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NAVA NEWS



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"NEW GLORY" GOES TO WASHINGTON

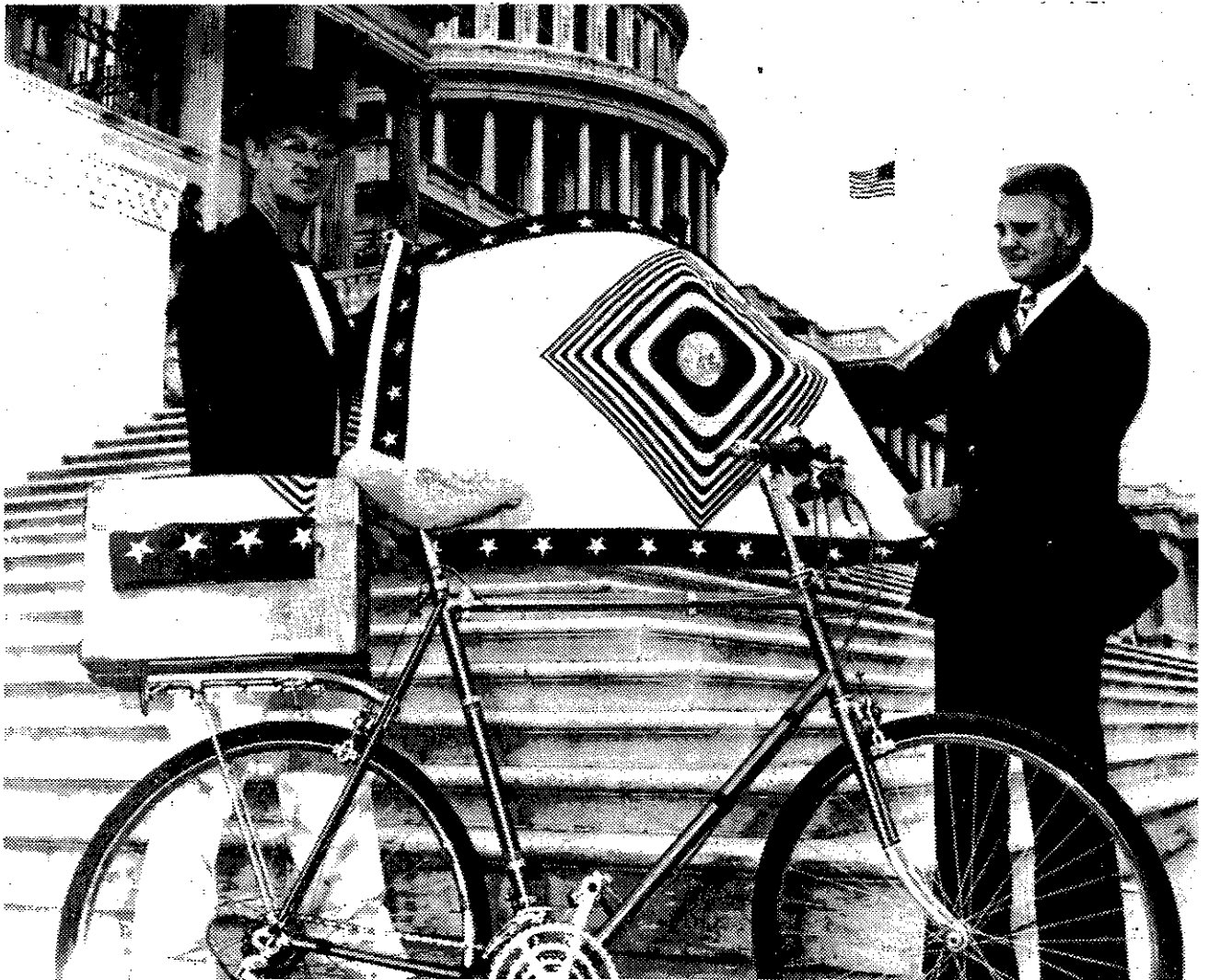


Photo. Mickey Senko

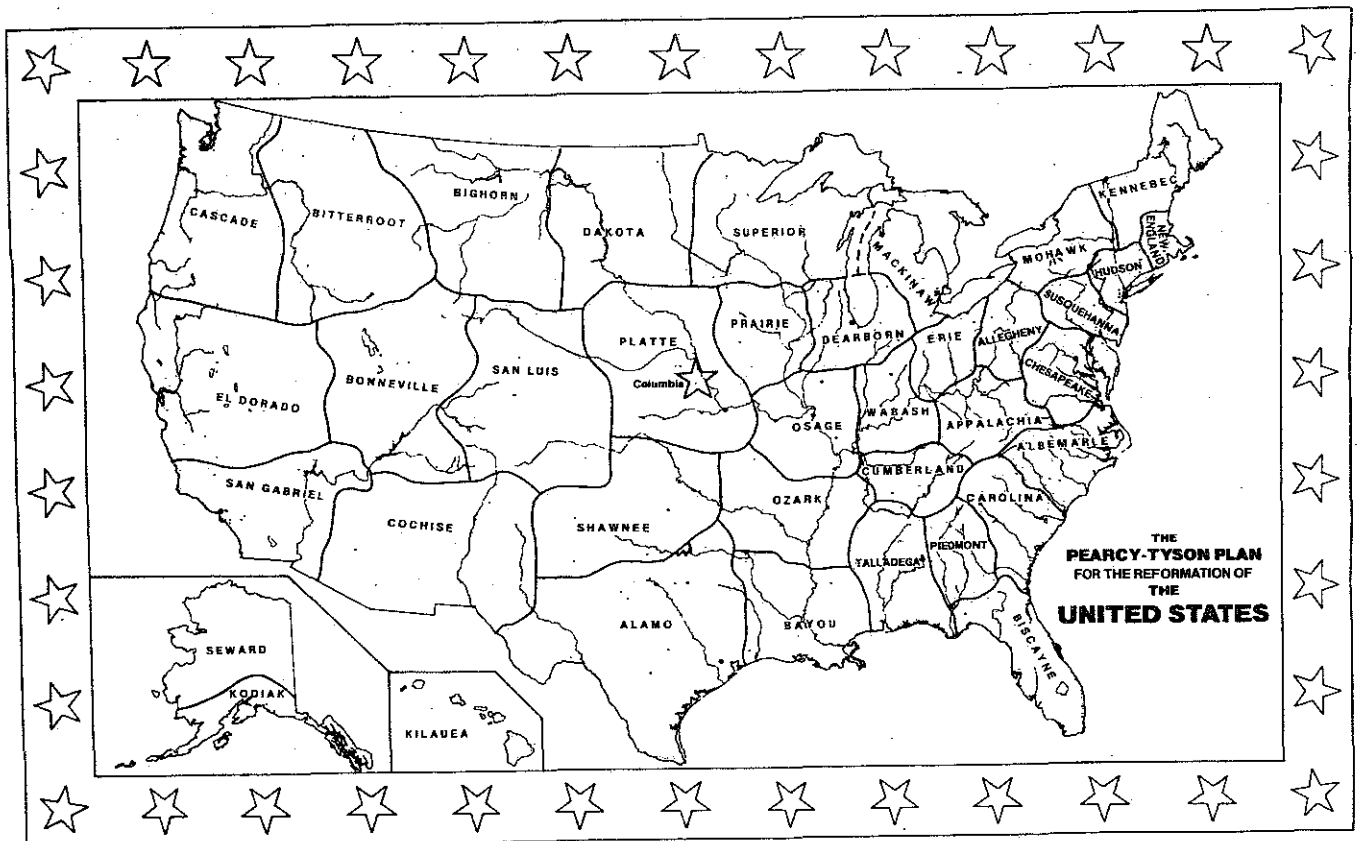
"NEW GLORY"

