The Oregon State Flag Redesign Effort

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“Warm” flags in cold weather
Peter Ansoff
Committee. Those of you who attended NAVA 39 in Nashville our Flag Conservation and Cannon Grant Committees.

The organization operate effectively and efficiently. help run your organization, you join NAVA’s leadership and help the organization operate effectively and efficiently.

That’s why I am pleased to announce the new leadership of our Flag Conservation and Cannon Grant Committees.

Dr. Laura Kidd is serving as chair of the Flag Conservation Committee. Those of you who attended NAVA 39 in Nashville will remember Dr. Kidd’s paper and presentation on the conservation of an Illinois G.A.R. flag. She is an assistant professor in the School of Architecture at Southern Illinois University in Carbondale and specializes in historic costume and fashion design. Her interests in flag conservation and flag history dovetail nicely with the committee’s focus.

The Flag Conservation Committee promotes conservation, preservation, and restoration of historic flags by raising and granting funds for museums and other repositories by selecting recipients of the Grace Rogers Cooper Flag Conservation Grant. The grant has supported flag conservation efforts in Virginia, Tennessee, Mississippi, Maine, and Pennsylvania, and has been awarded on more or less an annual basis since 2002, with the last grant in 2007. Flag conservation assistance can be one of the premier NAVA programs with the right chair, and I think that person is Dr. Kidd. She is very excited about working with NAVA to further develop and promote our efforts to conserve historically and culturally significant flags in North America.

The Cooper Grant is one of the major ways NAVA supports flag scholarship; it was joined this year by the Devereaux D. Cannon, Jr. Grant for research in vexillology, an annual grant to defray the costs associated with performing original academic research. The Cannon Grant Advisory Committee oversees the administration of the grant program. Second Vice President Annie Platoff, an associate librarian at the University of California at Santa Barbara and two-time Driver Award winner, chairs the committee. Serving with her is Professor Perry Dane of Rutgers University School of Law in Camden, N.J.; Dr. Ken Reynolds, a historian for the Canadian Forces, Department of National Defence, Ottawa, Ontario; and Dr. Scot Guenter, Professor of American Studies at San Jose State University, San Jose, California.

Many of you met Professor Dane at NAVA 41 in Hartford, where he gave the Driver Award-winning presentation on flags in context and a discussion of how we should study the aesthetics of flags. Others will remember Dr. Reynolds’s presentation on the Canadian Army’s “battle flag” during World War II at NAVA 40 in Reno, for which he won the Driver Award that year. And most of us know Dr. Guenter from his distinguished service as NAVA president in the last century and his latest presentation on Sarah Palin as patriotic earth-mother in Charleston this year, which also won the Driver Award.

All four committee members bring a breadth of vexillological knowledge to their task and, with their able help, I believe the Cannon Grant program will truly honor its namesake.

Our newest volunteer is Marlene Little, from Rockford, Illinois, who just joined NAVA last year. Marlene has graciously agreed to serve as a member of the NAVA 44 Flag Committee. She gave a great vexi-bit about her take on flag design and aesthetics in Charleston; her enthusiasm for flags and for NAVA will be a tremendous help. I am grateful for her service.

Many of you have talents that NAVA could use. There are many other important roles for which we need volunteers. We need an art director/layout editor for NAVA News; an editor for our website; folks to help plan and staff the Los Angeles annual meeting and the Washington, D.C., International Congress of Vexillology; and service on other committees. Just shoot me an e-mail or call me on the phone and let’s talk about how you can help.

Scot Guenter used to close each presidential column by urging us to “keep studying those flags!” Your help with leading NAVA lets all of us do that.

Hugh Brady
President

NAVA News
Peter A. Ansoff, Editor
Hugh L. Brady, Edward B. Kaye, David B. Martucci, John A. Lowe

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Greetings to all from snowy Virginia (see the cover)!

Once again, we present a variety of topics and formats in this issue. We generally try to strike a balance among "hard" research, current vexillological news, members’ activities, and news about NAVA itself. We think that the current mix is about right—please let us know your thoughts about that. Also, remember that NAVA News doesn’t have a dedicated staff of reporters and feature writers—we rely on the membership and the vexi-public for the bulk of our material. If you have an idea for an article, a bit of news, or some interesting flag-related photos, let us know!

There are two aspects of NN’s editorial policy that are worth mentioning from time to time. First, we are not a “journal of record” with respect to current vexi-events. Our goal is to publish interesting, current information and research, not to cover everything that happens in the world of flags. The fact that Upper Bamozanga has changed the Pantone shade in its Air Force Ensign is not something that we’d cover, unless there were unusual political or other aspects of the change. (Color shades can be of interest on occasion—witness the debate in the Scottish Parliament a few years ago over the blue in Scotland’s national flag!)

