

NAVA NEWS

NORTH AMERICAN VEXILLOLOGICAL ASSOCIATION



VOLUME XXI, NO. 5

SEPTEMBER/OCTOBER, 1988

From the President . . . **WOODY'S WORDS**



NAVA-22 may only be a mere fortnight away when you read this. Since this is our annual meeting, it would be nice to see as many friendly faces there as possible. It is also a time to renew friendships and to meet new members.

However, NAVA-22 will be more than a social gathering. For the information of our new members, NAVA-22 will also be a time of information exchange, officers' and committee reports on the preceding year, and an assessment of the attainment of last year's goals as well as suggestions for next year. Most importantly of all NAVA-22 will be a time for the election of our new officers; we need a minimum of 24 Active members (10% of the membership) for a quorum to make any action taken at an annual meeting legal, according to our by-laws. Just like the captain of a ship your new officers will chart NAVA's course in the coming year. Your vote will decide NAVA's goals; care and thought must be exercised to prevent NAVA from running aground. Please consider the candidates carefully.

We hope you have registered to attend NAVA-22; we hope you plan to make a presentation; we hope to see you at the Sheraton Portsmouth Hotel and Conference Center October 7, 1988, at Registration Time. *Portsmouth, New Hampshire, here we come!*

NO STAMP FLAG in Portsmouth

From Whitney Smith we received a copy of the paragraph on this flag from George Henry Preble's *History of the Flag of the United States*, 1894. On January 9, 1766, the people of Portsmouth, N.H., made their demands of the governor, including his commission. It follows, "They afterwards marched through the streets, carrying the commission in triumph on the point of a sword, and bearing aloft a flag on which was inscribed 'Liberty, Property, and No Stamps;' and to perpetuate the memorable event, they erected this standard at Swing Bridge, which thenceforth was called 'Liberty Bridge'."

ED. NOTE: A flag with this inscription was also carried by the Sons of Liberty in N.Y. (So Proudly We Hail, Furlong & McCandliss 1987). We still do not have a description of this flag, but since we know its inscription "Liberty, Property, and No Stamps" possibly that was the design! Illustrated to the right is the 18th century "Liberty" flag in the collection of the Schenectady County Historical Society, Schenectady, N.Y. It is a silk flag with the words formed by the applique of silk tape. Was the Portsmouth, N.H., No Stamp flag this same, simple design?

NEW FLAG EXHIBITS IN BOSTON

by Whitney Smith

If you fly to the NAVA meeting in Portsmouth, New Hampshire, this October the chances are you will pass through Logan International Airport in Boston. If you do, on the way to the meeting or on the way back be sure to take out an hour to visit two new flag exhibits in downtown Boston (it's only a ten minute taxi or subway ride from the airport).

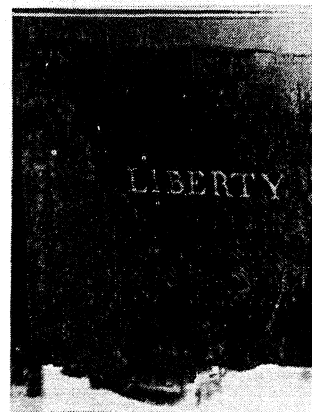
The "new" State House in Boston was built in 1798. Following the Civil War, Massachusetts troops brought back their battle flags to be installed in the central rotunda. Subsequently, this Hall of Flags acquired other banners from military engagements involving Massachusetts soldiers and sailors.

A few years ago when the renovation of the State House got under way, it became clear that the almost five hundred flags were in need of conservation. Deterioration due to heat, direct light, dirt, and natural deterioration of biodegradable fabrics had left many of them in very poor condition. Funds have been provided by the Commonwealth of Massachusetts for storage racks in an environmentally-controlled vault. Photography of the flags and the compilation of a book detailing their history are the next stages of this vast undertaking.

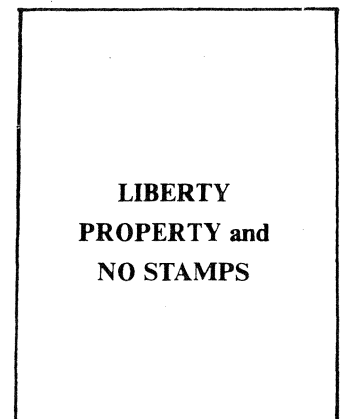
In the meantime the 150,000 visitors a year to the State House were faced with a Hall of Flags with eight empty niches. The Flag Heritage Foundation, a non-profit institution headed by Dr. Whitney Smith, offered to design and fund an exhibit relating to flags which could be in place until the historic flags were returned.

The first of these exhibits, "Massachusetts Sources of the Stars and Stripes," was installed in 1987. By late summer 1988 the second exhibit -- "The Constitution and the Flag" -- will be completed and ready for public viewing. Much of the material in both of these exhibits has never previously been seen in any form. Both are available during regular business hours, free to the public. Further exhibits are being planned for the remaining niches.

P.S.: At the State House you will also have an opportunity to visit the office of Governor Dukakis.



SCHENECTADY, N.Y.



PORTSMOUTH, N.H. ?

4 x 6 CORNER

by Don Healy
523 Centre Street
Trenton, NJ 08611-3017

With thanks to Don Klett of Oregon, I can report to you the following flags are around and waiting for you:

National Exchange Club	Lehigh County, PA
"Praise the Lord" rainbow	Key West, FL
San Rafael, CA	Whittier, CA
Sudbury, Ontario	Portland, OR
Oklahoma (46 in star)	Columbus, OH
Squibb Pharmaceutical	Indianapolis, IN
Hanover County, VA	Bakersfield, CA

Don also let me know that the "Praise the Lord" and Nat. Exchange flags are available from Victory Flag Co., 141 Commercial NE, Salem, OR 97301.

Here are some pretty obscure flags that may be difficult to find, but they do exist. If you know of any equally obscure flags that I could pass along to our readers, please let me know.

Port of Los Angeles	Greene County, PA
Port of Long Beach	North Dakota Gov't flag
Port of Seattle	Franklin County, IL
Port of NY & NJ	Camden County, NJ
New York City Police	Sussex County, NJ
San Francisco Fire Dept.	

And here are some real challenges for the avid collector. These are all corporate flags and may be available solely from those corporations or former employees. These will tax your ingenuity. Good Luck.

