THE ALAMO:
SAN ANTONIO'S BLAZON

By John H. Gomez

Except for heraldic castles and towers, buildings are rarely used as armorial and vexillological charges. Few buildings are of such historical significance that they are easily recognized by the general public or are easily recognizable on flags and seals. There are, however, some notable exceptions.

The U.S. Capitol has appeared on the flag of the District of Columbia. Militia and is on the district seal. The Gate of Heavenly Peace is featured on the arms of the People's Republic of China and Angor Wat has graced Cambodian flags since 1945.

The Alamo is both easily recognizable and of great historic significance as a fortress. Oddly enough, the Alamo was never intended to appear as it does today nor was it built to be a military fortification. Even the name "Alamo" was added nearly a century after its establishment in San Antonio. The Alamo of today is built not only of stone and mortar but of myth and legend.

The Alamo was established along the banks of the Rio Grande in 1713 as Mission San Francisco de Solano. In 1708 or 1709 the mission was moved into the interior of Texas and renamed San Ildefonso. In 1710 or 1713 the mission was relocated back at the Rio Grande and renamed San Jose.

Father Antonio de San Buenaventura Olivares had visited San Antonio in 1709 and requested that a mission be established in the area. It was not until 1716 that permission was granted to relocate a mission to the area. In April of 1718 seventy-two people left the Rio Grande valley for San Antonio. They arrived on 1 May 1718 at San Pedro Springs, just north of present day downtown, and established Mission San Antonion de Valero in honor of the Marquis of Valero, Viceroy of Mexico.

Because vexillology is a social science concerned with the meaning embodied in a banner and how that meaning is demonstrated and communicated in different cultural situations, it offers a cornucopia of opportunities to intersect with research and interest in a wide range of scholarly disciplines. Such disciplines that might come immediately to mind are history, literature, political science, graphic design, and art history. But let's not forget the work that has been done (and still needs to be done) with vexillological approaches in religion, psychology, sociology, anthropology, and media studies. Since March is Women's History Month as well, now could well be an appropriate time (actually, any time should be appropriate) to also raise some questions about probing the intersections between vexillology and women's studies.

In the last quarter century, women's studies has matured as a field of study that asks us to probe how power is attained and maintained in a patriarchal society. How are gender roles social constructs and what are the impacts of biology and sexuality on our behavior as human beings living in particular cultures? Such questions cannot be dismissed with simple answers, and in the pursuit of knowledge in these areas we might begin to outline paths of vexillological inquiry.

Are there any notable distinctions, for instance, in flag use between matriarchal and patriarchal societies? More specifically, in the cultures of the United States and Canada, how has the evolution of flag use been tied in particular ways to gender roles, and can connections be made between those changing roles and changing flag etiquette and rituals?

In late 1718 or early 1719 the mission was moved east across the San Antonio River. In 1724 a hurricane destroyed the mission buildings. The mission was then moved south a distance of "two gunshots" to its present site.

In 1744 the first stone church was begun. It collapsed in 1756. The present church, known today as the Alamo, was begun in 1738 but was never really completed. Records indicate that it was intended to have a dome and two bell towers (Fig. 1).

(Continued on Page 2)

A NOTE FROM THE PRESIDENT — SCOT GUENTER

Think about the distinct spheres of social behavior for men and women in nineteenth century society, for instance, and compare the rise of iconography and legend associated with George Washington with that of Betsy Ross. Beyond that, I am personally fascinated how the Betsy Ross myth becomes an archetype for subsequent nationalistic tales of vexillological origin in places such as Texas and parts of Latin America. In an essay entitled "American History and the Structures of Memory" [JOURNAL OF AMERICAN HISTORY 75 (March 1989): 1130-1155], historian Michael Fishc has asserted that Betsy Ross is "the Blessed Virgin Mary in the iconography of our civil religion." Any responses to that? When and how has the honor of bearing the national banner evolved from a male only activity to an equal opportunity practice in our patriotic rituals? Are there any practices or influences in vexillology itself that might lead one to question if it has masculine/feminine values or prejudices? I intend these questions to be provocative, and welcome research and commentary in these areas, with dialogue ongoing in the pages of NAVA NEWS.

