1 October has been officially recognized by nineteen vexillological associations from around the world as “World Vexillology Day”—or “Vexiday” for short.

The brainchild of Scott Mainwaring, Ph.D., the annual event is “intended fundamentally as a service to the field of vexillology in terms of raising public awareness and introducing people, especially young people, to opportunities they have to become more active in pursuing their interest in flags.”

Why 1 October? Mainwaring chose to follow the lead of the Fédération internationale des associations vexillologiques (International Federation of Vexillological Associations) in defining 1 October as “the birthday of modern vexillology” as a result of the publication of the first issue of The Flag Bulletin by Gerhard Grahl and Whitney Smith on that day in 1961.

The Portland Flag Association—Mainwaring’s “own vexillological home”—was the first flag association to support Vexiday, followed by eighteen others to date, including Vexillology Ireland; the Croatian Heraldic and Vexillological Association; Bandiere Storiche; the New England Vexillological Association; the New Zealand Flag Association; the Southern African Vexillological Association; the Burgee Data Archives; the Greater Unified Albany Vexillological Association; the Heraldry Society of Slovenia; the Catalan Association of Vexillology; the Flag Data Center; the Italian Center of Vexillological Studies; the Breton Vexillological Society; the North American Vexillological Association; the Spanish Society of Vexillology; the Polish Vexillological Society; the Indian Vexillological Association; and the Chesapeake Bay Flag Association.

World Vexillology Day has a website (vexiday.org) and accounts on Facebook (www.facebook.com/vexillologyday), Twitter (twitter.com/vexiday), Tumblr (vexiday.tumblr.com), and Instagram (www.instagram.com/vexiday)—certainly making it one of the most social media-accessible vexillological undertakings on the internet.

The Portland Flag Association led the charge on 1 October this year with a “flag show-and-tell event” at the Salmon Street Springs at Waterfront Park in Portland, Oregon. Vexiday was celebrated on the last day of the First Georgian National Conference of Vexillology and Heraldry in Tbilisi, Georgia. The Indian Vexillological Association displayed a number of national flags in Nalgonda, India. Members of Bandiere Storiche and the Italian Center of Vexillological Studies hosted a day-long celebration of flags at Sforza Castle in Milan, Italy. And, in the United States, individual Americans, including Nick Artimovich, Dale Grimes, and Peter Ansoff, put flags from their own collections on display for the public.

What’s on tap for World Vexillology Day, 1 October 2017? Who knows? As Scott Mainwaring put it: “Let’s take one day a year to celebrate flags, flag studies, and flag design, every October 1!”
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NAVA’s Amazing History of Annual Meetings

Amid the excitement of making final preparations for NAVA 50 in San José and plans for NAVA 51 in celebration of our Association’s golden anniversary, my thoughts have focused on early meetings.

Why is NAVA 51, not NAVA 50, the 50th anniversary? This is caused by the same numeric logic that numbers our year of 2016 as belonging to the 21st Century. Since NAVA was founded in Boston in 1967, our Golden Anniversary is therefore in 2017, and plans are underway to meet in Boston in October of next year.

NAVA’s organizational meeting was held in Boston, but NAVA News gives no specific details. Under the sponsorship of the Flag Research Center, organizers met in early June of 1967. It appears that the flag of the Flag Research Center served as the meeting flag and the temporary standard for the North American Vexillological Association. The importance of flags to the fledgling flag association quickly became apparent. Having been designed by Harry Manogg, a book dealer from Kankahee, Illinois and selected by a new NAVA committee, the flag of NAVA stood posted at the first annual meeting held later that same year.

NAVA’s flag served also as the meeting flag for NAVA 2. In 1969 FIAV joined with NAVA in Boston for NAVA 3/ICV 3 and Whitney Smith designed a flag for the double meeting. With the continental blue and buff colors of Boston, the flag displayed three gold crowns in the blue triangle whose apex was at the center of the fly. The three crowns taken from the coat of arms of Boston University were derived from the arms of Boston, Lincolnshire, England.

Although I joined NAVA in 1969 as an Associate Member, I was a poor university student and could not afford to attend NAVA 3/ICV 3. I really missed a grand gala. The meetings were held at the George Sherman Union of Boston University while BU’s majestic Castle, an extraordinary Tudor Revival mansion overlooking the Charles River, was the site for the business meetings. Whitney Smith, who taught political science at BU, no doubt made arrangements for these impressive locations. Yet another meeting took place at the Massachusetts Statehouse, and Boston’s famous Union Oyster Bar served as the site for the dinner.