Alaska Airlines	Mack Trucks
BASF Wyandotte Polyol Plant	Todd Shipyards
Bell Telephone	Christian Bro. Vinyards

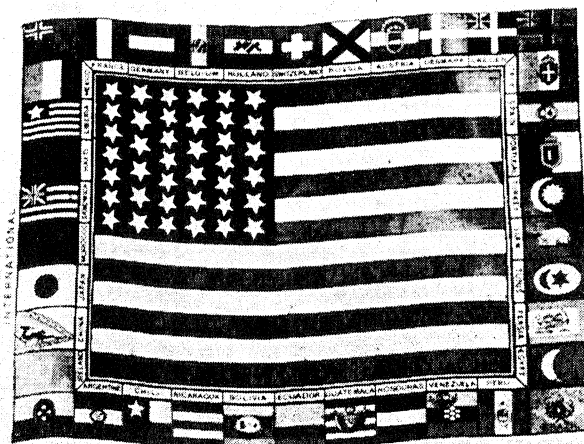
FLAG DESECRATION

by Steve Tyson

At the bottom line is a choice between the flag or freedom. Flag burning is used as a means of expression the world over. If this is a free country, and the flag is a flag of the people, and the flag being desecrated is private property, then we ought to be able to do with the flag as we please. To many people the government is represented by parking tickets, the Internal Revenue Service, and the CIA doing dirty tricks. If one person is free to burn his flag, then another person is free to wrap himself in the flag or salute it. Freedom is more important than any particular flag. The flag is not more important than the principles for which it stands.

COLLECTOR'S CORNER #12

by Nicholas Artimovich II
6280 Lightpoint Place
Columbia, MD 21045



The flag illustrated in this issue is unique in this first series. The 39-Star Flag was never an official U.S. Flag -- On July 4, 1889 the flag went from 38 to 43 stars. The 43-Star Flag was, in practice at least, short lived as Wyoming became state #44 on July 10, 1890. The author's collections does not include a 43-Star Flag for use in illustrating this series. On November 2, 1889 North and South Dakota were admitted at once. Many owners of 39-Star Flags consider this a special mystery assuming that a manufacturer in one of the Dakotas produced it for his state. The printed cotton flag, 17" by 24", shown here solves the mystery. The 39-Star Flags were made in 1876. During that year, the flag officially had 37 stars. Many people anticipated that two states would soon join the union. Colorado was admitted on August 1, but the 39th state was not added until 1889. The author has never discovered what this 39th state was supposed to be. Was it "Indian Territory" later incorporated with Oklahoma?

This flag also shows the flags of 38 of the nations of the world, many of which participated in the World's Fair of 1876 to celebrate the Centennial of the Declaration of Independence. On the heading is printed "International Dec 28 1875."

NAVA NEWS CONTRIBUTORS

Nicholas Artimovich II
Tom Carrier
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Historical Anecdote . . .

THE RELIGION OF OLD GLORY

by Scot M. Guenter

Some of the earliest uses of flags -- indeed, perhaps the first "proto-vexilloids" -- were in religious rituals pre-historic peoples developed¹. In worshipping inexplicable forces of nature, there was a gradual semiotic evolution, to wit: the God of the Big Tree protects our village; the piece of the Big Tree protects our village; the emblem of the Big Tree protects our village; the emblem of the Big Tree represents the God who protects our village. The historical triumph of monotheism in western civilization has certainly downplayed the serious practice of "vexillolatri" (flag worship), and although flags and banners continue to be important artifacts in many religious ceremonies and rituals, they are generally regarded in an emblematic sense.

However, during periods of nationalistic fervor the lines between religious and patriotic practice often blur in fascinating ways, ways that deserve more attention from the fields of religious studies, history, and political science, and not surprisingly, from vexillology as well. One example of this in American culture can be found in the publication of William Norman Guthrie's *The Religion of Old Glory* in 1918.

To Guthrie, a highly organized cult of the flag offered "the only unifying religious expression" in a land which allowed freedom of religion. Since he defined ritual as "the charter of creative feeling and thought"², he fashioned a ritual of flag worship in which all citizens could participate. In his introduction, he explained that even an act of Congress could not alter the esteem in which Americans held their flag, "because the affectations of the people in song, picture, and story have fixed an association, so that only some awful calamity, like the revolution which broke the continuity of French national life, would permit of any conscious radical change"³.

Guthrie advocated emphasizing the association Americans had with the flag. At the core of his ideology is acceptance of the flag as a living symbol, as the ONE symbol which all Americans together must worship to help build a powerful state, eventually spreading that symbol throughout the world so all may have the opportunity to worship it. His theology is a combination of pagan and Old Testament references, secondary to the devotion emphasized in the service of the flag. Although patriotism is a sentiment akin to religious reverence, his attempt to fashion a new religion combining the two curiously illustrates an extreme nationalism aroused by World War I. For Guthrie, the American flag is the true flag of God, and service to it continues after death:

. . . raise it solemnly again,
Salute it reverently as never before,
Live for it, die for it!
And even after death,
Send your spirit back to live for it--
Beyond these limitations of time and tide--
And demand, now as then, with utmost power of your
immortal being--
That Old Glory float and live in the very wind of
God's breath
As the symbol of the "faith to which we are
born,"
And all mankind, thank God, along with us!⁴

The Bishop of New York of the Protestant Episcopal Church authorized the performance of Guthrie's ritual "expressing the religion of Old Glory" on the Sunday afternoon after Thanksgiving--an important civil religious occasion--in 1918. St. Mark's-in-the-Bouwerie was the parish site designated⁵. Mystical rituals draw-

ing on polytheism, idolatry, or paganism were part of Masonic, Eastern Star, and other secret societies' cultures, but to advocate such behavior in consecrated churches throughout the United States, as Guthrie did, was quite another matter. Perhaps the bishop highly valued Guthrie's ceremonies as an expression of patriotism during wartime; nevertheless, the toleration of such behavior in any Christian church, especially seventy years ago, is a bit surprising.

A summary of the ritual might illustrate how the ceremony exemplified an extreme demonstration of the cult of the flag. Following the opening hymn to America, the Chief Officiant welcomes his "fellow Americans (and fellow Christians)" . . . to express in word and action the religious meaning of our national emblem, Old Glory." He leads them in an elaborate Psalm of the Flagpole, which is likened to a totem pole of old, followed by a similar Psalm of the Eagle, as both Flagpole and Eagle are displayed in the church proper. While the congregation sing "A Battle Cry of Freedom" (to the tune of "Dixie"), a Ritual Father and Ritual Mother, representing Adam and Eve, mankind, and America, help set thirteen mystical pillars to form a base at the Flagpole. The flag of the United States, through elaborate ceremony, is displayed at the altar, as the Chief Officiant says: "Behold with reverence and grateful pride the emblem of this Elect Nation--The nation chosen of God for a mighty purpose"⁶. Singing of sections of the "Star Spangled Banner" are part of this ceremony, and after a closing verse, the "Preliminary Office of Old Glory" ends.