Shown on the steps of the U.S. Capitol are Congressman Bill Young of Florida having a look at "New Glory" with the flag's designer, Steve Tyson. In the center of the flag is an image of the U.S. as seen from Apollo 16. You know how maps appear that were made in prior centuries and how they relate to the more accurate maps of the globe that are in use today. The same relation exists for the difference between the notion of reality expressed by latter day global maps and the photo taken from space. This qualitative leap was accomplished by U.S. technology and the use of the image on the flag is a way of celebrating and disseminating that knowledge.

Surrounding the center image are the traditional thirteen stripes arranged in mandala form. The logarithmic progression in the stripes was accomplished using the C scale of a slide rule.

There are 38 stars around the perimeter of the flag, which coincide with the Percy-Tyson Plan for the Reformation of the United States. The new state boundaries were designed by Dr. G. Etzel Percy, a geographer, and pass through relatively unpopulated areas. This redesign is based on the fact that early surveyors who first laid out the land did not have the precise knowledge that we have today. The plan would save about 5 billion dollars annually by reducing the present 50 state governments to 38.

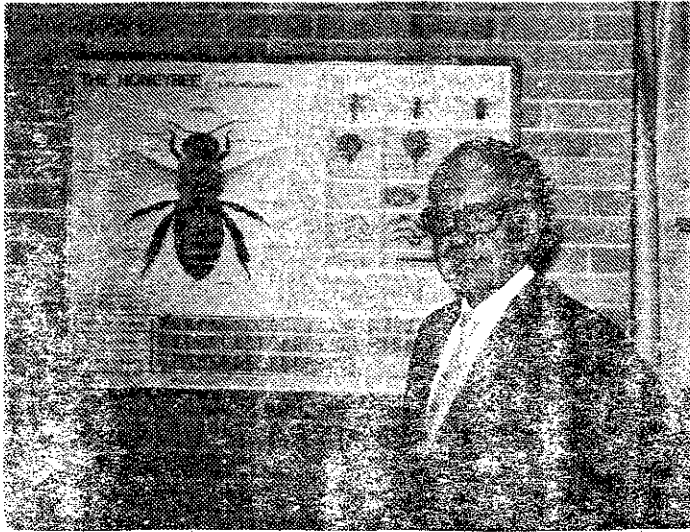
In the center of the map here illustrated is a star representing a new site for the capital of the U.S. The reason for moving the capital to the heart of the nation is the same reason that Washington, D.C. was placed in the center of the original thirteen states, namely political perspective. The capital site was designed by Tyson.



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NAVA PROFILE

Dorothy H. Claybourne

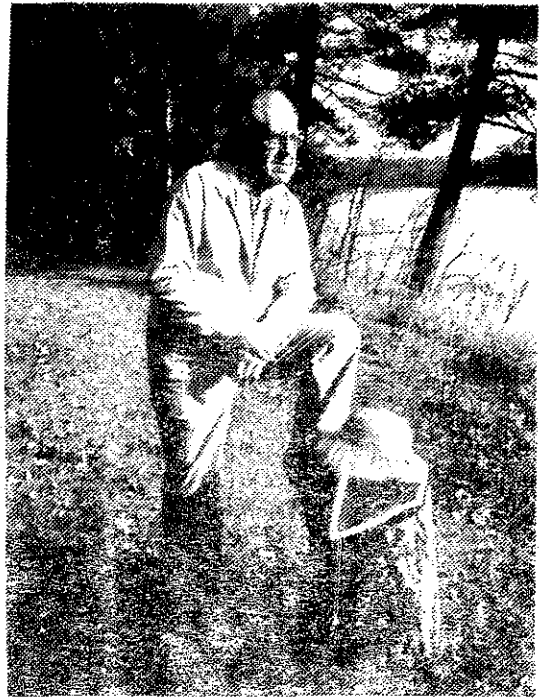


Robert S. Gauron

Winner of the first Driver award for the best talk given at a NAVA meeting, Robert S. Gauron took the award, established this year by the National Flag Foundation, at NAVA 13 in Salem, Massachusetts. His speech, "Fascinating Flags of Plundering Pirates and Profiteering Privateers," was particularly appropriate to maritime Salem.

Robert S. Gauron was born in Chicago May 8, 1918. He received his B.S. degree from the College of Business at the University of Illinois, Champaign-Urbana. His first job was as a copywriter for Montgomery Ward & Co. After World War II in which he served in the Army, Bob went to work for "Compton's Pictured Encyclopedia" where as an editor for 15 years he was responsible for all flag descriptions and illustrations of countries, states, provinces, cities, and other flags in the set. For the past 17 years, he has been the editor of "The World Book Encyclopedia," again in charge of flags, and Chief of its four-member Statistical Department.

Whitney Smith was the flag consultant for "The World Book Encyclopedia" when Bob Gauron joined its staff. In the winter of 1966-67 Dr. Smith proposed the organization of the North American Vexillological Association; Bob Gauron



