 1858. 19, 20, 21. - CHILDREN'S FLAGS - Sequined flaglets of the Civil War era. 22. THE LOUISIANA MODEL FLAG (13 stars) suggested for the flag of the Confederacy. 23. THE SNOWFLAKES FLAG (34 stars) with clusters of stars like snow-crystals. 24. THE "GOD-ARMETH-THE-PATRIOT" FLAG (12 stars) a unique Confederate example. 25. THE "GOD AND MY COUNTRY" FLAG (35 stars) The 1864 Presidential campaign flag of General McClellan. 26. THE CRESCENT ENSIGN (11 stars) a Confederate naval flag. 27. THE GREAT FLOWER FLAG (34 stars) belonged to the Merchants' Exchange in New York City. 28. THE COAST GUARD PENNANT (13 stars) with vertical stripes. 29. THE FLAG WITH FACETTED STARS (13 stars) circa 1876. 30. THE "1776-1876" Flag. 31. THE CENTENNIAL SOUVENIR FLAG of woven silk, from France. 32. THE GREAT MEDALLION FLAG (37 stars) of timeless beauty. 33. THE HOUR-GLASS FLAG (37 stars) combines dramatic visual impact and historical symbolism. 34. THE GLOBAL FLAG (38 stars) symbolizing global power. 35. THE OPEN CENTER FLAG (38 stars) of the "phalanx" pattern. 36. THE CENTENNIAL WASHINGTON BANNER (36 stars, but dates from 1876). 37. THE FLAG OF A HUNDRED YEARS (39 stars) gave premature recognition to our territories. 38. THE FOUR-CORNERED FLAG (38 stars) a personal flag with a unique design. 39. THE "JOSTUNG STARS" FLAG (42 stars) also home-made and with an "unofficial" number of stars. 40. THE WHIPPLE 'PEACE' FLAG (48 stars) the imaginative creation that very nearly became our national flag. 41. THE FRANCO/ANGLO/AMERICAN FLAG (48 stars) of World War I victory. 42. THE MOON FLAG of 50 stars.



This 36-Star U.S. Flag used during the Civil War is 9x14 feet in size; completely hand-made, was presented to the Pulaski Museum, Warka, Poland, 14th June (Flag Day) by Mr. and Mrs. Boleslaw Mastai of N.Y. City. Stanley Cuba (left) director Kosciuszko Foundation, N.Y. City; (center) Prof. Edmund Zawacki, Foundation secretary, and Prof. Slavic Languages Univ. of Wisc.; (right) Mrs. Anna Komatek, director Pulaski Museum, Warka. (photo. Gregorz Roginski, Warsaw.)

Israelis Protest Palestinians' Flag At Talks

Egyptians Remove
All Banners Hoisted
At Conference Site

CAIRO (Reuter) — Egypt and Israel showed their deep differences over the Palestinian issue, the main stumbling block to a Middle East settlement, as they held their first day of peace talks Wednesday.

Outside the conference site, the Mena Hotel, Egypt hoisted the flags of all those invited, including the red, black, white, and green Palestinian flag.

Israel protested, according to conference sources, about the "unknown flag," referring to the Palestinian banner, and all the flags were pulled down. Even the flag poles were removed.

Conference sources said that, despite the differing public stands of the two sides, there was continuing momentum toward resolving their differences.

rather flippantly put it. On the contrary, they are thoroughly representative of ages past, when Americans were not satisfied, as they apparently are now (in fact, resent anything else!) with tedious monotony. The flag was then a "member of the family" - treated with respect, and also with warm intimacy.

This is a phenomenon unique in the history of the flags of the world, as in most countries the design of the national flag was dictated by strict heraldic laws. Another unique, but less felicitous, American phenomenon is the fact that this truly extraordinary flowering of American imaginativeness — nothing less than an entire chapter of American cultural life — was allowed in modern times to drop out of sight and out of mind. This occurred when emphasis was placed primarily on the Flag as a military symbol. There were other reasons also, but the net result is that the true richness of their flag heritage is still presently unknown to the great majority of Americans.