Then "The Ceremony of Worship Unto Old Glory" begins. This includes genuflections and prayers to the Flag, now upon the Flagpole, and exclamations, in unison, in Latin. During the course of this part of the service, flowers are placed on the altar, one red, one white, one blue, and one for the stars. They are then fashioned into a wreath at the base of the Flagpole--and a nest is made for the Eagle upon the altar. The Chief Officiant then kindles a fire on the altar, using incense and aromatic herbs, and wafts the smoke in the direction of the nearby flag. The service climaxes in this fashion:

The Chief Officiant, admonished by the Second Assistant, takes the national flower, the GOLDENROD, at the hand of the first assistant, and waves it solemnly thirteen times before the flag, touches the altar with it and sets it upright above the wreath as a sceptre of power--at the bottom of the flagstaff.
He then blows up the fire with this breath, and throws the incense on it plentifully, so that volumes of aromatic smoke arise, and almost conceal the Officiant from view.
He beckons the Father and Mother to step out of the cloud toward the flagstaff beyond the altar and the last stanza of THE STAR SPANGLED BANNER is played and sung, during which he stands at salute to the Eagle.
Father and mother indicate, with the hand nearest to him, that they give him utterly up, the other hand lifted to the flag.
When the last strain is over, the Chief Officiant in gesture embraces the flag and gathers the folds of it about the altar, and himself, and the two assistants.
Chief Officiant stands then with the Father and Mother on either side, each earnestly placing the right hand with an attitude of command on his right and left shoulders respectively, and he throws a devout and passionate kiss to the flag.⁷

Following "The Battle Hymn of the Republic," the service concludes with a summary singing of "the doctrine of this office," a poem Guthrie wrote entitled "Our Fealty to Old Glory," which calls for one people united worshipping the American flag⁸.

(Cont'd on page 7)

NAVA Members

from a Maine newspaper *Seacoast Pilot*, Thursday June 30, 1988

OUR GRAND OLD FLAGS FADING FAST

by Tom Tiede

WASHINGTON (NEA) — W.W. Ridgway is going to observe the Fourth of July in quite the same way as millions of other Americans. He will wave the star-spangled banner, and glory in the tradition of sovereign liberty that the red, white and blue has represented for more than two centuries.

But he will also take note of something else the flag represents. It's what he calls the tendency in America to let tradition go to hell. He says the nation has for a long time neglected its grand old flags, for one thing, and has allowed the historic relics to deteriorate into disrepair.

Ridgway is president of the North American Vexillological Assn., an organization that fosters the study and understanding of flags and banners. The group also promotes the preservation of the colors and standards; and Ridgway says this is what he will pause to contemplate on Independence Day:

"I live near Kansas City, for example, and there is a museum there that is dedicated to World War I. You would think they would pay special attention to the flags in their care, but it's exactly the opposite. Many of the flags that are shown are in shreds, and are damaged beyond fixing."

Ridgway says it's like that throughout the nation. Flag collections in many museums and state capitols are rotting away. Some of the priceless flags of revolutionary America have decayed, and banners that emblemize state histories have likewise disintegrated to one degree or another.

The vexillological group claims the blame can be laid directly to

mishandling. The flags are poorly displayed and left to the corrosive effects of the elements. Ridgway says there's no secret about it, it's plain for everyone to see, and he believes it is "a cultural and historical disaster."

Ridgway is a retired school administrator in Overland Park, Kan. He has been a vexillology advocate for much of his adult life. He says the word comes from the Latin "vexillum," which was the name of a flag of the Roman calvary. The North American Vexillological Assn. is said to have 300 members.

Ridgway points out that the members are flag hobbyists as well as flag historians. They collect and trade the banners of the past. Ridgway collects American banners exclusively, and he says he has more than 500 flags, most of them small replicas, that date back to the first flags of independence.

He doesn't know if he has a copy of the very first flag. That's because the original standard came in a profusion of patterns. Ridgway says Congress authorized the initial flag in 1777, but it did not designate any particular design. Congress spoke only to the colors to be used, and to stars and stripes in general.

The result was more than a century of confusion. Some early flags had the stripes aligned in the canton, the rectangular section in the upper corner near the staff; and the stars were arranged in an assortment of configurations. The principal U.S. flag from 1795 to 1818 had 15 stars and stripes to honor the first of the states to form the Union.

Congress waited until 1912 to correct the untidy circumstances. That was when Arizona became the 48th state, and after the flag had been altered two dozen times. The legislature fixed the design by law;

In the News

The syndicated article appeared in newspapers all over the country, Maine, Nebraska, Texas, Michigan . . . and our President has been receiving calls from all these states.

and it's only been altered twice since, when Alaska (49th) and Hawaii (50th) became states in January and August of 1959.

Ridgway says the vexillological group worries mostly about the older flags. They are the ones on the verge of destruction. Ridgway says many of the flags have never been maintained properly; they have been displayed in harsh lighting, for instance, and subjected to climatic fluctuations.

He says U.S. flags made of silk are in the poorest condition. But many cotton banners have also unraveled. Ridgway says the flags can fall apart simply from hanging for long periods of time, because, left unattended, collecting soil over the decades, the fabrics give way to their accumulated weight.

Ridgway says the situation is shocking. And it merits the attention of all patriotic groups and citizens. He says a few states have started preservation efforts, and mentions several of the original colonies in this respect; yet, in the overall, he adds that "the whole thing is just getting worse."

One reason is because many of the flags are now beyond restoration. Ridgway says they probably number in the thousands. He says he has seen Civil War banners reduced to piles of threads, and the gold fringe on many 19th century flags has broken off over the years and been swept away and lost.

Still, Ridgway insists the nation must do what it can. The history of the people is at stake. "Flags are not just cloth," he says; "they are the symbols of our ideals and our aspirations. We should think about that on July 4th. If we let our flags waste away, well, we say that our past doesn't matter."

CIVIC FLAGS Series by James Croft will be resumed in the November/December Issue with the Northhampton Flag, which was approved on June 16, 1988.

NOTICE TO COLLECTORS . . . Nick Artimovich, Publications Committee, wants to make a list of NAVA collectors with specifics about their interests. The purpose is to enable interested collectors to contact each other and exchange details of collections, arrange trades, etc. Anyone responding will receive a copy of the list. Nick's address is on page 2.

FLAG DAY GETS DOUBLE CELEBRATION IN PALM SPRINGS, CALIFORNIA



Every member of the Desert Advertising Club received an American flag on June 15th 1988 in a one day late recognition of Flag Day. The meeting at the Gene Autry Hotel also marked a change in command.

Incoming president Jim Maurer, Los Angeles Times, received a symbolic Coffee Break flag to help keep him on his toes during this term of office. Outgoing president Joe Tourtelot, KDES-FM was awarded a cocktail flag, marking the end of a very successful year. Making the presentations, NAVA member Henry Untermeyer, one of the two co-founders of Desert Advertising Club.

ARTIMOVICH APPEARS ON NATIONAL PUBLIC RADIO

On June 14, 1988, Nicholas Artimovich II appeared on the National Public Radio's Flag Day program. The show was produced by the American Studies Center in Washington, D.C. and dealt with the history of the U.S. flag and the significance of Flag Day. Nick detailed the transition of the Grand Union flag into the Stars and Stripes. Dr. Harold Langley of the Smithsonian Institution discussed The Star Spangled Banner and Old Glory on the interview. Any NAVA Member who would like a copy of the cassette tape may have one by sending a blank tape to Nick (see Collector's Corner for address.) Be sure to include return postage.