Pulling out all the stops, the NAVA Annual Meeting committee and the Boston Local Arrangements Committee continue planning for NAVA 51, and the meeting promises to live up to the precedence of our last meeting in Boston. The third time NAVA has met in Boston, our 50th anniversary meeting gives us

President’s Column continues on page 5
In January of 2014, an African-American maintenance mechanic for the United States Postal Service in Denver filed a complaint charging that he had been subjected to racial discrimination. Specifically, as a recent Equal Employment Opportunity Commission filing on the matter put it, one of the man’s co-workers “repeatedly wore a cap to work with an insignia of the Gadsden Flag.” The cap design in question involves a coiled rattlesnake over the phrase “DON’T TREAD ON ME,” against a yellow background. You’ve seen it.

The Postal Service dismissed the complaint. But, this summer, that decision was reversed by the EEOC, which, after some procedural back-and-forth, ordered the agency to investigate the matter. Eugene Volokh, a professor at the UCLA School of Law, brought this to the public’s attention through the Volokh Conspiracy, his legal-affairs blog on the Washington Post’s Web site. Observers of a particular ideological bent reacted with alarm or outrage: “Is the Gadsden Flag Racist?,” “Government Ruling: Wearing ‘Don’t Tread on Me’ Gadsden Flag Can Be Racist & ‘Racial Harassment,’” “Obama Administration: ‘Don’t Tread on Me’ Clothes Are Racist,” and so on.

There was no such definitive “ruling,” from the Obama Administration or anyone else. The EEOC (which whipped up a dedicated page to correct misreporting around “the Gadsden Flag case”) had merely told the Postal Service, in long-winded legal terms, to look into the complaint. But however cooked up the notion that there was some kind of federal crackdown on the design, the controversy does point to something real. In recent years, the Gadsden flag has become a favorite among Tea Party enthusiasts, Second Amendment zealots—really anyone who gets riled up by the idea of government overreach. It’s also been appropriated to promote U.S. Soccer and streetwear brands. And this reflects a deeper question, one that’s actually pretty compelling: How do we decide what the Gadsden flag, or indeed any symbol, really means?

One answer involves history. The Gadsden flag is one of at least three kinds of flags created by independence-minded colonists in the run-up to the Revolutionary War, according to the writer and historian Marc Leepson, the author of “Flag: An American Biography.” Liberty flags featured that word on a variety of backdrops; the Pine Tree flag floated the slogan “An Appeal To Heaven” over a depiction of a pine tree. Neither endured like the design of Christopher Gadsden, a Charleston-born brigadier general in the Continental Army. His was by far the coolest, with its menacing rattler and provocative slogan.

The snake, it turns out, was something of a Colonial-era meme, evidently originated by Benjamin Franklin. In 1751, Franklin made the satirical suggestion that the colonies might repay the Crown for shipping convicts to America by distributing rattlesnakes around England, “particularly in the Gardens of the Prime Ministers, the Lords of Trade and Members of Parliament; for to them we are most particularly obliged.”
Later, in what may be America’s first-ever political cartoon, Franklin published the famous “Join or Die” image, which depicts the American colonies as segments of a snake. Among other borrowers, Paul Revere put the snake in a 1770s newspaper nameplate. Gadsden’s venomous remix, for a flag used by Continental sailors, depicted the reassembled rattler as a righteous threat to trampling imperialism. “The origins of ‘Don’t Tread On Me,’” Leepson summarizes, “were completely, one hundred percent anti-British, and pro-revolution.” Indeed, that EEOC directive agrees, “It is clear that the Gadsden Flag originated in the Revolutionary War in a non-racial context.” And yet, no symbolic meaning is locked in time. At the risk of proving Godwin’s law (which holds that all online debates work their way to some invocation of Nazis), consider the swastika. A symbol of well-being associated with Buddhists for thousands of years, it was used by commercial brands and even occasionally adorned U.S. and British military aircraft before the Second World War. But the Nazi regime’s black, white, and red treatment, and its association with anti-Semitism, violence, aggression, hatred, and death, obliterated the design’s earlier meaning in the West and beyond.