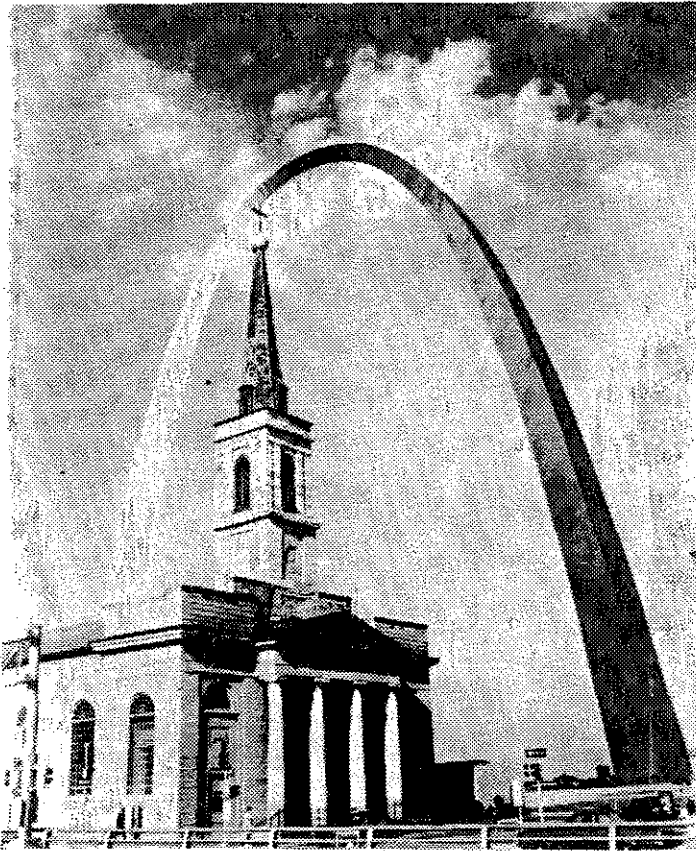
was one of 20-odd persons in all fields of vexillology who were called upon to attend the first conference in Boston. Bob became a member of the By-Laws Committee and a charter member. He was the first NAVA Corresponding Secretary from 1966-1971. At this time he is the organization's Registered Agent (NAVA is incorporated in the State of Illinois as a not-for-profit organization). His interest in vexillology includes historical, national, state, provincial, federal government, and signal flags for articles in the encyclopedia. He is also interested in national coats-of-arms and state seals.

For the past nine years, Bob Gauron has been a beekeeper, and has an aviary of nine beehives. He has been a member since 1971, vice-president in 1975 and 1976, and president in 1977 and 1978 of the 450-member Cook-DuPage Beekeepers' Association in the Chicago metropolitan area. Bob has written articles in beekeeping journals and since 1972 he has been editor of "The Beehive", a monthly beekeeping research and information newsletter.

Bob and his wife Maysel live in Lombard, Ill., a small town northwest of Chicago. The Gaurons have a married son, who has a son, and a married daughter, who has a son and a daughter.

ST. LOUIS: Where The West Began

Dorothy H. Claybourne



St. Louis' earliest church stands on land designated for church use in 1764 by Pierre Laclède, the city's founder. A museum houses the first church bell, tomb of the first Bishop of St. Louis, religious paintings presented by the King of France, and a photographic exhibit which chronicles the history of St. Louis through the decades.

Chamber of Commerce
Metropolitan St. Louis

Located on the banks of the Mississippi River, St. Louis is a city steeped in the historic tradition of the past. Its earliest beginnings go back to a wintry day in 1763 when French fur trader Pierre Laclède Liguist and his fourteen year old deputy Auguste Chouteau notched a grove of trees on the site to mark it as a trading post.

The small village was officially born the following February when the young Chouteau directed a party of workmen in laying the foundations of the settlement for the French Government. They could not know that by secret treaty between France and Spain the soil was already in Spanish hands.

Laclède himself laid out the plat in neatly squared off grids, carefully setting aside several open areas for public use. Among these was the site for the first log church, which was built along the riverfront in 1770. The present church, the Basilica of St. Louis, was built in 1834 on approximately the same site, and is the oldest cathedral in the west. Laclède's original village could be contained within the boundaries of what is now the Jefferson National Expansion Memorial.

Laclède named the city after Louis IX, patron saint of the reigning monarch, Louis XV. Its central location has always been of utmost importance, being in the heart of a naturally bountiful land strategically situated near the confluence of the Mississippi and Missouri Rivers, and near the center of the country. A thick natural deposit of limestone provided a quarry for building material, and nearby clay fields were used as raw material for bricks and terra cotta.

The "shot heard 'round the world" in 1775 was barely heard in the provincial village of St. Louis, and the Revolutionary War was nearly viewed as a conflict between foreign powers. But since the village was technically under Spanish rule during the last years of the Revolution, and since Great Britain and Spain were drawn into open warfare, Spanish St. Louis became an attractive target for attack from British Canada. Recognizing the danger, townspeople began building a fortification around the western edge of St. Louis. On June 26, 1780, an advance party of the British contingent attacked the village, and before the day was over about 40 or 50 persons who were caught outside the fort were killed. The attack was turned back and St. Louis was never again under fire.

Thomas Jefferson's Louisiana Purchase of 1804 set off an expansion that opened up the western territory, and from St. Louis explorers and pioneers ventured forth. It was from this young city that the Lewis and Clark Expedition set out to explore the Missouri River water route to the Pacific Ocean; from here pioneers pointed their covered wagons westward.

In 1816, the population of St. Louis was 3,000 and residents were steadily pushing to the western edge of town. The Steamboat Era was begun in earnest when in 1817 the first steamboat, "Zebulon M. Pike," puffed its way up the Mississippi from Louisville to herald the beginnings of the industrial era. As the river traffic increased, so did the size of St. Louis. The city quickly became an outfitting point for trappers and explorers: an important hub of commerce. In 1822, it was incorporated as a city with a mayor and nine aldermen.

The decade from 1830-40 was filled with growth and prosperity. During the next ten years, a large influx of German and Irish immigrants attempting to escape the revolution in their homeland arrived. The year 1849 proved to be a disastrous one for St. Louis. A great fire destroyed 15 city blocks along the riverfront, and in the same year a serious cholera epidemic took its toll of thousands. This led to the eventual draining of the large Chouteau's Pond, since its pollution was believed to be the source of the disease. Its valley became the site of the railroad lines and yards. The large bluff, also an Indian mound, was leveled about twenty years later to make room for building space.

The Civil War years brought hardship and suffering to the city. Although it was never directly involved in the conflict, the war divided many families and caused the cessation of river traffic from the south, thereby severely affecting local business. But the Railroad Era provided yet another impetus for western movement. The construction of Eads Bridge in 1874 extended a rail link between the east and the west that paved the way toward the Golden Era of the late 1800's.

The final extension of St. Louis's boundaries occurred in 1876 when the city separated from St. Louis County and became, like Baltimore, a municipality. The telephone made its appearance in 1878 and electricity in 1884. Cable cars began operation in 1886 but were soon replaced by the faster electric trolley car.

During the 1890's, the north-south axis of the downtown area was Broadway, and it was along this street that the first of

the skyscrapers were built. The introduction of the elevator resulted in the design of more and more high-rise buildings, and the famed Wainwright Building designed by Louis Sullivan still stands at 7th and Chestnut.

It was during this era of growth that many U.S. industrial giants recognized the value of the city's location, not only for trade into the expanding west but for the raw materials and foodstuffs produced in this area for the hungry consumers in the east. Many corporations planted their roots alongside the Mississippi permanently. The city became the world's largest producer of beer, shoes, stoves, wagons and many other products.