FRANCIS SCOTT KEY HONORED IN SAN FRANCISCO JULY 4

San Francisco's Golden Gate Park contains the largest monument to Francis Scott Key outside of Baltimore. It was dedicated before a crowd of 10,000 on July 4, 1888.

Exactly one hundred years later, NAVA vice president Jim Ferrigan and member Ted Kaye organized a commemorative ceremony. As Independence Day onlookers cheered, they unfurled several historic flags atop the statue and fired a 21-gun salute from a carbide cannon. Jim wore an authentic period military uniform for the occasion.

The replica of the Star Spangled Banner used in the ceremony has been donated to the National Flag Foundation.



THE ASSOCIATED PRESS

FLAG COLLECTOR: Jimmie Ritchie, 35, of Elizabethton, displays some of the more than 350 flags. He has many flags from foreign nations, some of which no longer exist.



FLAGS OF "INDEPENDENT CROATIA"

by Don Healy

Throughout modern history, the Balkan peninsula has been the center of many international incidents and major power machinations. Located between Russia, Italy, Turkey and the former Austro-Hungarian Empire the Balkans were a natural target for expansionism and surrogate wars.

At the turn of the century, a half dozen small states acted as buffers between the major powers of eastern Europe. Following the inevitable great clash, now known as World War I, two of these small states - Montenegro and Serbia, united with the former Austrian provinces of Slovenia, Bosnia-Herzegovina and Croatia. What came out of this merger was the United Kingdom of Serbs, Croats and Slovenes, later known as Yugoslavia.

Although most Yugoslavs are Slavic people, the country's name means Land of the Southern Slavs; the country has never succeeded in becoming a homogenous society. The greatest on-going antagonism continues to be between the Greek Orthodox Serbs and the Roman Catholic Croats - even though Communist Yugoslavia is officially atheist.

Croatians have long dreamed of an independent, sovereign homeland. Although controlled by the Austrians and Ottomans for centuries, Croatia has attempted independence three times, 1848, 1918 and 1941.

In 1848, Croatia, like almost all of Europe, revolted against the status quo, but it wasn't until 1918, when Austria-Hungary ceased to exist that a truly independent nation would appear. Croatia lasted from October 29 to December 1, 1918 before it was forced to join Yugoslavia.

An independent Croatia would once again appear, this time out of the tragedy of World War II.

As the Fascists rose in Italy and the Nazis appeared in Germany, the Ustasha appeared in Croatia. The Ustasha first appeared on the world scene when they assassinated King Alexander I of Yugoslavia in Marseilles, France on October 9, 1934. It was under the Ustasha that Croatia would achieve "independence."

In 1941, Germany and Italy invaded Yugoslavia and dismembered the country. Chunks of Yugoslavia were annexed to Italy, Germany, Hungary (a Germany ally) and Albania (an Italian territory). What remained of the country was divided into the "independent" kingdoms of Serbia, Montenegro and Croatia.

The Duke of Spoleto, second cousin to Victor Emmanuel, King of Italy, was nominated by the Italian monarch to assume the "Crown of Zvonimir" as King Tomislav II of Croatia. The real power, however, resided with Ante Pavelick, leader of the Ustasha.

Like their close allies, the Nazis, the Ustasha had their own party emblem which figured prominently in the flags of the country. This symbol was the letter 'U' in a stylized guilloche. (Figure 1)

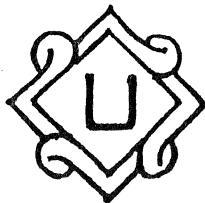


FIG. 1

Although some Croatian-American groups use light blue, the Ustasha state used a horizontal tri-color of red-white-blue just like the Netherlands. To this, were added the shield of the arms of Croatia, twenty-five checks of white and red, in the center of the white stripes. In the upper hoist was the Ustasha emblem. (Figure 2)

The tiny Croatian navy had two ensigns in its short career. The first, lasting from 1941 to 1944, when it was relegated to the roll of Naval jack. This first ensign (Figure 3) was simply a banner of arms, that is, a field of twenty-five pieces, white and red. The upper hoist piece of this flag was always white. This differentiated it from the flag of the Dutch province of North Brabant.

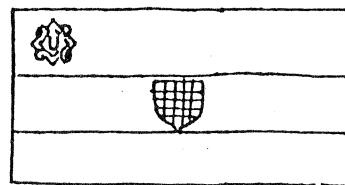


FIG. 2

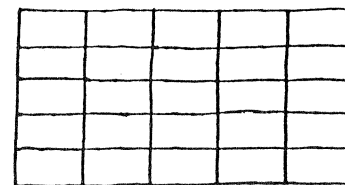


FIG. 3

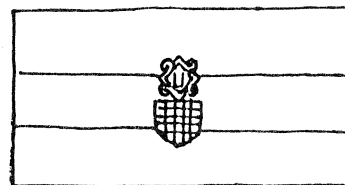


FIG. 4

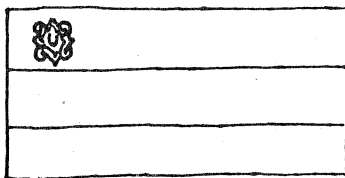


FIG. 5

In 1944 a new ensign appeared. It was the tricolor with the shield surmounted by the Ustasha emblem in the center. This combined emblem overlapped the three stripes. (Figure 4)

The national flag at sea, the merchant flag, was also distinctive. It consisted of the tricolor with the Ustasha emblem in the hoist. (Figure 5) It did not use the shield of arms.

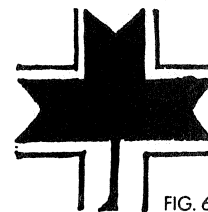


FIG. 6

The small Croatian Air Force, which saw action in the Nazi Campaign against Russia, used a triple-leaf star known as the Dreiblatt. (Figure 6) This emblem, in black, served as the air force wing and fuselage emblems.

The Dreiblatt, was also used in gold and white metal as collar decorations (Figure 7) for members of the Croatian army and air force.