The shift in the swastika’s meaning is, in some ways, an outlier: there’s no disputing its ugly symbolism today. (It would likely not be difficult for, say, a Jewish worker to convince the EEOC that a colleague’s insistence on wearing a swastika cap was evidence of harassment.) Other symbols suggest the fluidity and ambiguity of meaning—and the underground, almost in-group messaging symbols can send. In the early 1990s, the Los Angeles Raiders logo (now the Oakland Raiders), which involves an eye-patched football player and crossed swords, had supposedly been so widely adopted by “street gangs” that many schools in the Western U.S. banned it because of “the connection between Raiders gear and gang activity,” according to a Times article from that era. More recently, a cartoon character called Pepe the Frog, invented by the artist Matt Furie as a kind of slacker humanoid amphibian back in 2005, has been repurposed in shadowy corners of the Internet—maybe ironically, maybe not—as a winky symbol of white nationalism. “Pepe can be used by the alt-right to slyly say I’m one of you,” Motherboard explained after Donald Trump, Jr., shared a Pepe meme on Instagram earlier this month, and a surprising number of reports, as well as the Hillary Clinton campaign, agreed.

As for Gadsden’s creation: after the Stars and Stripes was adopted as the official flag of the United States (with little fanfare or recorded debate, Leepson notes), the Gadsden design remained something of a Revolutionary relic for many years. By the nineteen-seventies, it had some popularity in Libertarian circles, as a symbol of ideological enthusiasm for minimal government and the rights of individuals; there was little mainstream interest in the flag as late as the summer of 2001, when Chris Whitten, who described himself in an e-mail as having “a background in the broader Libertarian movement,” started a Web site dedicated to the history of the flag (and associated merch). Traffic spiked after the September 11th terrorist attacks, Whitten says, and searches (and sales) also climbed as the Tea Party movement emerged. The symbol’s appeal spread through pop culture, as an all-purpose signifier of swaggering defiance. In 2014, Alabama became the seventh state to approve a specialty license plate with a Gadsden design. Along the way, it picked up other connotations: strident anti-government sentiment, often directed with particular vehemence at the first African-American President. As the EEOC gingerly suggested, the symbol is now “sometimes interpreted to convey racially-tinged messages in some contexts,” citing the flag’s removal from a New Haven fire station after a black firefighter complained, and a 2014 incident in which two Las Vegas police officers were killed and their bodies covered by the flag. (The officers were white, but the shooters reportedly “spoke of white supremacy” and “the start of a revolution,”
and were presumably sending that message with the flag.) Other skirmishes around the flag's display, largely centered on its association with the Tea Party, have entangled small businesses, homeowners' associations, and even an empty building. “People who collect historical flags like to fly them occasionally,” John M. Hartvigsen, president of the North American Vexillological Association, says. But some have shied away from “historical display” of the Gadsden flag because “it can now communicate a political sentiment that may not be theirs.”

Observers of the Gadsden flag's resurgence—both pro and con—frequently end up comparing it to the Confederate battle flag. Hartvigsen says the version of that flag that we're familiar with today was originally used by Confederate war veterans' groups and the like, and was then embraced by the Ku Klux Klan and other white supremacists. This association with racial hatred, and the flag's historic roots as an emblem of a would-be government that embraced slavery, has long made the flag offensive to many. John Coski, a historian who wrote the 2005 book *The Confederate Battle Flag: America's Most Embattled Emblem*, said in an e-mail that he suspects the flag still has “multiple meanings,” even if defenses involving regional pride and the like have been increasingly challenged and marginalized. Coski is aware that any ambiguity about that flag is unfathomable to those who see its meaning as aggressively racist—and settled. Sentiment against that flag crested last year with the mass shooting at a black church in Charleston, South Carolina. The accused murderer, Dylann Roof, was an avowed racist who had photographed himself with the Confederate flag; after the murders, South Carolina removed it from the capitol grounds, and mainstream retailers like Walmart and Amazon stopped selling merchandise that featured the design.

We have no real context for what that aggrieved postal worker experienced, or for the motives of his Gadsden-fan colleague. But however that incident is ultimately resolved as a matter of workplace regulation, it's not going to settle some definitive meaning of the “Don't Tread On Me” rattler. “Symbols are emotionally charged,” Hartvigsen, the flag expert, said. We care about and interpret them on a personal level. And that's why the facts of a symbol's history and associations can be compiled, documented, and studied, but they still won't be the whole story. “Flags very much have the meaning of the individual who is displaying it or seeing it,” Hartvigsen continued. More significant, those may be two wildly divergent, but equally fervent, perspectives. The Gadsden flag is just the latest example that disagreements and ambiguity do not undermine the emotional power of a symbol. Sometimes, in fact, they are its source.

