

NO. 202 APRIL—JUNE 2009

NAVA News

The Quarterly Newsletter
of the North American
Vexillological Association

Venezuela: 7 vs. 8 Stars (part 2) Page 2



ALSO IN THIS ISSUE . . .

| | |
|-----------------------------------|----|
| Cannon Research Grant | 1 |
| Mystery Flags | 5 |
| Flags in Action | 6 |
| The Vexillum Project | 7 |
| Canadian Regiment's US Flag . . . | 9 |
| United Farm Workers Flag. | 10 |
| Chumley | 13 |
| Member Flags | 13 |
| NAVA 43: Charleston, SC | 14 |

FROM THE PRESIDENT

Greetings

Dear Fellow NAVA Members,

It hardly seems possible that there are just a few months until the annual meeting in Charleston and the close of the current board's first year together. It feels just like yesterday that you all entrusted us with the leadership of NAVA in Austin last fall.

The board has been meeting regularly by phone to oversee NAVA's work. Much of that work is routine: receiving and processing mail, membership renewals, paperwork and bookkeeping. But as I said in my column, I believe that your offi-



cers must "provide for the next decade and not merely the next day." And they have, with two significant efforts deserving special attention.

Secretary Bill Trinkle and Second Vice President Annie

Platoff, together with Webmaster Shane Sievers, have been working diligently on a very ambitious project: the digitization of all back issues of *NAVA News* and *Raven*. When complete, the NAVA website will provide members and the public with at-the-fingertips access to this library of vexillological material stretching all the way back to 1967. (The general public will have access to older material but newer material will be strictly members-only access.) By increasing access, the board thinks that vexillological research will be both encouraged and improved and that popular flag myths, debunked by us repeatedly, will wither in the light of day.

Rick Wyatt of CRW Flags, a noted vexillologist in his own right, has generously offered to underwrite a research grant program in honor of Devereaux Cannon, our late friend and colleague. Annie and Treasurer Ted Kaye crafted and finalized the guidelines for the Devereaux Cannon Grant for research in vexillology to enable the board to begin publicizing this new program. This grant will encourage flag research by providing support for either research or travel expenses—expenses which can often doom research projects during the conceptual stages. As they say, "early money is like yeast—it helps the dough rise". A scholar's ability to raise small, but significant, amounts early in a project's stages is a crucial step in ensuring its completion.

Rick's gracious gift and the creation of the Cannon Grant join the Grace Rogers Cooper Grant for flag conservation and the Driver Award for best paper at an annual meeting as NAVA's hallmark programs for encouraging flag research in North America. Few other vexillological associations can count three solid programs that promote and encourage our common interest. And as with all of NAVA's operations, your contributions to help fund and increase the number of grants are always welcome.

As always, I welcome your calls and e-mails bearing your thoughts, issues, and concerns. On behalf of the board, thank you for the opportunity to serve and work on such exciting projects!

HUGH BRADY PRESIDENT

Contact Hugh Brady: pres@nava.org

Cover photo: Texas flags line the narrow drive through the Texas State Cemetery in Austin. The drive is actually a state highway (SH 165, the shortest in Texas). In 1994, Lt. Gov. Bob Bullock had it so designated to make federal transportation funds available to renovate the cemetery as a historic landmark adjacent to a highway.

NAVA News

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NAVA News 202 (ISSN 1053-3338), April-June 2009, Vol. 42, No. 2
Published quarterly by North American Vexillological Association,
1977 N. Olden Ave. Ext., PMB 225, Trenton, NJ 08618-2193.

A benefit of NAVA membership. Articles, letters, and inquiries about rates and permissions may be sent to the editorial office.

Editorial Office: NAVA News Editor, 1977 N. Olden Ave. Ext. PMB 225, Trenton, NJ 08618-2193. navanews@nava.org

Address Changes: Send address changes to NAVA News, 1977 N. Olden Ave. Ext., PMB 225, Trenton, NJ 08618-2193, or to sec@nava.org. Members can also update their address in the Members-Only section of www.nava.org.

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MILESTONES

HALF STAFF

Doug Lynch 1913-2009

NAVA member and vexillographer Douglas Lynch died 17 April in Portland, Oregon. He designed



Doug Lynch and Portland Mayor Vera Katz in 2002.

the city's flag in 1969 and revised it in 2002 at the urging of fellow members of the Portland Flag Association. The longtime dean of the city's graphic design community, he created murals for Oregon's WPA-era Timberline Lodge in 1937 and taught art to generations of students.

Lynch chaired the Portland Arts Commission in the 1960s and most recently created one of the ten finalist designs to update Oregon's state flag.

FIAV: THE INTERNATIONAL FEDERATION OF VEXILLOLOGICAL ASSOCIATIONS

You can expand your vexillological knowledge and network by joining other flag-studies organizations around the world.

A full list of FIAV members is on NAVA's website (under Flag Resources | Flag Organizations).

Each of the following publishes *an outstanding periodical* in English. Visit their websites or e-mail them for information on joining/subscribing:

Flag Society of Australia

<http://www.flagsaustralia.com.au/>

Crux Australis

Flag Institute (United Kingdom)

<http://www.flaginstitute.org/>

Flagmaster, e-flags

Canadian Flag Association

kevin.harrington@sympatico.ca

Flagscan and several others

The Southern African Vexillological Association

<http://www.savaflags.org.za/>

SAVA Journal, SAVA Newsletter

Flag Research Center (USA)

<http://www.flagresearchcenter.com/>

The Flag Bulletin, FlagInform

Many others publish in other languages (French, German, Spanish, Italian, etc.) and provide a wealth of local and regional flag information.

