

INSIDE	Page
Editor's Note	2
President's Column	3
NAVA Membership Anniversaries	3
The Flag of Unity in Diversity	4
<i>Book Review: "A Flag Worth Dying For: The Power and Politics of National Symbols"</i>	7
<i>New Flags:</i>	
Reno, Nevada	8
The International Vegan Flag	9
<i>Regional Group Report:</i>	
Chesapeake Bay Flag Association	10
Vexi-News Celebrates First Anniversary	10
Judge Carlos Moore, Mississippi Flag Activist	11
Stamp Celebrates 200th Anniversary of the Flag Act of 1818	12
Captain William Driver Award Guidelines	12
The Water Protectors: Native American Nationalism, Environmentalism, and the Flags of the Dakota Access Pipeline Protests of 2016–2017	13
NAVA Grants	21
Evolutionary Vexillography in the Twenty-First Century	21
Help Support NAVA's Upcoming <i>Vatican Flags</i> Book	23
NAVA Annual Meeting Notice	24

Vexillum

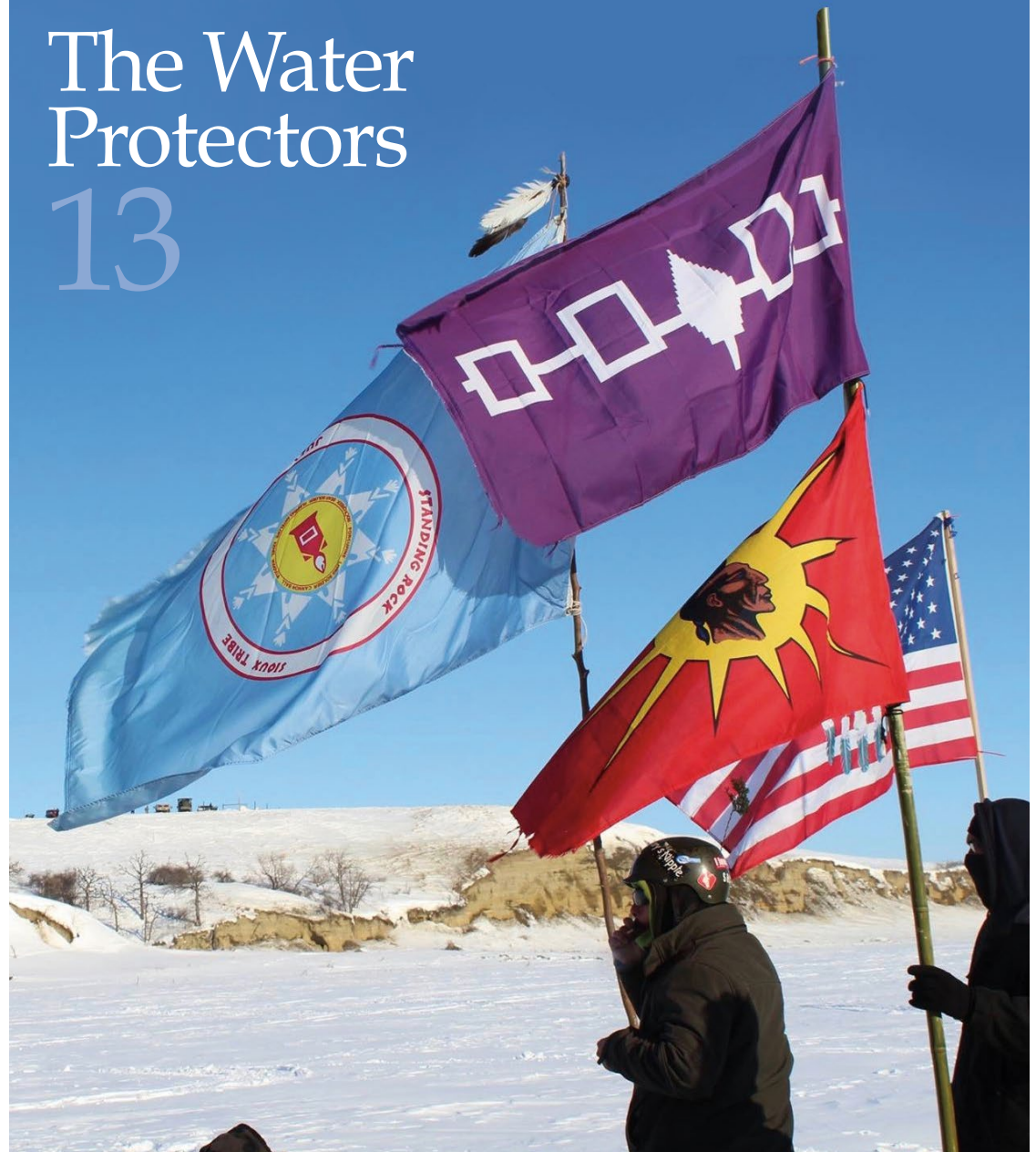
Incorporating NAVA News and Flag Research Quarterly



The Flag of Unity in Diversity

The Water Protectors

13



Top: The Flag of Unity in Diversity

Right: Demonstrators at the NoDAPL protests in January 2017. Source: <https://www.indianz.com/News/2017/01/27/delay-in-nodapl-response-points-to-more.asp>

Editor's Note | Note de la rédaction

Dear Reader:

We hope you enjoyed the premiere issue of *Vexillum*. In addition to offering my thanks to the contributors and our fine layout designer Jonathan Lehmann, I owe a special note of gratitude to NAVA members Peter Ansoff, Stan Contrades, Xing Fei, Ted Kaye, Pete Loeser, Melvin Mason, David Phillips, and Steve Wheatley. During the production of *Vexillum* number 1, expenses related to the design of our new logo and template arose which had not been included in NAVA's annual budget. These members contributed funds beyond their annual dues in order to cover the unbudgeted costs and avoid a deficit for the current fiscal year. My hat is off to all who made the launch of *Vexillum* a success!

In issue number 1, we were fortunate enough to be able to publish some material that had been submitted to *Flag Research Quarterly*, and we are continuing that practice in *Vexillum* number 2, along with some material about current flag events that we hope will prove intriguing to vexillologists. Javier Yep reports on a project of flag design that formed his Bachelor of Fine Arts thesis at San José State University, while Robert Sarwark publishes his well-received talk from NAVA's annual meeting in Boston last fall. We also bring reports of new flags for the vegan community and the city of Reno, Nevada, along with a piece on Carlos Moore, a judge who is making news with his actions involving the Mississippi state flag.

However, our backlog will not last forever, and we are depending on NAVA members to share your knowledge and interests with our readers. I invite you to consider submitting a piece in one of these genres:

- **Research Articles**—longer pieces based on your research into the history, use, design, or symbolism of flags; they should draw upon primary and/or secondary sources and be thoroughly documented
- **Flags in the News**—if you've seen news articles or stories that involve flags, please write a short summary and send photos if you can
- **New Flags**—if you know of an institution, city, province, region, or country that has adopted a new flag, please let us know about it, along with any details of the design, symbolism, and adoption process
- **Member Flags**—have you designed your own personal flag? Feel free to send us a photo and an explanation (we always prefer photos of physical flags to graphic designs)
- **Letters**—we welcome your correspondence about material published in *Vexillum*, association events, or flag news
- **Book Reviews**—your thoughts on recent works in vexillology
- **Field Reports**—if you travel, take notes on the flags you see and how they are displayed; we'd love to hear about flag use around the world (including in the U.S.A. and Canada)
- **Collecting Reports**—descriptions of your flag collecting experience, including acquisition, storage, display, and documentation
- **Flag Events**—reporting on meetings of flag scholars and enthusiasts—regional group meetings, NAVA meetings, international congresses, Vexi-day celebrations, and other public events

We are also looking for **volunteer content collectors** to corral submissions of flag humor, flag trivia, cartoons, children's items, and "Vexi-Bits." Please contact me if you are interested in helping.

Please send your submissions to VexillumEditor@nava.org

Steve Knowlton
Editor

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Vexillum

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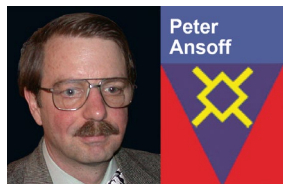
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President's Column | Chronique du président

Dear fellow NAVA members,

A lot has happened since our meeting in Boston last October. We've streamlined the membership process, realigned our publications, and made numerous other improvements to various aspects of NAVA's governance. Some of these efforts are still in progress, and we appreciate your support and patience as we work through them. Within the next couple of months, we will also be initiating the universal voting process—more on that below.

Most of what we have done so far is administrative—making NAVA work better. However, as I mentioned in *Semaphore* number 45 back in October, and also in the last *Vexillum*, our association faces a more basic challenge that needs to be addressed. Simply put, there's a long-standing disagreement



among the membership over exactly what NAVA is, and what it is supposed to do. There are several facets to this argument, but one flash point seems to be the question of NAVA's proper role

with respect to "activism"—that is, involvement in flag-design efforts, promotion and publicizing of flag use, and so on. There is even some disagreement about whether flag design, for example, should be included in the definition of vexillology. That is obviously a concern, because it's the "V" in NAVA.

As I wrote in the October *Semaphore*, "We need to find ways to replace arguments with conversations, to cooperatively define and analyze the issues that divide us, and to work out satisfactory solutions." To date, the closest thing to a conversation has been Scot Guenter's article "Solid Vexillology" in *Flag Research Quarterly* number 10, and my letter-to-the-editor in *FRQ* number 13.

I propose that we start by asking members to comment on both of these articles. Which elements do you agree or disagree with, and what is NAVA's proper role with respect to flag design and other aspects of "activism"? We'll publish selected responses here in *Vexillum*, and possibly in other venues as appropriate. You can send comments to me at pres@nava.org or to *Vexillum* editor Steve Knowlton at VexillumEditor@nava.org.

As I mentioned above, starting this year we will be conducting the voting on the board of directors, nominating committee, and bylaws amendments before the annual meeting, in accordance with the bylaws amendment that was adopted at NAVA 51. You'll be hearing more details about this process in the next couple of months. Here are some key dates:

- July 16, 2018: Deadline for bylaws amendment petitions from members (they require two voting signatures)
- July 30, 2018: The board distributes the Nominating Committee's nominations for the 2018-19 board, along with the draft budget and bylaws amendments (if any)
- August 27, 2018: deadline for nominations "from the floor" (again, two signatures required)
- September 10–October 1, 2018: Voting takes place. (We envision that most voting will be done online; however, surface mail ballots will also be an option.)

Enjoy the latest *Vexillum*!

Peter Ansoff
President, NAVA
pres@nava.org

NAVA Membership Anniversaries

45-Year Members—Since 1973

Ernest E. Aitchison
James J. Ferrigan III
I. Fred Koenigsberg

30-Year Members—Since 1988

Donald R. Bohnwagner, Sr.
Dixie Flag & Banner Company
(Pete Van de Putte)
Lee Herold
Richardson A. Libby
Russell Martin

25-Year Member—Since 1993

J C Schultz Enterprises (Janice M. Christiansen)
Richard S. Kelchner
Harold A. Lubick
Vanessa Van de Putte

20-Year Members—Since 1998

Marianne Argenti
Tom Edwards
Peter Lichtgarn
Byron C. Loney
Edward J. Mooney, Jr.
Dean Thomas

15-Year Members—Since 2003

John Adcock
Earl D. Comstock
John Ford
Hank Gigandet
Edwin L. Jackson
Donald M. Macomber
Scott Mainwaring

Janet Martucci
Bernard M. Rayca
SaratogaFlag.com / Broadway Banner (J P Spinelli)
Vexman Consulting Services
(David B. Martucci)

10-Year Members—Since 2008

Elizabeth L. Brown
Historical Flags of Our Ancestors
(Pete Loeser)
Richard Hobart
Christopher Maddish
Gregory J. Nedved
Jeremy Roth
Katherine Trinkle
Leticia Van de Putte

5-Year Members—Since 2013

Don E. Carleton
William Cushman
James Dunnam
Eric B. Durish

Scot Guenter
Cynthia Johnson
Vernón León
Kathleen Meszler
Kim Millman
Simon Pasnak
David Rodearmel
Gregory Slayden
Christopher D. Smith
Austin Smith
The Trust for Vexillology
(Charles A. Spain)

We are pleased to honor our members' anniversaries, and apologize for any inadvertent omissions.