**NAVA's Amazing History of Annual Meetings, cont.**

President's Column continued from page 2
Maybe the magpie defines us: Creativity meets symbolism as support grows to redesign Edmonton’s city flag

By Elise Stolte
Edmonton Journal
September 24, 2016

Loud and annoying but smart, social and hardy. That’s a magpie.

To Dustin Bajer, those characteristics are also emblematic of Edmonton, which is why he has made the black-and-white bird the prominent image on what he hopes could become the new municipal flag.

“The magpie sticks it out for the winter,” says the beekeeper and high school teacher, who is one of several regular Edmonton residents volunteering redesigns for the official flag. “And if we’re honest with ourselves, it’s pretty.”

Edmonton’s current municipal flag turns 50 in 2017. There’s been lots of chatter about redesigning it in recent years, but the idea is gaining traction in more official corridors—including in the office of Mayor Don Iveson.

Iveson is currently entranced by a flag that was designed by Edmonton artist Ryan McCourt. The design was submitted this spring to a Treaty 6 art contest, where it won support from a panel of elders. In August, during treaty recognition ceremonies, Grand Chief Randy Ermineskin gave it to Iveson as a gift.

“I thought it was stunning,” says Iveson, who keeps McCourt’s flag in his office and has been showing it to fellow council members. “It’s a beautiful harmony of elements of the existing flag, weaving in a nod to the treaty.”
McCourt studied the principles of good flag design, then blended elements of Edmonton’s coat of arms with the provincial green hills and added a nod to Treaty 6 — a founding document that is meant to stand “as long as the sun shines, grass grows, and rivers flow.”

Iveson has been thinking the current municipal flag needs work. He’s undecided what to do next, but he thinks there’s enough support from his fellow council members to start exploring options.

There’s “a desire to put some fresh symbols in place because our story is evolving,” Iveson says, pointing to efforts like Bajer’s “Magpie” flag and other recent attempts to rework the coat of arms. “Artists are manipulating and experimenting to try to update our sense of identity,” the mayor adds. “There will be some controversy with that but I don’t think that’s a bad thing. That’s how our ideas about ourselves change, through talking about them with competing interpretations.”

Edmonton’s current flag was adopted for Canada’s centennial in 1967, just in time to be displayed at Expo 67, the international exhibition that took place that year in Montreal.

The flag prominently features Edmonton’s coat of arms, which was created in 1949 and includes a number of symbolic images including a Métis explorer, the goddess of wisdom, aviation wings and a sheaf of wheat, as well as the words “Industry, Integrity, Progress.”

Putting the coat of arms on flag is a typical mistake, says Ted Kaye, author of a guide called Good Flag, Bad Flag and editor of the 2011 publication Canadian City Flags.

“Flags are meant to be seen from a distance. You put a coat of arms on it, you can’t see it,” he says. As well, words seen from the backside of the flag will be backward, and the complexity of colours make it expensive to produce.

To Kaye, a poorly designed flag is a lost opportunity. Nobody connects with it. And nobody wants to fly it.

Edmonton’s flag, as a case in point, is difficult to locate in the public space.

But a good flag can be a source of civic pride, Kaye says. It builds identity and can create a sense of belonging. “People actually feel better about their city if it has great symbolism.”

Running it up the flagpole

There’s been a wave of flag interest across North America, which Kaye traces back to 2004 with the publication of a guide called American City Flags. It is lauded as the first major work on the subject, documenting the municipal flags of 100 U.S. cities representing all 50 states.

At the same time, the North American Vexillological Association ran an online survey to promote debate, letting Americans rank and grade the best and worst flags. News outlets across the nation picked up the story when their local flags got dismal marks.

Then in 2010, journalist Roman Mars did an episode of his podcast 99% Invisible on the design failures of municipal flags. The podcast was eventually turned into a 2015 TED Talk, and the TED Talk has been watched 3.7 million times.

In Edmonton, the flag flap can be traced to 2013, when Mars poked fun of the city’s flag during his presentation at a Pecha Kucha night at the Winspear Centre.

Mars’ talk sparked a local design competition called Colour Your Flag. Eight winning designs were flown outside NorQuest College the following year, and Bajer’s magpie flag design was one of the winners.
Bajer’s proposed flag redesign—tongue-in-cheek and sure to be controversial—has the magpie representing Edmonton, with strips of green and blue to represent the river, aspen parkland and big Alberta sky. Even though it features a bird many Edmonton residents love to hate, dozens have already signed up to buy flags when he makes his first order.