Call for Proposals/Notice of Meetings

NAVA 43: The next annual meeting of NAVA will be held in Charleston, S.C., **9-11 Oct. 2009**. To volunteer with the organizing committee, please contact Ted Kaye at treas@nava.org.

23 ICV: JAVA (the Japanese Vexillological Association) will host the 24th International Congress of Vexillology **12-17 July 2009** in Yokohama, Kanegawa Prefecture. For more information, visit: <http://yokohama.fiav.org>.



NAVA 44: If your local group would like to host NAVA 44 (**2010**), please contact NAVA president Hugh Brady at pres@nava.org.

24 ICV/NAVA 45: NAVA and the Chesapeake Bay Flag Association will host the 24th International Congress of Vexillology in **2011**. 24 ICV will convene in the Washington, DC area in conjunction with NAVA 45. For more information, contact Peter Ansoff, pastpres@nava.org.

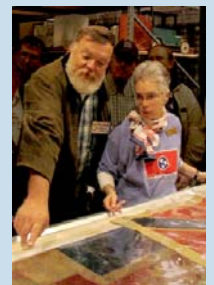
Devereaux Cannon Research Grant Debuts

The Devereaux D. Cannon Grant for research in vexillology supports original research in various aspects of flag design and usage.

This \$250 award is given on an occasional basis by NAVA to individuals pursuing research which advances vexillological knowledge and meeting the grant criteria.

The grant funds can be applied to either research expenses or travel expenses incurred during the conduct of vexillological research.

The grant was established in memory of Devereaux Cannon by his vexillological colleagues, and is generously funded by CRW Flags.



To apply for this grant, submit an application following the process outlined on the NAVA website. The grant application consists of a letter detailing the applicant's research topic and plans for using the grant funds, and verification of the target of the research. Grant applications are due by June 30 of each year; applicants will be notified after the annual grant-review cycle, which ends on September 30.



A Commentary by Raúl Jesús Orta Pardo from Caracas, Venezuela

PART TWO

[Editor's note: *NAVA News* does not usually publish such long articles. However, we felt that it was an important "on the spot" commentary on the vexillological aspects of a real-world political situation. We hope that you agree. Because of its length, this article has appeared in two installments.]

The true meaning of Venezuela's national flag is still a mystery: Miranda never explained it and today we only have indirect references, needing further research. Bolívar even admitted (in an 1826 letter) that he did not know the symbolism of the flag that he flew as an emblem of freedom throughout a good part of Latin America—and that the subject exasperated him.

In the meaning attributed to the national flag (which has no legal basis and is transmitted as oral tradition, even in schools), the yellow represents the wealth of our homeland. The blue alludes to the sky over us and the Caribbean Sea which bathes our coasts (and in some interpretations, to the ocean which separates us from the mother country, Spain, and more recently, to Venezuelan territorial waters). The red recalls the blood spilled by our liberators in pursuit of independence. The eight stars recall the seven provinces which declared independence in 1811 and the star added by Bolívar's decree in 1817.

The facts: "the reality is expressed through symbols..."

Until 1999, Venezuelans' attitudes toward their national symbols seemed to be ignorance and indifference. Because of a tendency to imitate foreign fashions, combined with an unexpected oil bonanza, the majority of the country felt disconnected from its national identity even while enjoying freedom and exercising the privileges of living in a democracy.

During national elections in December 1998, Hugo Chávez Frias, an army lieutenant colonel, was overwhelmingly elected president. He assumed office in

1999 and called a constitutional assembly, which resulted in a new constitution with broad popular support. President Chávez began what he called his progressive "Bolivarian Revolution". He and his followers promoted and implemented a program of radical changes. This, in turn, triggered a nationalistic awakening, demonstrated by a reclaiming and revitalization of the nation's symbols.

Under the premise "of breaking out of paradigms", one of Chávez's practices has been to revive the memory and legacy of General Simón Bolívar, the greatest national hero and Father of the Nation, and effort exalting to some and disfiguring to others.

Called "El Libertador", Bolívar was born in Caracas, Venezuela, on 24 July 1783. A military officer, politician, and statesman, he gave freedom to his homeland and three other nations, Colombia, Ecuador, and Peru, and founded another, Bolivia, whose name is a tribute to his memory. After an extremely perilous and accomplished life, he died in Santa Marta, Colombia, on 17 December 1830.

Bolívar has always been considered the unassailable symbol of Venezuela and freedom in the country and beyond. However, under Chávez, Bolívar's image and legacy has been compromised. The current administration has assumed and promoted the figure of the Liberator as an ideological instrument of its policies. There is no doubt that to be "Bolivarian" before 1999 was completely different from what it means today.

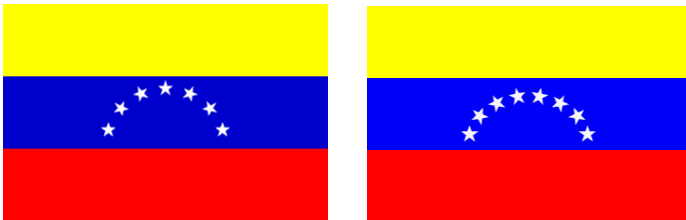
Meanwhile, the national flag reasserted its importance, being hoisted and paraded in public demonstrations for or against the government. These street demonstrations generated what has been called the "tricolor tide" or "tricolor boom". People no longer flew the national colors just as a flag, but often would use its colors and stars in other forms and contexts, from painted faces to clothing, including dresses, hats, t-shirts, pins, purses, and bathing suits. Many of these were by-products of spontaneous emotion or creative commercial opportunity.