The second aspect is a bit dicier. We are often contacted by people who want us to help publicize their new flags or flag proposals. In some cases, these are intended to promote a cause such as civil rights commemoration, recognition of veterans, and so forth. In others, the person has designed a new flag for his/her state, city, etc., and wants help getting it adopted. Again, the standard we apply is whether or not the proposed flag has any “traction”—has it received some kind of popular recognition, is there significant public and/or political support for the flag change? A proposal doesn’t necessarily have to be successful to merit inclusion, but it needs to be something other than one person’s brilliant idea. Unsuccessful flag campaigns can still be of interest because of public attention, lessons learned from the design process, or the quality of the proposed designs. The article on the Oregon flag contest in this issue (page 2) is a case in point.

As I mentioned at the business meeting at NAVA 43 in Charleston, we are seeking a volunteer to do the layout for NAVA News. Ted Kaye has generously handled this task superbly for the past several issues, but he has many other things on his plate. If you have a little experience with electronic publishing and would like to make a major contribution to NAVA’s work, drop me or Ted or me a line.

PETER ANSOFF
EDITOR
By HANK GARDNER

Remember the old car commercial on TV with the roaring song “see the U.S.A. in your…”? Maybe it says something about your age if you can complete the tune. Getting in the family car and heading off for some terrific vacation was different in those days. Whether it was a national park, a historic site, a tourist resort, or somewhere else, even grandma’s house—a few souvenirs were added to the luggage for the trip back home.

Often the souvenir was a pennant promoting the destination visited. I bought a few when I was young, and I’ve added others as I’ve grown older. I can’t honestly say I’ve been to all of the places that my pennants represent, but eBay offers a means to fill in the gaps of my collection.

Pennants come in a variety of sizes. They promote a variety of places, people, activities, events, and institutions. They are also made of various materials. The old quality items were felt, not synthetic fibers. The plainest were printed in an alternate color; more elaborate items had appliquéd or sewn lettering. Some even had more that one layer, such as a band with a date below a printed illustration.

Figures 1 and 2 show a wide variety of pennants from historical parks, national parks, state parks, organizations, and cities. One can revisit heavenly Honolulu in the halcyon days before Pearl Harbor or, at the other extreme, Hell, in Michigan (many cities around the world bear this name; what a great place for souvenirs!).

Figure 3 shows two vintage (1950s) pennants and a modern polyester sample.

Figure 4 shows two of the fanciest pennants in my collection. No expense was spared in the production of these beautiful items. Embroidery, raised lettering with shadows, and a multi-layered ribbon with date on a very large pennant (35 x 14 inches and 29 ½ x 13 inches) show how complex a truly quality pennant can be. The smallest pennants in my collection measure only 3 x 12 inches.

Figure 5 shows three pennants commemorating special events. I got the Orange Bowl pennant when my family went to the game.

Figure 6 shows several prototypes for a pennant from my high school (pre-1960) and one from the school’s arch rival from the same period.

Figure 7 shows more historic sites and some fun beach resorts.
Figure 8 shows some of the college pennants that decorated the wall of my “game room” when I was in high school (before 1965).

Finally, Figure 9 shows the variety of sizes, designs, complexities, destinations and materials found in the pennants that one may collect.

As I go through my collection many memories come back. It’s like browsing through the old family picture album, and it’s another way to enjoy vexillology and preserve items from the past as well as the technological changes involved in flag/pennant production.

Try it. You’ll like it!

The author has been a NAVA member since 1995.
The Oregon State Flag Redesign Effort of 2008-09

By TED KAYE

In anticipation of Oregon’s sesquicentennial, the state’s largest newspaper, The Oregonian, sponsored an effort to redesign the state’s flag.

Oregon became a state in 1859, but only in 1925 did it adopt a state flag—the last among the then-48 states to do so—based on a flag used by the Oregon Military Department.

Oregon’s flag is now unique among U.S. state flags—it has a different design on the reverse, a beaver (Oregon is known as “The Beaver State”, recalling the fur trade which first brought Euro-American exploration to the area). Its obverse displays the escutcheon from the state seal, the year of admission “1859”, and—in case the symbolism were not adequate—the words “STATE OF OREGON”.

Oregon is a Pacific Coast state, with a strong natural beauty—from its beaches, rivers, and forests to its mountains and high desert. It has an urban-rural divide—the Cascade Mountains separate the wet western third, with most of the cities, from the dry eastern two-thirds. Its population is nearly 4,000,000. While it has a modern electronics industry and is home to the sportswear giant Nike, its roots are in forestry and agriculture. The first major Euro-American settlement began with pioneers coming across the Oregon Trail in the 1840s.