He’s collecting orders and hoping to print some next spring.

“The idea isn’t to make any money...I just think it’s an interesting place-making idea,” he says, “You kind of love (the magpie), you kind of hate it. Maybe that’s Edmonton. There’s aspects that you love and that’s why you stay here, and there’s aspects that kind of drive you a little crazy.”

Where symbolism meets simplicity

Bajer is not the only one now looking for more positive symbols of Edmonton.

In 2010, designer Raymond Biesinger was selling T-shirts with his take on the Edmonton coat of arms—a sardonic approach that included a decapitated explorer, flames and the slogan “Poop, Rickets, Vice.”

Today’s top selling T-shirt at Salgado Fenwick’s 124 Street shop is also a redone crest, but one that brings a smile. Here, the magpie replaces the Métis explorer and a hare stands in for the goddess of wisdom. Rounding it out are two sturgeon, a beaver and a hockey helmet.

People buy them to wear or send to friends who’ve recently moved away, says Linda Ritter, the designer.

“We just thought we’d make (the coat of arms) more lively, more fun and relevant,” she says.

McCourt got into redesigning flags for the love of design. After watching Mars’ presentation, he realized the rules to make a good flag are really just “good esthetic rules that you would follow in making a good anything.

“It was precisely the kind of rational approach to image making and art making that is a hallmark of modernism. It made sense to me,” says McCourt, a full-time sculptor. “How can we symbolize a big idea in the most direct, meaningful way. Flags are just a great distillation of that idea.”

Kaye has five design rules for a great flag: Keep it simple, use symbolism, limit yourself to two or three colours, don’t use any lettering or seals, and be distinctive.

He suggests designing it on a tiny scrap of paper, one inch by 1.5 inches. Realistically, Kaye notes, that’s how people will be seeing it as it flaps from a flagpole 30 metres away.
Is there political will to fly a new flag?

Edmonton is already ahead of 80 per cent of other cities trying for a redesign, Kaye says, because it has an elected official already interested.

But he has some suggestions on how to move ahead.

First, get people involved. Edmonton will want a full public contest to redesign the flag, spreading the news about good flag design, even getting school-children involved, Kaye says. “That’s part of the buy-in from the public.”

Then, enlist a panel of judges who are trained in good flag design to wade through the entries and come up with a shortlist.

Finally, take the shortlist back to the public and give them a chance to rank their favourites.

Iveson’s starting point is going from councillor to councillor, sharing the story of the new flag he was given, and gauging support for a flag redesign. His colleagues, he says, seem intrigued by the idea.

Coun. Michael Oshry is one who is on board. Oshry says the old flag is dated and he has been wanting a redesign for a while. He tried to get the flag included in a debate on new city signs and slogans, but got little traction. “I think it would be an interesting conversation.”

Coun. Scott McKeen sees a possibility for the flag to better represent the city’s past and future. “We’ve become a much more cosmopolitan city,” McKeen says. “But it’s something the public has to have a good chance to weigh in on, too.”

But Coun. Bryan Anderson cautioned the city shouldn’t be too quick to discard to older symbols. The symbols on the coat of arms, as an example, were carefully chosen and have meaning.

The coat of arms shows Edmonton’s role as a capital city, a centre of agriculture and education. The wings pay homage to the legacy of the bush pilots and Edmonton’s connection to the north. The words at the bottom—Industry, Integrity, Progress—are “three words that have meaning,” he says.

Edmonton should be careful when it thinks about changing symbols, he says. “It’s like the same kerfuffle that arises when you start changing the words in the national anthem.”
Officials with the Iowa Historical Museum in Des Moines say a more than 15-year project to stabilize Iowa’s collection of battle flags dating from the Civil War is now complete.

Collections coordinator Kay Coats says just getting the flags out of their display cases at the statehouse was a big job. “It took four years to remove all the flags from the capitol and move them to the museum down the hill. After those flags were all laid flat additional restoration work was done in preparation for exhibition,” Coats says.

The collection includes flags from the Civil War through World War I and beyond. The project began in 1999 when it was clear that the flags in several display cases at the statehouse were deteriorating.

“Textiles are particularly sensitive to light, they’re particularly prone to fading, and to breaking down, particularly silk, which a lot of civil war flags are,” Coats says. The flags were on flagpoles in a common display case that did not protect them for the elements.