On December 2005 Chávez announced he would propose a change to the national flag, adding an eighth star as a "vindication" of the decree hand-written and signed by Simón Bolívar on 20 November 1817 after liberating the city of Angostura in the then-province of Guayana. As discussed in Part One, Bolívar apparently intended to create a new national flag that symbolized Guayana as an equal to the seven existing provinces. At the same time, Chávez proposed modifying of the nation's coat of arms,

saying that his young daughter had commented that “the horse head looked backwards”. He later affirmed that the existing symbol was a “monarchic”, “imperialistic”, and “reactionary”.

Existing Venezuelan legislation and vexillological tradition reaffirmed the seven stars and their historical symbolism—representing of the seven first pioneering provinces that declared independence and founded the nation in 1811—symbolism which has been unquestionably declared and confirmed by the people in successive Venezuelan governments since 1863. (Note that today Venezuela has 23 provinces plus other constituent parts.)

The national assembly (controlled by followers of Chávez) held selective consultations with historians, retailers, and flag manufacturers (most also predominantly supporters of Chávez) to “justify” the proposed changes to the national flag. After the consultations and with little further discussion or debate, unconfirmed sources state that, hours after a direct but secret presidential order issued early on 7 March 2006, the National Assembly approved the current “Ley de Bandera Nacional, Himno Nacional, y Escudo de Armas de la República Bolivariana de Venezuela” (Law of National Flag, National Anthem, and Coat of Arms of the Bolivarian Republic of Venezuela) to be in force from its publication in the Official Gazette No. 38.394 of 9 March 2006.



The new flag had an eighth star added to its familiar arch. The most significant change to the coat of arms was the depiction of the horse. It changed from galloping to the right (sinister) with its head looking back to the left in a position of alertness and defense (regardant), to jumping (saltant) to the left (dexter) with its head facing forward and downward.

Two hundred years after Francisco de Miranda raised the tricolor flag (later known as the Primate flag—see flag #1 in Part One [NAVA News #201, p. 2]) for the first time as genuine emblem of Venezuelan freedom, President Hugo Chávez officially hoisted the new flag on 12 March 2006. The traditional variants for official (with stars and coat of arms) and civil/merchant (with stars only) uses were maintained.

This very important and historical event, the adoption of the new flag and coat of arms, thus occurred without wide consultation of the rest of the nation or any other sector, dissident or not. The mechanism for such changes established by the new Bolivarian constitution—to hold a referendum or plebiscite—was simply ignored. Even though the changes might have withstood challenge, as they did have some historical justification, the legitimacy of the new symbols was compromised by the way they were introduced. Furthermore, their weakened representational meaning diminished their acceptance by a large part of the populace, despite their legal status as the country’s symbols.

Images on this page are from FOTW



1930



2006

The law allows a transition period of five years for the full implementation of the current flag and coat of arms. It also established that during the first six months, their characteristics, meaning, and uses would be regulated, but so far no such regulation has occurred.

Two rumored incidents illustrate the government’s tactics in the design-selection process.

Apparently, even before their legal adoption copies of the new flag and coat of arms were provided to Chávez supporters—some paid demonstrators and minor government employees—so that immediately after official approval they could express their support by parading the new symbols in the streets.

Furthermore, during that period of “selective consultation” by the national assembly, at least one long-standing flag manufacturer reportedly was provided advance and preferential notice of the final design—with the stars in an arch and the controversial eighth star—in the guise of “consulting” with its representatives. This allowed the manufacturer to stock up on the new flag, accommodate the initial demand, and sell at higher prices without significant competition. It has also been rumored that the same company refused to continue selling the seven-star flag—even to collectors—despite having a substantial stock still in its warehouse.



Supporters of the government now hoist the eight-star flag and use red in flags or clothing. Those who oppose the government, perhaps a considerable majority of Venezuelans, tend to use the seven-star flag as a sign of unspoken protest and refuse to use the new coat of arms. This is an attempt to safeguard what many consider their authentic national identity—traditions and roots which should be beyond politics. Opponents have also hoisted the seven-star flag inverted as a sign of distress.

The Epilogue? *“When the mind is influenced, the reality does not exist” (Principle of the Subversive War, attributed to Lenin).*

The dynamics of symbols are directly related to human events. The Venezuelan example is not the first time that a totalitarian regime attempted to prevail at all cost, including the imposition of new national symbols. However, “nothing human is eternal”. When the Berlin Wall fell, the people subjected to communism recovered not only their independence but their national identity and their genuine symbols were revived or re-created, showing that “imposed symbols will never prevail”.

Meanwhile, demonstrations continue for and against Chávez, who decreed that using the eight-star flag is obligatory (despite the five-year transition period). His declaration was supported by a radical assemblywoman,

a supporter of Chávez and his policies, who called for defending the Chávez revolution with violence and describing as criminals those who invert the national flag, even when done as a sign of protest.

Other followers of President Chávez agree, considering the inverting of the national flag a deliberate offense which deserves to be punished. Dismissing the popular spirit of the opposition, they also assert without proof that the gesture is a “pre-established indication of imperialistic foreign intervention”. Another assemblyman has declared that those who invert the national flag or show it inverted on caps, t-shirts, pins, or similar pieces of clothing should be fined for disrespecting and profaning the flag. (Ironically, some Chávez followers have altered the national flag by adding the image of Ernesto “Che” Guevara.)

There is no doubt that two “Venezuelas” now exist in parallel, on the same soil and under the same sky—the “Venezuela of Seven Stars” that seems to want to maintain her identity, tradition, and history, and the “Venezuela of Eight Stars” that seems to want to change radically. Both struggle for possession of the fatherland. Together they face a globalized world in crisis and in the process of redefining its survival.