The Flag of Unity in Diversity: A Research-Based Flag Design

By Javier Yep

Those of us with an interest in flags often also have an interest in the various cultures of the world, and I am no exception. Moving to different countries, and visiting several more, opened my mind to other cultures, and ways of seeing the world. I was born and raised in Peru, traveled to Argentina, Brazil, Italy, and Mexico, and lived for a few years in Costa Rica. Later, I moved to California to complete my bachelor's degree, and lived at the San José State University (SJSU) International House, where I met students from all over the world. Talking to them was an enriching experience, as it exposed me to the growing international phenomena of immigration and multiculturalism.

According to the United Nations Population Fund, "in 2015, 244 million people, or 3.3 per cent of the world's population, lived outside their country of origin," a population greater than that of fifth largest country in the world.¹ This represents an increase of nearly 13 percent over the rate of 1990.² Although many people around the world have neighbors who migrated from other countries, social and political hostility towards immigrants and minority groups has been witnessed recently in many countries. Among social groups defined by their culture, race, or ethnicity, tensions exist. At the same time, many people raise their voices in defense of civil rights and inclusion of their compatriots who are immigrants or members of minority groups.

People use symbols to express and promote their convictions, and among those symbols, flags take an important role in the social communication of ideas. We have seen flags widely waved in rallies around the country; examples include the United States flag, the rainbow flag for the LGBTQ community, the Nazi flag, the peace flag, and the Confederate flag.

Because of this, I was inspired to explore the topic of diversity in a project that served as my Bachelor of Fine Arts thesis project at SJSU. I decided to develop a flag that would represent the union and peaceful interaction of multiple cultures and traditions within one society. I believe flags are powerful social symbols that represent identities and inspire pride; they are graphic representations of the values a group shares.

A difficulty sometimes arises when a person identifies with multiple groups. Single-category classification of a person, community, or country becomes more difficult when the person or group has multiple characteristics. Some people have this experience when they think about themselves; others have it when thinking about other people or even a country as a whole. Human experience is infinitely more complex than can be



Figure 1. The Flag of Unity in Diversity. All photos are by the author.

explained by our categories; our diverse backgrounds inform our lives as one human race.

Therefore, a flag is necessary to embody not only the concept of *diversity* but also the concept of *unity*. As flags are used as representations of identity, a flag that represents the complex experience of multiculturalism could aid those whose cultural identity is multifaceted. It could also be used to celebrate and promote the peaceful interaction of various cultures and traditions within the same society.

This proposed flag is intended to encourage people to rally around it in defense of the values of social inclusion and tolerance, something I believe is needed in our growingly diverse societies. I acknowledge that this symbol will not solve these complex social issues, but I believe good design has an important role in identifying problems and providing tools to address them.

The Process

Throughout my work on this project, I aimed to represent unity of diverse cultures through a flag design. Some questions I asked myself were: "How do people experience cultural diversity in their lives?"; "How can this flag unify people with such diverse cultural backgrounds?"; and "What would be the best way to represent these personal and social values through a flag?" I developed a three-stage method to discover and define the elements of flag design that would exemplify the values of social inclusion and tolerance. First, in the "Discovery Stage," I conducted primary research (interviews and surveys) and secondary research (reviews of case studies and political and social news), to validate initial hypotheses and synthesize findings into a unique concept. Second, in the "Design Stage," I explored several graphic alternatives, and received feedback through a focus group and an online survey. This is how I determined the elements that would be part of the flag's design. Third, in the "Delivery Stage," I finalized the flag design.

Some key references for this project were the South African flag, the five-ringed symbol of the Olympic Games, the New



Figure 2. The flags of South Africa and the Olympic Games—important references for the project.

Zealand Flag Referenda of 2015–2016, and NAVA's *Good Flag, Bad Flag* pamphlet about flag design principles (figure 2). The South African flag was particularly inspiring because of what it means in relation to diversity and unity. This flag was adopted in 1994 after the end of apartheid, and its design signifies the aspirations for unity of the black and white populations. This flag has six colors (green, black, white, yellow, red, and blue—three representing one cultural tradition, and three the other) and the shape signifies “convergence and unification.”³ The Olympic rings represent the unity of the whole world by depicting five continents (Europe, Asia, Africa, Oceania, and the Americas) as interlocking rings. Each ring has a different color, but none corresponds to a specific continent.⁴

The New Zealand flag referenda were especially relevant to this project because of the methodology used during the determination of the proposed flag finalists. During the New Zealand Flag Referenda, a group of experts narrowed down the large pool of options to 40, from which the population chose the one to compete with the old flag in a second national referendum. This methodology was emulated at a smaller scale in my flag project.⁵

Good Flag, Bad Flag is a pamphlet compiled by Ted Kaye, a member of the North American Vexillological Association, that proposes five principles for flag design: simplicity, meaningful symbolism, two to three basic colors, no lettering or seals, and distinctiveness (or relatedness).⁶ I followed these guidelines in the first drafts of my thesis, but later discovered that the use of more than three basic colors helped to signify cultural diversity. Additionally, although most flags that I consider well-designed have only two or three colors, there are important exceptions such as the South African flag, an important inspiration for this project.

Stage One: Discovery

My initial hypothesis was that most people with multicultural backgrounds would support the creation of a flag to represent cultural diversity. A person with a multicultural background is someone who has been significantly exposed to more than one culture. Some examples include: first-, second-, and even third-generation immigrants; people who have lived abroad for many years (expatriates, or ‘expats’); people who travel frequently (‘citizens of

the world’); and people living in metropolitan cities where several cultural traditions co-exist. Their experiences allow them to appreciate different values and cultural perspectives and incorporate them into personal worldviews.

To test my hypothesis, I conducted an online survey and received 45 responses. The majority of the respondents were people with multicultural backgrounds, and 90% were between 19 and 35 years old. Almost 60 percent of them agreed that the creation of a flag would be beneficial for them and for the world. Some

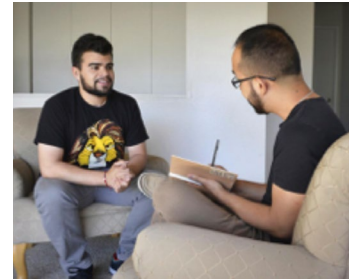


Figure 3. The author interviewing Ismael, a Mexican-American participant.

respondents believed social intolerance, discrimination, and racism were problems they had suffered themselves, and that this flag could symbolize their opposition to those phenomena. Additionally, I conducted ten personal interviews with men and women who are first- and second-generation Americans, from Mexico, India, France, and Germany (figure 3). Some of the questions asked were: “What flag do you identify yourself with?”; “Do you feel torn between two or more cultures?”; “Do you feel you have to choose one flag or culture to define yourself?” Some interviewees from multi-ethnic families explained that they are sometimes asked questions such as: “Where are you from?”; “What are you?”; and “Are you American or Mexican?” These questions are often perceived as rude and are hard to answer. The common element in these cases is the difficulty of reconciling *unity* and *diversity*. My flag design needed to graphically represent the reconciliation of the two ideas.

Stage Two: Design

Initially, I explored several graphic concepts, which became sixty-four flag alternatives (figure 4). Some of the graphic explorations were abstract geometric shapes, concrete figures (such as doves, threads, flowers, hands, or stars), and variations of the United States flag. Many of the flags fell into groups, as variations of a handful of original designs; nonetheless, their minor differences made their meanings slightly different.



Figure 4. Charts with the 64 flag options, used in the focus group.

Next, I conducted a focus group with residents from the International House at SJSU (figure 5). These participants were chosen because they come from multicultural backgrounds, and they are constantly exposed to people from all over the world in the place they live. During the focus group, I asked them to rank their eight favorites of the sixty-four flag designs. They were asked to work alone to avoid being influenced by other participants' preferences. The group then shared their preferences and discussed what elements of the flags they chose best communicated the concept of unity in diversity. Some chose flags with many colors, and figurative elements that were easy to identify. Others selected more abstract geometric shapes, which meant different things to them, but were liked due to their simplicity. At the end of the focus group the ten most-liked flags of the sixty-four were selected as finalists (figure 6).



Figure 5. Participants in the focus group—residents of the International House at SJSU.

Then I conducted an online survey to select the final flag. The survey received 181 responses from people around the world, living in the United States, Mexico, Costa Rica, Guatemala, Puerto Rico, Colombia, Venezuela, Peru, Brazil, England, Sweden, Germany,



Figure 6. The ten most-liked flags selected by the focus group.

France, the Netherlands, Belgium, Ukraine, Romania, Morocco, Israel, Tajikistan, India, Thailand, Vietnam, Australia, and the Philippines. The most-liked flags were option A (threads becoming a rope), option B (threads becoming a knitted cloth), and option F (a seven-petaled flower). I made the final choice among these three options. I discarded Option F because the symbol of the flower seemed to me to be generic and less graphically arresting. Conversely, option B, though more original, was too complex. Option A had a similar meaning to option B, but was much simpler and would be easier to reproduce from memory—an attribute I was looking for. As far as I know, there is no other flag with a similar graphic approach, which made option A unique and recognizable. Therefore, I chose option A as the Flag of Unity in Diversity.

Stage Three: Delivery

The Flag of Unity in Diversity comprises two main symbols: the five colored threads, which represent the diversity of cultures around the world; and the rope, formed by the intertwining of the threads, which is thicker than each individual thread, and symbolizes the strength of unity.⁷



Figure 7. The final design for the Flag of Unity in Diversity.

The Flag of Unity in Diversity has proportions of 3:5, and six colors: green, black, yellow, blue, red, and white (figure 8). The first five colors represent five continents: the Americas, Europe, Asia, Africa, and Oceania, but no color represents a specific continent. The sixth color, white, symbolizes world peace. The colors were chosen based on the rings of the Olympic Games and the South African flag, but the shades were adapted to better fit the design. The color for each thread was chosen for visual balance among them. Colors with similar weight when depicted in grayscale, such as blue/black and red/green, were separated inside the rope to generate visual contrast. Although black appears only in one section, its visual weight is greater than other colors, which appear split into two smaller sections. Similarly, green appears in only one section—the largest one.

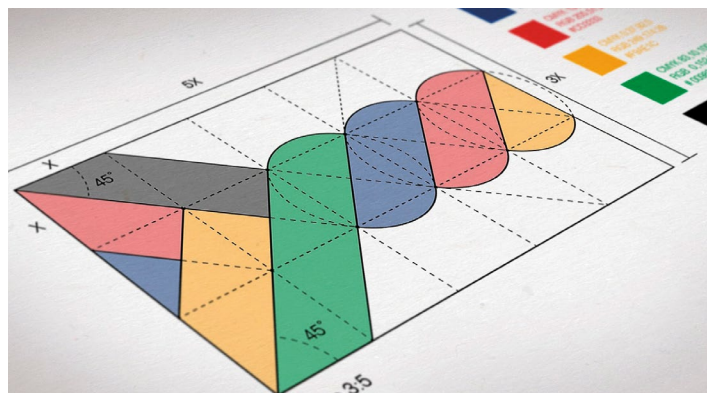


Figure 8. Flag structure and colors of the Flag of Unity in Diversity.