Since St. Patrick’s Day is on the way, those of you who celebrate your Irish heritage (as I do — call me ridiculous but I don a leprechaun outfit every March 17 and cry when I hear "Danny Boy") and even those of you who don’t might enjoy taking another look at Professor G.A. Hayes-McCoy’s A History of Irish Flags from Earliest Times (G.K. Hall & Co., 1979). Professor Hayes-McCoy is a fine military historian, and this work not only has readable and informative text, but many fascinating, colorful plates of flags both well known and more obscure.

(Continued on Page 2)
ALAMO (Continued from Page 1)
One bell tower was completed but later collapsed. It was rebuilt but the mission was secularized before work began on the second tower (Fig. 2). After a time the bell tower collapsed again.

To the left of the church was a two story convento (today's Long Barrack). In front of the convento was the mission plaza. Three other buildings surrounded the plaza to form an enclosed compound (Fig. 3). These buildings served as workshops, granary, and Indian quarters.

After the secularization of the mission in 1793 it fell into ruin but was never abandoned. In 1801 the mission was occupied by the Spanish cavalry unit that would give it its name — The Flying Company of San Jose y Santiago del Alamo de Parras. Thereafter the mission would be known as "El Alamo". The word "alamo" means "cottonwood" in Spanish.

In 1811 Juan Bautista de las Casas ousted the Spanish government from San Antonio in a bloody coup. He proclaimed for Hidalgo, Mexico's revolutionary priest. The flag of the Virgin Mary may have waved over the Alamo until Spanish forces retook the city and restored Spanish rule in Texas.

In 1813 the Republican Army of the North liberated Texas from Spain. Bernardo Gutierrez de Lara proclaimed Texas a free state ready to join a free Mexico. There was, however, no free Mexico to attach itself to. It was an independent political entity. Their flag of plain green flying proudly atop the Alamo was that of the first Republic of Texas. Internal dissention combined with superior Spanish forces to bring about its downfall.

In 1821 Mexico finally rid itself of the Spanish yoke and Agustin Iturbide proclaimed himself emperor. The Mexican tricolor was emblazoned with a crowned imperial eagle. The empire was overthrown in 1823 and the eagle became Aztec and was surrounded by a wreath of oak and laurel.

The tricolor came down in December of 1835 after the battle of San Antonio. The house to house fighting ended at the Alamo with the surrender of General Cos, brother-in-law of Antonio Lopez de Santa Ana.

The Texans held the Alamo until 6 March 1836 after a 13 day siege by the Mexican Army. After the fiasco at San Jacinto the Mexican Army destroyed the Alamo's fortifications and retreated from San Antonio (Fig. 4).

The battered old mission was made a shrine to liberty by the Republic of Texas. There was no attempt to restore the buildings and it remained a romantic ruin.

NOTES FROM . . . (Continued from Page 1)
One final comment and a question. In literature and film, an important attribute of a successful imaginary world or cultural construct is that it be faithful to itself in organization, structure, behavior, and elements. This certainly accounts in part for the success of such masters in literature as Tolkien or C. S. Lewis, and in film/TV of Star Trek. I have long noted in vexillology (and in this newsletter) an ongoing fascination with the flags of imaginary places, and I welcome not only the accumulation of this data but also suggest we begin to study how and why this data becomes relevant to readers/viewers. All you Trekies out there, I have a question: near the end of Star Trek VI, at the important political conference that serves as the scene for the climax of the film (and William Shatner's rather didactic inspirational monologue — but I guess he earned the right to give it) there are several flags exhibited in the meeting hall. Several rainbow variants, horizontal stripes, caught my eye, but I'd be intrigued to learn the specific range of flags presented, and as the cosmology of Star Trek continues to flush itself out, just what federations, associations, planetary affiliations, and organizations those flags represent. Can anyone help me?

In any case, KEEP STUDYING THOSE FLAGS!

