Japanese flags from the Second World War displayed at Tokyo’s Yasukuni Jinja Yushukan, the museum of Japan’s shrine to war dead.
Some deride politics as the “making of sausage”. Others praise it as the “art of the possible”. Personally, I think it is one of the finest pursuits a person can engage in because, to paraphrase NAVA member and Texas state senator Leticia Van de Putte, politics is really just the way neighbors discover, discuss, and achieve our common goals for our communities.

Patriotism aside, I think we all agree that flags mean something to the persons flying them. Like the VFW post commander, most U.S. citizens accept that the flag represents the bundle of rights and liberties granted to them by the law, including the right to free speech. The use of that symbol spurs a discussion about the appropriate use of that right.

The local politics in each case showed how we can choose to address our neighbor’s concerns. In one town, the upside-down flag was removed by law enforcement but later returned. In another, the mayor and police told upset citizens the law protected the protestor. Some citizens organized a counter-protest. But in each case, there was a discussion about the rights and responsibilities of both speaker and listener, of how patriots...

continued on page 12

NAVA News
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NAVA News · No. 203 · July-September 2009 · 1

HALF STAFF

Harry Manogg, Designer of NAVA’s Flag

NAVA flag designer and honorary member Harry F. Manogg died in Boston, Mass., on 31 March 2009. A member of NAVA since its founding in 1967, he was 80.

Born in Michigan 23 August 1928, Harry grew up in Detroit and worked at several positions in the book trade in the Midwest and later for several decades at bookstores in Boston; he retired as a member of the staff at the library of Northeastern University. He advised the Flag Bulletin and the Flag Research Center in their early days.

“Harry always found time to read books, magazines, and other sources which he mined to find those infrequent but valuable nuggets of information on flags,” writes Dr. Whitney Smith. “He had an amazing collection of notebooks, articles, postcards, and other sources of information that others had failed to find. Fortunately, his research collections are preserved by the Flag Research Center.”

In 1967 the North American Vexillological Association Flag and Seal Committee (consisting of Gary Grahl, Tom Hill, and Linda Stock) chose for NAVA’s flag the design which Harry had submitted from among several entered in an open contest. He was living in Illinois, NAVA’s state of incorporation, at the time. For over forty years he continued to support and contribute to NAVA.

“Harry was a long-time member of the New England Association of Vexillology and a honorary member of NAVA,” recalls past president Dave Martucci. “He was honored during my presidency to reflect his contribution to the Association for the design of the NAVA flag in 1967. He was a friend of mine and I will miss him.”

EDITOR’S NOTE

“Revisionist History” is a term that is often given a negative connotation. The reality, of course, is that all real history is revisionist in a sense—it either presents new information, or provides different interpretations of previously known facts. As the great Civil War historian James McPherson wrote, “revision is the lifeblood of historical scholarship. History is a continuing dialogue between the present and the past. Interpretations of the past are subject to change in response to new evidence, new questions asked of the evidence, new perspectives gained by the passage of time.”

From this perspective, it’s very exciting to be able to publish an article like the one by Dick Libby that starts on page 2 of this issue. His revelations on the true story of the John Shaw flag will change our understanding of that historic flag itself, and also of the variety of the “stars and stripes” that existed during the Revolutionary War era. And unlike much of what passes for flag history in print and on the Internet, his conclusions are solidly based on contemporary sources and their context.

In addition, I hope that Dick’s work will serve as an inspiration to all of us who have an interest in the history of the American flag and other flags. My predecessor as editor, Dave Martucci, is fond of saying that there is still lots of information out there waiting to be found and studied. He is right, and we NAVA members are uniquely positioned to find it, put it in context and make it known to the world. The fact that most of us are not professional historians like Dr. McPherson need not stand in our way, as long as we observe the basic tenets of scholarship.

Call for Proposals/Notice of Meetings

**NAVA 44:** Plans are under way to hold NAVA 44 (**2010**) in Southern California. To help, contact NAVA secretary Bill Trinkle at sec@nava.org.

**24 ICV/NAVA 45:** NAVA and the Chesapeake Bay Flag Association will host the 24th International Congress of Vexillology 1-5 August **2011** in the Washington, D.C. area in conjunction with NAVA 45.