The Louisiana Purchase Exposition in 1904, or the St. Louis World's Fair, was the greatest single event in the city's history, and it attracted about two million visitors. Prompted by the occasion of the centennial of the 1804 Louisiana Purchase, the Fair was concentrated in the 1400-acre Forest Park. The wilderness was cleared and became a garden of palaces and lagoons. A crowd of 200,000 witnessed the opening ceremonies on April 30, 1904.

The intervening years were filled with further expansion and progress, and yet undercut with the disaster of two wars and the tragedy of the depression. Today, after more than 200 years, St. Louis stands as the biggest and busiest of America's inland riverports (with 112 counties, 59 in eastern Missouri and 53 in southern Illinois), the city and the rivers inextricably bound together.



This statue of St. Louis, King of France, is located in Forest Park across from the Art Museum. Until the Gateway Arch was erected, this statue was considered the symbol of the city.

The Great American Flag Scheme

NY Times 2/10/80

ARCHITECTURE VIEW

ADA LOUISE HUXTABLE

The Great American Dream Machine is about to produce the Great American Flag, and if you haven't heard about it, you will. The Great American Flag will measure 210 feet 12 inches by 411 feet, which translates into an Old Glory roughly one Park Avenue block high and two blocks long, or about two-and-a-half acres in size. It is currently being woven, dyed, assembled, or however you fabricate a two-and-a-half-acre flag, in Evansville, Ind. It is a far cry from Betsy Ross's little handmade number.

The Great American Flag is supposed to be installed on the Verrazano-Narrows Bridge, near the Brooklyn end of the span, where it will be "unfurled" on all flag holidays and national occasions. But one just does not "hang" a two-and-a-half-acre flag, anymore than one "unfurls" it. This flag requires 30 tons of support steel and nine synchronized motors. The Great American Flag is clearly a lot of flag; its sponsors refer to it as a "symbolic monument" and a "catalyst for America." It is also an environmental event; an architecturally scaled addition to a major example of construction art. The target date for its installation and display is July 4 of this year.

The cost of this Great American Boondoggle is estimated at \$250,000, and its life expectancy is 10 years. Of this amount, \$250,000 is being raised privately, and \$600,000 is to come from the public, or you and me.

The concept, as if you couldn't guess, is something run up by the advertising and public relations business, which sees this is a really Big Idea. It's got absolutely everything: plenty of patriotic hoopla with quotations from Carl Sandburg and Abraham Lincoln for starters; glorious, motherhood-type publicity for big corporate names supplying material, money or expertise, and terrific promotional gimmicks like Star Sponsors, "one for each of the Stars of the Flag" (their capital letters) who pledge gifts of \$10,000 or loans of \$25,000 as an advance on construction to be repaid when the public money comes in. The sponsors include the advertising and public relations firms of Interpublic; Doyle, Dane, Bernbach; and Hill and Knowlton. Corporate support is coming from Pfizer, Milliken and Time Magazine, among others. Materials and services are being donated by such firms as Allied Chemical, Celanese and DuPont. The publicity releases will be studied with their names.

With that star-spangled — you should pardon the expression — roster, one would wonder why the nickels and dimes of the public would be sought at all. We are informed that the flag (oops, Flag) is to be "a gift from the people to the people," to provide "a source of continued inspiration to us all."

For so monumental a project, for something so enormously big and so inescapably visible, for an object that will become an important part of the city scene and of a public

structure, there has been a surprising absence of public information. It seems incredible that this undertaking should have proceeded to the actual manufacture of the flag, with completion expected next month, while its involved and costly engineering is being actively pursued, totally without description or debate. It is even more curious that the city has played no role whatever in this public endeavor. There is a point where location, size and conspicuous display become questions within the public domain. Waving the flag won't make those questions go away.

The waving is about to begin in earnest with a fund-raising media blitz, even as construction proceeds. Everyone will soon be hearing a great deal about the Great American Flag, in television commercials and through other promotional channels. The public drive, we are told, will consist of "a mass media campaign, fund-raising projects from supporting non-profit organizations, and special promotions by supporting businesses." Wrapping themselves in the flag, of course, won't do anyone any harm. And if there

should be some legitimate doubts about the suitability or necessity of this bit of patriotic oversell, no one is prepared to be the only rotten kid on the block who doesn't love his country. Those who refuse to contribute to this campaign, for any reason, run the risk of being branded as churlish pinkos.

I am willing to be the first rotten kid by saying that I have run the idea up the flagpole, and it doesn't fly. There are a number of things seriously wrong with it. There is, for one, the inexplicable absence of municipal or other official responsibility for such a major installation. And for another, there is evidence that badly needed corporate funds will be diverted by this project from business support of the city's cultural affairs.

In view of the fact that the present city budget, among other painful cuts, has had to drastically reduce funding for the Department of Cultural Affairs, this can only be a threatening development. Grants from the National Endowment in Washington and the State Arts Council have also been declining. The only good news is that corporate contributions have been taking up the slack. This fact — the one ray of sun-

shine in a bleak forecast for the arts — has been identified as the critical factor for the future by the report on New York's cultural affairs just issued by the private, not-for-profit, Cultural Assistance Center.

To have any of that corporate support siphoned off in this fashion endangers activities that are far more vital to New York than this silly scheme. Some businesses have begun to respond to requests for the kind of aid they normally give to urban and cultural causes — help that is more urgently needed than ever — by saying sorry, we've contributed to the Great American Flag. Surely the opportunities afforded by a dance group in Harlem, or the community efforts of a block association in the Bronx, speak more appropriately of the real American spirit. The availability to all of New York's great collections of literature, history and art is a far better demonstration of the democratic ideal. Creative activities enrich and revitalize a city; they raise both its spirit and its economic base. The arts are New York's best growth industry, but you can't salute them.

The unanswered question is who has allowed this simple-minded, vainglorious proposal to go ahead? Has it been done through default or tacit consent?

The Triboro Bridge and Tunnel Authority, which constructed and operates the Verrazano-Narrows Bridge, has approved. But the bridge was built with a public bond issue; it is not T.B.T.A.'s personal property. Is this action really in the city's larger interests?

Where is the City Art Commission? Only recently, it had to make the public announcement that it was responsible for the esthetic review of New York's bridges. That fact was being ignored while every politician and his brother was busy picking colors for them. Where are the city's cultural watchdogs, the Municipal Art Society and the various architectural associations?

Finally, there is the matter of the project's unassailable inspirational and patriotic intent — the factor that has made it so hard for anyone to say no to its sponsors. This is the saddest and funniest aspect of the whole affair. Within clear sight of the Verrazano-Narrows Bridge stands the greatest monument to freedom in our history, the symbol of this nation as an open and compassionate society with the highest democratic ideals — an image that dominates New York Harbor and the American dream. Does anyone really want to spend \$250,000 to upstage the Statue of Liberty?