The Flag of Unity in Diversity is not meant to replace any country flag, nor to oppose any national sentiments. Therefore, if it is to be flown alongside a flag of a country, state, or public institution, I recommend that it be placed in a subordinate position. It aims to be a symbol for the promotion of diversity and inclusion, not antagonism or exclusion.

Because this flag design project is in its initial stage, just a few flags have been manufactured for academic and personal reasons (figure 9); more flags can be manufactured upon request. The Flag of Unity in Diversity has become for me much more than a thesis project, as I have started to promote it beyond academic circles. Those interested in the project can visit

flagofunityindiversity.com, where they can find information about the flag and its development, and also download the design specifications. Social media have become good channels to promote the idea behind the flag as well. Through the Facebook page *Flag of Unity in Diversity*, I aim to go beyond the design, and to share encouraging stories of people who experience cultural diversity in their own lives. Additionally, an exhibit about this flag's development, as well as a few other of my graphic design projects, was at the Cultural Heritage Center of the Dr. Martin Luther King, Jr. Library, in San José, California, throughout the month of September 2017.



Figure 9. Waving the Flag of Unity in Diversity.

I hope this project can continue to grow and to inspire people to be open and respectful of other cultures and traditions, as well as to work together to create a more harmonious world.

Javier Yep, born in Peru, recently graduated from San José State University with a BFA degree. This article summarizes his BFA thesis.

¹ United Nations Population Fund, "Migration" (New York: United Nations, 2015), <http://www.unfpa.org/migration#sthash.y2qFfz29.dpuf>

² Figures from United National Department of Economic and Social Affairs, Population Division, "World Migration in Figures" (New York: United Nations, 2013), <https://www.oecd.org/els/mig/World-Migration-in-Figures.pdf>; and United National Department of Economic and Social Affairs, Population Division, "World Population Prospects," <https://esa.un.org/unpd/wpp>

³ Frederick Gordon Brownell, "Convergence and Unification: The National Flag of South Africa (1994) in Historical Perspective" (Ph.D. dissertation, University of Pretoria, 2015), 173.

⁴ Karl Lennartz, "The Story of the Rings," *Journal of Olympic History* 10 (2002): 29–61; Robert Knight Barney, "This Great Symbol," *Olympic Review* 301 (1992): 627–41.

⁵ Audrey Young, "Forty Flags, and Only One with a Union Jack—So Which One is Best?," *New Zealand Herald*, August 11, 2015.

⁶ Ted Kaye, comp., *Good Flag Bad Flag* (Trenton, N.J.: North American Vexillological Association, 2006), http://nava.org/digital-library/design/GFBF_English.pdf

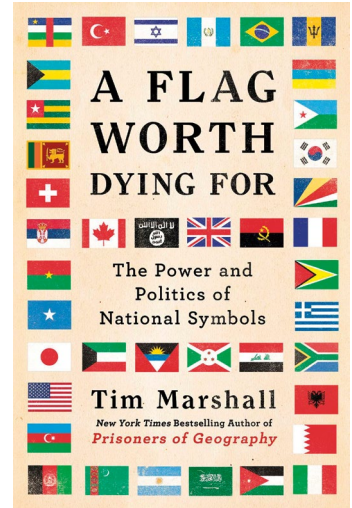
⁷ Readers may recall the Biblical adage that "a threefold cord is not quickly broken" (Ecclesiastes 4:12).

Book Review

Tim Marshall, *A Flag Worth Dying For: The Power and Politics of National Symbols* (Scribner, 2017; 304 pages; \$26.00)

By R. Tadd Pinkson

This book is not for vexillologists. Rather, journalist Tim Marshall (of the British organization Sky News) lets those who cannot tell their cantons from their charges understand why folks are so passionate about flags. In order to make his book accessible, Marshall goes roughly continent-by-continent and summarizes the history of various flags. While his sections on the United States and United Kingdom flags are the most in-depth, he tackles a myriad of flags from the black banner of ISIS, to the LGBTQ pride flag, and even the classic checkered flag used in auto racing.



These overviews range from informative to insufferable. Marshall injects light-hearted comments into his historical overviews in order to break up a potentially dull onslaught of information. Some of these asides work better than others. The overview of Italy's flag is particularly grating as it drones on about Italian cuisine. Marshall writes, "I cannot see this gorgeous, clean, vibrant green, white, and red flag without thinking of food. That it shouts 'Pizza! Pasta!'" If this type of humor is not your cup of tea, then this book may not be for you.

This book seems to be very much of its time, with hints of an "Islam vs. the West" worldview bleeding through its prose. Content like this may not affect every reader's opinion of the book, but for those sensitive to these issues it is worth noting. When all is said and done, this book may help a relative or friend understand the importance of flags, but provides little else of value. Marshall paints a compelling picture of why flags are often sacred to the nations and causes they represent. For those already in the vexillological world, who feel this love firsthand, this work offers little but frustration.

Pre-existing knowledge of vexillological history only lessens one's enjoyment of this work. A well-versed reader may exclaim, "The Battle Flag was never the flag of the Confederate government!" or "How can one write so much about the Cross of St. George and not once mention Genoa?" However, in Marshall's defense, we are certainly not his target audience.

Tadd Pinkson, a NAVA member since 2015, is a lawyer in Berea, Ohio.

New Flags

Reno ★ Nevada

The Silver State's second-largest metro area, the self-proclaimed "biggest little city in the world", flew a little-known and unofficial banner for nearly 60 years, but now has a new flag. To celebrate Reno's 150th birthday and in an effort to



Reno, Nevada, adopted April 25, 2018

better represent the New Reno, the city's Arts & Culture Commission led an eight-month-long effort to create an official municipal flag. The project, based on community involvement, educated the public about flag design and Reno history to produce a

meaningful symbol of civic pride while explicitly seeking to follow the guiding principles of flag design.

The new Reno flag was designed by Tucker Stosic, a 23-year-old graphic designer and Reno native. The design symbolizes the geography and history of the city. Stosic writes about his design, "The rich blue of the flag is representative of the state of Nevada, of which Reno is a proud part. The bottom notch of the circle is silver to represent the silver mining boom in the area, which ultimately led to the rise of the city of Reno itself. Above lays the bright blue Truckee River, which is not only a landmark of the area but essential drinking water to the current residents and was crucial to the early settlers of Reno. Above that stand the Sierra Nevada mountains, which are both a landmark of Reno and a provider of natural resources to the area (figure 1).

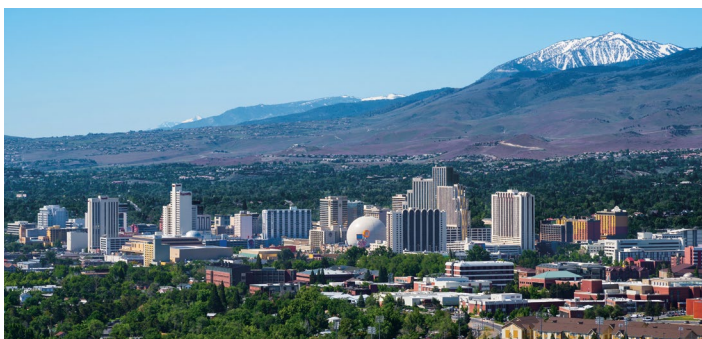


Figure 1. The Sierra Nevada mountains rising above Reno. Source: [shutterstock.com/625526411](https://www.shutterstock.com/625526411)

They are outlined by the color gold, to represent the rich desert Reno calls home. The star in the corner is the star on top of the Reno arch, a symbol of Reno, unifying its residents under it" (figure 2).

The previous Reno flag, created in 1959, was never adopted by the City Council, although it became confirmed through use and was made part of the city's seal (figure 3). It had been chosen through a similar process as the new flag: a community contest. A citizen committee selected the design from 73 entries



Figure 2. The Reno Arch. Source: [shutterstock.com/112800730](https://www.shutterstock.com/112800730)

and the winner was Robert Dressler, an 11-year-old student at the Orvis Ring School in Reno, who lived in the nearby Reno-Sparks Indian Colony. The design was made into a cotton and silk flag and presented at a State Building ceremony on May 9. The Nevada Historical Society displays the original in the Reno Room.



Figure 3. The former unofficial flag of Reno, 1959-2018.

To kick off the new flag-design project, the Reno Arts & Culture Commission held two educational workshops on flag culture and design and welcomed flag design submissions from November 30, 2017, through March 2, 2018. More than 200 came in.

All of the Reno Flag Project contest submissions underwent an initial review by the Commission—representing a broad swath of the community's public, private, and non-profit organizations—which narrowed the entries down to 13 designs (figure 4). Those went through an online public voting process from March 19 to April 6. Over 5,000 responses came in with more than 1,000 comments.



Figure 4. The top 13 designs as selected by the Reno Arts & Culture Commission.

Then the 13-member Reno Flag Committee (including representatives from the Reno-Sparks Indian Colony; Historic Reno Preservation Society; Reno Arts Consortium; University of Nevada, Reno; Reno-Sparks Convention and Visitors Authority; Reno-Tahoe International Airport; and a United States representative) chose the top three finalists, which went before the Reno City Council meeting on 25 April 2018. Their designers received prizes of \$2,000, \$1,000, and \$500. Tucker Stosic's design, ranked second by the Commission but the favorite in the public vote, was chosen by the City Council and officially adopted by Resolution 8527.

Longtime NAVA member Jim Ferrigan, who acted as a consultant and participant in the process, provided NAVA's *Good Flag, Bad Flag* guidebook to workshop participants and all arts commission and city council members. He describes it as "a handy tool to leverage people out of preconceived notions". To its five principles, he adds a sixth: "the coolness factor", saying that people won't fly a flag unless they find it attractive and exciting. He advised the committee to adopt colors currently available from flag fabric manufacturers, and notes that the new flag's field color, a dark blue specified as PMS 289, is "national flag blue", and the lighter blue symbolizing the river is "bluebird", echoing the Nevada state bird. The central disc could be interpreted as a "bezant" (a heraldic coin) to represent the city's gaming industry, and the three mountain peaks could also represent the three tribes which originally inhabited the area, the Washoe, Shoshone, and Paiute. The designer had offset the central charge slightly toward hoist intentionally and collaborated closely with the Committee to make adjustments as requested.

The selection of the new flag immediately elicited a response from the Milwaukee (Wisconsin) *Journal Sentinel* noting the similarity to the not-yet-official "People's Flag of Milwaukee" (figure 5). And Milwaukee newscaster Tom Durian of WTMJ-TV jocularly accused Reno of stealing his city's "unofficial" flag. He called Reno Councilman David Bobzien on air and asked him to pay for the design; Bobzien offered a beer and sausage but Durian said, "No thanks, we already have enough of that here". Designer Tucker Stosic commented, "There are without a doubt similarities between the two flags... obviously the big circle in the center. But, when it comes down to it, flag design is about being simplistic. There are limited ways you can design a flag and make it work well. It's kind of inevitable that two designs would look the same."

The flag debuted at Greater Nevada Field on May 9, 2018, at Reno's Biggest Little Birthday event, the city's sesquicentennial celebration.



Figure 5. The "People's Flag of Milwaukee". Source: <https://urbanmilwaukee.com/2016/06/15/all-hail-milwaukee-new-city-flag>

The International Vegan Flag

By John Niggley

Every important movement in history has a powerful and memorable flag, but vegans have used symbols that vary from country to country. Now a Tel Aviv designer has created a flag to represent the entire vegan movement (figure 1). While not specified in the design's description, the "V" shape likely represents "Vegan" (as it represents "Vexillology" on flags of groups such as NAVA and the Portland Flag Association).