**25 ICV:** The 25th International Congress of Vexillology will convene in Rotterdam, The Netherlands, 4-9 August **2013**.

**26 ICV:** The 26th International Congress of Vexillology will convene in Sydney, Australia, in August **2015**.
The Saga of the John Shaw Flag

BY RICHARDSON A. LIBBY

I recently had the opportunity to set a vexillological error straight, correcting a mistaken version of an important Revolutionary-era flag.

The saga of the John Shaw Flag occurs in Annapolis, Maryland. Its state house—the oldest still in continuous legislative use—was begun in 1772, occupied in 1779 and completed about 1790. John Shaw (1745-1829) was an Annapolitan who worked variously as a cabinet-maker of renown (his furniture is still sought after and is expensive), inventor, assessor, contractor, city councilman, and, at one point, the chief mechanic, maintenance supervisor, and carpenter of the state house.

In late 1783, the U.S. Congress convened in Maryland’s new state house, making Annapolis the nation’s capital for nine months. Nearly 200 years later, as the country began to celebrate its bicentennial, Annapolitans began to look forward to celebrating the momentous events that had occurred in their city at the end of the war. Historians at the Maryland State Archives found documentation showing that Maryland’s governor and council ordered John Shaw to make two U.S. flags late in 1783 in preparation for Congress’s move to Annapolis, and one had flown on the state house where seven of the thirteen states of the Confederation assembled on 13 December.

No drawing or other notes remain for the design of these two flags for Annapolis, but in 1983 designs were postulated and flags were made based on a 200-year-old receipt (found in the Maryland State Archives) for “two pieces of red and two pieces of white bunting and 19 yards of blue bunting, purchased of Wm. MacCreery & Co. for £11.19”. On the back appeared “Flagg made by Mr. Shaw first hoisted for The President of Congress”.

Grace Rogers Cooper (the curator of textiles at the Smithsonian, author of Thirteen-Star Flags, and one-time editor of NAVA News) helped reconstruct the original flags’ design. From the amount of fabric ordered, Mrs. Cooper deduced that each canton was 54” by 117”, each flag (one starting with a red stripe and one with a white stripe) was 9’9” by 23’, and the stars were most probably 8-point, arranged 4,5,4. Two replicas were made to Mrs. Cooper’s specifications; one was flown 200 years to the day after the original flags’ debut. Fifty 3’x5’ replicas of the Shaw Flag were also produced to hang on buildings that survive from 1783-84.

A few years ago, as I toured the historic 1774 Hammond-Harwood House, I saw a gem of a painting (12” by 19”) attributed to Cotton Milbourne, entitled “View of Annapolis 1794”. It depicts Annapolis in the late 1700s showing Church Circle, St. Anne’s, the Maryland Inn, the state house, and a number of other identifiable buildings. This painting had been donated in 1971 by Mrs. Zenith Brown, a well-known mystery writer in the 1960s who wrote as “Leslie Ford” in the U.S. and “David Frome” in the U.K. Coincidentally, she once lived in the same house where my wife and I now live.

The flag flying from the state house dome seemed to be the John Shaw Flag, but it looked oddly different. The blue field ran the length of the hoist instead of appearing as a canton. I consulted...
Dr. Gregory Stiverson, president of the Historic Annapolis Foundation, who was involved with the Shaw Flag project when he worked at the State Archives. I also learned that Dr. Edward Papenfuse, Maryland’s state archivist, had seen the painting just after the order was made for the two replica flags. He knew then that a mistake had been made but that there was not enough time to correct the flag design which was already being sewn. Under his direction a pamphlet was produced featuring a portion of this painting and focusing on the flag—even though he knew that the image was at odds with the flag design.

Is the painting what it purports to be? The date is clearly 1794 even though the signature is difficult to read. Mr. Milbourne lived in Annapolis between 1772 and 1797 and known as an excellent artist. The painting depicts the buildings quite accurately and it seems safe to assume the same care was taken for the flag. (It also seems that if the flag were just an “artistic” addition it would appear atop the dome and not at the side.) The artist may have seen such a flag over the state house in the 1780s or when President Washington paid his last visit to Annapolis in 1791, when the Shaw Flag would likely have been flown again.