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CONTRIBUTORS

John H. Gamez
Rich Kenny
Dave Pawson
Scott Guenter
James B. Lipinski
Don Healy
John R.B. Szala
Randy Matherne
Byron W. Ward

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When Texas was annexed by the United States the Alamo was converted into a U.S. Army supply depot. It was at this time that the Alamo was renovated and given its present appearance (Fig. 5). The church became a warehouse and the convento was used as offices and quarters. The other mission buildings were razed and the plaza became a street.

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TO BE CONTINUED IN MAY/JUNE ISSUE
FLAG COLLECTION OF THE HUNGARIAN NATIONAL MILITARY MUSEUM

By Don Healy

Dominating the skyline of Buda, the older half of the Hungarian capital, Budapest is the beautiful and fascinating castle district. A top this hill are days worth of tourist attractions, the most spectacular of which are the cathedral of St. Stephen and the palace that was home (part of the time) to Empress Maria-Theresia and later, Emperor Franz Josef of Austria Hungary.

As the palace anchors one end of the castle district, the other end is home to the Military Museum of Hungary. This museum houses artifacts from Hungary’s modern military history beginning with the Hungarian revolution of 1848 and culminating with Hungarian involvement in World War II.

One wing of the museum, covering the period from 1945 thru 1989 was “closed for renovation” at the time of my visit (May 1990). According to the guard who spoke a lot more English than I did Hungarian, that section needed a lot of “correcting”.

What was open to the public offered a vast selection of armaments, maps, uniforms and flags covering almost a century of Hungarian history.

Over a dozen flags are exhibited, ranging from crudely made revolutionary banners to gorgeous embroidered military banners from the 19th century and the 1930s.

The overall effect is an overview of Hungarian Military flag development. One major disappointment, all captions are in Hungarian, and only Hungarian. This may change as more and more western tourists flock to one of Europe’s most attractive cities, but for now, only the dates, names (which in Hungarian tradition place surname first i.e. former Prime Minister Imre Nagy is known locally as Nagy Imre) and maps supply clues as to the flags’ role in history.

The accompanying photos give you a taste of the variety of flags on exhibit.

Should you get to Hungary, another “must see” is the National Museum on the Pest side of the Danube. As you enter the main entrance, immediately to your left is the room that contains the crown jewels of Hungary including the famous crown of St. Stephen.

KNIGHTS OF COLUMBUS FLAG

By John R.B. Szala

The 500th anniversary of Columbus’ exploration of the new world will inaugurate, like the Desert Storm war in Iran, a variety of flags and symbols.

Perhaps the most wide-spread flag during this period of “celebration” is a flag that has been introduced by the largest lay organization within the Roman Catholic Church — the Knights of Columbus.

The flag was not designed by any particular individual, but ideas were obtained from the organization’s advertising associates and the officers of the Knights of Columbus in New Haven, Connecticut.

The flag is the first official flag in the Order’s 107 year history. It combines red and blue from the Order’s emblem, yellow from the Papal flag, and white and green from the expeditionary flag of Christopher Columbus. The upper left features a green cross from the ensign flown by Columbus in his voyages. The Order’s seal or emblem is in the fly.

The flag symbolizes the missionary effort of the Roman Catholic Church begun in the New World through Columbus’s faith and courage.

3” x 10” and larger versions of the flag can be obtained by writing to Knights of Columbus Supreme Council Supply Dept., Promotional and Gift Items, 78 Meadow Street, New Haven, Connecticut 06507-0901.

CIVIL WAR FLAGS PRESERVED IN NEW ORLEANS

Last October I traveled back to my hometown of New Orleans to visit the Confederate Museum and to view their collection of Civil War flags. The museum has over 120 flags in their possession and is attempting to restore as many as possible. At the time of my visit they had restored and displayed eight flags. These include the Jefferson Davis escort flag, 10th Louisiana, Wares Tigers, Louisiana Guard, 30th Louisiana, Beauregard, Dreaux Battalion, and Wheat’s Battalion.

The museum has an Adopt-A-Flag program which encourages individuals or groups to adopt a flag of their choice for restoration. If unable to adopt a specific flag, contributions are always welcome and at your request will be dedicated to the museum’s flag preservation activities.