Gad Hakimi, a graduate of Bezalel Academy of Art in and Design, Jerusalem, is a senior designer in a high-tech company. To advance the vegan cause, he collected materials from vegan associations around the world to create branding for the entire concept of



Figure 1. The International Vegan Flag. Source: shutterstock.com/1107904709

veganism. After consulting guidelines for creating a flag (perhaps including *Good Flag, Bad Flag*), in May he convened fellow activists (members of the Vegan Flag Facebook group) to polish the final design, which debuted on June 9, 2017. The flag has received extensive coverage in the international vegan/vegetarian community, with dozens of articles posted.

Gad explained to one media outlet how the idea came to him:

I wanted to give from myself and my abilities to promote veganism. I have created a vegan superhero comic. The one thing I lacked was a flag, which will guide the character, his identity, and his colors. I have searched the web for a flag and found nothing, besides a few sketches which were designed unprofessionally and were not promoted. They didn't follow the basic rules of creating a flag. I have then decided to design a flag by myself, the same way like the rainbow flag of the LGBT movement. The flag will be identified with all the vegans, first as a concept, and then as mainstream."

The flag's comprehensive website (www.veganflag.org) describes its construction and meaning:

The flag is divided into a grid of 5 by 5 as agreed upon in the design of country flags. As vegans it is our duty to protect all the animals wherever they are: land, sea, and air. We chose the colors that represent these values: White—light, goodness, success, beginning; Green—land, life, nature, energy, harmony; Blue—sky, sea, faith, truth, heaven; 3 triangles form a V shape in their inner space." The colors are Pantone 354c (green) and 3005c (blue).

The international vegan flag is open-source; the creators hope that it will be widely flown. It is available for purchase on eBay.

Note: A version of this article first appeared in the *Vexilloid Tabloid*, issue #66, October 2017. John Niggley has been a member of NAVA since 1996; he worked at National Capital Flag Company in Washington, D.C., and now lives in Beaverton, Oregon.

Regional Group Report

Chesapeake Bay Flag Association

By Jack Lowe

In the early 1980s, as NAVA membership was growing, interest emerged in establishing regional chapters where members could get together between NAVA's annual meetings. Although this never happened, several independent regional associations were started.

The Chesapeake Bay Flag Association (CBFA) was begun in 1982 with several active flag enthusiasts in the mid-Atlantic region. Among the founding members were Nick Artimovich, Grace Rogers Cooper and Harold Langley (both employees of the Smithsonian Institution), and Tom Carrier. CBFA published *Flagship* in 1993 and 1994. One article was about flags of the president of the United States, and another was about the flag display at the John F. Kennedy Center for the Performing Arts in Washington, D.C. One of the highlights of the earlier years was a 1993 tour of the White House, led by the then-just-retired chief usher of the White House, the late Rex Scouten, paying particular attention to all the uses of the Presidential Seal. The CBFA website has unfortunately not been updated in almost ten years because we lack the technical expertise.



Figure 1. The flag of CBFA.

The founders of CBFA designed its flag (figure 1) based on the District of Columbia flag, with the colors changed and the stars in a "V" pattern for vexillology. The five stars represent the catchment area of the Association: Delaware, District of Columbia, Maryland, Virginia, and West Virginia.

The Association was dormant for about ten years and was revived in 2005. We have met two or three times a year since then, mostly at members' homes and sometimes at venues of vexillological interest. We are fortunate to have many vexillologically interesting places in our area. They include the Museum of the U.S. Naval Academy, the Star-Spangled Banner Flag House, the Marine Corps Museum, the Library of Congress, and the National Museum of American History (part of the Smithsonian.)

We have met in Philadelphia; at Winterthur Museum, Garden, and Library in Delaware (known for its collection of Americana); at the American Civil War Museum (formerly the Museum of the Confederacy) in Richmond; and at many places in the Washington-Baltimore region. At one recent meeting we were thrilled to see an incredible collection of artifacts from the Indian princely states, including many flags, at the home of Dr. Kenneth Robbins in Maryland. Another meeting was a visit to the amazing collection of rare U.S. flags owned by Anthony Iasso in Virginia. We have also had a talk on the commercial and political adaptations of the District of Columbia flag by a Georgetown University professor.

We had two joint meetings with the Great Waters Association of Vexillology (GWAV), the midwestern group: in Carnegie, Pennsylvania (the Civil War Room of the Carnegie Library) in 2008; and in Wheeling, West Virginia (Independence Hall) in 2010.

In 2011, we provided the volunteer force for the International Congress of Vexillology (NAVA 45 / ICV 24) which we co-sponsored with NAVA at the George Washington Masonic Memorial in Alexandria, Virginia. Twenty of our members staffed the meeting in conspicuous red shirts.

In 2013 we had an all-day session at the Library of Congress. Betty Brown, one of our members, arranged for many fascinating presentations, including from the Rare Book Division, the Music Division, the Veterans History Project, and the Law Division.

Meetings attract eight to twelve people. Forty different individuals have attended at least one meeting in the past ten years. We have expanded our mailing list to include residents of southern New Jersey and southeastern Pennsylvania. In recent years we have also had people from New York join us. Membership is free, with no requirements to be a NAVA member, although that is strongly encouraged. There are no dues. We raise money for expenses and contributions to flag conservation projects by auctioning donated items.

Members range from scholars to collectors; we all love flags. We have active duty and retired military personnel, a Library of Congress research librarian, a flag store owner, a retired pastor, a retired doctor, teachers, and others. Many of our members have impressive collections of rare flags, military flags, U.S. state and city flags, and vexillological literature. Some are interested in heraldry and history as well. The current president of NAVA and a past president of NAVA belong to our group, along with several former board members.

Anyone wishing to join the mailing list for announcements of the meetings should write to cbfemail@gmail.com.

Jack Lowe, a member of NAVA since 1977, is a retired pediatrician living in Bethesda, Maryland. He is the current president of CBFA.

Vexi-News Celebrates its First Anniversary

Vexi-News, a weekly e-mail blast with links to flag news from around the world, invites NAVA members to subscribe. *Vexi-News* has been "publishing" every week since April 2017, with three to ten flag-related news items (with a headline and a web link) plus a list of flag-flying holidays in the upcoming and an update about the *Flags of the World* website. Content comes from interested readers who forward information; former NAVA vice president Kevin Murray and other volunteers maintain the mailing list and publication logistics.

To "subscribe", NAVA members can send a message to vexi360news@gmail.com

Judge Carlos Moore, Mississippi Flag Activist

By Stan Contrades

On July 17, 2017, the first African American municipal judge in the history of Clarksdale, Mississippi, created a ripple in local and national news. Arriving for his first day on the job, Judge Carlos Moore (figure 1) directed the bailiff to remove the Mississippi state flag from his courtroom, due to the flag's Confederate symbolism.

Afterward, he noted, "It was such a great feeling to see the police officer drag the despicable flag from the courtroom during open court. Great first day!"¹

Because he feels the flag is emblematic of the Confederacy's legacy of enslavement, his decision also took into account many of the defendants in the cases over which Moore will preside. "Most of the people that appear before me will be African American, and they need to feel that the courtroom is gonna be a place they can get justice," he said. "That flag does not stand for justice."²

Adopted in 1894, the state flag's canton is reminiscent of the canton of the Confederacy's last two national flags (based on one version of the Army of Northern Virginia's battle flag) (see figure 2). However, the statute establishing its design never mentions the origins of the canton; rather it describes the flag technically, as having

the following design: with width two-thirds ($\frac{2}{3}$) of its length; with the union (canton) to be square, in width two-thirds ($\frac{2}{3}$) of the width of the flag; the ground of the union to be red and a broad blue saltire thereon, bordered with white and emblazoned with thirteen (13) mullets or five-pointed stars, corresponding with the number of the original States of the Union; the field to be divided into three (3) bars of equal width, the upper one blue, the center one white, and the lower one, extending the whole length of the flag, red (the national colors).³

While Mississippi residents voted in 2001 to keep the flag's current design, it is still a point of contention and has been absent from city property in the state's capital of Jackson for more than a decade. After the 2015 church attack in Charleston, South Carolina, more Mississippi cities have decided to stop flying the state flag, as have all eight state universities, including the University of Mississippi.

Removing it from his courtroom is actually Moore's third direct involvement with the symbolism of the flag. Before he



Figure 1. Judge Carlos Moore. Source: <http://www.tuckermoorrelaw.com/carlos-e-moore>



Figure 2. The Mississippi state flag and the United States flag in a courtroom in Bay St. Louis. Source: <http://pryormorrow.com/project/hancock-county-courthouse>

became a judge, Moore filed suit in federal court, asking the court to declare the flag's design unconstitutional. The suit was eventually thrown out in 2016 by United States District Judge Carlton Reeves, the second African American to serve as a federal judge in Mississippi.

Despite throwing out the case, Reeves devoted about half of his 32-page opinion to "historical context," disagreeing with the idea that a "Confederate battle flag" celebrates heritage, not hate, as offered by supporters of the current state flag. In the end, the suit was unsuccessful because Moore failed to show "an actual or imminent injury, specific and concrete," to himself.⁴ More recently, Moore filed an appeal in early 2017 to the U.S. Supreme Court, with the court ultimately declining to hear the case.

Moore also faced flag-based challenges outside the courtroom. He received eight death threats via social media; five likely tied to his lawsuit and three for having removed the flag from his courtroom. He commented on social media, "Sad for Mississippi but happy for my family and staff! No more death threats over a flag! Eight death threats were enough for a lifetime! I fought to the very end and the threats never deterred me one bit."

Anyone requiring a modern-day example of how flags still have the power to evoke strong emotions need look no further than Judge Carlos Moore and the Mississippi state flag.

A note from the author: Some of the news stories cited in this article claimed the Mississippi state flag was the last to incorporate Confederate symbolism. However, some vexillologists observe the persistence of Confederate elements in the flag of Arkansas, and more controversially, in the flags of Florida, Alabama, and Tennessee. Another source even claimed the Mississippi flag was the only one to include a foreign nation's flag in its design. Yet the Hawaii state flag was the flag of an independent Republic and a Kingdom, and contains the flag of the United Kingdom in its canton. We in NAVA have much to do in educating our fellow citizens!

¹ Doug Criss, "Black Judge Removes Mississippi Flag with Confederate Emblem from Court," *CNN.com*, July 20, 2017, <https://www.cnn.com/2017/07/20/us/mississippi-judge-flag-trnd/index.html>

² Ibid.

³ Design of state flag, 2017 Mississippi Code § 3-3-16, <https://law.justia.com/codes/mississippi/2017/title-3/chapter-3/section-3-3-16>

⁴ Robert Barnes, "Supreme Court Asked to Consider Mississippi's Use of Confederate Image," *Washington Post* blogs, September 10, 2017, accessed via LexisNexis Academic

Stamp Celebrates the 200th Anniversary of the Flag Act of 1818

Flags have appeared on U.S. postage stamps since 1869, but the latest issue depicts the 1818 U.S. flag for the first time. On June 9, 2018, the U.S. Postal Service (USPS) introduced a stamp celebrating the 200th anniversary of the Flag Act of 1818, which provided the basic design of the current American flag: 13 stripes symbolizing the original 13 colonies and one star for each state in the union.

The stamp shows a flag with 20 stars, the number of states in the Union in 1818. USPS art director Ethel Kessler of Washington, D.C., designed the art; typography was by Kit Hinrichs, a noted San Francisco designer, collector of U.S. flag ephemera, and author (among his books: *Long May She Wave: A Graphic History of the American Flag*; *100 American Flags: A Unique Collection of Old Glory*; and *Stars and Stripes*).

The USPS notes: "Two hundred years ago the Flag Act of 1818 gave us the basic design of the current American flag: 13 stripes and one star for each state in the Union. Before the act, the nation's official flag showed 15 stars and 15 stripes. The expansion of the union to 20 states by 1817 required a rethinking of the flag's configuration. Rather than increasing the number of stripes every time a new state joined the union, the Flag Act reduced their number to 13, signifying the original 13 colonies, and increased the number of stars to reflect the current number of states in the union. The act specified that a

new star would be added on the Fourth of July following the admission of a new state. The United States flag has had 50 stars since July 4, 1960, when a new star was added after Hawaii became the 50th state."