And what about that oddly-shaped pole? Mr. Orlando Ridout V, currently chief of the Office of Research & Registration at the Maryland Historic Trust, escorted me up the 220 steps to the dome. We found no clear evidence of such a structure, perhaps because the dome roof and framing had been repaired, re-roofed, re-shingled, and painted many times in the last 200 years—it is wood after all. We did see, however, how it could have been built and how this construction would have allowed this rather large flag to “fly” in the breeze.

In the 1983 replicas, the blue field is clearly in the wrong place. Instead of being in the upper left corner it should be a panel running the full length of the hoist. In fact, in April 1984, just after the Shaw Flags had been reproduced, dedicated, and flown, Cooper wrote to the Archives. She had apparently been apprised of the possible revision, as she said: “I did consider placing the field vertically, as the long dimension of the field is exactly that of the thirteen stripes (117”). She also noted: “I also was interested in the rather large flagpole being supported at the balcony and not at the tip-top. This is most logical for raising and lowering a large flag. Did we not know about this painting before the project started a year ago? It might have made a difference.”

The “correct” John Shaw Flag, flown when George Washington resigned his commission and when the Treaty of Paris was signed.

Fortunately, I recently learned from Elaine Bachmann, the state archives’ director of artistic property, that her office was planning on re-hanging the flag, which had been taken down for state house refurbishing. She agreed to have a new, accurate replica of the John Shaw Flag made, and I was pleased to participate in the ceremony on Flag Day, 2009 when it was unveiled. The Washington Post covered the event, quoting Dr. Papenfuse: “This often happens in history. We have the tendency to think that history remains immovable and immutable. The truth of the matter is the more you learn and comprehend, the more you make new discoveries.” That was certainly true in the saga of the John Shaw Flag!

Thanks and appreciation go to the Maryland State Archives, which graciously supplied both information and images. Also thanks to Dr. Gregory Stiverson, who encouraged pursuit of this idea, to Mr. Orlando Ridout V for his assistance, and to Mr. Carter Lively, executive director, Mrs. Lisa-Mason Chaney, curator, and Ms. Jeanne Langdon, office manager of the Hammond-Harwood House.

This article based on the October 2008 presentation by the author at NAVA 42 in Austin, Texas.
BUT I WANT ONE—The History of the Lewes, Delaware Flag

BY ALAN KEFFER

After flying numerous state and international flags in front of my house and around the pool for years, one summer day in 1991 someone asked, “Do you have a Lewes flag?” My answer was “No!”

That began the quest to purchase a Lewes flag. Local flag retailers pointed to the Lewes City Hall as the source. Soooooo, I trekked down to City Hall, inquired of the lady behind the counter, “I would like to buy a Lewes flag.” Pulling her half-glasses down on her nose, she replied, “There is NO Lewes flag” in a rather irritated or maybe just nasty tone. This attitude struck me totally wrong, my blood pressure shot up, and as I turned to leave I said to her, “There will be.” She had the almost last word, as she said, “But, it won’t be official.” I replied, “Yes it will, because it will be the only one.” I turned on my heel and did a hasty retreat back to my house, fuming; after all, my taxes paid her salary.

After calming a bit, I began the process of designing a Lewes flag. A friend had just arrived from Holland and had brought a Netherlands Zeeland Province flag; a beautiful, simple design with blue and white waves and the town seal in the middle, much like many US state flags except for the background. I liked the waves and decided to use that as the beginning design of my flag.

I bought a large sheet of cardstock paper to use as my canvas. That was a large blank space to fill, having never designed anything in my life before. This was before the era or availability of computer software to use. Just to create the wave pattern was a total headache with many, many attempts to replicate those on the Zeeland flag. A houseguest finally found a dinner plate that seemed to help. With many re-drawings, the waves took shape, so I cut them out from blue paper, gluing them to the white cardstock. A photograph of the town seal which graces City Hall, enlarged many, many times, became the center focal point of my flag. (Try cutting out all those intricate pieces on red and gold paper!) WordPerfect with its then-limited graphic ability provided the banners for the “1631” and “Lewes, Delaware” portion of the flag. With that, I pronounced the flag designed.