While in New Orleans I met the former director of the museum and talked with members of the staff who are involved in the restoration efforts. It was encouraging to meet people who are so interested in saving these beautiful old flags.

If any NAVA members are ever in New Orleans, a visit to the museum is highly recommended. If anyone wants to know more about the museum and its Adopt-A-Flag program, I will be glad to send more information to those interested. Send any inquiries to — Randy Matherne, 9155 North Silver Brook Lane, Brown Deer, Wisconsin 53223.

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USA MILITARY FLAGS: 50th ANNIVERSARY, WORLD WAR II

By James B. Lipinski, 4524 N. Pegram St., Alexandria, VA 22304

During 1991 through 1995, the Department of Defense will commemorate the 50th Anniversary of World War II, the central event of the 20th Century that created the postwar world in which we live today. The commemoration will consist of a number of special events throughout the Army and in most of the civilian communities of the nation; establishment of a special commemorative flag to be flown at all posts, camps, stations and parades and ceremonies; and wide use of a unique logo. The Defense Department will cooperate with, and support, as appropriate, observances planned by individual military and civilian organizations. Additionally, the US will participate in a number of international commemorative events.

The policy guidance issued indicates that all events will be conducted as commemorations, not celebrations, and that joint-nation functions will reflect a sensitivity and appreciation of the tragedy of war, as well as an understanding of the losses suffered by all nations during the war. Among purposes to be addressed by the events are to honor vets of WWII and pay tribute to the sacrifices and contributions made on the homefront by the American people.

Depicted above (Fig. 1) is the design of the 3'x4' Distinguishing Flag to be issued (as of this writing). This design is presented in the form of a Specification Drawing, shot down from a D-Size drawing, so that members may be acquainted with the technique used by the services. The base flag is OG Blue, (with yellow fringe for indoor versions.) The device thereon, a modification of the Honorable Service Label Button (better known as the "Ruptured Duck") see Fig. 2) issued to all honorably discharged service personnel who served between September 1939 and December 1946, is a combination white, scarlet, yellow and brown colors, as shown on the drawing. The five stars above the eagle are said to symbolize the following aspects of WWII: 5-star military leadership; 5 theaters of operation; 5 Services participation; and the 5 commemorative decades. The design and execution is the creative work of Mr. James Hammond, Chief, Design and Illustration Branch, The Institute of Heraldry, US Army. Both indoor and outdoor versions are indicated. Although commercial sales will be authorized, as of this writing no commercial manufacturer has yet been selected to produce the flag. The selection is expected momentarily.

The logo of the commemorative activities (Fig. 3, below) is of interest since it was initially intended as the design for the flag. Subsequent events changed the selection and the logo will be used on stationery and as a centerpiece of static displays. The design of the logo is the creative effort of Colonel Ron Green, Deputy Director of the DOD 50th Anniversary of WWII Commemoration Committee, which is guiding all activities and functions during the 5-year period.

DOD has issued a 6-page Chronology of Significant WWII Dates, many of which will serve as ceremonial dates. Copies of this list and associated Commemorative Events of National Significance are available from this writer for First Class postage stamps. An 8"x10" (more legible) copy of the Flag Specification Sheet is available from this writer for a single First Class stamp.

(NB: We are pleased to report that Jerry Luchino, Director, TIOH, USA, has fully recovered from his heart attack and is back at work.)
UNDER EIGHT FLAGS
A VEXILLOLOGICAL STUDY OF AMELIA ISLAND, FLORIDA
By Byron W. Ward

At the northernmost point of Florida's Atlantic coast lies Amelia Island, a sandy 18 square mile island 13.5 miles long and up to two miles wide, separated from the mainland by the Atlantic Coastal Waterway. Bounded by beautiful white sand beaches on the ocean side and salt marshes on its western side, the island contains the historic shrimp-fishing village of Fernandina Beach and several top-rated oceanfront developments. Among its other virtues, the island claims to be "the only location in the United States to have been under eight different flags".

Amelia's first flag came to the island in 1562 with the explorer Jean Ribault, who explored and claimed the northern Atlantic coast of Florida for France. (Indians were the island's first residents, but they apparently were not vexillologically oriented.) The French claim to the area was temporarily solidified in 1564 with the establishment of Fort Caroline on the St. Johns River, some 15 miles to the south of the island.