News of the stamp was shared with the hashtag [#FlagActStamp](#). It debuted in Appleton, Wisconsin, at the city's 68th Flag Day Parade. Each year the parade's grand marshal is the American Flag—"Old Glory" rides in the parade's lead vehicle to kick off the oldest Flag Day Parade in the nation.

The flag has featured prominently in U.S. stamps—over 200 different issues have portrayed the Stars and Stripes. The first U.S. flag to be shown in color was on the 4¢ 1957 48-star "Long May It Wave" issue (Scott #1094). With the 5¢ 1963 50-star "Flag over White House" issue (Scott #1208), the U.S. Postal Service began an unbroken run of definitive (regular postage) stamps that extends to today.

A large number of stamp collectors focus on flags as a topical area. NAVA member Ed Jackson, of Athens, Georgia, hopes to see NAVA collaborate with the American Topical Association to publish a comprehensive list of all stamps of the world that show flags.



Captain William Driver Award Guidelines

1. The Captain William Driver Award was established in 1979 for the best paper presented at the Association's annual meeting. It is named in honor of Captain William Driver, who christened the United States flag "Old Glory." The award consists of a certificate and an honorarium of US\$250; the honorarium is usually underwritten by the Association's organizational members.
2. The executive board determines the recipient of the award based on the criteria given below. At its discretion, the executive board may determine that no presentation delivered at the annual meeting has met the criteria for the award and decline to give an award that year.
3. The criteria for the award follow, in descending order of relative importance:
 - a. The presentation should be an original contribution of research or theoretical analysis on a flag or flags resulting in an advancement of knowledge in the field of vexillology.
 - b. It should be characterized by thoroughness and accuracy.
 - c. It should be well organized and, as appropriate, illustrated.
 - d. It should be delivered well, i.e., interesting for the audience as well as informative, such that it is easily comprehensible.
4. No presentation may be considered for the award unless a completed written text is submitted in advance of its delivery.
5. No single individual may be given the award more frequently than once every three years.
6. Because of the conflict of interest, current members of the executive board are ineligible for the award.
7. If at all possible, the executive board shall not give the award jointly to co-recipients. In extraordinary circumstances, the executive board may recognize another presentation with the designation "Honorable Mention."
8. As a condition of being considered for the award, presenters agree that NAVA has the right of first refusal to publish their presentation in either *Vexillum* or *Raven: A Journal of Vexillology* within two years of the presentation date. This right of first refusal extends to both the actual recipient of the award and the remaining non-recipients. A presenter who desires to have his or her presentation published elsewhere may decline to have the presentation considered for the award, provided that the presenter makes this fact known before the presentation is delivered.
9. These guidelines should be distributed to presenters in advance of the annual meeting.

Approved by the executive board: August 10, 1998, and amended October 10, 2004.

The Water Protectors: Native American Nationalism, Environmentalism, and the Flags of the Dakota Access Pipeline Protests of 2016–2017

By Robert Sarwark

Background

Starting in early 2016, members of the Standing Rock Sioux (Lakota) Tribe initiated highly visible mass protests against the proposed construction of a large-scale, underground crude-oil pipeline known as the Dakota Access Pipeline (DAPL). At its height in December 2016, over 8,000 activists representing 180 American Indian tribes attended demonstrations near the proposed construction site in southern North Dakota, and many more have participated in satellite protests at other locations (figure 1).¹ The slogan of the protest movement is the Lakota phrase *Mní wiconi* (loosely translated as “water is life”) and its participants have dubbed themselves “water protectors,” eschewing the term “protesters.”²

The pipeline extends from the Bakken oil fields in North Dakota to southern Illinois. It crosses underneath the Missouri River and Lake Oahe, near (0.5 miles upstream) but not technically within the current boundaries of the Standing Rock Indian Reservation, which straddles the border between North Dakota and South Dakota.³ Opponents have argued that the pipeline’s presence not only threatens the environmental health of the



Figure 2. U.S. military veterans march with activists near Oceti Šakowin camp on December 5, 2016. Source: <https://www.sayanythingblog.com/entry/nodapl-activist-raised-least-11-2-million-protests-285-different-online-accounts>

Missouri River and Lake Oahe as water sources but furthermore endangers the well-being of all in the vicinity. The Standing Rock Sioux also contend that the pipeline disturbs lands outside of their reservation that they deem sacred. Though delayed by order of President Obama in December 2016, construction of the pipeline resumed upon executive order of President Trump the following month. Opponents of the project have sued the project’s owner, Energy Transfer Partners (ETP), and the related cases are currently before the courts.⁴

DAPL protests (called “NoDAPL” on social media and pronounced “no dapple” in common parlance) reached their largest size and received the most mainstream media coverage in the winter of 2016–2017. The protests saw representatives of hundreds of Native American nations and their supporters convening at camps, the largest of which was Oceti Šakowin (“Seven Council Fires”), which served as bases for organized protests at pipeline construction sites; most of the protests included confrontations with ETP employees, other contractors, and local and federal law enforcement (figure 2). Many different flags—both Native and not-necessarily Native—were flown at the camps on the Standing Rock reservation and at protests.

Native National Identity

As one participant in the NoDAPL protests in the late fall of 2016, who calls himself “Onion,” observed,

...I took a walk up and down the main road, also known as ‘flag row.’ There were over 400 flags representing various groups of people at the camp: tribal flags, state flags, and flags from so many different countries that I lost track... I was filled with the feeling of being a part of something much greater than myself (figure 3).⁵



Figure 1. Native American flags flown at “Standing Rock and Beyond NoDAPL” march, Washington, D.C., December 8, 2016. Source: https://commons.wikimedia.org/wiki/File:Native_American_flags_at_Beyond_NoDAPL_March_on_Washington,_DC.jpg



Figure 3. “Flag Row” at Oceti Šakowin. Source: <http://flathatnews.com/2016/11/14/they-are-the-water-protectors-two-days-at-the-dakota-access-pipeline-protest>

Another observer, David Goldberg, registered a similar experience, though with a more marked focus on Native American entities: “Along the dirt road into Oceti Šakowin, there were flags of dozens of tribes. The tribes’ solidarity infused daily activities.”⁶ The striking images of a multitude of flags formed a background to the tense scene of protesters attempting to halt construction.

As federally recognized, domestic dependent nations within the United States, Native American nations have a unique status.⁷ While subject to United States law in many situations, the Native nations also enjoy self-government in other matters. Most Native reservations in the United States (“reserves” in Canada) are territories comprising either state- or federally-recognized individuals belonging to what, colloquially, are often referred to as “tribes,” but should be more accurately termed “nations,” in the sense of officially recognized ethno-linguistic polities with a high degree of internal autonomy (cf. the Basques of Spain and France; the Québécois of Canada; and the Kurds of Turkey, Syria, and Iraq). A given Native nation may be found on more than one reservation and a reservation’s population may comprise more than one band.⁸

The Flags

As Carl Waldman, the encyclopedist of Native North America, notes,

since in Native American languages there is no equivalent word for “art”—that is, objects created for the sake of pure aesthetics—some scholars have maintained that for Native Americans, until modern times, art was never separate from other aspects of daily life: practical, social, and spiritual... In any case, it can be said that flags, like most traditional Native American works of art, are functional.⁹

Nowhere is this functionality more apparent than in the use of flags in the context of protest. Flags in the modern sense of a design on a rectangle of fabric as a marker of ideological or political affiliation are not traditional aspects of Native American material cultures.¹⁰ Nevertheless, most Native American nations designed and officially adopted flags starting in the 1970s and 1980s, and today almost all of the nearly 600 federally-recognized nations have one.¹¹ In large part, this is related to the 1975

U.S. Indian Self-Determination and Education Assistance Act, which sought to enhance the potential economic sustainability of all Native American nations. This in turn led to the surge in gambling resorts located on reservations throughout the United States. Scholars of Native American flags Donald Healy and Peter Orenski surmise that “[t]he idea appeared to be that ‘if people are coming to our casino, we had better let them know they are on our lands, not lands of the state of X’.”¹² What better way to assert sovereignty than through a distinctive flag proudly flown?

The following section offers a survey of some of the most prominently flown flags and other vexilloids at the height of the NoDAPL demonstrations; the judgment of prominence is based on video and photographic evidence, first-hand accounts, and other media reports. It is not an exhaustive list of all flags displayed.

1. Standing Rock Sioux Tribe

As the symbol of the hosts of the NoDAPL protests, the flag of the Standing Rock Sioux was prevalent throughout the Oceti Šakowin camp and at the protests near or at the Standing Rock reservation’s northern boundary. The Standing Rock Sioux flag has the tribe’s official seal on a field of medium blue (figure 4).



Figure 4. Flag of the Standing Rock Sioux Tribe. Source: <http://tribalcollegejournal.org/assignment-standing-rock-transmissions-oceti-sakowin/standing-rock-sioux-tribe-flag>

The seal itself has multilayered symbolism. Between its two red bands are the words “STANDING ROCK SIOUX TRIBE” above and “JULY 1873” below at center, denoting the month and year of the reservation’s creation out of the much larger territory originally set aside as “The Great Sioux Reservation” by an earlier treaty with the U.S. government.¹³ The circle of eight white teepees (the traditional dwelling of Siouan peoples) represents the eight districts of the Standing Rock Reservation: Fort Yates, Cannonball, Wakpala, Kenel, Rockcreek, Bear Soldier, Little Eagle, and Porcupine, whose names are shown in red along the inner rim of the disk at the seal’s center. Also within the disk, in white, is the namesake of the tribe, the Standing Rock talisman itself, on a red pedestal.

The actual Standing Rock monument is located at the reservation's agency office in Fort Yates, North Dakota. The white frame on the face of the flag's version of the pedestal represents fairly accurately the structure of its real brickwork (though the actual bricks are a yellow-tan color) (figure 5). According to legend,



Figure 5. The Standing Rock monument. Source: <https://www.dailykos.com/stories/2016/11/17/1599974/-My-Days-at-Standing-Rock-Part-I-Photographing>

the Standing Rock was itself once the Arikara (non-Lakota Siouan) wife of a Dakota warrior who, along with her child, was turned to stone. The rock travelled along with the Lakota for generations but was fixed to its pedestal after the establishment of the Standing Rock reservation in 1873.

Though some variations of the Standing Rock Sioux flag have the inner background of the seal in the same red as its two outer bands, the more common style (which appears on the tribe's official letterhead and website) has it in the same blue as the background.¹⁴

Another version seen in photographs of the protests shows the inner seal's background as a slightly darker shade of blue than its medium-blue field. Interestingly, the then-chairman of the Standing Rock Sioux Tribe, Charles Murphy, reported to Healy and Orenski that only one copy of the flag existed.¹⁵ Clearly an effort has been made in recent years to reproduce more Standing Rock Sioux flags (as demonstrated by the prominence of the flag at the NoDAPL protests).