In the interim, many neighbors and friends on hearing of my project, immediately voiced their desire for a flag. Trying to determine how to give the flag legitimacy, I discussed and offered the Chamber of Commerce the possibility of selling the flag, once it was produced. The chairperson took the design to “the girls” and they addressed it at their next meeting, with the result that they didn’t like the design because it did not look like other flags they were familiar with. I threw up my hands and said, “This is the Lewes flag design, we will move forward”.

So, with a first order of 35 flags, I approached a flag middleman in D.C. with my design, and the result was the first Lewes city flag order. On receipt of the flag (a sloppy silk screening job with the wrong ink) I numbered each one, and created a certificate to accompany the new flag to the proud sponsors. The flag, suddenly flying in the historic district of Lewes, made a big splash. The chamber reconsidered and became my sales outlet, with the profits going to their organization. Hundreds of flags appeared in town. After two years, I retrieved the sales rights, worked with a neighbor who had a jewelry store downtown, and she became my first commercial outlet for the flags, t-shirts, mugs, etc., that followed. Needless to say, hundreds of flags have been sold and are flying all over Lewes.

In 2005, Ted Spencer, a neighbor and a flag aficionado, wrote the mayor asking why the flag was not the official town flag. The mayor and city council responded to his request and declared my flag to be the official Lewes city flag. The mayor’s image with the flag frequently appears in our local papers when presented to special visitors.
Richardson’s *Standards and Colors of the American Revolution* contains a color plate (above) of an American flag that supposedly flew over Fort Mercer, at Red Bank, New Jersey, during the Delaware Campaign in the fall of 1777.1

The source of the flag is a contemporary map of Philadelphia drawn by a British Army surveyor (left).2

Richardson described the flag as follows: “[The flag] shows blue and white stripes and a red canton with white dots (stars)... This sketch is the first depiction of the stars and stripes known to the author.”3 Richardson assumed that the flag would have had 13 5-pointed stars, arranged in rows. This “Fort Mercer Flag” appears on many website; replicas are available from flag dealers.

Unfortunately, Richardson was wrong. Examination of the actual 1777 image (see detail) shows that the canton is not red with white dots—it is actually white with a red saltire. The surveyor probably intended to depict the Continental Colors, with the striped field and the union crosses in the canton. The image of the flag is extremely small (about 3/32 of an inch wide), and was only a tiny and incidental detail of the overall work.

It is possible, of course, that the author really intended to depict the stripes as blue instead of red, but it seems equally likely that that he was not concerned about the details of the flag beyond the fact that it was red, white, and blue. Rather than the first depiction of the Stars and Stripes, this illustration may well have been the last depiction of the Continental Colors.

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2 A survey of the city of Philadelphia and its environs shewing [sic] the several works constructed by His Majesty’s troops, under the command of Sir William Howe, since their possession of that city 26th. September 1777, comprehending likewise the attacks against Fort Mifflin on Mud Island, and until it’s reduction, 16th November 1777. Surveyed & drawn by P. Nicole. Library of Congress, Call Number G3824.P5S3 177 N5. The map is signed by John Montresor, the Chief Engineer of the British Army, and is sometimes (misleadingly) referred to as the Montresor Map.

3 Richardson, pp. 23-24.
Most NAVA members are likely already very familiar with Flags of the World, the Internet site established in the early 1990s to promote the study of flags (http://flagspot.net). The founder, Giuseppe Bottasini, stated “I created FOTW because I dreamed of having available a large, full-color flag book, always up-to-date and containing those local or non-official flags that books normally don’t show.” This remains a primary goal of FOTW—to present a complete compendium of vexillology.

First a primer in what FOTW is. It has two aspects: an e-mail discussion group, with over 1,000 registered members (although in fact with about 100 active participants) and a website that was developed initially as a place to put the information discussed, but which has now become that large flag-book Giuseppe dreamed of, with close to 80,000 flags posted. All material posted on the website is first passed through the mailing list for information, comment, amplification, or rebuttal. Although the mailing list generates a substantial volume of verbiage itself, much of the input comes from occasional visitors, through the “mailme” link on every page. We have received comments on flags from addresses in nearly every country in the world.