Flags clashed the following year when a Spanish force from newly-founded St. Augustine captured Fort Caroline and massacred the French garrison, commencing almost two centuries of continuous Spanish rule. During this period, Amelia Island's European residents were primarily Spanish missionaries.

The Seven Years' War between the great European powers in the mid-18th century resulted in Amelia Island's third flag. As one of a variety of provisions contained in the 1763 Treaty of Paris, Florida was transferred from Spanish to English control. During the next two decades of English rule the island was sparsely populated, if at all.

The outcome of the American Revolution precipitated yet another transfer of Florida, but not the addition of another flag. In the 1783 Treaty of Versailles, Florida was transferred from England back to Spain. This second period of Spanish control of Amelia Island lasted, with some interruption, until Florida was formally ceded to the United States in 1821.

United States control of the island has been continuous except for one year (April 1861 to May 1862), when soldiers of the Confederate States of America occupied the island. These troops were withdrawn from their rather tenuous position and Union troops moved in without a fight, where they remained for the duration of the Civil War.

So far, five flags have been discussed — those of France, Spain, England, the United States, and the Confederacy. Typical, with some variations, of many locations in the United States, the list is not particularly impressive. It is the three final flags, all generally unique to Amelia Island, all short-lived, and all dating from the early 19th century, that bring Amelia Island vexillologically alive.

Due to politics and geography, the period of the early 1800s was a very tumultuous time for Amelia Island. The Spanish port of Fernandina on the island was, at the time, an excellent deep-water port, and was located less than five miles from the border of the United States. After U.S. Ports were closed to foreign shipping in 1807 and slave trade was outlawed altogether in 1808, Fernandina became a center of activity for smuggling and piracy. For a time, the port was the busiest shipping center in the Western Hemisphere.

An attempt to control the island was made in 1812 by the Patriots of Amelia Island, a group secretly supported by the United States government. The Patriots succeeded in staging a revolution of sorts, and flew their flag over the island on March 17th, replacing it with the U.S. flag the next day. Used by the bold, thinly-disguised attempt by the U.S. to gain control of the island, the Spanish government exerted diplomatic pressure and Spanish rule was reestablished within a short time.

Amelia Island was wrested from Spanish control again in 1817 by Gregor MacGregor, a Scottish adventurer who had grand plans of making himself head of an independent northern Florida. After defeating the Spanish garrison in a bloodless June battle, MacGregor hoisted his "Green Cross of Florida" over the island and set himself up in Fernandina's finest residence. Unable to raise sufficient troops or funds, MacGregor departed Amelia forever in September, leaving control of the bankrupt government to two Americans, Jared Irwin and Ruggles Hubbard.

Control of the island then passed to an out-and-out pirate, Luis Aury, who had for years allied himself with various anti-Spanish forces throughout the Caribbean region, sailed to Amelia Island with enough resources to keep the collapsing government alive. At first aligning himself with Irwin and Hubbard, he soon forced out the Americans and unilaterally annexed the island to the Republic of Mexico, a fledgling government at the time which neither requested nor desired any territory in Florida. An early Mexican flag was raised, only to come down within four months when troops of the United States, fed up with the chaos on the island, took over and held the area "in trust for Spain".

Today, Amelia Island is replete with references to the eight flags it has been under. Signs welcoming visitors to the island, and to its small airport and city, depict the flags, as do many businesses and developments. (Fig. 1) Maps, brochures, and postcards illustrate and explain the flags, and an Isle of Eight Flags Shrimp Festival is held each year. Illustrations of the flags do leave something to be desired. Acceptable are the flags of the United States (the current U.S. flag), France (the triple fleur-de-lis with blue background), and Spain (the lions and castles' royal standard). Depictions of the English flag generally show the current U.K. flag instead of the more correct "Kings Colors" without the cross of St. Patrick. The Confederate flag universally illustrated is, predictably, the common "Confederate Battle Flag", most recognized by the public rather than the more correct "Stars and Bars". (Fig. 2)