2. American Indian Movement

a. *Traditional.* The American Indian Movement (AIM) was established in 1968 in Minneapolis, Minnesota, “to address issues of extensive police brutality.”¹⁶ The flag of the American Indian Movement established in the 1960s has four vertical bars of red,



Figure 6. Traditional flag of the American Indian Movement. Source: <http://www.crwiflags.com/fotw/flags/xa-flag.html>

yellow, white, and black (figure 6), representing the four cardinal directions (north, east, south, and west, respectively). Photographic evidence of the NoDAPL and other related protests also suggests that the order of the four bars is variable—and the flag is sometimes sewn in quarters rather

than vertical stripes. This motif is also commonly represented in the form of a circle (divided either diagonally or crosswise) and displayed on flags, posters, and as a vexilloid, especially in the context of protest (figure 7).

b. *Revised alternate.* An alternate version of the AIM flag has been flown more regularly at recent Native American-led



Figure 7. Colors of the American Indian Movement in circular form. Source: <http://www.westword.com/news/black-lives-matter-5280-recaps-trip-to-standing-rock-to-oppose-oil-pipeline-8526506>



Figure 8. Revised alternate flag of the American Indian Movement. Source: http://edgeeffects.net/ceremony-at-standing-rock/edge-effects_standing-rock-4

protests, including NoDAPL (figure 8). The hoist-to-fly order of the colors has been altered from the red, yellow, white, black of the original to black, yellow, white, and red, the last of which has been darkened. A central charge has also been added: in maroon, a circle containing a fly-facing Native American person's head bearing two feathers. The image also doubles as a hand making the two-fingered “peace” gesture, juxtaposing the image of the Native American warrior with that of a peacemaker. The circle surrounding the dual-purpose device symbolizes unity among Native American peoples.

3. Mohawk (*Kanienkeh* or *Ganienkeh*)

a. *Traditional*. The Iroquoian people known as the Mohawk are the easternmost nation of the six that constitute the “longhouse” (the traditional Iroquois dwelling) of the historical territory of the Iroquois (Haudenosaunee) Confederacy.¹⁷ The St. Regis Mohawk



Figure 9. Traditional flag of the Mohawk (Kanienkeh or Ganienkeh) Tribe. Source: http://www.tmealf.com/native_flags_flying.htm

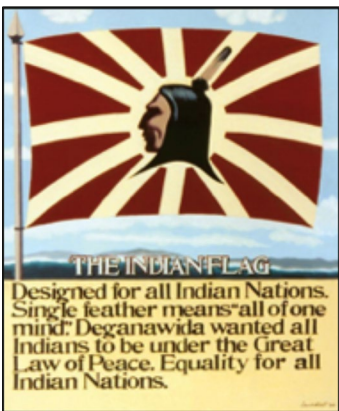


Figure 10. Original Mohawk flag as designed by vexillographer Karoniaktajeh (Louis Hall), circa 1972. Source: <http://www.kahnawakehouse.com/index.php?mid=1&p=3>

co-founded the Iroquois Confederacy along with Hiawatha.

b. *Mohawk Warrior Society*. The “Mohawk Warrior Society” flag (figure 11) was prominently waved at the NoDAPL protests; it was regarded not only as a banner for the reservation-band of St. Regis Mohawks, but also for the greater Mohawk Nation as a symbol of pan-Native unity. This version of the traditional Mohawk flag features an alteration of the warrior’s hair from long locks to a mohawk or scalplock hairstyle (medium-length in the middle of the head with shaved sides and a long braid in back). Healy and Orenski present this version as the official flag of the St. Regis Band of Mohawk Indians.²⁰ However, as reported by Coordinator Thomas Deer of Kahnawake Nation (one of five Mohawk reserves in Canada), the traditional long-haired version is considered the official banner of the Mohawk as a multi-reservation nation, whereas the more recent “Mohawk Warrior Society” (scalplock) version is that of the political vanguard of the affiliated movement that has frequently engaged in protest.²¹

Online, the scalplock (“Warrior Society”) version of the Mohawk flag is now available for purchase on the CRW Flags site,²² whereas the long-haired version is offered at Patriotic Flags²³ and Flag and Banner.²⁴ All are listed simply under the designation “Mohawk”.



Figure 11. Flag of the Mohawk Warrior Society. Source: [shutterstock.com/566406097](https://www.shutterstock.com/566406097)

4. Haudenosaunee (*Iroquois*)

The Iroquois (Haudenosaunee) Confederacy or League (also known as Six Nations) is the traditional political alliance of five (later six) related ethno-linguistic groups or tribes. The Confederacy long predates the arrival of Europeans in what is today the northeastern United States; it was established between the twelfth century and the sixteenth century C.E.²⁵ Founded by the semi-mythical figures of Hiawatha and Deganawida (“the Peacemaker”), the Confederacy or League originally comprised the Mohawk, Oneida, Onondaga, Cayuga, and Seneca, joined after 1722 by the Tuscarora.²⁶ These groups each inhabited large swaths of territory, mostly within the borders of what is today the state of New York. Due to migration over the last 300 years, today Haudenosaunee reserve-bands are also found in Oklahoma, Ontario, and Québec. Their leaders still recognize the Confederacy and meet in council annually.

The purple- or indigo-field flag of the modern Iroquois League has a long and rich history (figure 12). Its design inspiration, Hiawatha’s Belt, is both a historical symbol and an actual artifact. Made of beads of wampum (whelk and quahog shells), the oldest extant example of the belt dates to the mid-eighteenth century (figure 13).²⁷ The five



Figure 12. Flag of the Iroquois League. Source: <https://www.flickr.com/photos/markeburrr>

linked white devices represent the five original nations as they were and are still found along a line of latitude within upstate New York; the four squares echo the metaphor of the nations as doors of the Confederacy’s longhouse, with the respective nations as each door’s keepers or guardians (figure 14). The central device, a white pine, symbolizes the Sacred Tree in central Onondaga land. The Sacred Tree was the Iroquois’s meeting place and is considered the Confederacy’s capital to this day.²⁸ The indigo or purple color of the belt’s (and thus the flag’s) field represents the sky or universe and the white represents purity and good mind (good thoughts, forgiveness, and

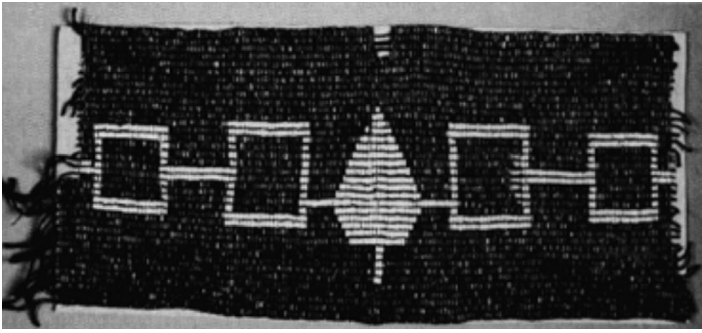


Figure 13. Extant version of Hiawatha's Belt, dated c. mid-eighteenth century.

Source: <https://commons.wikimedia.org/wiki/File:Hiawatha.gif>

understanding) or, more simply, peace.²⁹ Since the Tuscarora did not join the Confederacy until 1722, they are not represented on the flag. The flag also flies beyond reservations. The Onondaga, for example, have successfully lobbied to hoist the Iroquois flag at a high school attended by many Onondaga students, even though it is not on the reservation.³⁰

5. United States of America (standard and satirical or protest variations)

The first encounter of many Indian nations with a United States flag was in the context of armed conflict. Commenting on Indians' perception of the United States flag as an article to be seized as a prize of war, Richard A. Pohrt remarks, "The idea of 'serving under the flag' [traditionally] held little meaning for Indians. It was the object itself and any personal significance attached to it that was important. The Indian attitude toward war symbols of all kinds, that the power of the owner was in some way contained in the article, inevitably passed into their respect for the flag."³¹ The American flag was first introduced as a powerful token of the enemy, and that understanding of the Stars and Stripes has become both integrated and repurposed in Native American material cultures, particularly among the Lakota.

The national flag of the United States, symbolizing the full weight of its federal government and territorial conquests, has for centuries played a fraught role among Native American peoples. Although at first seen as both the banner of the encroaching



Figure 14. Map of the Iroquois Five Nations Confederacy's territories, circa 1650.

Source: https://commons.wikimedia.org/wiki/File:Iroquois_5_Nation_Map_c1650.png

U.S. government, military, and citizenry (and thus a prize to be seized from a hated foe in the nineteenth century), by the turn of the twentieth century "Old Glory" had come to represent a more nuanced range of meanings.³² Toby Herbst and Joel Kopp note that especially among the Lakota, among the last Native holdouts against white subjugation, the symbolism of the United States flag "may be understood as a symbol of protection, commemorating a gift from the U.S. government, war trophies, an attractive popular design," and recently, and to a lesser degree, a sign of allegiance—or at least inexorable connection—to the United States.³³ When dignitaries from the federal government visit Standing Rock, the American flag is widely flown (figure 15). As more and more Native Americans served in the armed forces starting in World War I, understandings of the flag that were common among white citizens also were adopted by Indians. At the NoDAPL protests, many Native and non-Native veterans of the armed forces waved the American flag.



Figure 15. President Barack Obama visits the Standing Rock Sioux Reservation, June 13, 2014. Source:

<https://flic.kr/p/p84i7g>



Figure 16. Flag of the Mohawk Warrior Society. Source: https://commons.wikimedia.org/wiki/File:Native_American_flag_at_Beyond_NoDAPL_March_on_Washington_DC.jpg

In the context of the NoDAPL protests, the U.S. flag was thus flown upright as an appeal to the government and American society at large for greater acknowledgement of Native sovereignty and self-determination. Conversely, the flag was frequently flown upside down in the days leading up to the protesters' clashes with both local police and the North Dakota National Guard between late October and late November 2016. Flown upside down, the flag's message was clear: distress and discontent within or on behalf of the republic (figure 16).³⁴ Other variations of the U.S. flag included one with an image of a Native man in the center, shown from the waist up in traditional dress, holding a peace pipe (calumet) (figure 17). This image also exists on the Canadian flag. This variation was flown upside-down as well.

Another variation of the U.S. flag present at the protests, also flown both upright and upside-down, was the "Anti-Corporate"



Figure 17. American flag with an image of a Native man superimposed. Source: [shutterstock.com/363034499](https://www.shutterstock.com/363034499)



Figure 18. Adbusters' "Anti-Corporate" or "Corporate America" flag. Source: <https://blastedrat.com/products/nwo-corporate-america-flag-5x3-feet-banner-american>

or "Corporate America" flag created and sold by the Canadian non-profit organization Adbusters. It depicts the logos of 30 major U.S. corporations including McDonald's, Coca-Cola, IBM, and Bank of America, in place of the 50 white stars in the canton (figure 18). According to Adbusters, "it absolutely captures the spirit of why we are fighting the omnipotent control of corporate America."³⁵



Figure 19. The Oglala Sioux flag. Source: <https://www.indianz.com/m11/more.cgi?tag=lakota+country+times>

6. Oglala Sioux

The Oglala Sioux are a branch of the Lakota people whose Pine Ridge Reservation is in southwestern South Dakota, not far from the boundaries of Nebraska and Wyoming.³⁶ The Oglala flag (figure 19), first displayed in 1961 and officially adopted on March 9, 1962, is one of the best known of Native American flags and is commonly used at nationwide powwows

to represent the Oglala Nation as well as a generic or universal Native American flag (without words inscribed).³⁷ In fact, it is centered among the nine “good” flags displayed on the cover of NAVA’s vexillographic instructional pamphlet *Good Flag, Bad Flag*.³⁸ The circle of white teepees represents the Pine Ridge Reservation’s eight districts: Porcupine, Wakpamni, Medicine Root, Pass Creek, Eagle Nest, White Clay, LaCreek, and Wounded Knee. The circle of white teepees representing reservation districts also served as an inspiration to the more recent design of the Standing Rock Sioux Tribe’s flag, mentioned above. The red field symbolizes both blood shed by the Sioux people as they fought for their lands and the notion of Native Americans as “red people.” The outdoor version, with a deep-blue border, was used at the NoDAPL protests. The text “OGLALA LAKOTA NATION” in white above or around the charge often appears on this outdoor version as well.