The best way to understand how FOTW can work is to examine the case of a flag for Newtown. A schoolboy in Newtown is perusing the Internet and comes across FOTW. He checks his hometown (nearly everyone does that) and finds its flag missing. He inquires to his town office, which either provides a comment or reports that no flag exists (although some of those turn out to have the flag flying outside their front door!) The schoolboy then communicates his finding to FOTW, or tells the town office that three neighbouring communities all have flags, so why not Newtown?

There begins a process in town government, that a year or two later results in a flag competition and the announcement of a winner. Either way, FOTW is informed of a new flag. If no such schoolboy exists to set this process in motion, the FOTW sleuths (referred to as vexiferrets) are constantly digging through archives of town minutes, looking for hints about the introduction of a new flag, and poring over photos of town officials searching for the elusive backdrop of the town flag.
Once found, the report of the flag is made on the e-mail discussion group—one of the 1,000 or so messages posted every month. A photograph may accompany the posting, and in a few days one of the FOTW members with electronic artistic skills redraws the flag and posts the clean drawing of it, ready for the website. Every month, the website director downloads all the postings to the mailing list, splits them up by country or topic, and ships them off to the web page editors who weave the new information into an existing page or create a new page for the new flag data. Each week, editors send back the pages they have worked on to the director, who standardizes the appearance, checks to ensure all the links work on the page, compiles an index of all pages updated, and uploads the update to the web.

The survival of FOTW and its continuing growth in the face of massive online projects like Wikipedia are testament to the extraordinary dedication of a wide variety of vexillological enthusiasts—volunteers who regularly scour obscure corners of the Internet, searching out information about flags in government minutes and publications posted online, volunteers who send FOTW information about newly created flags, volunteers who scrutinize submissions and discuss them online, volunteers who turn these reports into web pages, and volunteers (many of them flag shops) who host the several mirrors of the site.

Just how successful FOTW has become can be seen in some of the statistics it boasts: nearly 80,000 images of flags, nearly 42,000 pages about flags, a compiled bibliography of over 11,000 published items, a vexillological dictionary of about 1,400 terms, a monthly hit rate of over 5 million visits, and a discussion that began in 1993 and has never stopped, with close to 250,000 messages posted.

Perhaps more telling is to look around the room at an International Congress and identify who are there because of FOTW—leaving the director aside, it’s mostly those without gray hair! FOTW has developed a community of its own via the Internet, a community which is at least as passionate about vexillology as any of the vexillological societies, and a community which is carrying the flag into the next generation.

Contact FOTW director Rob Raeside: rob.raeside@gmail.com

Mystery Flag

NAVA member Chris Bedwell recently bought this flag on eBay; it may have come from the Tumbling Waters Museum collection. Initially, it was thought to be the flag that the Rev. John Szala designed for his church in Salem, Mass. However, research by NAVA historian Jack Lowe indicated that this was not the case. Does anyone recognize it? Contact navanews@nava.org with any information.

Flags in Marketing

Keypoint Carriers, established in 2000, handles truckload freight from Ontario-Quebec, Michigan, Indiana, Illinois, and Ohio to and from Mexico through the ports of Laredo and McAllen, Texas. Its use of flags echoes the “North American Union” symbolism described in NAVA News #196.

Flag Disposal

American Legion Post 48, founded in 1919 in Stillwater, Minnesota, performs a community service by receiving U.S. flags for proper disposal. It uses a recycled U.S. Postal Service mailbox as a drop site outside its headquarters.
Solving a Flag Mystery

BY DAVE MARTUCCI

Flag research is often something of a detective’s game—with one clue leading to another and ultimately to the answer sought. I recently had occasion to sleuth out the answer to an initial mystery.

Among other things, I am interested in old photos, posters, and other images from America’s past. One of my favorite websites is www.shorpy.com, the Hundred Year Old Photograph Blog. It is named for a teen-aged coal miner named Shorpy Higginbottom who was the subject of an evocative 1910 photo essay exposing the evils of child labor in America.