The flag of the air force was the checky flag bearing, in silver, an eagle, similar to the Nazi eagle, in the upper hoist. (Figure 8)

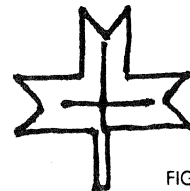


FIG. 7

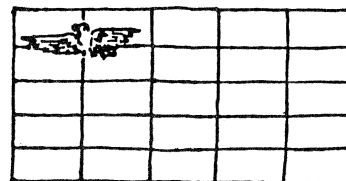


FIG. 8

His majesty, King Tomislav II, used a square version of the checky flag, surrounded by a typically Slavic border of red, white and blue. It should be noted that silver, not white represented the "metal" on this flag. In the upper hoist was the Ustasha emblem in white. (Figure 9)

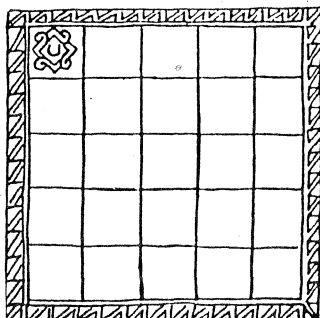


FIG. 9

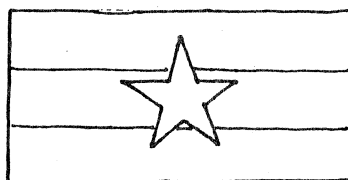


FIG. 10

With the defeat of the Axis in 1945, all symbols of "independent" Croatia disappeared. They were replaced with the flag of Tito's partisans (Figure 10) which, slightly modified, is the Yugoslav flag we know today. Since 1947, the Croatian republic has used its tricolor with the Yugoslav red fimbriated star centered on it.

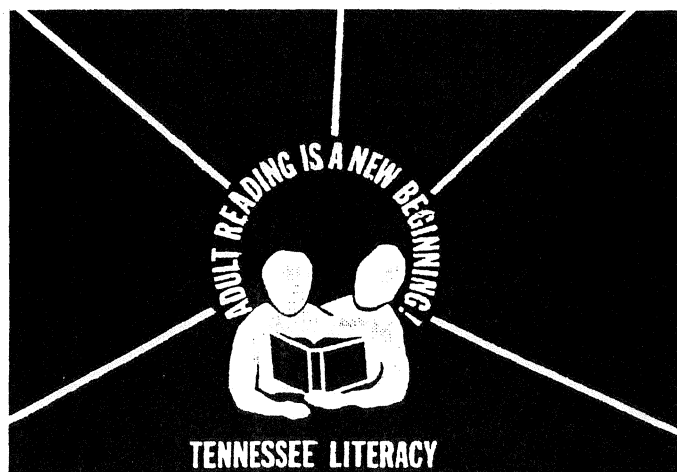
With Yugoslavia having weathered the death of Marshall Tito, the current Croatian flag may continue for a long time to come, yet in the United States, ethnic Croatians use a plain tricolor or one of the shield of Croatia in the center. The dream of independent Croatia continues.

VEXILLOLOGY IN THE DICTIONARY

In the Nov/Dec 1987 Issue of NAVA News we listed the entry on vexillology from *The Random House Dictionary of the English Language* published that year. We now learn that it appeared on page 1398 of the *Funk & Wagnall's New Comprehensive International Dictionary*, Encyclopedia Edition, The Publishers Guild Press, New York, in 1973, fourteen years earlier.

VEXI-Tidbit:

THE FLAG BULLETIN (March-April 1988) is featuring the "New Flags of the Federation of St. Christopher and Nevis", "The Rainbow as a Flag Symbol", and "The Flags of Fiji: The Colonial Era" along with a vexillological quiz. The cover of THE FLAG BULLETIN features The Flag of Humanity . . . The Flag of Mankind which is the most colorful and interesting flag designed to be the universal flag of Man. The flag features a left hand, palm down with the colors black-yellow-white repeated seven times, once for each continent and a color spectrum background representing the unorganized energy of the Universe.



The Tennessee Literacy flag was designed by NAVA member James W. Ritchie. The flag has a white design printed on blue. It was designed for the Carter County Literacy Program. Small nylon flags, approximately 5" x 7" unhemmed, may be purchased for \$3.00 from the Carter County Literacy Program, Linda Bowlings, Director, Southside School, Elizabethton, TN 37643. James is very proud of this his first effort in flag design, and he should be. Congratulations.

Religion of Old Glory

(cont'd from page 3)

Guthrie obviously had a fondness for climactic ceremony. Although an effective staging of this ritual would require quite a bit of coordination between participants, it also would entertain those who enjoy religious services rich in symbolic gestures. Guthrie included such gestures, foreign phrases, and the use of incense to heighten the congregation's sensory experience during the ceremony. He was certainly aware of the High Church Movement in Episcopal theology, which advocated the extensive use of such rituals to remind parishoners symbolically of their commitment to Christ and the historicity of the Church. The bishop might have seen Guthrie's worship of Old Glory as an appropriation of the same technique to civil religion, and permitted it for the sake of patriotism during wartime.

Guthrie's ritual never caught on, but it undoubtedly was the zenith of American civil religious attempts to celebrate the cult of the flag. To learn more about the details involved in this fascinating example of vexillolatriy, see either of these texts: William Norman Guthrie, *The Religion of Old Glory* (New York: George H. Doran, 1918); William Norman Guthrie, *A Proposed Ritual Expressing the Religion of Old Glory* (New York: George H. Doran, 1918). In a related vein, see John W. Barry, *Masonry and the Flag* (Washington: Masonic Service Association of the United States, 1924) and Grace Kincaid Morey, *Mystic Americanism* (East Aurora, N.Y.: Eastern Star Publishing, 1924).

NOTES

- ¹ See Whitney Smith's discussion of proto-vexilloids in "Prolegomena to the Study of Political Symbolism," diss. Boston University, 1968, 96.
- ² William Norman Guthrie, *The Religion of Old Glory* (New York: George H. Doran, 1918) vi.
- ³ Guthrie 14.
- ⁴ Guthrie 17.
- ⁵ William Norman Guthrie, *A Proposed Ritual Expressing the Religion of Old Glory* (New York: George H. Doran, 1918) 1.
- ⁶ Guthrie, *Proposed Ritual* 4-17.
- ⁷ Guthrie, *Proposed Ritual* 22-25, 37-39.
- ⁸ Guthrie, *Proposed Ritual* 39-43.

VEXI-Bits . . .

by Tom Carrier
2005 N. Daniel #301
Arlington, VA 22201

Quite a few interesting articles were brought to my attention since the last issue. My thanks to all those who took the time to pass them along.

One of the most interesting pieces was an article sent by Ted Kaye entitled "Voodoo Flags" (CONNOISSEUR Magazine, Feb 88 issue) by Maggie Steber. Among the art forms of voodoo tradition is the drapeau, or flag, "designed to communicate respect and honor, to herald a spirit's coming or its possession of a worshiper. The flags mediate between the mundane and the sacred." Elaborate cloth designs, voodoo flags also use anything from canvas to crushed velvet, sequins, beads, and plastic pearls to create a beautiful, sacred symbol. These flags, once reserved for temple use, are now being sought by collectors because of their unusual significance and beauty.

John Szala sends an article which explains the significance of the arms of Pope John Paul II. Entitled "Papal Arms reflects role of Mary" (THE PILOT March 25, 1988), the symbolism of John Paul II's arms reflects the belief that "devotion to Mary would be necessary to combat the forces of the anti-Christ." The offcenter cross, unique in papal heraldry, overshadows the smaller "M" for Mary's role as the mediatrix of mercy. Only the colors blue and gold, the colors of the arms, are not defined.