The Great American Flag

*Oh, Say Can You See
A Two-Acre Flag
On New York Span?*

* * *
Some Can and Some Can't;
Old Glory in Polyester
Gets Hailed and Assailed

By CYNTHIA SALTZMAN
Staff Reporter of THE WALL STREET JOURNAL
NEW YORK—Turn green, Betsy Ross.

The fellows who run the New York City transit system have a new marvel in their kit. They've approved the flying, from the city's biggest bridge, of an American flag, spreading two acres in area, weighing seven tons (of polyester) and costing nearly \$1 million to stitch and install.

If all goes well, says Len Silverfine, president of the Great American Flag Fund, the flag will unfurl on July 4 in a ceremony to



which American hostages wherever in the world are invited.

First, though, there's the matter of raising more than \$600,000 in additional tax-deductible contributions. True, a clutch of big companies already has given more than \$250,000, mostly in goods and services. The flag's fiber comes courtesy of Allied Chemical Corp.; the knitting of 10,000 yards of fabric, courtesy of Milliken & Co.; dyes, courtesy of Sandoz Inc.; belting reinforcement, courtesy of Celanese Corp.; cash (\$10,000), courtesy of Revlon Inc. and others. But other expenses need to be covered, especially the cost of the 30 tons of additional steel support that the Verrazano-Narrows Bridge, linking Staten Island and Brooklyn, will need to handle the flag.

Some Don't Like It

Moreover, the project has provoked a nattering of negativism. Ada Louise Huxtable, architecture critic of the New York Times, called the project a "simple-minded, vainglorious proposal."

She added: "Within clear sight of the Verrazano-Narrows Bridge stands the greatest monument to freedom in our history, the symbol of this nation as an open and compassionate society with the highest democratic ideals—an image that dominates New York Harbor and the American dream. Does anyone really want to spend \$850,000 to upstage the Statue of Liberty?"

Somebody sure does, Ada. Mainly Mr. Silverfine, the \$500-a-week president of the not-for-profit Great American Flag Fund. During the Bicentennial four years ago, Mr. Silverfine actually succeeded in hoisting a flag nearly as big as the new one from the Verrazano bridge.

Though the wind quickly ripped the flag to shreds, a precedent was set. When the new flag proposal was presented to the Triborough Bridge and Tunnel Authority, which built and manages the Verrazano bridge, approval came routinely. The authority, an agency of the state Metropolitan Transportation Authority, merely informed the MTA that the flag project was in the works. "It was an operating decision," says Harold L. Fisher, former chairman of the MTA who approved the plan in January 1975.

Lending a Hand

Just last week, Chase Manhattan Bank agreed to lend the fund \$250,000—at least, if other parties would guarantee repayment. Two companies have guaranteed \$50,000 of the amount.

Already sewn, the flag currently sprawls in storage in Evansville, Ind. If all goes as planned, it will be folded March 22, loaded on a truck and sent on a jumble of patriotic fund-raising rallies ending in New York before the Fourth of July. The names of corporations whose contributions have qualified them as "Star Sponsors" will appear on a scroll to be placed in a tube at the base of the flag. Individual donors can get their names on a strip of microfiche inside the tube. En route to New York, the names of the corporate sponsors will decorate the truck carrying the flag.

"I understand that people will argue that this is just for publicity," Mr. Silverfine says. "America has become so cynical."

In fact, others have joined Ada Louise Huxtable in criticizing the project. Carol Bellamy, president of the New York City Council, is one. "I'm for the flag," she says, "but I believe as an MTA board member that we should use our personnel for transportation purposes." (Presumably, MTA employees would furl and unfurl the flag on the 10 or so occasions a year that it would fly.)

Vice President Tauder says to critics, "You're free to start another movement to keep the flag off the bridge." Still unanswered: If the project flops, who's going to be left holding the flag?

Dyeing The Great American Flag

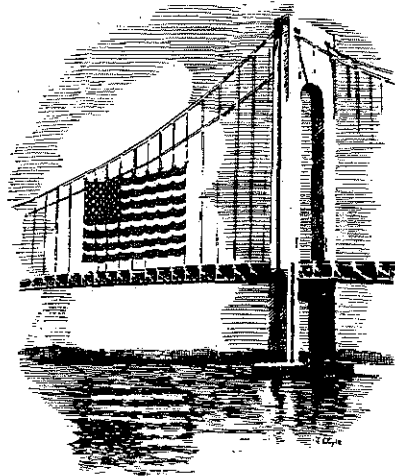
EVER dyed a 12,000-pound flag? Until a few weeks ago, neither had Spectrum Fibers. Or Sandoz. Both companies are willing volunteers in the project to hoist the world's largest flag on a bridge in New York harbor by this coming fourth of July. Spectrum agreed to dye the fabric with dyes and chemicals supplied by Sandoz.

There were other volunteers, too. Allied Chemical contributed the polyester fiber; Milliken & Co. knit the panels; Celanese provided reinforcing and support tapes; Belding Corticelli gave the sewing threads; and Anchor Industries agreed to sew the finished fabric into flag form.

Spearheaded by The Great American Flag Fund, the project has received broad national publicity, and will get a lot more once the flag flies. A similar effort with a somewhat smaller flag met grief in 1976 when high winds demolished it during a test raising. Considerably more engineering has gone into this year's flag which is nearly two city blocks long and almost ten stories high.



Some 305 pounds of dyes and 250 pounds of carrier were used in dyeing fabric panels for the flag (see cover photo). Shown mixing the dye formula is Melvin Bryant of Spectrum Fibers Inc., Kings Mountain, N. C.



Rendering by Janet Doyle illustrates how "The Great American Flag" will appear on New York's Verrazano-Narrows Bridge.

What Color Red?

Early last summer a committee was formed to oversee the dyeing and finishing of the 13.5-ounce polyester selected for the flag. The committee, headed by John Skoufis of Sandoz, began its assignment by asking the U.S. Army's research and development laboratory at Natick, Mass., for shade standards for flag and banner fabric. No such standards existed for polyester, it was learned, and the committee had to settle for the Army's standard for all-nylon bunting.

Spectrophotometric readings were made of the nylon bunting at the Sandoz optical lab. Resulting data were fed to a computer which then printed out a choice of dye formulas to match the standard. The committee narrowed the choices to three formulas for the flag's blue field and three for the red stripes.

Tests were complicated by the fact that the flag was to be given a silicone finish (Dow Corning's Emulsion 75) to protect it from weathering. Although the flag will be displayed only on national holidays and other important occasions, it still must withstand extreme temperatures in its permanent storage container on the bridge.

In September the Natick labs approved one of the red formulas and one of the blue as on shade.