One day a flag image popped up on Shorpy. It was black and white, showing a flag with five white stars on a gray panel at the hoist and the fly with a white and black design of an “O” in the center and the rest divided per saltire with black panels at the top and bottom and white panels at the hoist and fly. The only identifying mark was written on the photo below the flag “Official Flag AYPE”.

A quick Google search yielded two very small and hard to see images of postcards that were not readily identified except their names included the letters AYPE. It appeared that the buildings in the photos on the post cards had flags flying that vaguely resembled the one I had and some kind of seal-like emblem.

One was clearly labeled “A Portion of the European Foreign Exhibit Building (and the scan was named “AYPEEuropeanBldg.jpg”) while the other was more difficult to make out, but appeared to say “Auditorium, Administration and Fine Arts Building” (and was named “aypeAdmin&ArtsBldg.jpg”).

The two postcard images were part of a website of ephemera for sale but these two items had long since been sold and their identifying entries were long gone. Emails to the site owner did not produce any results.

After downloading the images and enlarging them, I came to the conclusion the flags in the photos were indeed the same flag as I had, so the one-third of the flag at the hoist was blue with five white stars and the fly was red and white.

A short while later I chanced upon another image that did not show up in my initial search. It was labeled “AYPEMap.JPG” and entitled “Authorized Birds Eye View of the Alaska-Yukon-Pacific Exposition”. Aha! A.Y.P.E. explained!

It also noted that this expo was held in “Seattle, U.S.A. 1909”. At the bottom was the same seal-like emblem on the left but a very different flag on the right. This was gold and swallow-tailed with a signet composed of the three letters AYP interlocked together in blue. The mystery deepened.

Searching online with the event’s full name, I found an account of the expo and the explanation of the two flags and the emblem.

The emblem is circular a seal featuring three women representing Alaska, the Yukon, and Asia dressed in appropriate clothing and each appearing in front of a typical scene; Asia and Yukon have appropriate trees and Alaska has a mountain behind which is a golden sunrise. Each holds an item: a ship, locomotive, and a lump of gold, respectively. Pictured above are two different versions.
Both flags were apparently used, the red-white-blue one as the official flag and the gold-blue one as the official burgee. It appears the red-white-blue flag was hoisted throughout the expo grounds and the gold-blue burgee was hoisted on ships and other vehicles traveling to and from the expo and inside the expo on its own ways.

One other item of vexillological interest came to light in this investigation: a souvenir felt pennant showing a yellow hoist with the AYP Signet in blue (on its side, however) and a blue fly with the word “SEATTLE” in yellow.

And so another suite of flags otherwise lost to history has been brought to light! Please join me in vexisleuthing and writing up the results!

Flag Salute by Veterans

For years, veterans have wanted to salute the flag during the Pledge of Allegiance and the National Anthem instead of just placing their hand over their heart. Now they can.

A congressional amendment sponsored by Senator James Inhofe (R-OK) in the National Defense Authorization Act for fiscal year 2009 specifically states that “members of the Armed Forces and Veterans who are present but not in uniform may render the military salute.” Veterans can salute the flag during the National Anthem as well as during “the hoisting, lowering and passing of the flag.”

“The salute is a form of honor and respect, representing pride in one’s military service,” said Inhofe. “Veterans and service members continue representing the military services even when not in uniform. The U.S. Code is now consistent for veterans and all service members in regards to the symbolic gesture of the military salute.”


Thanks to Roy McGinnis

Dedicated Flag Collecting

Flag collectors will sometimes go to great lengths to obtain particular flags for their collections. This captured Vietnamese National Liberation Front (“Viet Cong”) flag, on display at the Gold Star Museum at Camp Dodge, Iowa, is a good example.

North Vietnamese Flag
Recovered in February 1969 by Warrant Officer 1 Harry Oberg of Eldridge, Iowa while serving with HHIC, 1st Brigade, 1st Cavalry in the III Corps area near Tay Ninh, Vietnam.