7. Northern Cheyenne

The Northern Cheyenne live in their homeland on the Upper Platte River in southeastern Montana.³⁹ Like the Oglala Sioux flag, the Northern Cheyenne’s flag (figure 20) is distinctive for



Figure 20. The Northern Cheyenne flag. Source: <http://www.fossilfuelconnections.org/northern-cheyenne-coal>

its simplicity: a white device on a primary-colored field. In this case, the central charge is the Cheyenne morning-star glyph, *wo’heh’hiv*, on a field of blue representing the early morning sky. An historical figure, Chief Morning Star, who led the group to their current homeland in Montana after wars with other Native peoples, is also referenced by the symbol. The Northern Cheyennes’ flag dates from the 1960s. NAVA members may note that the flag of the Association’s president bears the *wo’heh’hiv* symbol.⁴⁰

8. Gadsden flag

The Gadsden flag (figure 21) has the distinction of having been flown almost as often by the political left as it has been by the right. As if its central charge of a coiled timber rattlesnake were not clear enough in expressing both independence and self-determination, the caption of “DON’T TREAD ON ME”



Figure 21. The Gadsden flag. Source: <https://www.indianz.com/m11/more.cgi?tag=lakota+country+times>

dispatches any remaining ambiguity. The Gadsden flag is highly malleable as an ideological symbol. Whatever the cause, its bearer makes abundantly clear that his or her convictions are not to be negotiated. Thus, libertarians, white nationalists, and Native American water protectors have all used it as a statement at protests and rallies.

The flag traces its history to the American Revolution, when members of the newly formed Continental Marines reportedly bore the symbol and slogan on their yellow-painted drums.⁴¹ The flag’s eponymous designer was Colonel Christopher Gadsden, South Carolina’s delegate to the Continental Congress of 1774. His fellow American patriot Commodore Esek Hopkins, commander-in-chief of the Continental Navy, popularized Gadsden’s flag when he hoisted it on the warship *Alfred*.⁴²

9. Vexilloid Protest Posters/Banners

Several posters designed by Canadian First Nations artists and activists Isaac Murdoch and Christi Belcourt were made available for free download via the Onaman Collective website, a clearing-house for Native American/First Nations activist materials. The duo also sent uncut screen-printed versions of these designs and others to protesters on site at the *Oceti Šakowin* camp, along with instructions on how to combine them with wooden pieces to produce vexilloids (figure 22).

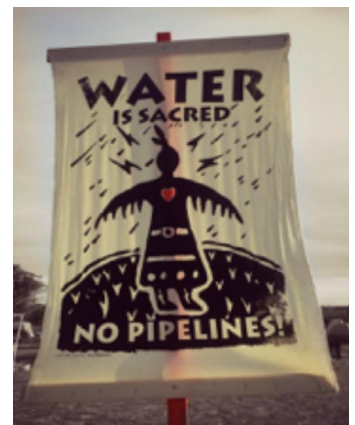


Figure 22. Vexilloids carried at NoDAPL protests. Source: <https://twitter.com/sacredstonecamp/status/774766368965009408>; <https://twitter.com/christibelcourt/status/802700527641444352>

Conclusion

The Native essayist Fred Veilleux contends, “Whites...generally exhibit great respect for their national flags...Witness the role of the flag in parades and in battle, and the furor that results when protesters try to burn the flag. Indians exhibit and demand similar respect for their special symbols, such as the eagle feather.”⁴³ Talismans such as eagle feathers on poles, headdresses, or other elements of regalia are used by Native peoples to this day, including while protesting, they are used to further causes often related to issues of Native territorial sovereignty and/or the natural environment. Now that the practice of using a standardized flag (or set of flags) as a proclamation of national identity and sovereignty has been adopted by most Native nations, despite its non-Native origins, yet another type of talisman has been added to the symbol set used by Native peoples. In addition to specific Native-national and/or reservation-band flags, other pan-Native symbols—such as the colors white, black, red, and yellow representing the four cardinal directions—have been adapted to flag and vexilloid formats, harnessing the potency of Native material cultures. Although flags are not a traditional way for Native American nations to show identity and sovereignty, the power of this additional semiotic mode has not been lost on Native nations. And when handmade signs and placards dominate the landscape, using official or semi-official flags adds the appearance of legitimacy to a cause.

Flags have been used for protest throughout history. Their semiotic power lies in their ability to transmit wordlessly political and ideological concepts. But as in the case of the Gadsden flag, context is key. In the case of Native Americans, up until the late nineteenth century (or very early twentieth century) the common practice was for individuals of these groups or the groups as a whole to acquire flags either as gifts from whites or as war trophies.⁴⁴ The convergence of greater acknowledgement of wrongdoing by the federal government of the U.S. (and Canada) against Native peoples with a heightened self-awareness of Native national sovereignty and economic autonomy (especially since 1975) are, in large part, responsible for the underlying spirit of the NoDAPL protests. That spirit combined the repudiation of the pro-corporate American status quo with an assertion of the unique situation of Native sovereign rights. Flags and vexilloids were prevalent and creatively utilized throughout the NoDAPL standoff to show this combination of ideas. Because of media coverage, the underlying symbolism of these flags has gained entry into the consciousness of many more Americans. As the Standing Rock Sioux’s and other Native nations’ struggles for environmental justice have shifted from the plains to the courts, so too will the visibility and significance of these symbols heighten within American and Canadian civil societies.

Robert M. Sarwark, a librarian, independent scholar/writer, and consultant currently living in Atlanta, Georgia, joined NAVA in 2016. He first presented this article as a paper at NAVA 51 in Boston, Massachusetts, in October 2017.

¹ “DAPL, Indigenous Rights and Environmental Justice: The Watershed That Was 2016,” Indian Country Media Network, December 31, 2016, <https://indiancountrymedianetwork.com/news/environment/dapl-indigenous-rights-environmental-justice-watershed-2016>

² Jessica Holdman, “Construction Idle over Weekend at Pipeline Site,” *Bismarck Tribune*, August 14, 2016, http://bismarcktribune.com/news/state-and-regional/construction-idle-over-weekend-at-pipeline-site/article_83ba7aa8-a82f-5ce1-8d50-81dc3ef4b8c2.html

³ Monica Virtue, “Why Was the Pipeline Re-Routed to Standing Rock?,” *Stand with Standing Rock*, undated, <http://standwithstandingrock.net/pipeline-re-routed-standing-rock>

⁴ “Re: Dakota Access Pipeline Easement,” (official press release), American Indian Movement, February 7, 2017, <http://www.aimovement.org/moipr/dapleasement.html>; Standing Rock Sioux Tribe, “Standing Rock Sioux Tribe Chairman responds to oil in DAPL,” news release, March 28, 2017, <https://www.standingrock.org/content/standing-rock-sioux-tribe-chairman-responds-oil-dapl>; “Tribes Say Dakota Access Pipeline Overstates Shutdown Impact,” *New York Times*, August 29, 2017, <https://www.nytimes.com/aponline/2017/08/29/us/ap-us-oil-pipeline.html>

⁵ Onion (pseudonym), “My Week at Standing Rock,” *Earth First! Journal*, Yule (Winter) 2016–2017: 14

⁶ David Goldberg, “Lessons from Standing Rock—Of Water, Racism, and Solidarity,” *New England Journal of Medicine* 376 (April 13, 2017): 1404.

⁷ “Currently, 567 sovereign tribal nations (variously called *tribes*, *nations*, *bands*, *pueblos*, *communities*, and *Native villages*) have a formal nation-to-nation relationship with the US government. These tribal governments are legally defined as ‘federally recognized tribes’. 229 of these tribal nations are located in Alaska; the remaining tribes are located in 35 other states. In total, tribal governments exercise jurisdiction over lands that would make Indian Country the fourth largest state in the nation.” “Tribal Governance,” *National Congress of American Indians*, undated, <http://www.ncai.org/policy-issues/tribal-governance>

⁸ Anthropologist David E. Jones explains, “About 90 percent of all humans throughout time have lived in bands, typically small, nomadic or semi-nomadic hunting and gathering groups numbering between fifty and one hundred individuals” (*An Instinct for Dragons* [New York: Routledge, 2002], 97). In the modern Native American context, a band can be understood as a subset of a larger tribe distinguished by dialect and/or ties of consanguinity.

⁹ Carl Waldman, foreword to *Native American Flags*, by Donald T. Healy and Peter Orenski (Norman: University of Oklahoma Press, 2003), xi. (Originally published as *Raven* vol. 3/4 (1996–97), *Flags of the Native Peoples of the United States*.)

¹⁰ Carl Waldman, *Atlas of the North American Indian*, 3rd ed. (New York: Facts on File, 2009), 273

¹¹ Healy and Orenski, *Native American Flags*, xviii.

¹² *Ibid.*, xx.

¹³ *Ibid.*, 222.

¹⁴ Healy and Orenski, *Native American Flags*, 222; Standing Rock Sioux Tribe, <http://www.standingrock.org>

¹⁵ Healy and Orenski, *Native American Flags*, 222.

¹⁶ Laura Waterman Wittstock and Elaine J. Salinas, “A Brief History of the American Indian Movement,” <http://www.aimovement.org/ggc/history.html>

¹⁷ Carl Waldman, *Encyclopedia of Native American Tribes*, 3rd edition (New York: Checkmark Books, 2006), 170.

¹⁸ The St. Regis Mohawk Reservation in northern New York State and the Akwesasne Reserve across the international boundary in Ontario and Québec together are considered by their traditional leadership to be one contiguous sovereign territory and community: *Akwesasne* (“Where the Partridge Drums”).

¹⁹ Healy and Orenski, *Native American Flags*, 221.

²⁰ *Ibid.*, 200–201.

²¹ Thomas Deer to the author, August 30, 2017.

²² “Mohawk Outdoor Flags,” *CRW Flags*, <http://www.crwflags.com/page0870mohawk.html>

²³ “American Indian: Mohawk,” *Patriotic Flags Online Store*, http://patriotic-flags.com/index.php?main_page=product_info&cPath=117_153&products_id=1521

²⁴ “Mohawk Flag,” *FlagAndBanner.com*, <https://www.flagandbanner.com/products/cumo35.asp>

²⁵ The exact date has been disputed widely among scholars based on various factors, including the dates of solar eclipses and other ecological markers included in the Iroquois’ oral tradition.

²⁶ *Hai-en-wat-ha* means “He who seeks the wampum-belt.” Horatio Hale, *The Iroquois Book of Rites* (Philadelphia: D.G. Brinton, 1883), 9. Accessed via Project Gutenberg, <http://www.gutenberg.org/cache/epub/8567/pg8567-images.html>; Lewis Spence, *The Myths of the North American Indians* (London: George G. Harrap, 1914), 223.

²⁷ According to legend, “A lake which Hiawatha crossed had shores abounding in small white shells. These he gathered and strung upon strings, which he disposed upon his breast, as a token to all whom he should meet that he came as a messenger of peace.” Hale, *The Iroquois Book of Rites*, 10.

²⁸ Carl Waldman, *Atlas of the North American Indian*, 3rd ed. (New York: Facts on File, 2009), 273.

²⁹ Hale, *The Iroquois Book of Rites*, 10.

³⁰ Sean Cavanaugh, “Indian Flag, and Hackles, Raised at School,” *Education Week*, November 26, 2003: 3.

³¹ Richard A. Pohrt, *The American Indian, the American Flag* (Flint, Mich.: The Flint Institute of Arts, 1976), 6.

³² Toby Herbst and Joel Kopp, *The Flag in American Indian Art* (Albany: New York State Historical Society, 1993): 11–13.

³³ *Ibid.*, 24.

³⁴ The U.S. Flag Code states, “The flag should never be displayed with union down, except as a signal of dire distress in instances of extreme danger to life or property” (4 U.S.C. §8a).

³⁵ “Corporate America Flag,” *Adbusters*, <https://subscribe.adbusters.org/products/corporate-america-flag>

³⁶ Michael Johnson, *Encyclopedia of Native Tribes of North America* (Richmond Hill, Ont.: Firefly Books, 2014), 132–39.