Jet Dyeing

Next the committee determined that pressure jet dyeing equipment should be used to dye the fabric panels. Fabric samples were obtained from Milliken & Co. and tests were begun on them in laboratory pressure equipment. Test results were used to select the dyebath auxiliaries needed for the production run.

In early December Spectrum scoured the 12,000 pounds of fabric with 250 pounds of Sandopan LF Liquid, a combination wetting agent and detergent. Three Sandoz disperse dyes—Foron Brilliant Red S-RGL, Red S-FL and Scarlet S-BWFL—were included in the dye formula for the flag's red stripes. For the blue field, Foron Blue S-BGL, Navy S-2GRL Paste and Brilliant Violet S-3RL were used. Some 2% owg of Dilatin ABM carrier was added to the dyebath. In all, some 305 pounds of dyes and 250 pounds of carrier were consumed.

The panels that make up the flag's white stripes were also processed at Spectrum in a blank jet dyebath to insure that all portions of the flag will have the same properties and that the various colored panels will age evenly.

From Spectrum the fabric was shipped to Anchor Industries in Evansville, Ind., to be sewn. The finished flag will be shipped to New York on a flat bed truck. To make sure that the flag and all its accompanying paraphernalia—the steel grid it will be mounted on, the apparatus for raising and lowering it, the storage container, *et al.*—are functioning properly, the flag will be test flown before its official unveiling on the fourth of July.

The unveiling itself is expected to be a combination gala for patriots, election year showcase for politicians and media event for national television. Watch for it.

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FLAG STAMP COLLECTING



Stamp collecting is probably the world's most popular hobby. Stamps illustrate the full spectrum of the human and natural world and enable one to travel vicariously around the world. Hundreds of thousands of different stamps have been issued since the first one — Britain's "Penny Black" — went across the counter in 1840. Thousands of new issues are added every year.

Because flags are important symbols — and decorative, as well — they appear on many stamps. A collection of flag stamps can be both beautiful and extensive. Since there are very few flag stamps among the great philatelic rarities, most flag stamps are inexpensive and easy to acquire.

Many flag discoveries may be made on stamps, but familiar flags are plentiful in sets that are gems of beauty. Among these are the U.S. Overrun Nations issues of 1943-44, Historic Flags set of 1968 and 50 States issue of 1976. Egypt put out a set of 13 Arab Nation's flags in 1964 and another of 41 African Nations in 1969. The Phillipines traced the history of her various flags in a beautiful set of 10 stamps issued in 1972. Last year Canada issued a set showing its provincial and territorial flags and this year the U.N. will begin a 10 year series of sets in which the flags of all member states will be shown in true colors and proportions. Most of the newly independent nations have shown their flags in color on their first stamp issues.

There's certainly no lack of material, but how does one get started in flag stamp collecting? First, you could check on the stamps you receive in the mail and ask others to do the same for you. Secondly, you could go to the post office and ask them if any U.S. stamps in stock show flags. If your city is big enough to

have a philatelic window in its post office you'll have a broad selection to look over. Third, you can seek out stamp dealers in your community or find them advertising in the philatelic press (among them "Linn's Weekly Stamp News", "Stamps" magazine, "Scott's Monthly Journal", "The American Philatelist", "Stamp Collector" and "Topical Times". (They may be available in the reference room of your library or at the local stamp dealers.) You may order stamps by mail or look over "approval" selections, groups of stamps from which you buy what you want and return the rest. Finally, as you accumulate duplicates, you may begin trading with other collectors, perhaps through the philatelic press or local stamp clubs.

There is even an organization for this particular type of stamp collecting, the American Topical Association (3306 N. 50th St., Milwaukee WI 53216). Stamp collecting based on content is called topical collecting and the ATA encompasses numerous topics. Handbooks and checklists of old and new issues in each topic area are available.

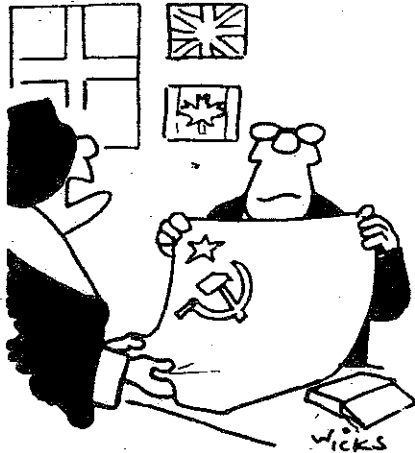
Trying to define the scope of your collection may be the toughest task of all. You might collect every item that has any kind of flag on it (possibly 10-20,000 are extant) or you might specialize. I used to collect any stamp with a flag that could only be seen with a magnifying glass. That can be fun and a thrilling hunt. For example, the Grandma Moses commemorative doesn't look like a flag stamp, but close inspection with a glass reveals no less than 10 American flags in color.

You could limit your collection to those stamps on which flag designs are clear and in color. That can be a real visual knockout! Or set your own goals. That's one of the joys of stamp collecting — you can do almost anything you want, another reason for the popularity of stamp collecting.

Try it. You'll like it.

MISCELLANY

Toledo Blade 2/8/80



'Don't bother to wrap it.
I'll burn it here.'

RUN UP THE FLAG — That's exactly what Paul and Renee Gencur did when their first child was born last week. They flew a pink flag for baby Sara from their Edison Rd. home in Cleveland Heights. "It's a close-knit neighborhood," says Papa Paul, "and people on the street like to broadcast good news."

Town Is Plagued By Flag Thieves

Kent, N.Y.

This Putnam County town can't keep its flag flying. Somebody keeps on stealing it.

"Flying the flag was a patriotic thing with Iran, and now the U.S. hockey team," said Supervisor Anthony Cazzaro. "But anyone who would steal an American Flag has to be the lowest of the low." Four flags have been stolen from the town flag pole recently.

Associated Press

What do the five rings or circles of the Olympics stand for? — Mrs. D.E.

The Olympic rings are a symbol of the games. The interlocked rings are blue, yellow, black, green, and red. These colors were chosen because at least one appears in the flag of every nation on earth. The linking of the rings is symbolic of the sporting friendship of all the people.

Iran Changing Its Flag In Keeping With Revolution

TEHERAN (Reuter) — Iran is changing its national flag in keeping with the country's Islamic revolution.

The ruling Revolutionary Council approved a new design Tuesday night incorporating an Islamic emblem with the words "Allah-o-Akbar" (God is great) surrounded by 22 stars on the traditional background of green, white, and red horizontal stripes.

The 22 stars represent the 22nd of Bahman, the day in the Persian calendar when the revolution triumphed last year (Feb. 11).

Toledo Blade 1/30/80

A flag hider's confession

By Bill Farmer
Knight News Service

WHAT the American flag is doing in my sock drawer must be explained.