THE BOSTON GLOBE has detailed the introduction of the newest postal stamp to feature the flag of the United States in a story titled "Old Glory flies again for the 34th time" (May 1, 1988 by Belmont Faries). The flag has been the featured design element of some 34 issues and a minor design element on 20 other stamps. When the first US flag stamp was issued (the 4 cent commemorative issued July 4, 1957) the DAR denounced the proposal arguing that the flag would be "stained, soiled, [and] profaned by each application of the cancelling machine. "Nevertheless, the stamp went on to have the biggest first-day sale of the year and voted best stamp design of the year. First day cancellations of the new flag designs are available by sending a self-addressed stamped envelope to Customer-Affixed Envelopes, Flag with Clouds Stamp, Postmaster, Boxborough, MA 01719-9991. There is no charge.

"Eagles, Lions, and Leeks" is the title of an article by Donald Dewey in TWA AMBASSADOR for June 1988 telling the basic story behind some of the World's most familiar national symbols. Symbols of nations, mostly animals Dewey points out, evolved out of culture, heraldic, or familial influences preceding the establishment of the state as such. For example, the main symbol of Scandinavian countries is the Danneborg cross. In a legend the Danish King Valdemar was said to have seen a white cross against a red sky just as he was about to go into battle against the Estonians in 1219. Historians conclude that the cross was a papal banner given to Valdemar that became a victorious rallying point the Danes after their eagle standard was captured by the Estonians.

The double-headed eagle of early Austria-Hungary goes back to ancient times when two of the birds were dug up in Mycenae and "found to have been buried leaning against each other and looking in opposite directions. Artists mistakenly rendered the pair as two heads from a single torso, thereby precipitating centuries of empty debate about exotic Mycenaean eagle cults." Other stories focus on the basic history of the human and animal symbols used to represent the US, England, Wales, France, Switzerland, Scotland, Ireland and more. None more interestingly outlined as those of Scandinavia and Austria, however.

SOUTHERN ACCENTS magazine for August 1988 features the fabulous collection of American antiques of Mr. and Mrs. Richard P. Stifel of Washington, D.C. the most interesting, for us, being the collection of early American flags and flag-related memorabilia. First and foremost among the collection is "an original 13-star flag" featured on the magazine's cover. When talking to Grace Cooper and Nick Artimovich about the reality of finding an original 13-star flag, both suggested that the flag may be a Civil War era boat flag since no original 13-star flag has yet been found. While finding an original 13-star flag is indeed remote, I'm told, only physically examining the Stifel flag will determine its true origins. The Chesapeake Bay Group will continue our research along those lines and report our progress in Portsmouth. Mr. Stifel is quoted as saying he has acquired all but ten of the official designs for the Stars and Stripes. "Most have been authenticated and mounted by the Smithsonian, and many have been hung throughout the house," says Mr. Stifel. "It's marvelous to build a room around a flag", continues Mrs. Stifel.

Other flag and flag-related pieces include the Star pattern flag, "an early colonial flag" (page 100), nineteenth-century flag clothing, and early flag-related toys.

NAVA Member Dave Pawson of Texas called out of the blue recently with an interesting request. He had been approached by a movie company to see if a number of cotton 48 star US flags could be procured for an upcoming production. Other members couldn't help and was suggested that he call on me as a last resort (I couldn't help). During our conversation, though, he mentioned that a certain 45 star flag, rather worn, had recently come into this possession and since he couldn't care for it, offered it to me (like a kitten) without cost to see if I could find a way to preserve the flag. I agreed and the flag was duly sent. It WAS rather faded but what's most interesting about the flag is the fact that the fringe seems to have been blue and red (or badly faded white). Is there a NAVA member who can enlighten us about this unusual fringe (and home flag preservation, too)?

The Marshall Islands have gotten into the flag-of-convenience business - possibly underwritten by the US Navy. The newest ship registry will provide shipowners the advantages of less stringent inspection and operating rules and lower costs. With 360 million tons of registered commercial shipping in the world, the flag of the Marshall Islands could very well be seen a long way from its spot in the Pacific Island group. Thanks to John Purcell (Plain Dealer, June 21, 1988) lets see where the next Marshall Island flag will fly.

Remember - NAVA XXII is fast approaching. Send in your registration now to John Szala. Remember to bring your personal flags to Portsmouth, New Hampshire.

BOOK REVIEW

The Flag Use of an American Impressionist

by Scot M. Guenter

From May 8 to July 17, in the bottom corner of the East Wing of the National Gallery of Art in Washington, D.C., patrons were treated to a charming viewing of vexillological interest. The second in a series of three narrowly focused exhibitions of the works of American impressionists, "The Flag Paintings of Childe Hassam" displayed 26 of the Massachusetts-born, Paris-trained artist's works, all on the topic of flag displays in the vicinity of Fifth Avenue, New York, during the nationalistic fervor the United States was experiencing from 1916 to 1919. Hassam (1859-1935) began sketching these depictions of parade routes while looking out windows or from cabs in the street, then completed the paintings in his studio. Employing the bright colors and dancing brushwork of French impressionism, Hassam made both political and aesthetic statements in the way he arranged, patterned, and balanced a wide variety of national and civic banners in these paintings. If you missed the exhibit in Washington, perhaps you could catch it at one of the following locations as it continues its American tour, supported by a grant from Bell Atlantic: the Los Angeles County Museum of Art (August 21 - October 30, 1988); the Amon Carter Museum, Fort Worth, Texas (January 7 - March 12, 1989); the New York Historical Society (April 20 - June 25, 1989).

Even if you can't get to these viewings of the exhibition, you can enjoy it at home, through the excellent catalogue accompanying the exhibition, written by Ilene Susan Fort, associate curator of American Art at the Los Angeles County Museum of Art. If you wish to obtain the catalogue through the museums or a local bookstore, here is the relevant bibliographic data: Ilene Susan Fort, *The Flag Paintings of Childe Hassam* (Los Angeles: Los Angeles County Museum of Art, 1988).

Fort's study grew out of her discovery, while cataloguing a Hassam painting for the Los Angeles County Museum's American collection, that the field of art history offered little scholarship focusing on American war-related art. *The Flag Paintings of Childe Hassam* contains 89 illustrations, 25 of which are full color plate reproductions of the exhibition paintings. Three thoroughly researched and deftly written chapters permit the reader to understand these vexillological works of art in their cultural context. Chapter One, "The Home Front," details the historical situation in which Hassam worked. As Americans mobilized then entered the Great War, flag displays along Fifth Avenue were a phenomenon encouraging New Yorkers to support a variety of loan drives and to celebrate patriotic occasions. Chapter Two, "The Flag as Subject and Symbol," demonstrates the usefulness of interdisciplinary input for vexillology. Fort summarizes flag iconography both in French impressionism and American art before analyzing Hassam's variations on and contributions to the flag iconography and impressionism he knew. The chapter concludes with a sensitive evaluation of his use of urban images. Chapter Three, "The Flag Series and Its Fate," briefly outlines the collection of serial art, from its first showing on November 15, 1918, down to the present tour. Well documented footnotes and bibliography offer interested readers further avenues for exploration.