³⁷ Healy and Orenski, *Native American Flags*, 149.

³⁸ Ted Kaye, comp., *Good Flag, Bad Flag: How to Design a Great Flag* (Trenton, N.J.: North American Vexillological Association, 2006).

³⁹ Johnson, *Encyclopedia of Native Tribes of North America*, 115–19.

⁴⁰ Charles A. Spain, “The Flags of NAVA,” *Flag Research Quarterly* no. 11 (2016): 31.

⁴¹ Melvin J. Weig, and Roy E. Appleman, *The History of the United States Flag: From the Revolution to the Present, Including a Guide to Its Use and Display* (New York: Harper & Brothers, 1961), 27.

⁴² James A. Moss, *The Flag of the United States: Its History and Symbolism*, 4th ed. (Washington, D.C.: United States Flag Association, 1941), 11–12.

⁴³ Fred Veilleux, “Indians Are a People, Not Mascots,” in *The Price We Pay*, ed. Laura Lederer and Richard Delgado (New York: Hill and Wang, 1995), 49.

⁴⁴ Douglas A. Schmittou and Michael H. Logan, “Fluidity of Meaning: Flag Imagery in Plains Indian Art,” *American Indian Quarterly* 26, no. 4 (2002): 564.

Evolutionary Vexillography in the Twenty-First Century

By Donald T. Healy

Some thirty years ago, I proposed the concept of Evolutionary Vexillography—that flag design is impacted by the external environment in which any particular design is proposed and adopted. The three-part series appeared in both *The Flag Bulletin* and *Raven* and propounded that the demise of the European colonial empires following World War II so saturated the supply of tri-colors and tri-bars that nation states newly emerging after 1970 were forced into adopting designs distinctly different from that glut of flags that consisted of three stripes.¹

The post-colonial era saw a great increase in the implementation of designs using diagonals, angles, and triangles in national flags. Prior to the Second World War, angles were limited to the United Kingdom (and its dominions such as Canada and Australia), Czechoslovakia, Brazil, Cuba, Tibet and, in a unique vein, Nepal.

Another trend that blossomed in the post-colonial world was the use of circles, a motif that, among sovereign states, could previously only be found Japan, the Republic of China (Taiwan), Nazi Germany, and, as an armillary sphere, Portugal. In dependencies, circles existed only on the flags of French Tunisia and Japanese-occupied Korea (as the yin-yang symbol). Today they can be found in the flags of Belize, Uganda, Dominica, Bangladesh, Palau, and others.

As with evolution in nature, evolution in flag design continues unabated and at times creates a “throwback.” Many times, these changes are the result of a dramatic, often traumatic, occurrence. One such occurrence happened at the beginning of the final decade of the twentieth century. Beginning with the fall of the infamous Berlin Wall on November 9, 1989, the Soviet bloc dissolved over a period of two years. On March 11, 1990, Lithuania declared its independence from the Soviet Union, and was quickly followed by all fourteen non-Russian republics of the Soviet Union. A year later, on June 25, 1991, Slovenia’s declaration of independence began the demise of Yugoslavia. Smaller upheavals were also happening at the same time—Czechoslovakia broke in half, the two Yemens merged, as did the two Germanies, and Somaliland separated from the totally-collapsed Somalia.

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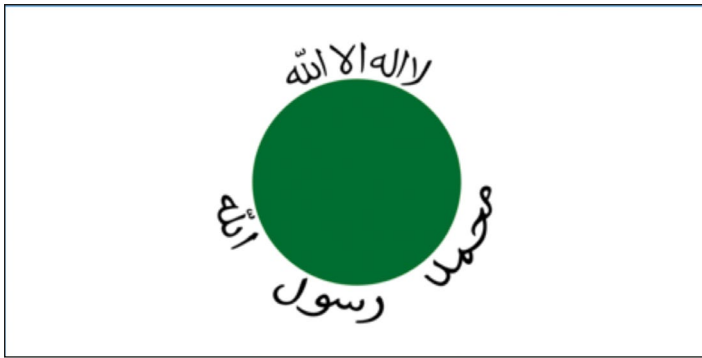


Figure 1. Flag of Somaliland, 1991–1996.

In a short span of time, over twenty new nations appeared on the world's maps. As with the ends of the British and French colonial empires, the fall of the Soviet Union had dramatic impact on flag design across the globe.

While the four trends I originally identified continue to this day, some new trends have arisen. The original trends—abandonment of the canton, use of angled shapes, the popularity of disks, and increasing complexity of design—can be seen in flags such as post-apartheid South Africa, Namibia, Seychelles, Comoros, Timor-Leste, South Sudan, and the first flag of Somaliland.

At least three additional trends can be detected as a result of the end of the Soviet Union. The first was the sudden disappearance of communist-inspired banners. Gone were the red banner of the Soviet Union; all fifteen constituent republic flags; flags of the hundreds of smaller internal divisions of the Soviet Union; as well as the People's Republic of the Congo, the People's Republic of Benin, and the red-starred flags of South Yemen, Albania, and Yugoslavia. Arms with red stars were removed from the banners of Romania and Bulgaria. All that remains of “communist-looking” flags today are the flags of the People's Republic of China,



Figure 2. Flag of Transnistria.

Vietnam, and the Viet Cong-inspired flags of Angola and Burkina Faso. Admittedly, two former Soviet republics have re-adopted their old designs, albeit with modifications. Those two are the current flag of Belarus (without the hammer and sickle) and the Russian-backed breakaway state of Transnistria that was formerly part of Moldova (the hammer and sickle emblem appears only on the obverse). Within Russia, a few of the oblasts have flags recalling Soviet design, most notably the Vladimir regional flag.



Figure 3. Flag of Vladimir Oblast, Russian Federation.

This sudden void led to the two other trends in twenty-first century vexillography. One of these could be called the “Never-mind” trend. What replaced those discredited designs tended to be the banners that pre-existed their absorption into the Soviet sphere. The list of these states includes: Estonia, Latvia, Lithuania, Belarus (initially), Ukraine, the Russian Federation, Georgia (initially), Armenia, Azerbaijan, Benin, and Congo (Brazzaville). The former Yugoslav republics of Croatia, Montenegro, Serbia, and Slovenia also fall into this category (sometimes with minor alterations), as does Slovakia.



Figure 4. Flag of Karelia.



Figure 5. Flag of Komi.

When not related to the Soviet collapse, the “Never-mind” trend has extended to other lands as well. Afghanistan has reverted to a design based upon its pre-Soviet invasion flag; Libya now uses the design of the old kingdom; and Syrian rebels employ the green-white-black banner used to represent Syria 1932–58 and 1961–63.



Figure 6. Flag used by anti-Assad forces in the Syrian civil war.

The other recent trend is the re-emergence of the tri-bar basic design, but this time based upon the flag of the Russian Federation. Many internal regions within the federation, including Karelia, Komi, and North Ossetia, have adopted simple horizontal tricolors. The puppet state of South Ossetia, formerly a territory of the Republic of Georgia now occupied by Russian



Figure 7. Flag of South Ossetia.



Figure 8. The Flag of Donetsk People's Republic.



Figure 9. Flag of North Ossetia.

troops, also employs a simple tricolor. Most recently, the two breakaway districts in eastern Ukraine have shown their allegiance to the Russian Federation by adopting flags strictly based upon the Russian design. The Luhansk People's Republic simply replaced the white stripe with a light blue one; while the Donetsk People's Republic placed a black stripe where the white is on the Russian flag. It should be noted that in Donetsk, the official version also includes a very Russian-looking eagle and the name “Donetsk People's Republic” although the unadorned version is most common.

While evolution only reveals itself in the rear-view mirror, with “Evolutionary Vexilligraphy” there is now a clue to the future. When there is a major geopolitical upheaval in the world we can rest assured it will subsequently be reflected in the designs of the flags of many of the planet's nation states.

Donald T. Healy was president of NAVA 1989–1991, and received the Driver Award in 1988 and 1995. He is retired and lives in Bisbee, Arizona.

¹ Don Healy, “Current Flag Design Trends,” *Flag Bulletin* 25, no. 6 (1986): 211–14; Don Healy, “Modern Flag Design Trends,” *Flag Bulletin* 28, no. 1–4 (1989): 168–175; Don Healy, “The Dawn of Modern Flag Design,” *Flag Bulletin* 30 (1991): 88–92. Don Healy, “Evolutionary Vexilligraphy: One Flag's Influence in Modern Design,” *Raven* 1 (1994): 41–64.

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Donors of \$100 or more will be listed in the book and will have the opportunity to designate a school, church, or library in Canada or the U.S. to receive a complimentary copy.



NAVA 52 • Québec City, Québec • October 12–14, 2018

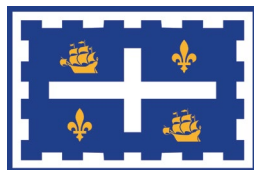
Join your fellow members in Québec City, October 12–14, 2018, for the 52nd annual meeting of the North American Vexillological Association. We plan an exciting, flag-filled program of presentations, tours, vexi-bits, receptions, and camaraderie at facilities at the University of Québec near the conference hotel. The Whitney Smith dinner will be held at the Parliament of Québec. Full program and schedule information is posted on the meeting web page at nava.org.

NAVA 52 Organizing Committee

Luc Baronian, chair

Watch these Deadlines:

- Papers/Displays, final—August 31, 2018
- Regular registration—August 31, 2018
- Hotel reservation—September 10, 2018



Hôtel PUR Québec

NAVA 52's host hotel, the 242-room Hôtel PUR Québec at 395 Rue de la Couronne, stands a block away from the NAVA 52 meeting rooms at the University of Québec.

A block of rooms has been reserved through Sept. 10, 2018 for the nights of October 10–15. The room rate is C\$199/night plus tax. Use the link on the NAVA website or call 800-267-2002 and ask for the "NAVA 52" or "North American Vexillological Association" rate. Reserve early—space is limited.

Notice to Members of the North American Vexillological Association (NAVA)

Please note the dates and deadlines related to the 2018 NAVA elections, in compliance with the Association's bylaws:

July 16, 2018: Deadline for bylaws amendment petitions from members. Proposed amendments must be submitted with the signatures of two voting members of the association. They may

be submitted via e-mail to sec@nava.org, or by mail to NAVA Secretary, Post Office Box 55071 #58049, Boston, MA 02205-5071, USA. If submitted by e-mail, including the submitting members' names in the email will satisfy the requirement for signatures.

July 30, 2018: The names of the officer candidates nominated by the Nominating Committee, and the Nominating Committee candidates nominated by the Executive Board, will be distributed to members along with any proposed bylaws amendments and the draft 2019 budget.

August 26, 2018: Record date for determining members eligible to vote in the election and the deadline for requesting paper ballots.

August 27, 2018: Deadline for nominations from members of candidates for the Executive Board (for the offices of President, First Vice-President, Second Vice-President, Treasurer, and Secretary) and the Nominating Committee (3 members). Nominations must be submitted with the signatures of two voting members of the association. They may be submitted via e-mail to sec@nava.org, or by mail to NAVA Secretary, Post Office Box 55071 #58049, Boston, MA 02205-5071, USA. If submitted by e-mail, including the submitting members' names in the email will satisfy the requirement for signatures.

September 10, 2018: Electronic voting instructions will be distributed by email. Members who do not have an e-mail address on file and those who have requested paper ballots will receive ballots by mail along with instructions for completing and submitting them. The polls will close on October 1, 2018.

October 14, 2018, 9:00 AM: Annual meeting of NAVA's membership during NAVA 52 in Québec.

For the purposes of meeting these deadlines, communications must be received in the secretary's e-mail box or the NAVA post office box by midnight of the specified date.

Edward B. Kaye, Secretary