This applies even though the owners of the Mastai Collection embodied the results of their thirty-odd years of study (which have made them the undoubted authorities in that field) in a book titled: **The Stars and the Stripes - The American Flag as Art and as History from the Birth of the Republic to the Present**, by Boleslaw and Marie-Louise d'Orange Mastai (Alfred A. Knopf, New York - A Book of the Month alternate selection). The book is based on the completely novel theme that the development of the design of the American flag is a form of American art. There, for the first time Marie-Louise d'Orange Mastai analyzed and classified the designs they had discovered, organizing these into a coherent system and created a special vocabulary of flag terms, as well as titles. Most of these flags have passed into general use and few persons have taken time to learn the identity of commencing. In the original designers 1970, when knowledge of the col-

lection was first made public, the collectors have sought support to establish a "Museum of the American Flag," in which their unique collection would have formed the nucleus but the effort has been met with little or no success.

A delusion under which the American public suffers is the confident belief that the Smithsonian Institution is the foremost repository of antique American flags, and therefore that any flag design, including those shown here, can certainly be found in "the nation's attic." Nothing could be farther from the truth. As indicated earlier, the term "official" in relation to a flag was totally meaningless for the longest part of our national life - one of many little-known facts about the flag. "Few, if any" of the early flags in the Mastai Collection are duplicated in the flag holdings of the Smithsonian.

Included in the vast Mastai Collection are hundreds of Civil War patriotics, many by Magnus; also many covers on which the U.S. Flag was used both as design and as a complete envelope; attention is called to "Two Hundred Years of the Stars and Stripes" in STAMPS 2nd July 1977 in which article some covers are illustrated.

in promoting research into the origins, history, and symbolism of flags; if you desire to further the strong and growing interest in flags as a serious study or as a hobby, you ought to be a member of the NORTH AMERICAN VEXILLOLOGICAL ASSOCIATION.

PROMOTE VEXILLOLOGY THROUGH YOUR MEMBERSHIP IN NAVA!!

NORTH AMERICAN VEXILLOLOGICAL ASSOCIATION

If you wish to come into closer coopeation with persons of professional and amateur status who are interested in any and all aspects of flags, including their history, significance, specification, and manufacture; if you are interested

Mysterious flag gate in show

The mysterious Jefferson County flag gate is on public display again, this time as part of a vast assembly of New York State art in Albany.

The gate once belonged to a 19th century farm. In recent years, it has become a famous piece of American "folk art."

The nearly five-foot-wide wood and metal flag is one of the 566 works assembled for a show called "New York: State of the Art" at the State Museum. The exhibit opened last month in connection with Albany's "I Love New York" festival and runs until Nov. 27 in the new museum building in the Empire State Plaza.

It includes works on loan from a number of museums.

"State of Art" exhibits works by New York artists, known and unknown, from the earliest anonymous limners of the 1700s to Andy Warhol of the 1970s. There are super graphics, modern sculpture, stoneware crocks, quilts, Hudson River landscapes, weathervanes and works in fluorescent light.

According to the museum, it is the first time a show of this scale, featuring only New York art, has been assembled in one place from a variety of scattered museum, gallery and private collections. It is divided into three sections: folk arts, Hudson River School and New York School.

The flag gate, which is owned by Museum of American Folk Art in New York City, is exhibited in the folk arts wing. It is listed in the catalog as the work of an "unidentified artist."

Unidentified?

Maybe not, according to Eleanor Jones, president of the Oxbow Historical Association in the Jefferson County Town of Antwerp. Mrs. Jones thinks it's a "pretty good bet" the flag gate once swung from a post on the Darling farm, on Pulpit Rock Road, about a mile from Oxbow.

Mrs. Jones has been intrigued by the origin of the unusual work since she read about it in 1974, when the gate was displayed by New York's Whitney Museum at exhibit called "The Flowering of American Folk Art." The museum, at the time, explained that little was known about the piece except that one owner noted it came from the "Darling family farm, Jefferson County, N.Y."