“It became very obvious that this was not a sustainable environment for flags,” according to Coats. A new museum quality display case is now available at the capitol to preserve the stabilization work, and flags will be rotated through for exhibition there and at the museum. The stabilization involved laying the flags flat, because displaying them on flagpoles put stress on the fabrics.

The entire project cost more than $2.2 million as around $95,000 was appropriated each year for the work. The governor’s Cultural Affairs budget for next year includes a savings of $95,000 that’s no longer needed with the work completed.
I am an amateur astronomer and have added an additional star to my Alaska flag.

The official song of the State of Alaska, known as the Alaska Flag song, begins with the following description of the Alaska Flag: “Eight stars of gold on a field of blue…”

The flag was created by 13-year old Bennie Benson as part of a flag contest in 1926. The flag was adopted on May 2, 1927.

The Alaska Flag is not astronomically correct. The Alaska flag displays the Big Dipper and the North Star. Most depictions of the Big Dipper show 7 stars. However, the second star in the handle of the Big Dipper is a multiple star system. To the keen unaided eye, or through binoculars or telescope, two stars can be seen, the brighter 2nd magnitude Mizar, and a fainter 4th magnitude nearby star, Alcor. Being able to detect the two as separate is considered a test of good eyesight.

I added an additional star to my Alaska flag so my flag will be “astronomically” correct.
Flying High

Celebrating the 200th anniversary of the creation of the Hawaiian flag.

August 2, 2016
By Landry Fuller
Special to West Hawaii Today

KAWAIHA—Pride soared along with the Hawaiian flag at a celebration Friday morning at Pu‘ukohola Heiau National Historic Site. The ceremony, celebrating the 200th anniversary of the creation of the Hawaiian flag, was attended by more than 100 people, including the Royal Order of Kamehameha I Moku o Kohala, who hung a second flag in honor of its 150th anniversary.

The event commenced with words from Ernest Davis Young, Pu‘ukohola’s former interpretation ranger, who led the annual ceremony for 20 years before retiring 10 years ago. He shared a history lesson on the flag’s origin and development, before raising it inside the visitor center with National Park Service rangers.

Patrick Ka‘ano‘i, a Hawaiian flag historian and member of The North American Vexillological Association, was the event’s guest speaker. He led a presentation on the creation of the Hawaiian flag by King Kamehameha I in 1816—the only U.S. state flag to feature the Union Jack of the United Kingdom, a remnant of the British Empire’s influence on Hawaiian history.

“This is a very special day,” Ka‘ano‘i said. “Presently, there are only three locations where the Hawaiian flag may fly alone as a living symbol of the Hawaiian people: at Mauna Ala Royal Mausoleum in Honolulu, at Iolani Palace and at here at Pu‘ukohola Heiau on the Big Island of Hawaii.”

The Hawaiian flag is composed of eight horizontal stripes, symbolizing the eight major islands.

“The flag originally varied from seven to eight or nine stripes,” Ka‘ano‘i said.

The particular flag raised at Pu‘ukohola, according to Ka‘ano‘i, was dedicated in a ceremony within the royal crypt of King Kalakaua and Queen Liliuokalani in 1888, then hand-carried to Pu‘ukohola to be dedicated upon this very temple of Kamehameha.

Born and raised on the Big Island, Ka‘ano‘i is the author of the Amended Hawaii Revised Statutes regarding the codification of the Hawaiian Flag.

He also wrote “The Need for Hawaii: A Guide to Hawaiian Cultural and Kahuna Values” and “Kamalamalama—the Light of Knowledge.”

Royal Order of Kamehameha I Moku o Kohala members Alii Sir Ron Dela Cruz, Maulili Dickson, Maha Kaneali‘i, “Ski” Kwiatkowski and George Roldan proceeded to lead a second flag ceremony outside the building.

“The Royal Order of Kamehameha I celebrated its 150th year in 2015 until April 11 of this year,” Dela Cruz said. “For this occasion, each chapter was given a Hawaiian flag. I represent Moku o Kohala. Our flag had not been risen yet in any place. At about 3 o’clock this morning, I had a dream that it should fly here for the first time.”

He then began the ceremony with a prayer, and raised the flag outside the building assisted by Chief Interpretation Ranger Ben Saldua. A performance of the Hawaiian Kingdom’s national anthem, “Hawai‘i Pono‘i,” followed, performed by Royal Order members, who also provided live entertainment at the event later that morning.

Ka‘ano‘i’s wife, Heinke, said, “A presentation like this gives you a sense of deep down respect. It is so much honor. It brings people together.”

Me ke aloha and take care,
Patrick