And should this study pique your curiosity about other art exhibitions with a vexillological slant, request the following books through your local library:

Allentown Art Museum. *The American Flag in the Art of Our County*. Introduction by M.L. D'Otrange Mastai. Allentown, Pa., 1976.

Flint Institute of Arts. *The American Indian: The American Flag*. Flint, Mich., 1975.

ED NOTE: This review, Tom Carrier's notice of the exhibit and the book in Vexi-bits in the July/August NAVA News, and your Editor highly recommend that you make a special point to see "The Flag Paintings of Childe Hassam."



GOING HOME

Canadian soldier stands guard during repatriation ceremony in Fort Erie, Ont., yesterday for the remains of 28 U.S. soldiers killed in War of 1812. The skeletons, discovered last year during excavation, will be buried in Bath, N.Y.

From the Canadian newspaper *The Globe and Mail*, July 1, 1988. "We stand on guard for thee . . ." from Canadian National Anthem seems especially appropriate. Doreen Braverman.

FOLLOW UP

Felt Flags

by Don Healy

Thanks to many NAVA members* who responded to my articles on the Felt Flags (NAVA News Jan/Feb & Mar/Apr 88). With their help, and reports of what they've seen, found or collected, we can present a reasonably complete list of flags available.

If you know of any not listed below, please write. With luck, we can compile a complete list of all felt flags made. This might possibly be the first list of this type, ever.

Unless specified, the flags are available in the 5x8 size and possibly other sizes. No cross checking has been done to determine if the flags are available in multiple series nor whether or not the flags appear with multiple colored backgrounds.

Multiple backgrounds are quite common, however. The US flag, for instance, is available with grey, purple, white, and light green backgrounds. Belgium comes with white or dark blue with white stars.

Argentina	Germany (navy)	Portugal
Australia	Greece	Roumania
Austria-Hungary	Greece (crown)	Russia
Belgium	Guatemala	Salvador
Bohemia	Guatemala (rywb)	Samoa (Samos)
Bolivia	Hayti	San Domingo
Brazil	Holland	Scotland
Bulgaria	Honduras	Servia (lrg arms)
Burmah (red circle)	Honduras (gld star)	Servia (sml arms)
Burmah (no circle)	Ireland	Siam
Canada	Ireland (shamrocks)	Siam (w/base)
Chili	Italy	South Africa
China (Imperial)	Japan	(Ger. E. Afrika)
China (Imp white)	Japan (navy)	South Australia
China (5 stripe)	Liberia	Spain (7x12)
China (white sun)	Mexico	Spain (merchant)
Colombia	Morocco	Sweden
Colombia, US of	New Zealand	Switzerland
Congo	New Zealand	Tunis
Corea	(United Tribes)	Turkey
Costa Rica	Norway	Turkey/Egypt
Crete	Norway (merchant)	United States
Cuba	Orange Free State	US Jack
Denmark	Panama	Uruguay
Dominican Rep	Paraguay	Venezuela
Ecuador	Persia (tri-bar)	Venezuela (arms)
Egypt	Persia	Wales (3x5)
England	Peru	Zion
England (merchant)	Peru (arms)	Zion (w/hai)
France	Philippines	
Germany	Poland (duchy)	

* David Ott, Eniko Ferrigan, Glenn Nolan, Don Klett and others

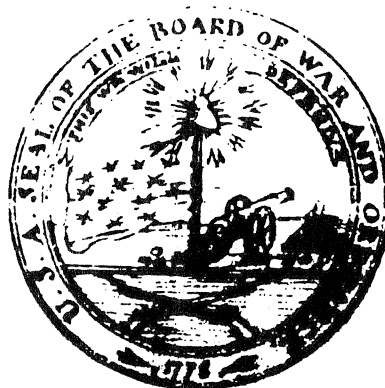
noted, the author does say since "One was found on the surface, the other just below it. That position suggested they might have been planted recently, according to John L. Seidel . . . chemical analysis, which showed they were of the same chemical composition as pieces of brass that were excavated at the site and are contemporary with the revolutionary encampment." The brass is contemporary . . . what about the engraving? We hope to have more information in a future Issue, Editor.

More Support for Francis Hopkinson

Earl Williams, Jr., whose book *What You Should Know About the American Flag* appeared in Tom Carrier's Vexi-bits, NAVA News, May/June 1988, has written an article for the Spring Issue of *Prologue, Quarterly of the National Archives*, Vol. 20, No. 1, entitled "Our Heritage in Documents: The 'Fancy Work' of Francis Hopkinson. Did He Design the Stars and Stripes?", eleven pages, illustrated, and with footnotes. The article was reviewed by Betty Smith of the *Federal Times*, July 25, 1988, with a story about Earl Williams and his book. She writes, "Williams' interest didn't stop with his book . . . While many historians accept Hopkinson's claim that he designed the flag, others are not convinced, said Williams. But he has found evidence supporting Hopkinson. He came upon a picture in a book (Richardson's *Standards and Colors of the American Revolution*) showing a proposed design for the Seal of the Board of War and Ordnance. Under the seal was a note written by what Williams, because of his extensive research, was able to recognize as Hopkinson's hand. The significance of his find lies in the flag shown on the seal. It depicts a blue union with white stars, supporting Hopkinson's claim of being the designer of our flag. 'It's not the smoking gun, but it's the gun,' said Williams."

ED. NOTE: When Williams recognized the handwriting in the previously considered anonymous drawing as that of Hopkinson he brought it to the attention of the author in whose book he had seen it published and to the owner of the drawing. He made arrangements to examine the drawing first hand, which resulted in the article.

Single issues of the current volume of *Prologue* are available for \$3.00 each; make check or money order payable to National Archives Trust Fund and send to Cashier, National Archives, Washington, D.C. 20408.



A photograph of the original made by Earl P. Williams, Jr. The drawing also bears the inscription "N:B: If you hone this I will not draw another", which Williams has identified by the handwriting as being Hopkinson's.

In Edward W. Richardson's book he stated that it was the "Proposed design for the Seal of the Board of War and Ordnance. An undated and unsigned item found among the papers of General Anthony Wayne, probably from a friend."

More About the Pluckemin Brass Plates

In the *Scientific American*, April, 1988, page 30, in an article *The Oldest Glory* by John Benditt, we have an illustration of the second of the two plates, photograph by Chris Burke. It differs from the illustration shown on page 1 of the July/August 1988 Issue of NAVA News. This flag has fourteen stripes, the shading lines on the barrel of the cannon are horizontal and generally it appears to be the work of a different engraver. Although the latter two points are not

LETTERS

Dear Ms. Cooper

I happen to be a member of NAVA, and, as you can see by my stationery, I am also in the flag business.