While the exhibit was up, efforts were made in Jefferson to trace the family name, without success.

But Mrs. Jones persisted, because of a special interest, she explained last week. She lives in one of the homes in Oxbow built by a farmer named Joseph Darling in 1841. Darling, who died in the 1860s, lived down the road on one of two farm plots he owned in the Town of Antwerp. After his

death, the farms remained in the Darling family for a number of years.

Parts of the farms still exist, Mrs. Jones said, although Joseph Darling's own house collapsed in ruin some time ago.

Just how the gate got out of Antwerp, and to New York, is not known. It turned up in a lot of other antiques sold by Parke-Bernet Galleries in the 1940s. It was purchased by collector-curator Herbert W. Hemphill Jr., who later gave it to the folk art museum as an "opening present" in 1964.

Hemphill said he knew nothing of the pedigree of the "very complicated and unique" piece beyond the notation on a Parke-Bernet receipt about the "Darling family farm."

As to the gate's age, Hemphill said this was estimated from the number of state stars — 38 — arranged in an unusual circular pattern on the gate. The guess was around 1872.

Although that would be after Joseph Darling's death, Mrs. Jones noted that this is in the era the builder was active on his farms and she has a "strong feeling" it belonged originally in Antwerp. But, she said, her efforts to locate additional proof of the origin have failed, so far.

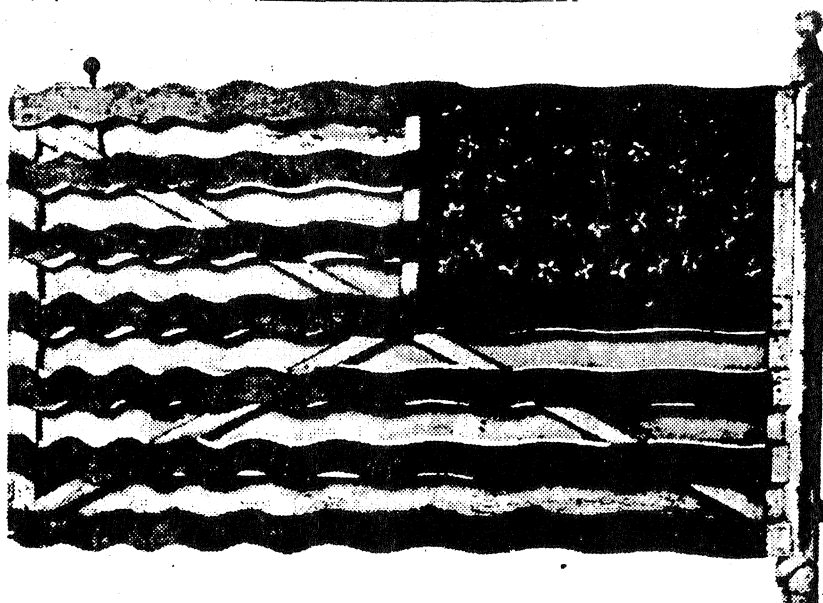
A number of items from area collections were picked by curators Courtney Saler, Robert Bishop, William D. Gerdtz and Thomas B. Hess for "State of the Art's" 200 year retrospective.

The Everson Museum loaned a Morris Louis painting, "Twined Columns I."

Another lender was Skaneateles Library Association, which recently reopened its Barrow Art Gallery in the village. John Barrows's late 19th century view of the village from the lake was sent to Albany.

The show also includes a painting of a farm near Sherburne by Jasper Francis Cropsey, from the Metropolitan Museum; landscapes from the Adirondack Museum; a painting of Trenton Falls from Oneida Historical Society; two portraits by Sheldon Peck from Munson-Williams-Proctor, Utica, and works from the New York State Historical Association at Cooperstown, Johnson Museum, Ithaca and Arnot, Elira.

"State of the Art" includes an illustrated catalog.



from: The Syracuse Herald-American, Syracuse, N.Y., Nov. 13, 1977

NAVA 12

Montgomery, Alabama

Oct. 7. 8. 9, 1978

Flags Ahoy!