It is not due to any disrespect. On the contrary, that is what got it there in the first place.

The care and feeding of the American flag has perplexed me for years. I avoided getting one because I was intimidated by the rules and regulations regarding Old Glory. I have this recurring dream of a man in full veterans organization regalia, folding me neatly and disposing of me with full military honors.

Then came the Bicentennial. Such a time we had! I even latched onto an American flag — slightly soiled and greatly used — to hail proudly on the Fourth of July.

Then came July 5th.

"What do we do with this?" I asked myself and myself replied with a malingering, "Oh-oh."

There were always very, very strict rules that went with the de-flagging of a property. These were described in films and instructional TV news blips all in tones so reverent that I never heard precisely what it was they were saying.

There was always some handsome set of Marines at the flag staff demonstrating how to properly fold the flag, a sequence no more intricate than, say, the riggings on a 50-cannon man o'war in full sail. It always ended up looking rather triangular and incomplete about the time I dozed off.

The gravity of the procedures in disposing of a flag was simply too much for me. It involved burning the flag or

burying it with full military incantations or slipping it down to sea off the outside of an aircraft carrier, of which there are very few at my beck and call.

So I have got this flag. I don't want to say that I want to "get rid of it" because that sounds too terse and, yes, disrespectful. But the flag has outlived its worthiness (in a physical sense, fellow patriots, in a physical sense) and I don't know what to do. I can't burn it. After all, where can you burn anything these days unless you are some loonie in front of an American embassy. I can't bury it. Well, I could, but I would feel a little ridiculous, the way you would if you buried a dead robin after you had attained full adulthood.

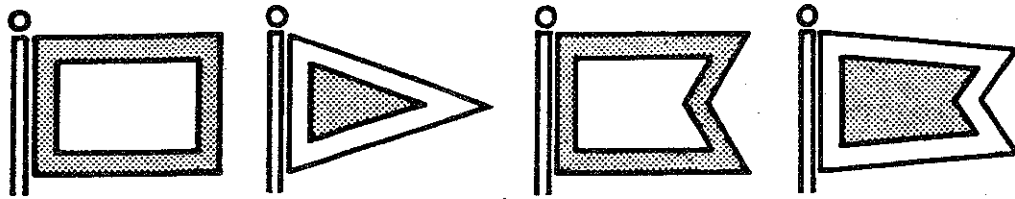
The only recourse was to put it in a garbage bag, which is just awful and — with my luck — the garbageman probably is the commandant of the local veterans organization with a specialty in flag maintenance.

I thought of finding a Boy Scout or Person Scout or whatever they are called and slipping the old flag to him or her in a plain manila envelop as sort of a practice flag in their disposal ceremonials. But that seemed like a rather cowardly way out.

Finally, fully dilemma-ed and exhausted and riddled with Early American guilt, I decided to store the thing. Understand, please, that this is not an easy decision because every storage shelf is loaded with hip boots and half bags of charcoal briquettes and dog collars and legos (we really should throw those out) and rusting hockey skates.

In despair and lacking alternatives, I put it in my sock drawer. I'm sorry. I apologize to the authorities. But there you are. After all, you started it.

S.F. Examiner 1/9/80



PENNANT OR BURGEE?

A DRIFT in a foggy sea of semantics, a sea lawyer could easily founder, groping for the right term to describe those bits of bunting he flies from the truck and bow staff. Basically, there are four shapes his signals may take—rectangular, triangular, rectangular swallow-tailed, and triangular swallow-tailed. What to call them? Pennants or burgees?

According to the American College Dictionary, a pennant is a "flag of distinctive form and special significance, borne on naval and other vessels, or used in signaling, etc." DeKerchove, in his *International Maritime Dictionary*, says a pennant is "a flag with the fly usually much longer than the hoist and tapering to a point, used for signaling or for dressing ship."

A burgee, says the College Dictionary, is "a swallow-tailed flag or pennant, in the merchant service generally bearing the ship's name." DeKerchove defines a burgee as "a swallow-tailed flag used as a distinguishing pennant by yachts and merchant vessels. On yachts, it usually bears the insignia of the owner's club."

We conclude that, according to the College Dictionary, at least, a burgee could be called a pennant (partly because by their definition it can be a flag or pennant, and partly because it meets the pennant definition of a flag of distinctive form and special significance). Following DeKerchove, a burgee would be less likely to be referred to as a pennant, though argumentative sea lawyers might insist that, by the definition of pennant, burgees are not absolutely excluded.

If our authority is to be based solely on definitions, we would not ordinarily refer to a pointed triangular pennant as a burgee. Both the College Dictionary and DeKerchove agree that a burgee is swallow-tailed, and any distinguishing pennant not swallow-tailed would thereby be ruled out.

DeKerchove also gives French and German equivalents of the terms, one of which for burgee is "splitflagge," with its connotation of a (swallow-tailed) split flag.

Noel, in his dictionary of Naval Terms, says a pennant is "a flag smaller at the fly or outward end" while a burgee is "a swallow-tailed pennant." This would exclude from the category of burgees all rectangular swallow-tailed flags and restrict its use to tapered swallow-tailed pennants.

A pennant, according to Bradford's Glossary, is "a streamer of bunting such as the answering, commission, meal and home-ward-bound pennants." Bradford's "burgee" is a swallow-tailed flag, not a swallow-tailed pennant, as Noel has it.

Soule, in his *Naval Terms and Definitions*, calls a pennant a "three-sided flag," a burgee a "swallow-tailed pennant."

Going back (and abroad) to Ansted's *Dictionary of Sea Terms* (Glasgow, 1917) a pennant is "a long pointed flag" whereas a burgee is "a small flag ending in a point or a swallow tail."

Relying on glossaries alone, we have some authority for referring to swallow-tailed flags as burgees, triangular flags (including also those special Navy flags, like the answering pennant, with truncated tips) as pennants, and the rectangular shapes simply as "flags."

The fact is, however, that in common usage among yachtsmen the terms have become almost interchangeable. Note for example, Lloyd's listing of the "burgees of yacht clubs." In it, we run the whole gamut of flag shapes from the common triangular pennant, to the simple rectangular flag, to the triangular "pennant" with split swallow tail, to a true rectangular "burgee" with swallow tail. Among Lloyd's "burgees" we even find a couple of square flags and one proportioned more nearly like an International Code numeral pennant, with squared-off tip. The great majority of Lloyd's "burgees" are triangular pennants, many are swallow-tailed "pennants" and the rec-

tangular flags as a rule are those of associations as distinguished from the true yacht club.

If one wishes to refer to a triangular club "burgee" as a club "flag" or club "pennant" he can find justification for either. It would seem best, however, if the club flag is rectangular and swallow-tailed, to refer to it as a club burgee and not as a club pennant.

