A member of the Swiss Guard grasps standard and pledges to defend Pope.

The period known as the Sede Vacante or Vacant See, indicates the interval of time between the cessation of the governing of the Roman Catholic Church by one Pontiff and the election of his successor. This usually follows the death of the Pope and more unusually his abdication.

The seal to the left with the "keys of St. Peter" is used during this period.
William Driver was born on St. Patrick's Day, March 17, 1803, in Salem, Massachusetts. He attended the old Hacker School and, when 14 years of age, ran off to sea. He continued to sea as a sailor and then as an officer. In January of 1831, he became Captain of the new brig, "Charles Doggett". His mother and other Salem ladies made a beautiful American Flag and presented it to him at a ceremony during the outfitting of the ship. The wind was of sufficient force to cause the flag to float majestically to its full size. This caused the ladies to rush to Captain Driver and asked him what he thought of it. The proud Captain responded, "God bless you, I'll call it Old Glory". This casual remark caught on and our beautiful United States flag became known as "Old Glory".

Captain Driver sailed from Salem in January of 1831. Four ships preceded him and used the south channel to the open sea. Salem Captains used Cape Cod as a point of departure. Captain Driver, however, sailed out of the north channel.

Shortly after leaving land astern, a Northeast storm built up to gale force. Captain Driver furled his square sails and reefed his fore and aft sails and set a course to eastward. However, the Northeast storm and heavy seas forced the Charles Dogget to the south toward Cape Cod.

At daybreak, the ship passed Cape Cod less than a mile off shore.

The four ships that preceded Captain Driver out of Salem Harbor were wrecked on Cape Cod with a loss of all hands.

Captain Driver's premonition saved the Charles Doggett and the crew along with "Old Glory" which was safe in the Captain's cabin.

Six months after leaving Salem, the Charles Doggett arrived at Tahiti. About the time that Captain Driver left Salem, the Island of Pitcairn was affected by a drouth.

The inhabitants who were the descendants of the mutineers of H.M.S. Bounty, who had burned their ship and settled on the island some forty years previous, were carried by a British ship to Tahiti. The unfortunate people were homesick and Queen Pomare persuaded Captain Driver to carry the people back to their homes 1500 miles to the southward. Driver agreed and with "Old Glory" flying from the gaff on the main mast carried out his assignment effectively. The descendants of the Bounty gave the Salem Captain several articles that were made from metal taken from H.M.S. Bounty before it was destroyed. The gifts were later given to the Peabody Museum in Salem.

In 1837 Captain William Driver moved to Nashville, Tennessee, and took his "Old Glory" with him. When the Confederates were driven out of Nashville in 1862, the Northern Army Commander invited Driver to put his "Old Glory" flag on top of the State House. After Captain Driver died, the people of Nashville built a monument in his memory and fly the United States flag to honor the man who named our flag "Old Glory".
Captain Henry C. Nichols, U.S.N. (ret.), gave thirty lectures to the Public and Parochial School children of Salem on patriotism and the U.S. flag and informed them of Captain William Driver. The 10,000 school children responded generously with their dimes and quarters for a monument and flagpole in memory of the Salem sea captain who named the flag "Old Glory".

The flagpole resembles a ship's mast with a horizontal spar. This and the monument are located in a little park across from the Witch House near the center of Salem.

An exact replica of the "Old Glory" flag is flown from the top of the mast. This flag contains 24 stars and a small anchor in the blue canton of the flag.

The north end of the spar has a replica of the Pine Tree flag which was carried by the Militia at the North Bridge incident on February 26, 1775. This was the first resistance to British authority in the Revolution.

The Pine Tree flag was flown from the first warship, the U.S.S. Hannah, when it sailed out of Salem Bay in the summer of 1775 to engage the enemy.

The flag on the south end of the horizontal spar represents the flag flown on the famous Frigate Essex. When Vermont and Tennessee were admitted to the Union, the red and white stripes were increased to fifteen. There were 15 stars and 15 stripes in the Essex flag. Later, in 1818, the flag reverted back to 13 stripes. The Frigate Essex was built by donations from people of Salem. Some of the patriots near Salem cut down their finest trees and brought them to Salem harbor to be used in building the ship. The Essex was the first U.S. Warship to double Cape of Good Hope and Cape Horn. It was the first U.S. Warship to engage the enemy in the Pacific.
Colonel Zbigniew Zajęc, for a few years retired from active service, has devoted all his free time to research on the history of the Polish eagle. He has produced a collection of close to one hundred eagles from various periods, forged in copper and brass.