... To be continued ?



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Special Contributions from
Vexillologist GUSTAVO
TRACCHIA PIEDRA-
BUENA, 2008.

Special Support from
Vexillologist PETER
ANSOFF, 2009.



PART ONE ran in *NAVA News* #201, Jan.-Mar. 2009.



Mystery Flags



The outstanding **Mill City Museum**, devoted to the history of flour milling in Minneapolis, Minnesota, displays this embroidered flour bag. According to the exhibit label, the Millers' Belgian Relief Movement sent 14 million pounds of flour abroad during World War I, packed in hundreds of thousands of cotton flour bags. Its grateful recipient embroidered this as a lingerie bag, then presented it as a gift to a William Edgar.



image reversed and straightened

The arms are those of Belgium, and all flags but one are easily identified: UK, France, Belgium, Russia, USA (and they date the bag to about 1917), but what about the vertical bicolored of blue-yellow? Note, the current light-blue shade of the thread appears to have faded from dark blue (as in the flags of France, Russia, & USA).

Our Belgian friends Michel Lupant and Roger Harmignies guess that it represents a Brussels commune (four had unofficial yellow-blue flags using the colors from their arms), perhaps Saint-Gilles because of the large train station and perhaps flour milling activity there. Might anyone have more information?

Source: *Mill City Museum*
704 South 2nd St., Minneapolis, MN 55401
612-341-7555 www.millcitymuseum.org

BOOK REVIEW

Civil War Flags "Fly" Anew

BY TED KAYE

In the run-up to the sesqui-centennial of the Civil War, we're grateful to publishers who bring out books on the flags of that conflict. Pelican, which published Devereaux Cannon's masterful illustrated histories of the flags of the Union and of the Confederacy, has now added to Glenn Dedmond's comprehensive state series. A retired Marine and long-time history teacher now living in Missouri, Dedmond has written *The Flags of Civil War [State]* for Alabama, North Carolina, and South Carolina—and now Arkansas and Missouri.

The soft-bound books, all available from Pelican Publishing Company and on Amazon.com, deliver consistent production values. With large color images throughout the text, they both show over 50 secession, regimental, and national flags—some are



**THE FLAGS OF CIVIL WAR
MISSOURI**
**THE FLAGS OF CIVIL WAR
ARKANSAS**

Glenn Dedmond
Pelican Publishing (2009),
160 & 144 pages
ISBN: 978-1589801905
978-1589806627

designs reconstructed from descriptions but most are photographs of actual flags. The books are organized in chapters for each flag, with excellent historical context about the flag and what it represents and extensive descriptive text, detailed footnotes, and images on nearly every page.

Enthusiasts of the Civil War era should value each of the entertaining and engaging books in the series, whose consistent size (8.5" x 11") and format will prove an attractive and valuable resource on the vexillologist's bookshelf. It is intriguing to anticipate the debate over which side—North or South—had the best flags, but the South appears to be ahead on flag books!

Flags in Action



The Butte County chapter of the California Sons of the American Revolution, founded in 1985, presents Historical Flag Programs to elementary schools. Here SAR members Art Messenger and Nigel Parkhurst pose with children and teachers at their local grade school after the program on the Revolutionary War period featuring 12 historic flags from the chapter's collection.

Source: James B. French

Editor Peter Ansoff recently provided flags for a luncheon in Fredericksburg, Virginia, celebrating the anniversary of



Members of the Rappahannock Colonial Heritage Society in period dress examine the historic flags. Photo: Phillip Kalmanson

Jefferson's Virginia Statute of Religious Freedom. The two 13-star flags were appropriate for the date on which the Statute was adopted (1786) and the 15-star/15-stripe flag represented the era of Jefferson's presidency (1801-1809).

THE VEXILLUM PROJECT

BY WHITNEY SMITH

Almost everyone seriously interested in flags knows that the word vexillology and its cognates are based on the Latin *vexillum*. That name means a small sail because it resembles the vexillum in size and form. The new **Vexillum Project** refers to the vexillum because of its importance in the past and present.

Vexillology as a serious study of the flag in all its manifestations dates back a half century but the word did not come into use (beyond a very small circle of people) until the publication of the first issue of *The Flag Bulletin* in 1961.

The Flag Research Center, in anticipation of the 50th anniversary of *The Flag Bulletin*, is launching an important new project. Vexillology refers not only to books, lectures, meetings, and flags of all kinds. Important as those are, it is the *individuals* who have been involved in activities great or small to advance vexillology who are its real achievement, the source of the thinking, working, and constant expansion of vexillology. It has always been an enterprise involving not one or two but countless individuals.

With the passage of time many of the people who, beginning in the 1950s, helped launch vexillology have withdrawn from their work. It would be a great loss if the first stages of our studies were to be forgotten. **The Vexillum Project** seeks in particular to record the memories of the first decades of the science. It calls for help from all who have participated, to whatever degree, in making vexillology what it is today. It can be as modest as a copy of a letter seeking information about an unknown flag, or a reminiscence of a conversation, the purchase of a

flag for a private collection, attending a meeting of fellow enthusiasts, or any other of the actions that became a building block of vexillology as it is today. For example, Harry F. Manogg wrote on 17 November 1971 to Rodney S. Hartwell, president of the Augustan Society: "Shall be in Boston over Thanksgiving, talking about the Flag Heritage Foundation which has recently been formed." It was soon after that the Augustan Society began to list the term *vexillology* as one of the body of organized disciplines charactering the study of history.



If those involved in flags will take the time to record their memories and artifacts relating to the development of vexillology it will provide an important body of knowledge concerning our collective activity for vexillology. All organizations, activities, individuals, events, etc., should be included.