The Oregonian’s contest started in October 2008 to allow participation by schoolchildren, offer designs for a vote during holidays, and have a final design ready for the legislature in January, in time to adopt a new flag for Oregon’s 150th birthday, 14 February 2009.

In October, the contest began with a short invitation: “It’s been 150 years. Who wouldn’t need a facelift?” followed by a front-page headline: “A new state flag for Oregon? Sounds like a banner idea”. The article quoted Mike Hale (NAVA member and president of Elmer’s Flag & Banner in Portland, the largest flag store in the country), Carita Culmer (a former NAVA officer and author of an article on the Oregon flag just published in Raven), and me. It provided a good history of the flag and the case for a change.

But it also quoted Oregon’s governor, Ted Kulongoski, saying that he loves the present flag, has heard no one complain about it, will not consider a new design, and has more important priorities. That wasn’t a good start!

In explaining what made a good flag, the article laid out the principles of Good Flag, Bad Flag, NAVA’s guide to flag design, and referred to NAVA's website. The contest rules were ambiguous about whether non-Oregonians could participate—although most entries did come from Oregon. The contest required entries on 3”x5” cards and offered as a prize a full-size 3’x5’ flag of the winning design.

In an unanticipated outcome of the contest, the original 1925 flag, sewn for Governor Walter Pierce by seamstresses at the state’s largest department store, Meier & Frank, was identified on display hanging in a library stairwell at Eastern Oregon University in Pierce’s home town of La Grande. School officials immediately launched an effort to research, authenticate, and conserve the artifact.

The contest gave designers a month to submit their entries, with several articles in The Oregonian along the way. Around 2,500 entries came in. The contest calendar had been timed to allow schoolchildren to participate—several class groups did so, submitting large batches of entries. Many more were submitted by individual children. However, the majority came from adults, with some submitting multiple designs.

The quality of the entries was stunning—hundreds of them would have made a successful state flag. While professional graphic artists submitted spectacular designs, so did amateurs and schoolchildren.
Mike Hale, Joan Carlin (the editor), and I conducted an initial culling to select about 240 entries for further consideration. Then a panel of six judges chose ten final designs, at least one from each of the major thematic groups represented in the entries.

The average age of the designers of the finalists was 60 years. The youngest was 42; the most senior was 95-year-old NAVA member Doug Lynch, the dean of the Portland graphic design community and the creator of the flag of the city of Portland in 1969. No children’s designs were among the finalists, although one came close (judges rejected the design after determining that the central charge was not a beaver but a beaver-duck—a composite of the mascots of rivals Oregon State University and the University of Oregon—looking something like a duck-billed platypus).

The Oregonian published the final ten designs in the paper and on its website in December, giving readers until mid-January to vote. See pp 6-7 for the images and designers.

When voting closed in January, 2009, nearly 9,000 votes had been tallied. “None”, with 21%, received the most votes, although that may be inconclusive, as the question was not framed correctly—it was not clear if voting for “None” meant “keep the old flag” or “another new design would be better than these”.

The “winner” was perhaps the most conventional of the designs: a beaver and star on blue, white, and green stripes. Ironically, at least two judges had argued strongly against it, seeing in it slight echoes of the flags of the neighboring states of California and Washington.

A close second was one of the two “Tree” designs, one that also had a “Geographic” motif. In fact, the two “Tree” flags combined outpolled the two “Beaver” flags, 29% to 24%. And the two “Geographic” flags combined were closely behind the “Tree” flags and ahead of the “Beaver” flags, with 26% of the votes.

The results, as tallied by The Oregonian:

- None - 21% (1,846 votes)
- Flag G - Beaver with star 20% (1,778 votes)
- Flag I - Douglas Fir, blue and yellow 17% (1,565 votes)
- Flag H - Douglas Fir, blue and green 11% (1,018 votes)
- Flag C - Snow-capped mountains 9% (776 votes)
- Flag A - Mount Hood 7% (661 votes)
- Flag B - Wagon 5% (452 votes)
- Flag J - Beaver 4% (376 votes)
- Flag D - O for Oregon 3% (238 votes)
- Flag F - Gold salmon 2% (157 votes)
- Flag E - Wavy lines 1% (115 votes)

Total Votes: 8,982

The winner was announced a week before Oregon’s birthday. At the judges’ suggestion, The Oregonian announced that it would reverse the orientation of the beaver and have its artists upgrade the design on the “winning” flag, in anticipation of taking the proposal to lawmakers.