On the reverse side of the Pilot Chart of the North Atlantic Ocean—May 1963—issued by the Oceanographic Office of the U. S. Navy there is a discussion of "Flag protocol." Among the "flags" illustrated is the Merchant Marine Naval Reserve *Flag*, called a "flag" despite the fact that it meets Noel's (Naval Terms) qualification of a pennant "smaller at the fly" than at the hoist, and despite the common acceptance of "burgee" as the term applied to a swallow-tailed flag.

Again, the Pilot Chart illustrates a group of House "Flags" described as "a distinctive flag of the steamship company operating the vessel." Of the four illustrated, two are rectangular, one is square, and the fourth is triangular, not unlike the common pennant-shaped "burgee" of a club.

We can't go far wrong if we think of a pennant as a flag smaller at the fly than at the hoist which is (1) commonly pointed, triangular (2) often truncated, as in some Navy signals (3) sometimes swallow-tailed (4) occasionally a long thin streamer.

The burgee we might regard as a swallow-tailed flag which is (1) often rectangular (2) may be pennant-shaped (3) by popular usage, the identifying signal of a yacht club, regardless of shape.

Perhaps the most constructive light shed on the whole confusing subject is contained in an opinion given by Past Chief Commander Wm. K. Anderson of the United States Power Squadrons. Commander Anderson served through World War I as acting CQM in immediate charge of all flags and signals, on both domestic and foreign stations, and through World War II as Navigating Officer in charge of all the above and all etiquette and protocol as well. Commander Anderson says: "Now as to shapes of flags, etc., I suppose the word flag means anything along these lines. Sort of a generic name. But when you get into details, then flag means a rectangular device. Specifically a pennant means a triangular flag."

"Now this burgee business comes from medieval times, and particularly from the period of city-states and feudal times. It is my understanding that they used to cut a piece out of the flag of the head man, to show that he wasn't there, but the fort was being held by his retainers."

"When I first broke in on this flag protocol 50 years ago you used to hear it this way: Burgeed flag, or burgeed pennant, and it seemed to mean a notched flag or pennant. I think we must have just become lazy over the years and don't use it properly any more. I don't think there is any precedence between a burgeed flag and a burgeed pennant. Probably the burgeed flag came first in actual practice."

"In the dissertation (above) on shapes, nothing is quoted that goes back far enough to get the real meaning. All these quotes do is give practices that have evolved. And their thinking gets pretty fuzzy at times."

"The Detroit Yacht Club has a burgeed pennant. To me it is the DYC Burgee (leaving off the pennant). But to give some idea of shape, I'd call one a burgee, the other a pennant. I don't think use has anything to do with shape. In other words, it is not a burgee just because many private flags are that shape. And it isn't a club pennant just because many clubs use that shape."

NAVA IV
OCTOBER 3-6 1980
ST. LOUIS, MISSOURI



Flag Raising

By BETTY GARDULL

*Why hang so limp against the sky,
my country's flag?
The wind bids you unfurl, and yet
you lag
So limp against the staff to lie —
When breezes bid, salute the sky!
Salute, salute!*

CLASSIFIED

Flag Items For Sale:

British 4 stamp mint set, European Assembly Elections (see illustration this issue, Ed.): \$2.00 set.
Niles, Mich. Four Flags cancellation postmark (see p. 7, Vol XII, No. 2 NAVA NEWS, Ed.): \$1.50 ea.
Official NAVA lapel pin: \$1.50 ea.
Official NAVA flag, sewed nylon, size 3' x 5' w/heading & grommets: \$31.00 ea.

Payable in U.S. funds. Include 15¢ stamp No. American delivery or 62¢ elsewhere. Foreign postage for flag will be billed.

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American Color & Chemical Receives Export Award

"E" FOR EXCELLENCE. American Color & Chemical Corp. has been presented the President's "E" Award for exports in recognition of the company's contributions to the increase of U.S. trade abroad. Shown hoisting the "E" Award pennant at the company's headquarters in Charlotte, N. C., are (left) Garrett A. Sullivan, ACC president, and Joel B. New, director of the Greensboro, N. C., district office of the U.S. Department of Commerce.

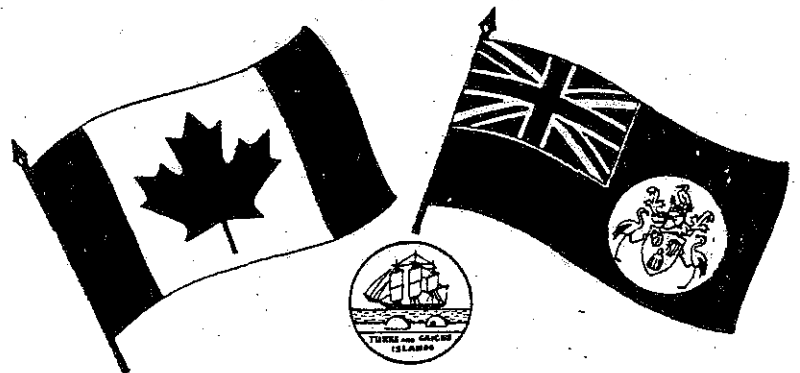
DUES DUE!

Another reminder for those of you who may have overlooked sending in your membership renewal for 1980.

NAVA membership dues are payable by active, associate and institutional members effective January 1, 1980. If your membership card has a 31 December 1979 expiration date, please forward your dues in U.S. dollars to:

M.E. Tancey
NAVA Treasurer
10845 McKinley Highway
Osceola IN 46561 USA

Membership dues remain \$8.00 for Active, \$4.00 for Associate and \$25.00 for Institutional members. As adopted at the 1979 annual meeting, Associate members residing outside North America are asked to remit a total of \$7.00 to defray postal costs and lower exchange rates.



Travel Anecdote

During my visit to Grand Turk, I visited Salina Centre, the local Super Market owned by H.E. Sadler, who also happens to be the Islands' historian. I introduced myself to Mr. Sadler who was pleased to guide me through his store. He pointed out over forty items of groceries and meats, household needs and hardware and astonishingly enough, soft drinks imported from Canada.

I noticed a flag, with a British ensign and a curious badge in the fly, tacked in a conspicuous place on a wall. Mr. Sadler told me that in 1869 the Executive Council requested Her Majesty's government to authorize a distinctive flag for the colony. A design showing two heaps of salt on a beach with a

3-masted sailing ship loading, was submitted for approval. When the time came for the sketch to be made for the badge design, someone in London mistook the heaps of salt for Eskimo igloos and obligingly sought to improve their appearance by adding a doorway to one of the heaps. This amusing error was not noticed at the time and has been a part of the colony's flag for nearly one hundred years.

A new emblem was adopted in 1967 showing the flamingo design. Perhaps this heraldic error in the original design bears a prophetic significance towards Canada.

W.R. Rudd
Winnipeg, Manitoba