Regardless of what material is received our appreciation of the past half century will be immeasurably enriched. All material received will be published as a special issue of *The Flag Bulletin* and everyone who has contributed will receive a copy. Photographs and copies of documents (originals returned) will be particularly welcome. The deadline for sending materials to the Flag Research Center is 2010.

In order to convert this text to *Flag Bulletin* style, please send it in Word format, single-spaced. All images should be in JPEG format, 300 dpi, color or grayscale acceptable. Please send each image as an individual file, not embedded in text. Text and images may be sent as an attachment by e-mail (vexor@comcast.net) or mailed on a CD-ROM to Flag Research Center, 3 Edgehill Road, Winchester, MA 01890 USA.



Contest Corner:

The Franco-British Union (*Redux*)

In the last issue of *NAVA News* (#201, Jan.-Mar. 2009), we presented several suggested designs for the flag of the “Franco-British Union”, assuming that the proposed merger of the two nations had come to fruition in 1940. Here we present an addi-



tional proposal from NAVA member Susannah Worth. Her explanation of the design follows (edited slightly for length):

The challenges are great in merging two nations with a long history of independence and of mutual antagonism. In the 1930s both had a red/white/blue flag, but each has a long history of flags of differing colors. The royal banner of England as early as 1198 was a deep red with a gold lion. The French Capetian dynasty at the same time had a deep blue with a gold *fleur-de-lis*.

My design uses these two ancient color schemes (reversed on the British side) and divides the field into two carefully balanced components, the reverse of blue-red flag of the city of Paris. This is somewhat ironic as the recapture of Paris was a significant feature of the Second World War

Deep red is used for the British on hoist side signifying the more physically secure position of the British Isles. It is also the color of royal livery. The gold crown represents the British monarchy and includes a *fleur-de-lis* (representing previous ties to France) and a cross at the top symbolizing the Christian heritage of the two countries.

The fly side of the flag in a deep blue signifying the less physically safe geographic position of the French who are more exposed to the ill winds blowing toward them from Germany. The gold *fleur-de-lis*, while symbolic of French royalty from as early as the 10th century, also appears on numerous French regional flags and is even today on the coat of arms of the city of Paris.

While there is a monarchical theme in this flag, the British (constitutional) monarchy was a fact, while the French monarchy was a distant memory. If the merger had occurred, would the newly formed country have been a monarchy? It seems possible. The red/white/blue of the French flag which symbolized liberty was hardly suitable when merger with Britain and loss of national independence through merger was imminent.

This flag would at a glance remind the British that their monarchy once had a claim (as late as 1714) on French territory, which had come to fruition due to German aggression. At a glance it would remind the French of their history (the *fleur-de-lis*) and of Paris in the layout of background colors.

Editor's comments:

The form of the united government (monarchy or republic) is an interesting question not addressed in any of the historical documentation related to the proposal. The sense seemed to be that the two separate governments would continue to exist, but that they would establish a common citizenship and unified institutions for defense, finance, and other national priorities. Even in such a situation of such extreme peril, it's hard to image either nation abandoning its long-established form. However, this would not necessarily be incompatible with the proposed flag. For example, perhaps this flag would serve as the naval ensign, while each nation would continue to use its individual flag (the Tricolor and the Union Jack) as the naval jack.

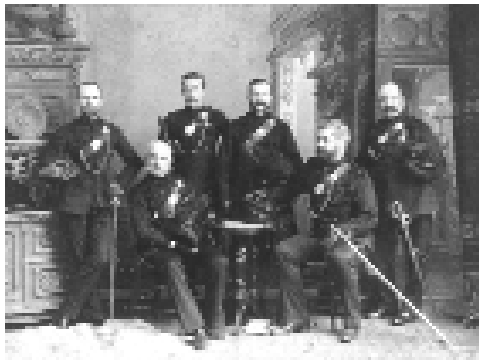
The allusions to Paris would not necessarily be ironic; they could also have been seen as a rallying cry to resist the invaders and ultimately liberate the city. One wonders, though, about the allusion to British claims on French territory. It's hard to imagine that either nation would want to bring that up again, especially under the circumstances. One of the French cabinet's historical objections to the union proposal was that they “did not want France to become a Dominion”.

Thanks once more to Ms. Worth, and also to the other entrants (Secundino Fernandez, Ted Kaye, and Javier Hernandez) for their imaginative ideas and for helping us imagine what might have been.

A Canadian Regiment's American Flag

BY KEN REYNOLDS

Tucked away amongst the artefacts in its collection, there is one particularly interesting piece—vexillologically-speaking—on display in the regimental museum of The Cameron Highlanders of Ottawa, Ontario, a reserve infantry regiment. More than a century ago the regiment was known as the 43rd “Ottawa and Carleton” Battalion of Rifles.



43rd Battalion officers in the late 19th century

Although most of its activities revolved around training officers and men in the ways of military life, the 43rd also boasted an active social agenda.

One aspect of its social activities involved visiting other communities, some nearby, others farther away. On 4 July 1898, the 43rd Battalion carried out one such visit, this to Vermont's state capital, Burlington, to join in its Independence Day celebrations.¹ Nearly 300 members of the 43rd Battalion made the trip south, along with 100 gunners from the 2nd “Ottawa” Field Battery and members of the local cavalry unit, the Dragoon Guards. By all accounts it was a very enjoyable occasion and, as the Canadians boarded the train for the journey home, their musicians played “Yankee Doodle”.²

Officials in Vermont later requested they be permitted a return visit “as an additional sign of the sympathy and good-will existing between the Canadian Troops and the Citizens of the United States of America.” Led by General T. S. Peck, Vermont's Adjutant General, a group of American officials and their wives visited the Canadian national capital on 17 November 1898. In a ceremony held in the 43rd Battalion's drill hall, soldiers formed a square, enclosing various speakers and presenters.