**THE FIRST
MILITARY FLAG
THE MANIPULUS -
THE EARLIEST KNOWN
MILITARY STANDARD
WAS CARRIED BY A
UNIT OF THE ROMAN
LEGION AND CONSISTED
MERELY OF A SHEAF
OF GRAIN TIED
TO THE END OF
A POLE**

Flags have played a long and colorful part in military history, and there is supposed to be nothing as "terrible as an army with banners."

The first "flags" were not pieces of cloth at all; they were solid objects, of special significance, hoisted up on a pole. Sometimes ribbons also flew from this "standard."

In ancient Egypt, four objects were carried ahead of the Pharaohs on ceremonial poles. One of them represented the king's placenta. The Assyrians and Babylonians also carried similar "magical objects" before them onto the hunting field as well as the battlefield.

An Assyrian statue of 671 B.C. shows a soldier with the standard of his military unit, and there are other representations of Assyrian standards from the ninth century before Christ.

Sometimes, as in Shakespeare's *Macbeth*, the head of an enemy, placed on a pole, served as a gruesome standard. The Greeks and Romans, however, merely used the figure of an animal, such as a bear, for their standards.

The earliest known military standard, carried by Roman legionaires, simply consisted of a sheaf of wheat tied to the end of a pole. Pliny tells us that in the second consulship of Gaius Marius, it was decided that the sole standard of Roman legions would be the eagle - an effigy more recently associated with Napoleon and fascist Italy, and sometimes seen perched on poles bearing the American flag. The Romans also had a cavalry flag (*vexillum*) which the historian, Livy, says was constructed of a spear with a crossbar, from which a square banner hung, thus resembling the banners

now used in churches. The later Roman emperors used a similar, but larger, banner as the imperial standard (*labarum*). At first, the banner was made from purple silk, with an eagle embroidered in gold on the cloth. Constantine introduced the *chi-rho* for Christ, and the sign of the Cross: *In hoc signo vinces* ("In this sign you will conquer"). The monks of the Abbey of Marmoutier preserved the labarum-like banner under which Clovis fought in A.D. 507. Charlemagne used a similar flag.

In China, emperors are said to have had flags carried before them on military and ceremonial occasions more than a thousand years before Christ. The flag was so closely associated with the royal person, that death was promised to any unauthorized person who touched it.

This reminds us of the unfortunate Chinese fisherman who found the long-lost skull of a long-dead emperor. He was praised for his great and valuable find, then immediately executed for having handled so sacred an object.

-from RIPLEY'S BELIEVE IT OR NOT!
Book of the Military
with Leonard R.N. Ashley
Pocket Book Edition, N.Y., 1976

NORTH AMERICAN VEXILLOLOGICAL ASSOCIATION



January 1978

Dear NAVA Member:

I write to you at this time having assumed the Presidency of NAVA upon the resignation of Dr. John Lyman as per Article Six of our By-Laws.

Our prayers and best wishes are extended to John's wife, Mitchell, and the other members of the Lyman family.

As you know, our next Annual Meeting will take place in Montgomery, Alabama in October of 1978. I urge as many members of NAVA as possible to attend in order to vote for the slate of officers which will be submitted by the Nominating Committee or for those names which may be submitted from the floor at that time.

This meeting will set the course for NAVA in the future. If we are to be a "growing organization for the study of flags," it will take all of us to make NAVA a viable and rewarding association for each of us.

I welcome your suggestions and ideas in the weeks and months ahead. I am not in the custom of waving my flag - least it tatter -, but I am asking all of you to rally around our Vexillological standard at this time in our organizational history.

Yours respectfully,

A handwritten signature in dark ink, appearing to read "D. Ralph Spence". The signature is fluid and cursive, with a long horizontal stroke at the end.

Rev. D. Ralph Spence
38 Claremont Street
Thorold, Ontario L2V 1R6

NAVA NEWS INSERT
Jan.-March '78