However, the Oregon Legislature meets for about six months every two years. The 2009 session started in January and ran until June. By the time The Oregonian proposed a bill to adopt the new flag, it could not find a legislator to sponsor it. The flag redesign effort died, at least for the current biennium.

In the end, inadequate work went into educating and convincing the public about the design drawbacks of the current flag and virtually no success was achieved in securing government agreement to consider or enact any change. The contest process produced an excellent array of prospective designs, and the culling and judging proved successful. Although the voting procedure could have been improved (by using a rating system and/or a runoff, and by making it truly statewide), it received significant public participation.

In the ultimate test of enacting a new state flag into law, the effort failed.

A full case study appears on the NAVA website:
http://www.nava.org/Flag%20Design/CaseStudies.htm
Oregon State Flag Design Finalists

A. Gerald H. Black, 74, Warrenton, retired  
The process: When Black thought about what best said “Oregon”, he imagined snow-capped peaks of the Cascades, the golden hills of wheat, and the painted hills. He wanted a simple design to reproduce easily.  
What it means: Mount Hood dominates against a blue sky. The horizontal green stripe represents the forests and agricultural areas; the gold stripe represents the wheat fields and high deserts.

B. Eddy Lyons, 42, SW Portland, manager for a clinical research program  
The process: He chose the iconic wagon to connect to our roots, as well as the current flag.  
What it means: Stylized wagon for pioneers. Star for the location of the state. Red connects to the red, white, and blue of the U.S. flag.

C. Douglas Lynch, 95, NW Portland, professional designer  
The process: Commissioned to design the city of Portland’s flag, he also noodled around with one for the state, and came up with this. Lynch still draws by hand and calls himself “B.C. Before computer. I’m computer illiterate.”  
What it means: Green is for the agriculture. Gold is for the desert or wheat. And the two parts of the state are separated by the snow-capped mountains.

D. Jaymes Walker, 55, NE Portland, a landscape designer  
The process: “I purposefully kept this flag simple in order for it to represent all of Oregon.”  
What it means: The “O” stands for Oregon, and is doubled. The incoming stripes frame the letter and strengthen the image to show the strength and solidarity. Blue and gold, the state colors, represent the Pacific Ocean and western Oregon, and the high desert and wheat fields of eastern Oregon. Note that the colors could be reversed.

E. John Mothershead, 50, Milwaukie  
The process: “I’ve always had an interest in flags, doodling flags here and there and I saw the contest and said, ‘Oooh, that’s for me’.”  
What it means: The green and gold quarters symbolize agriculture and the land. The wavy blue and white quarters symbolize the ocean and rivers. I wanted to make it flashy where it would stand out.
F. T. J. Borzner, 56, SW Portland, electronics technician
The process: “I worked evenings about four weeks and probably made over 100 variations on the flag.”
What it means: Green represents growth and productivity of the land, the forests, farms, and vineyards. A gold salmon icon, inspired by Native American rock art, is for great value and quality of life. The bars represent hydroelectric and geothermal energy, the energy of workers, ranchers, and immigrants. In their vertical positions, they both block and impel the salmon.

G. Randall Gray, 42, West Linn, mapmaker, Clackamas Co.
The process: Always interested in flags and design, Gray was unimpressed with the front of the Oregon flag. But the back, with the beaver, was another matter. “The backside is the start of something good.”
What it means: Blue and gold for the state colors with green to represent trees and wilderness. White contrasts with blue and green. The beaver from the current flag links us with the past. The star represents Oregon’s place in the Union.

H. Lorraine Bushek, 60, SW Portland, retired
The process: The simplicity of the design came to Bushek quickly. She looked outside her home, surrounded by Douglas fir trees.
What it means: She wanted to symbolize all the state, not just the lush green valley, so she paired emerald with a brilliant blue to suggest the clear skies of eastern Oregon. (The tree is a very light tan.)

I. Karen L. Azinger, 51, NW Portland, writer/bus, consultant
The process: Such a cool state, she says, deserves a cool flag. The tree comes from the Oregon license plate and she chose green for the beautiful outdoors and for Oregon’s environmental awareness. Yellow, to be inclusive: “I didn’t want eastern Oregon left out.”
What it means: The Douglas fir, the state tree, on a field of blue, white, and gold. Blue for our Pacific Coast, white for our snow-capped mountains, green for our forests, and gold for the grassy plains of eastern Oregon.

J. Thomas Lincoln, 69, Springfield, graphic designer
The process: “I was going for continuity because a radical change in the flag will be a hard sell.”
What it means: Beaver would be singular to Oregon and make our flag distinctive. The colors tie to the blue and gold of the current flag. He wanted to evolve and upgrade it, not totally change it.