The 45-star American flag in the regimental museum of The Cameron Highlanders of Ottawa

At this point that the American visitors presented the 43rd Battalion with a gift commemorating its visit to Vermont in July—a silk American 45-star national flag mounted on a silver-headed staff. The flag was embroidered with the text “43RD BATTALION OTTAWA & CARLETON RIFLES” running along one of the red stripes.³



No further mention of the flag appears in regimental records or the local press. It's not even clear what happened to it, or where it was kept, after 1898. The silver-headed staff is long gone. Naturally, the flag itself deteriorated over time; it was sent to a Canadian conservation organization for repairs a couple of decades ago. The flag is now adhered to cotton backing in an attempt to slow the rate of decay and, given its age, is in remarkably good shape. It is kept under glass and low light levels in the Camerons' museum, on display for all visitors.

1. Library and Archives Canada (LAC), Record Group (RG) 9, II B 1, vol. 185, no. 74640, T.S. Peck, Adjutant General, State of Vermont, Adjutant and Inspector General's Office, Burlington, to Hon. Charles E. Turner, Consul General of the United States, Ottawa, 3 June 1898; *ibid.*, A.P. Sherwood, Major, Commanding 43rd Battalion, Ottawa, to O.C. Ottawa Brigade, 14 June 1898; LAC, RG 9, II A 1, vol. 309, no. 16859, Minister of Militia and Defence, to the Governor General in Council, 15 June 1898

2. Ernest J. Chambers, *The Duke of Cornwall's Own Rifles. A Regimental History of The Forty-Third Regiment, Active Militia of Canada* (Ottawa: E.L. Ruddy, 1903), pp.46-47

3. LAC, RG 9, II B 1, vol. 191, no. 77644, M. Aylmer, Col, Adjutant General, Head Quarters, to Officer Commanding Ottawa Brigade, 9 Nov. 1898; “Saxons All. Burlington Men Fraternize With Local Volunteers”, *Ottawa Citizen*, 18 Nov. 1898; Chambers, pp.47-49

The Flag of the United Farm Workers

BY STAN CONTRADES

A flag can evoke emotion and help build common ties, exactly the impact César Chávez, co-founder and long-time leader of the United Farm Workers (UFW) union, was looking for when he sought to create a symbol members could identify with and rally around.

By the mid-1960s, the strikingly simple UFW flag, with its black eagle set on a background of white and blood red, conveyed an instant sense of belonging, struggle, and cultural pride.



<http://www.backspace.com/notes/2003/05/united-farm-workers-logo.php>

Chávez lived a difficult life working in the fields of California from the time he was very young. Learning from this experience, he committed himself to improving the living and working conditions of all farm workers. To this end he joined and rose through the ranks of the Community Service Organization (CSO), which organized communities to solve problems, eventually becoming its national director. But when he could not get the CSO to focus on organizing farm workers, he left to found the National Farm Workers Association (NFWA), the precursor to the UFW.

The first NFWA convention was held 30 September 1962 with about 150 delegates assembled in a vacant movie theater in Fresno. The association's distinctive flag was unveiled that day.

By 1970 the UFW had achieved significant success, persuading many growers to accept union contracts and at one point claiming 50,000 active members. This was largely due to Chávez's leadership and dedication to non-violence (he was a follower of the principles practiced by Gandhi and Dr. Martin Luther King, Jr.).

After his death, Chávez would receive the Medal of Freedom, America's highest civilian honor, from President Clinton in 1994. In the citation accompanying the honor, the president lauded Chávez for having "faced formidable, often violent opposition with dignity and nonviolence. . . The farm workers who labored in the fields and yearned for respect and self-sufficiency pinned their hopes on this remarkable man who, with faith and discipline, soft-spoken humility and amazing inner strength, led a very courageous life." The late Senator Robert F. Kennedy called Chávez "one of the heroic figures of our time".

Chávez's brother, Richard Chávez, designed the UFW eagle and chose the black and red colors as a combination he thought would "get some color into the movement, to give people something they could identify with". Chávez had asked Richard, the family artist, to design the flag using an Aztec eagle (a unifying emblem for Mexican-Americans), but Richard

could not make an eagle he liked. Initial versions were very lifelike and resembled the eagle on the Mexican flag, but this made for a symbol difficult to reproduce. Finally he sketched one on a piece of brown wrapping paper, drawing inspiration from the Thunderbird symbol and squaring off the wing edges so the eagle would be easier for union members to draw on handmade flags. Inverted, the eagle resembles an Aztec pyramid.



Maria Zamora shows her pride for the United Farm Workers and her support during a march for the late Maria Isabel Vasquez Jimenez. (Ross Farrow/News-Sentinel)



NFWA (UFW) flag designed by Andy Zermeno
<http://farmworkermovement.us>

The eagle initially had lifelike feet, but when the symbol was shown to the UFW board, they burst out laughing, saying the feet looked like a chicken's and simply would not do. While half sleeping one night the idea of using a straight bar came to Richard and he used that idea to finish the drawing. The final design was quickly adopted and a "first flag" was produced.

Chávez said, "A symbol is an important thing. That is why we chose an Aztec eagle. It gives pride . . . When people see it they know it means dignity."