The flag was placed 100 yards outside firebase “Barbara” by North Vietnamese soldiers. US soldiers were reluctant to stray outside the firebase into the open to become targets for snipers in order to obtain the flag.

WO1 Oberg flew over the flag in an OH-6 helicopter and dropped a grenade to destroy any booby traps. The door gunner then reached down and grabbed the flag from the pole. The flag is splattered with mud from the grenade blast and wind kicked-up by the helicopter rotor blades.

Photo: Mary Ansoff
To the strains of popular music from several countries and the Marcia Vexillum, played by Yokohama’s fire department band, the opening ceremonies of the 23rd International Congress of Vexillology took place in a shore breeze strong enough to knock over the temporary flagpoles.

Over the next five days in mid-July, delegates from the members of the International Federation of Vexillological Associations (FIAV) convened to hear 27 papers, tour important flag-related sites, and consider matters of import to the federation.

The more than 50 participants came from 17 countries, with the largest contingents from Japan and Australia. Over a dozen NAVA members attended—NAVA is a founding member of FIAV.

Held during the 150th anniversary of the opening of the port of Yokohama to the West, the congress appropriately met in the elegant and historic Port-Opening Memorial Hall, built in 1909—a survivor of the 1923 Kanto Earthquake and the 1945 air raids.

JAVA, the Japanese Vexillological Association, hosted the congress and dedicated it to the memory of Harry Oswald, the NAVA member who had helped organize JAVA. It flew a special flag in his honor and displayed photos of his participation in JAVA and FIAV events.

The Wednesday tour took participants to Tokyo’s controversial Yasukuni shrine to Japanese war dead, where they received the rare privilege of participating in a ceremony in the shrine’s inner sanctum and viewed flags and other objects in the shrine’s museum (see cover). They also visited the impressive Edo-Tokyo museum, where several tried hoisting
the 15 kg. vexilloid representing one of the city’s many traditional fire brigades.

Local flag merchants offered flags and a grand assortment of flag-related publications for sale. Participants tried, and usually failed, to add less to their suitcases than they had brought to share in Yokohama!

During its General Assembly, delegates re-elected as FIAV officers Kin Spain, U.S.A. (secretary-general), Michel Lupant, Belgium (president), and Graham Bartram, U.K. (secretary-general for congresses), shown officiating, above.

FIAV also confirmed Washington, DC as the venue for the 2011 congress, and selected Rotterdam, The Netherlands, for 2013 and Sydney, Australia, for 2015.

The Vexillon award, for the greatest contribution to world vexillology in the past two years, went posthumously to Andries Petrus Burgers, for his master work The South African Flag Book.

NAVA now sponsors the award for best paper, which went to Akira Kumagai (below) for “Flags of Higher Schools in Imperial Japan 1894-1950”.

JAVA honored Alain Raullet of Brittany, France (shown at left having presented a Breton flag to a waiter), for his presentation about his weekly radio show “The Voice of Vexillology”, now entering its 4th season.

At the final banquet, FIAV president Michel Lupant and 23 ICV organizer Nozomi Kariasu presented the FIAV flag to Ted Kaye and Gus Tracchia, NAVA officers and members of the organizing committee for 24 ICV (NAVA 45) in Washington, DC.

International congresses of vexillology provide rewarding opportunities for sharing flag information and meeting colleagues from around the world. All NAVA members are welcome to attend. Visit www.fiav.org for more information.
NOTICE OF THE ANNUAL MEETING OF NAVA AND PROPOSED SLATES OF NOMINATING COMMITTEE MEMBERS AND OFFICERS FOR 2009-10

In accordance with Resolution of the Executive Board pursuant to §4.01 of the Bylaws establishing the place, day, and hour of the annual meeting of the voting members of the Association,

NOTICE IS HEREBY DELIVERED to all voting and nonvoting members of the Association in accordance with §4.04 of the Bylaws of the North American Vexillological Association that the annual meeting of the voting members of the Association shall be on Sunday, 11 October 2009 at 8:00 AM, at the Embassy Suites-Historic Charleston, 337 Meeting Street, Charleston, S.C.

From the President—continued from inside cover

can be on the home front and not just the battle front. In each instance, a flag sparked neighbors talking to neighbors about their commonality by sparking conversation.