He started with candlesticks, medallions, but artistic success came only when he combined metal work with his rich historical knowledge. The first exhibition of his work was held in 1970 and since that time he has had some fifteen shows. To begin with, he looked for models in albums and encyclopaedias. But he soon turned to source material, began to follow the historical development of the Polish state emblem. Assuming that the most official eagle of a given period was the one appearing on the seals, he established cooperation with the National Museum in Warsaw, where he still spends many hours. He studies seals, coins, medals, engravings and woodcuts, and also the entire wealth of professional literature; he copies models and afterwards makes them in metal. Zbigniew Zajęc's collection contains the images of eagles from the most ancient to those of our time. Together with the artist we are in a position to watch the transformations of the Polish eagle during its now thousand-year-old history.

The oldest known images of birds can be found on the coins of Bolesław Chrobry (The Brave, 922-1025), and of Władysław II Wygnaniec (The Exile, 1138-1146). Up to the 13th century, i.e. to the time of Przemysław II and Władysław Łokietek...
(the Short), when the eagle with the crown made its appearance as the state emblem, its image was used mainly by the Silesian Piasts.

Fourteenth-century coins and seals show an eagle with a slender silhouette, wide outspread wings and raised beak. This Gothic convention found its best example in the majestic seal of Casimir the Great (1333-1370) and in principle remained unchanged until the end of the 15th century.

That primary, crude shape of the Gothic eagle, very strongly stylized, changed its shape and appearance with the passage of time. During the Renaissance, when the circle was popular as the most ideal geometrical figure, the eagle adopted a shape that could be placed in a circle. During the Baroque period, when the circle was being replaced by oval forms, there was the spindle-shaped eagle. Rococo and Neo-Classicism exerted a further, not very advantageous influence on the silhouette of our eagle. In its Neo-Classical form from the period of Stanislaw August Poniatowski, the last Polish king, the eagle remained unchanged to the 1920's.

The state emblem consisting of several elements appeared for the first time during the rule of Wladyslaw Jagiello; on the shield were the Eagle together with Pogoń (rider on horseback with raised sword) symbol of Lithuania, which at the time was in personal union with Poland. During the reign of the last Jagellons the eagle was often decorated with the royal initials. During the period of elected kings the principle of a five-field emblem was adopted, with the Eagle and Pogoń alternately and the king's coat-of-arms in the center of the shield. During the rule of the Vasa dynasty the Swedish emblem was added to that of Poland.

In the 19th century, when it was impossible to use the Eagle after the partitioning powers had abolished autonomous Polish institutions, the tradition of using that symbol in daily life became widespread. It was placed on various medallions, postage stamps, pendants, emblems, women's bracelets and brooches. Thus, after the partitions the eagle stood for everything that was Polish and for patriotism. During the period of the Duchy of Warsaw (1807-1815) the two-field emblem was in effect, in which the eagle occupied the left side of the shield together with the coat-of-arms of the Saxons on Duke Frederick and, in the time of the Polish Kingdom (1815-1830), it appeared on the chest of the two-headed black tsarist eagle: it was drawn during the reign of Stanisław August Poniatowski as a Neo-Classical model of the eagle, holding the scepter and orb in its claws.

For a short time in 1831 the November (1830) Insurrection restored the two-field emblem with the Eagle and Pogoń and the insurrectionist government in 1863 used the three-field seal with the Eagle, Pogoń and the Archangel, symbol of the Ruthenian lanu.

After the restoration of Poland’s independence in 1918 it became the habit to use the eagle alone as the state emblem.

From 1945 on it was customary to use an emblem based on that of 1927 but without the crown. A decree passed on December 7, 1955 finally established that Poland's emblem is to be the image of “the white eagle, its head turned to the right with outspread wings, golden beak and claws in a red field of the rectangular shield, its lower edge extended in the middle.”

Zbigniew Żajęc's collection contains images of eagles from all periods. They all have one feature in common: absolute faithfulness to the historical shape, perfect feeling for artistic values and high mastery of artistic performance.

Maria Borejsza
DEPRESSION FLAGS

During the Depression in the United States, empty pockets worn inside out were known as Hoover flags in "honor" of the President.

-Cleveland Press
20 March 1978

CANADIAN NATIONAL EXHIBITION

In observance of the 100th anniversary of the Canadian National Exhibition, held annually in Toronto, the above logo appeared on various souvenirs. It also was used on a special flag flown during the event - red letters and numbers and blue symbols on a field of white.