They also decided on the symbolism of the flag: The black Aztec eagle signifies the dark situation of the farm worker with the white circle signifying hope and aspirations. The red background stands for the hard work and sacrifice union members would have to give. They also adopted an official motto, "Viva la Causa" (Long Live Our Cause). Also, often seen in conjunction with the black eagle is the word HUELGA, Spanish for "strike".



UFW flag designed by Ricardo Favela, printed by Louie "The Foot" Gonzalez.
<http://content.cdlib.org/ark:/13030/hb0199n93x/>



Making UFW Huelga flags
<http://farmworkermovement.us>

But the flag was not an immediate success with the membership it was meant to represent. Chávez recalled the unveiling of the first flag at the 1962 convention: "There was a big screen in the theater, and our huge flag covered most of it. The flag itself was covered with paper. I wanted Manuel to pull the cord, so I could see

the reaction of people as it was unveiled. When the eagle appeared, everyone gasped. You could hear it. A few were so shocked we lost them. They thought we were Communists. Some commented that the eagle should be gold and the background light blue.

Others complained it looked like the Nazi banner. I said, 'It's what you want to see in it. To me it looks like a strong, beautiful sign of hope.'"

The black eagle symbol has withstood the test of time and still fulfills its original purpose of representing the hopes of the UFW's members; however, as with any successful symbol it has crossed lines, both good and bad. It is now used commercially on items such as the labels of the UFW's Black Eagle Wines and recently has seen use as a gang tattoo, causing a furor in a number of communities and receiving condemnation by the UFW.



La Causa: UFW Flag, Division of Politics and Reform, National Museum of American History.



In the nearly fifty years since its inception, the basic design of the UFW flag has been modified to fit the needs of the membership. Words are sometimes added and the colors changed, but the easily reproduced eagle remains central to the flag and other media it is printed on; just as Chávez wanted. Chávez knew well the power of symbols—he died in his sleep in 1993 with an art book in his hand.



César Chávez

<http://farmworkermovement.us>

NAVA Membership Anniversaries

40-Year Members—since 1969

Annin & Company, Roseland, New Jersey
 James A. Barr, Stockton, California
 James A. Croft, South Hadley, Massachusetts
 Arthur Zach Hirsch, Jr., Prescott, Arizona
 National Flag Foundation, Pittsburgh, Pennsylvania

30-Year Members—since 1979

Martin A. Francis, San Leandro, California
 Gustavo Tracchia, Kew Gardens, New York
 Kirk Van Gundy, Fort Dodge, Iowa

20-Year Members—since 1989

John A. Browning, Louisville, Kentucky
 Al Cavalari, New Windsor, New York
 Richard T. Clark, Arlington, Virginia
 Secundino Fernandez, New York, New York

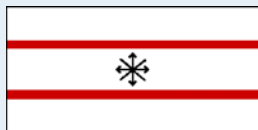
Robert M. Hartman, Frederick, Maryland
 Peter Kinderman, Cincinnati, Ohio
 Dr. Henry W. Moeller, Hampton Bays, New York
 Gene Pettit, Houston, Texas
 Jon T. Radel, Springfield, Virginia
 Randolph Smith, Chicago, Illinois
 Ronald C. Strachan, Darwin, NT, Australia

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 Beatrice C. Jones, Garden Grove, California
 Mason Ehrman Kaye, Pasadena, California
 Robert H. Manning, Marquette, Michigan
 Rev. Michael B. Smith, Akron, Ohio
 Taiji Tanaka, Osaka, Japan
 Rick Wyatt, Glen Burnie, Maryland

GREETINGS FROM SRI LANKA

NAVA sends copies of its publications each year to FIAV members across the world. Kumaran Fernando of the Flag Research Centre of Sri Lanka recently wrote: "Thank you for NAVA's publications for 2008, all of which I have enjoyed reading...we are engaged in the revival of FRCSL...Warmest wishes for the astrological New Year which falls on 14 April every year when the Earth completes its circle around the Sun.



NAVA Classifieds

Unusual collection of flag information and historical flags. The Flag Guys® www.flagguys.com
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NAVA Database

Did you know that you can update your personal information in the NAVA membership database yourself? To update your member profile—address, phone, e-mail, flag interests, and e-mail preferences—visit the Members Only section of the NAVA website. Click on "Edit My Profile" and update any information listed there.

NAVA members need a **password** to access the Members Only section, which holds the Members Directory and other useful information.

To receive or renew your password:

- 1) Go to <http://members.nava.org> or Go to NAVA.org and click on "Member Login".
- 2) Enter your member number in the "Member ID" box (it's on your mailing label).
- 3) Click on "Forgot Password?" and an e-mail with your new password will be sent to the email address on record.

You can also update your Personal Flag there. E-mail Shane Sievers, NAVA webmaster, at webmaster@nava.org with any questions, suggestions, or concerns.

NAVA News wants your articles and other vexi-news from around North America

Nearly all of the content of *NAVA News* comprises contributions from NAVA members and others in the vexi-community. We're always looking for short articles, news about members' vexillological activities, photos, pictures, and descriptions of new and interesting flags, etc. If you'd like to submit an item for publication, contact the editor, Peter Ansoff, at navanews@nava.org. The publication schedule is:

| Issue No. | Deadline for Submissions | Approximate "In the Mail" Date |
|-----------|--------------------------|--------------------------------|
| 203 | 31 July | 20 September 2009 |
| 204 | 31 October . | 20 December 2009 |
| 205 | 31 January . | 20 March 2010 |

Don't wait—get started now on that article you've been meaning to write!