We have several flags here that might be of interest to flag collectors. Both of them we designed here. The first one is the flag which commemorates the Fiftieth Anniversary of Script Ohio for the Ohio State University band. The second one is a flag we designed here during our drought, called "The No Sprinkling Flag." Both flags got publicity, and we consider them collectors' items.

If you feel the same, please let us know what the procedure is to advertise them in the NAVA News.

4402 Indianola Ave.
Columbus, OH 43214

Very truly yours,
Mary Eckert
The Flag Lady's
Flag Store

Dear Mary Eckert: Thank you for telling the membership about the Fiftieth Anniversary of Script, Ohio flag and the No Sprinkling flag. There is no advertising in NAVA News, see the July/August 1988 Issue, page 8.

The Editor

Dear Editor:

On July 4, 1988 - the 200th year of their apparent 'loss' - NFF reintroduced and named "LIBERTY'S FIVE FLAGS."

Enclosed is a copy of the petite and inspiring booklet. It tells of a message those who founded our Nation hoped to transmit through the decades. You will like the letter of introduction/prologue and be charmed by the text - both by masters.

Please tell your world about this profound message from America's Founding Fathers.

Doing it, in President Reagan's words "will help America forever secure the Blessings of Liberty to ourselves and our Posterity."

Regards and a cordial

Flag Plaza
Pittsburgh, PA 15219

SALUTE,
George F. Cahill, CAE
National Flag
Foundation

ED. NOTE: The 12-page booklet, *Liberty's Five Flags* is available from NFF, as are their interpretations of the flags. The booklet is two dollars.

As far as the author of the NFF booklet could determine, there are two documents on these flags, the July 9, 1788 *Pennsylvania Gazette* and the *Miscellaneous Essays* of Francis Hopkinson, 1792.

VEXI-Tidbit:

P.R., Inc. is issuing a service bannerette (a Gold Star bannerette for Memorial or a Blue Star bannerette for Service in-Country) similar to the ones used in WWI and WWII to honor those who served during Vietnam. For a pamphlet describing the "History of the Service Stars" or to receive general information about these bannerettes write P.R., Inc., 1630 Wisconsin Avenue, NW, Washington, D.C. 20007.

NEW MEMBERS

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ConderFlag Co. (Organizational)	4731 Dwight Evens Road Charlotte, NC 28217	
Steve Davis (Active)	1163 Warrenhall Lane Atlanta, GA 30319	State flags of the South, and their origins in Confederate Battle flag design. (St. Andrew's Cross)
Dixie Flag Manufacturing (Org.)	P.O. Box 8618 San Antonio, TX 78208-0618	Manufacturing
Ben Guttery (Active)	1603 Lightsey, Austin, TX 78704	Collecting
Randy More (Active)	1154 Elizabeth, Liberty, MO 64068	
Jonathan M. Pruitt (Assoc. Student)	Rt. 2, Box 78 Minneapolis, KS 67467	8yrs old. Particular interest in collecting.
Joseph Staub (Active)	77 High St., Deep River, CT 06417	1 General
Anne Tidmore (Active)	P.O. Box 11121 Montgomery, AL 36111	Sell retail and wholesale since 1963.
Henry P. Van de Putte (Active)	P.O. Box 8618 San Antonio, TX 78208-0618	Historic Texas flags.

Hopkinson's descriptions:

INDEPENDENCE

JOHN Nixon, esq. on horseback, bearing the staff and cap of liberty; under the cap a white silk flag, with these words, "FOURTH OF JULY, 1776," in large gold letters.

FRENCH ALLIANCE

THOMAS Fitzsimons, esq. on horseback, carrying a flag of white silk, bearing three fleurs de lys, and thirteen stars in union over the words: "SIXTH OF FEBRUARY, 1778," in gold characters. The horse on which he rode was the same on which count Rochambeau rode at the siege of Yorktown.

DEFINITIVE TREATY OF PEACE

GEORGE Clymer, esq. on horseback, carrying a staff adorned with olive and laurel: the words—"THIRD OF SEPTEMBER, 1783," in gold letters pendant from the staff.

CONVENTION OF THE STATES

THE honourable *Peter Muhlenburg, esq.* on horseback, carrying a blue flag, with the words — "SEVENTEENTH OF SEPTEMBER, 1787," in silver letters.

WASHINGTON FLAG

COLONEL John Shee, esq. on horseback, carrying a flag, blue field, bearing an olive and laurel wreath over the words, "WASHINGTON, the friend of his country," in silver letters: the staff adorned with olive and laurel.

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EDITORS NOTES

Please correct the following printing error in your July/August Issue of NAVA News, which I missed in the proofing. Page 1, WOODY'S WORDS, line 10, last word in line should read "or" not for. NAVA's Flag or Seal may not be utilized by any private individual or commercial enterprise on stationery or other printed matter. You cannot use either the NAVA flag or the NAVA seal on personal stationery or business stationery in addition to not using it in advertising. But you can always say "NAVA member". We hope NAVA members have their own personal flags and use them and we hope you will bring them to NAVA XXII and tell us about your flag and the meaning of the design.

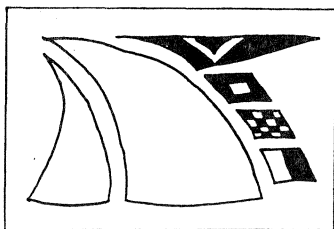
Five NAVA Members, Don Healy, Jack Lowe, Nick Artimovich II, myself and Host Tom Carrier with two guests (and potential members*) Earle Williams, Jr. and his wife, met as the Chesapeake Chapter of NAVA on June 25, 1988, at the offices of Integrated Computer Systems Education Center at 8000 Towers, Crescent Drive, Vienna, Va. The time was noon. The meeting allowed the members to catch up on NAVA XXII preparations, personal flag projects, and marvel at respective recent acquisitions. Jack Lowe shared his interesting experiences as a contestant on Jeopardy. It was good to meet and talk to Earl Williams, Jr., author of *What You Should Know About the American Flag*, published by the Maryland Historical Press, 1987.

After a brown bag lunch with beverages provided by the host, most of the group traveled to the National Gallery of Art to see the Childe Hassam paintings. Even if you have only two or three members in your area (one of ours traveled over two hundred miles and another over one hundred) we suggest that this is a good way to keep NAVA alive and exciting between Annual Meetings. We had a great time and terrific hospitality thanks to Tom.

*As we go to press I learned that Earl Williams has joined NAVA. Great!

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NAVA XXII



PORTSMOUTH, NEW HAMPSHIRE
OCTOBER 7-9, 1988

NAVA NEWS EDITOR

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