No actual examples of Amelia's three more obscure flags remain. MacGregor's flag is represented as a simple green cross on a white background. The Patriots of Amelia Island flag widely illustrated is based on a fairly detailed contemporary description, and shows a charging soldier over a Latin motto, normally translated as "the voice of the people, the law of the land". The flag is blue on a white background. (Fig. 3) Lastly, the current flag of Mexico generally illustrated was adopted in 1821, four years after the island's annexation to the Mexican Republic in 1817. Recent research has concluded that a red-bordered blue-and-white checkerboard flag, adopted by Mexican rebels in 1815, was probably the flag flown over Amelia by Luis Aury. (Fig. 4)

Finally, there is the issue of exactly what constitutes being "under a flag", and involves so many geographical, historical, physical, and political considerations that they cannot be addressed here. Whatever the outcome of the flags of Amelia being placed under a vexillological microscope, however, it is doubtful that the island's residents would even consider relinquishing the sobriquet "Isle of Eight Flags".

EDITOR'S NOTE: In the next NAVA NEWS, "Under X-Number Flags: What Does It Mean?" by Byron W. Ward.
LETTERS...

Below please find one line drawing portraying the award winning "Clarien & Tabard", the first nationally recognized flag to encompass the entire theatre community, past, present and future, in the United States of America. It is here with submitted to you for the following: it is the first and/or only flag designed to encompass the entire theatre community, past or present in the United States of America. The comedy/tragedy mask and 13 stars are in white on a blue field; the stripes are red and white, beginning and ending with a red stripe. Please respond to Philip Paskert, 537 Jones St., #391, San Francisco, CA 94102.

ED. NOTE: Please mail a copy of your response to NAVA Editor so we may include any follow-up information in a future issue of NAVA NEWS.

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FOLLOW-UP: Talking with one of the local flag manufactures two days later, I learned that the Embassy had placed a local rush order for three Russian flags, one on a 24-hour turnaround and the other two within three working days.
LETTERS . . .

Good day. I am a student member of NAVA and I recently read (November/December 1991 NAVA NEWS) in the 4' x 6' Corner that some have had problems obtaining the new flag of Armenia. I would like to inform any interested NAVA members that Ace Flag Co., Inc. (5421 Sheridan Drive, Williamsville, NY 14221) has the Armenian flag (4" x 6") in stock. They also have the following new 4" x 6" flags: Russia, Latvia, Estonia and Lithuania. I hope that this information is of some use.

Mr. Amilcar A. Barreto-Marquez
P.O. Box 267
Amherst, NY 14226

As I appreciate the occasional notices about the availability of more obscure flags that get published in NAVA NEWS, I thought I'd return the favor by giving the sources of some additional flags. The Navajo Nation Flag (4" x 6" known) is available from the Navajo Nation, Property Management Dept., P.O. Box 308, Window Rock, AZ 86515. Acadian flags (4" x 6" and 3' x 5') are available from Cote Blanche Productions, 3101 W. Main, Bayouside, Cut Off, LA 70345-9436 (800-375-4100). The Brigade of Midshipman Flag (4" x 6" and 3' x 5") is available from the Naval Academy Gift Shop, U.S. Naval Academy, Annapolis, MD.

Jon Radel

YET MORE FICTIONAL VEXILLOLOGY

For outright hilarity in fictional flags, nothing can top the flag of Tihata, a fictional central American country in the movie "The In-Laws" (with Alan Arkin and Peter Falk, 1979). I rented this movie the other day to see if the flag unveiling scene (which I will not attempt to describe) was as funny as I remembered it when I saw the film a decade ago. It was.

Thanks to John Gomez for bringing up the topic.

Byron W. Ward
15 Blue Jay Drive
Newburgh, NY 12550

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NAVA MEMBERS IN THE NEWS

JOHN KACHARIAN
CITIZEN of the MONTH for FEBRUARY

West Sand Lake resident John Kacharian has been named Sand Lake's Citizen of the Month at the most recent meeting of the Town Board. John was nominated by the Fort Crato Chapter, Daughters of the American Revolution to recognize all that he has done in the promotion of our flag and its history, and for the extensive research that John has done at the Watervliet Arsenal.