JEWS FOR JESUS

Logo used by Jews for Jesus, P.O. Box 3558, San Rafael, CA 94902

SALUTE TO THE CHRISTIAN FLAG

Many fundamentalist church school children besides reciting the pledge of allegiance to the U.S. flag daily, also recite the following pledge to the Christian flag: "I pledge allegiance to the Christian flag and to the Saviour for whose kingdom it stands, the only Saviour, crucified, risen, and coming again with life and liberty for all who believe."

from: Youth Worship and Sing, Hope Publishing Company
Chicago, Illinois, 1965

NEW SAXON YOUTH FLAG

A handmade banner depicting old Transylvania, the Saxon shield and Saxon Youth Organization activity in America was designed by Erika M. Botsch, directing coordinator of the youth group. The flag, Saxon costumes and artifacts are on view at the Ethnographic Museum in Cleveland.

-The Cleveland Press, 22 June 1978

The logo to the left is used by the Society of Evangelical Agnostics (SEA), Box 612, Fresno, CA 93709
Sticky dispute: 2 maple syrup flags

By JOHN FUNK

The dawn's early light in Geauga County these days has the patriotic seeing double. Without an official flag for 25 years, Geauga now has two - along with a feud about the legitimacy of each.

Defending a banner created 25 years ago is the Geauga Maple Festival Board which has its own Betsy Ross working on a polyester copy of a 1953 design.

The flag, bright green with "Geauga" embossed on a maple leaf in the center surrounded by 16 stars, will be unfurled March 30 in ceremonies kicking off the annual syrup festival in Chardon.

Innovators are the county commissioners who, after choosing a new design from more than 700 student entries in a county-wide contest, learned that the old model would be resurrected.

The commissioners' flag is red. "County of Geauga" will appear at the top. A raccoon embossed on a maple leaf is in the center. At the bottom is written "Close to Nature."

The design was the creation of 12-year-old Beth Berkobein, a Russell elementary school student. A fabric version has not yet been produced, but it will be ready by Memorial Day, says Commission Chairman Richard C. Ford.

Ford, along with Commissioners James Mueller and James Patterson, see the maple board's move to bring back the old flag as a kind of plot to embarrass them.

"We checked with the historical society before we began," said Ford. "Nobody could remember the old flag. It was only flown once and put away."

True enough, says maple board Chairman John Reid. But that doesn't make it any less legitimate. It too was the work of a student in a county commissioner contest.

He said the board, noting this year is the 25th anniversary of the old flag, decided to pull it from obscurity after the commissioners were informed their contest was unnecessary. "We're not trying to make trouble, but this is the official flag," he said.

Though the maple board will rule supreme at the festival, there is little doubt the commissioners will win in the long run. Ford said he will seek bids to manufacture several hundred flags of the new design.

No one has mentioned it yet, but some observers predict a commissioner-sponsored anthem contest.

from: The Cleveland Press, 21 March 1978
Several attempts have been made to design a world flag which would be the emblem not of one group of nations or religious bodies, but of all mankind. H.G. Wells' design is recorded in some authoritative books on flags. Pablo Picasso's design is another. The League of Nations used a flag showing the map of the world.

It is generally acknowledged that it is well nigh impossible to accurately reproduce the globe upon a flat surface without distorting the shapes of the different countries and continents.

However, the story of the United Nations flag begins with the emblem which was prepared by the Presentation Branch of the United States Office of Strategic Services in April of 1945. It was prepared in response to a request for a button design for the San Francisco Conference at which the United Nations Charter was drafted, approved and signed on 26 June 1945.

The San Francisco design was a circular representation of a map of the world extending to south, with the 100th Greenwich in the lower vertical position.

Subsequently, the urged that it was de-General Assembly of the adopt a design to be the emblem of the United bly approved, with the San Francisco design facsimile of the crest Geographic Society, and with additional fea-1946.

The crest has five concentric circles crossed by four straight lines and on this background the "world" has been superimposed, showing a map of the world on a polar azimuthal equidistant projection surrounded by two olive branches. These branches speak for themselves. The olive branch can be traced back to ancient Greece as a symbol of peace. The world map is a symbol of the area with which this organization is concerned in achieving its main purpose: peace.

At the second regular session of the General Assembly, the Secretary-General submitted a memorandum stating that the need of a United Nations flag had already been felt and would undoubtedly be felt increasingly in the future for use by U.N. committees or commissions in different parts of the world as well as at Headquarters and at United Nations Information Centres.

On 20 October 1947, the Assembly adopted without objection a resolution declaring: "That the Flag of the United Nations shall be the official emblem adopted by the General Assembly centred on a light blue background, and authorised the Secretary-General to adopt a flag code having in mind the desirability of a regulated use of the flag and the protection of its dignity." On 19 December 1947, the Secretary-General issued the Flag Code under that authority and on 11 November 1952, it was replaced with a new code, rescinding the earlier code of 19 December 1947. On 11 November 1952, the Secretary-General also issued a set of regulations and these regulations were rescinded. A new set of regulations were gazetted on 1 January 1967.