Perhaps a friend, a colleague, or a relative thinks that vexillology is not a meaningful study or that flags are nothing more than pretty pieces of fabric. I think this summer has shown the power of a pretty piece of fabric fastened to a pole. And that power is something worthy studying.

HUGH BRADY  PRESIDENT

NAVA Database

To update your NAVA member profile—address, phone, e-mail, flag interests, and e-mail preferences—visit the Members Only section of the NAVA website. Click on “Edit My Profile” and update any information listed there.

NAVA members need a password.

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

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

NAVA Classifieds


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

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

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

NOTICE IS FURTHER DELIVERED by the Executive Board that the following proposed slate of nominating committee members for 2009-10 is presented:

Peter Ansoff, Jack Lowe, and Dave Martucci.

NOTICE IS FURTHER DELIVERED by the Nominating Committee that the following proposed slate of officers for 2009-10 is presented:

President: Hugh L. Brady
First Vice President: Gustavo Tracchia
Second Vice President: Anne M. Platoff
Secretary: William J. Trinkle
Treasurer: Edward B. Kaye

William J. Trinkle
Secretary

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Secretary
CHUMLEY THE VEXI-GORILLA

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

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

MEMBER FLAGS

Emil Dreyer—Zollikofen, Switzerland

A square Swiss flag with typical flame pattern of a 'V' for Vexillology. The colors white and red for Switzerland, yellow and red for Spain (I'm half Spanish), yellow and blue for Europe and FIAV, and white and blue for the UN and the world. The three stars are for my three daughters (and my name—’drei’='three') and the canton I was born in, Argovia. The proportions are 1:1.

Hassan Kamel-Kelisli-Morali—San Antonio, TX

Hassan Kamel’s flag is a banner of his arms.

The blazon is “Vert two bendlets between as many five pointed stars Argent”.

Jim Brown—Prince George, B.C.

The flag’s field is red over blue. Red represents Canada, blue represents Scottish heritage. The two white rectangles, extending 1/4 of the length of the flag, represent his two children. The yellow fleur-de-lis with two green stars represents a long-time commitment to the Scouting movement. The narrow blue stripe is for his wife and stepson.

For all NAVA Members’ flags, see:
http://www.nava.org/NAVA%20Membership/FlagRegistry.php

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

From Rosa To Obama

This civil rights/ethnic flag was designed and created by Mrs. Shrisma K. Smith, of Lawrenceville, Ga., in honor of the civil rights movement. It commemorates the road traveled from Rosa Parks’ courageous refusal to give up her bus seat in 1955 to the election of President Barack Obama in 2008. The flag was put on display at in the Children’s Wing of the Troy University Rosa Parks Museum in Montgomery, Ala., on 4 February 2009, which would have been Ms. Parks’ 96th birthday.

Mrs. Smith describes the origin of the flag: “The background of my flag started when I was a little girl being raised by my grandparents in Montgomery, Alabama. I was surrounded by politics and civil rights issues . . . and prejudice experiences throughout my childhood . . . I grew up endeavoring to make a difference in the world regarding “Equality” for all. As the 2009 Presidential campaign arose, I wanted to create an art-form that would speak to the world and send a subliminal message concerning how far this country has come in the area of unity as well as historically and politically.”

The groups of four stars at the top and bottom of the flag reflect Mr. Obama’s status as the 44th president. The single central star symbolizes unity, and the bridge between the trials of the past and the present triumph. The significance of the colors is: red—unity, white—peace, blue—justice, gold—God’s glory, silver—unity.

The Rosa-to-Obama flag is available as a car flag at the museum gift shop, and also via the Perfect Praise Ministries website run by Mrs. Smith and her husband, Grayson. They plan to offer desktop flags in the near future, and possibly flagpole-sized versions at a later date.

One of the truly fascinating things about flags is that they are, in a sense, tangible links between history and the future. The Rosa-to-Obama flag is a splendid example of how those links can inspire us.

NAVA News wishes to thank Mrs. Smith for providing information and image of the Rosa-to-Obama flag.
(www.perfectpraiseministries.com)