CHUMLEY THE VEXI-GORILLA

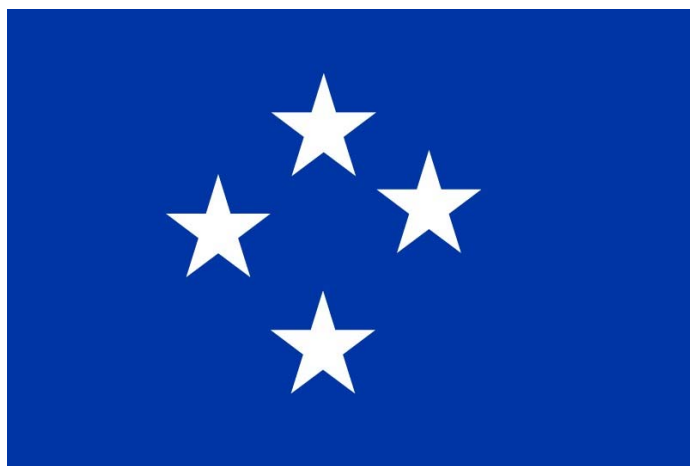


Chumley the Vexi-Gorilla™ is the creation of Michael Faul, editor of *Flagmaster*, the distinguished journal of the Flag Institute in the United Kingdom. To a field not often blessed with humor's grace, Mr. Faul brings a delightfully light touch, deep vexillological roots, and sparkling whimsy.

NAVA News is reprinting some vintage Chumley flags that previously appeared in black-and-white.

MEMBER FLAGS

Ian Ross Latham—Atlanta, Georgia



A new member of NAVA, Mr. Latham describes his flag: "A royal blue field, representing the South Pacific Ocean, with four white stars of the Southern Cross, adapted from the red and white-bordered stars of the New Zealand flag (1902), and positioned similarly, but depicted in white to acknowledge Australia. I was born and raised in New Zealand; my wife is Australian. The four stars also represent the U.S. States of Georgia, Alabama, Tennessee, and South Carolina, to which I am accredited as New Zealand Honorary Consul. As a private signal, the flag has a shallow swallowtail. As a burgee, the stars move slightly closer to the hoist."

Jeremy Tramer—Santa Monica, California



Blue represents the ocean, Jeremy's eyes, and his high school and college colors. Green, his favorite color, is from the flags of home, California and Los Angeles, and recalls the 48 contiguous US states. The red stripe derives from the flags of his ancestral countries: Russia, Poland, Austria, Slovakia, Hungary, and Germany, plus US and California. The stars are for L.A. and Washington, DC (he attends Georgetown), and come from the US and Texas flags, because his six-times-great uncle, President John Tyler, annexed Texas. *For the full 600-word description, see the Flag Registry entry.*

For all NAVA Members' flags, see:

<http://www.nava.org/NAVA%20Membership/FlagRegistry.php>

Members are encouraged to send in their personal flag designs for inclusion in the NAVA Member Flag Registry. Send your photos/drawings/images and descriptions to navanews@nava.org or mail to: Member Flag Registry, 1977 N. Olden Ave. Ext., PMB 225, Trenton NJ 08618-2193 USA.



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If the "Paid Through" date is 2008,
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Pay your NAVA membership dues via
www.PayPal.com to treas@nava.org
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Thank you!

NAVA 43 Charleston, SC 9-11 Oct. 2009

Plan to attend the 43rd Annual Meeting of the North American Vexillological Association in historic Charleston, South Carolina. We plan an exciting flag-filled program. Full details on www.nava.org.

REGISTRATION

A registration form is enclosed with this *NAVA News*, and is available on the NAVA website: www.nava.org.

Watch these Deadlines:

Papers/Displays, concept—30 June
Hotel reservation—9 August
Regular registration—31 August
Papers/Displays, final—31 August



PROGRAM HIGHLIGHTS

Visit flag-filled museums on the Museum Mile and hear more Vexi-Bits than ever, enjoy a banquet and a talk on the Eutaw Flag and the camaraderie of fellow members.

KEYNOTE SPEAKER

At the Saturday evening banquet, our keynote speaker will be Dick Schreadley, retired executive editor of the *Post and Courier*, Charleston's daily newspaper since 1803. Author of the history of the Washington Light Infantry (organized in 1807), he will discuss the Eutaw Flag—perhaps the only flag that can be traced to the battlefields of the American Revolution, and which we will see earlier at the Washington Light Infantry Armory.

HOTEL: Embassy Suites—Historic Charleston

337 Meeting Street, Charleston, SC 29403.



A block of suites has been reserved through 9 August 2009 for the nights of 9/10/11 October. The rate is \$179/night plus tax for the two-room suites. Other nights at the same rate while available.

Reserve at www.embassysuites.com or 843-723-6900 / 1-800-embassy. The group code for NAVA 43 is "NAV". To offset the higher-than-usual room rates, we have lowered the registration fee. We also encourage attendees to room together—the two-room suites make that easier.

SUBMITTING PAPERS & DISPLAYS

If you wish to present a paper or set up a display at NAVA 43, please mail the following information to First Vice President Gus Tracchia by 30 June 2009: 1) Your name, address, telephone number, and e-mail address if available; 2) Title of your paper, presentation, symposium, workshop, or display; 3) Abstract of your paper, presentation, symposium, workshop, or display; 4) Type and size of display area and/or equipment needed, including tables, electrical requirements, audio/visual equipment, etc. 5) Notice if you decline to have your paper considered for the Captain William Driver Award.

Please send a complete copy of the paper (in publishable form in both hard-copy and electronic file in MS-Word with high-resolution image files) by 31 August 2009 or it will be deleted from the program. SEND TO: Gus Tracchia, 82-67 Austin St #205 Kew Gardens, NY 11415 (718) 847-2616 e-mail: vp1st@nava.org