Mr. Kacharian helped establish the Watervliet Arsenal Museum, in 1969, and served as the director until he retired, in 1983. He personally hosted many tours, and was instrumental in planning of the War Veterans Park. John also authored a book, The Watervliet Arsenal - Yesterday/Today, and his historical preservation efforts for the arsenal were rewarded in 1980 with the Governor's Award for best presentation programs. John is a consultant on flag etiquette for the Troy Flag Day Committee, and he also coordinates a flag essay contest for local school children.

The Town Board is delighted to honor John Kacharian during President's Month. Send your nominations to: Citizen of the Month, c/o Town of Sand Lake, P.O. Box 273, Sand Lake, NY 12153.


WELCOME . . .

TO OUR NEW MEMBERS

C. PAIGE HERRING, Student, 105 S.E. Paul St., Hattiesburg, MS 39401.
+++> 1) W.
MR. DONALD MOLINEUX, Active, % Molintex Mills, Inc., 9 Davison Ave., Jamesburg, NJ 08831. +++> 1) S.
MR. ANTHONY MORIN, Active, P.O. Box 040436, Brooklyn, NY 11204-0436. +++> 1) W, 2) B, 3) S
MR. ROBERT I. RICHARDSON, Active. % Richardson Flags, 400 S. Main St., Austin, MN 55912. +++> 1) U, 2) H.

DAVID CARL ARNETT
1920 - 1992

David Arnett died on February 9, 1992 of a heart attack. He was an Active member of NAVA. He had retired from the construction business and bought and sold flags, maintaining a stall at a Dallas flea market. We extend our sympathy to his brothers and sister and to his NAVA friends.

WHITNEY SMITH
Featured In Boston Globe Story On Map Making

In a feature entitled "Map Maker, Map Maker, Remake Me A Map," by M.R. Montgomery, Globe Staff, appearing in The Boston Globe, December 28, 1991, the author points out that "Not since the Austro-Hungarian Empire broke up at the end of World War I have so many provinces become countries, so many countries changed their names (and their flags, and their capitals, and their mottoes, all staples of a proper map and atlas.)" The author goes on to say that an atlas without a flag is like a man without a country.

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GLOBE STAFF PHOTO / FRANK O'BRIEN
Whitney Smith, director of the Flag Research Center in Winchester, holds the flag of the Republic of Moldova (formerly Moldavia).
EDITOR'S NOTES...

A reminder, if you have a change of address, please mail the new correct address to the Treasurer, Dave Pawson, 1429 Amherst Drive, Plano, Texas 75075-7203.

From John Szala, an editorial from the November 14, 1991 New York Times:

WHY PUT OUT MORE FLAGS?

As legal apartheid has crumbled in South Africa, so has opposition to South African participation in the Olympics. For the first time since 1960, South Africa athletes will compete when the Summer Games take place in Barcelona next year. But there's already a debate about what flag the team will carry, and what anthem the bands will play. It's an argument that could teach a larger lesson to the international sponsors of the Games.

Sam Ramsamy, head of the new National Olympic Committee, says South Africans will display an improvised red, blue and green banner instead of the country's present orange, white and blue flag. The team's anthem will be Beethoven’s “Ode to Joy,” and a new mascot is to replace the traditional springbok. Yet other South Africans indignantly reject Mr. Ramsamy’s argument that the new symbols would better represent national unity.

In other words, what's supposed to unite is more likely to divide — and not just South Africa. Will Czechs and Slovaks agree to compete under the same flag? What about Yugoslavia's warring republics? Is there any anthem that can possibly satisfy all the republics of the old Soviet Union?

A simple if radical step could eliminate all these disputes. Let all athletes, from every country compete as individuals, and then adapt South Africa's idea by using Beethoven’s “Ode to Joy” for the whole event. Instead of being a carnival of nationalism, the Games for the first time could become a festival for the athletes themselves — a new world order, in short, for the oldest of all international institutions.

This issue goes to the printer February 9. Deadline for copy of the May/June NAVA NEWS is April 1 — I'm not fooling.