SOURCE: The Oregonian 3 January 2009
The “Colonial and Revolutionary War Flags” section of the Flags-of-the-World website includes a curious flag image (right), with this explanation:

“The description... is very simple: white field and black letters. The flag has the inscription “AN APPEAL TO HEAVEN” in capital letters interspersed with the inscription “une appellation au ciel” in lower-case letters. Considering the English and French inscriptions, the flag was probably used following the Franco-American alliance in the latter part of the [Revolutionary] war.”

The source for this information is given as Flags to Color from the American Revolution, published by Bellerophon Books in 2000. One would not usually consider a coloring book as authoritative. However, this one included a forward by Dr. Whitney Smith and was apparently regarded by FOTW as a reliable source. The book itself captions the flag as an “Appeal to Heaven Flag”, and does not provide any other information about it.

It’s unlikely that the real primary source for this flag had anything to do with the Franco-American alliance. It was probably a mezzotint engraving of the American General Charles Lee, published in London in 1775 (left). The general is shown in a combat scene featuring blazing cannons and a flag with the inscription “An Appeal to Heaven”. This was one of a series of portraits of American military leaders published in Britain at the beginning of the Revolution. Like most of them, it was a work of imagination. The portrait bore no resemblance to Lee’s actual appearance, and the background details were the artist’s imaginative creations.1

The series of portraits was widely copied in Europe. One set, by a French engraver, used the same basic images but placed the subjects in decorative oval frames. The French copy of the Lee portrait (right) also included the flag. The engraver modified the flag image to include a French translation of the inscription, “une Appellation au ciel”, below the original English words, presumably for the benefit of his French-speaking customers.2

This French engraving is almost certainly the source of the Bellerophon Books illustration and the FOTW image. There is, of course, no evidence that this flag actually existed. There were a number of flags that displayed variants of the “Appeal to Heaven” motto, but the one with the French translation was probably an imaginative creation of a French engraver.

1 For a detailed discussion of these portraits, see Ansoff, “The First Navy Jack”, Raven 11, 2002.
2 The French copy of the portrait of Navy Commander-in-Chief Esek Hopkins, in the same series, also included French translations of the inscriptions of the flags in the background.
Vancouver B.C. Installs FlagWalk for Olympics

Circular versions of the flags of countries participating in the 2010 Winter Games now grace a unique walking route connecting the Yaletown and South Granville neighborhoods of Vancouver, B.C. The 3.7-km. FlagWalk pathway, installed in November 2009, sports over 450 decals representing 83 countries’ flags.

The goal: use the flags and slogan “Walk the World” to lure shoppers and tourists over Granville Bridge during the all-important weeks before and during the Games. The decals appear in repeating alphabetical order, beginning at BC Place Stadium. They use a non-skid, durable 3-M material, industrially glued to the pavement.

FlagWalk is a $250,000 community partnership funded by neighborhood business associations. It has run a contest, published a coloring book for children, distributed free flag buttons, and created a commemorative poster for sale to benefit a local theatre.

Sharon Townsend, executive director of the South Granville Business Improvement Association, calls the project a success. “People are excited to identify the flags”, she reports, and the FlagWalk has definitely increased business.

To develop the flag-circles, graphic designer Clarke Wright looked to vexillological sources such as www.vexillumundi.com, painstakingly researching flag designs and exact Pantone/CMPYK colors. The resulting diversity of blues and reds on the flags demonstrates his commitment to accuracy.

The project has sparked controversy as well. Townsend reports that people complained after the decal for Iran was installed, saying “You’ve put Allah on the sidewalk”. The Israeli flag decals were vandalized, prompting gratitude from the local B’nai Brith organization for their swift replacement. The Vancouver Olympic Organizing Committee, while supporting the project, expressed “gentle concerns” that FlagWalk includes the flag of Taiwan, given that China has objected to its recognition during the Olympics. But no change is anticipated, as FlagWalk has no official Olympic status and uses no Olympic trademarks.

The decals, already suffering in B.C.’s damp climate, will be pulled up by mid-April. Posters can be ordered on the FlagWalk website.
By JAMES CROFT

The green field of the flag of Gananoque represents the verdant land surrounding the town. The small wavy blue vertical stripe, fimbriated white, represents the Gananoque River, while the larger horizontal stripe signifies the St. Lawrence River, on whose north shore the town is located. The gold discs (“bezants” in heraldic terminology) are emblematic of the “Thousand Islands” which stretch over 50 miles downstream from Kingston, Ontario. There are actually over 1,865 islands in all and about twenty form the nearby St. Lawrence Islands National Park, the smallest of Canada’s national parks and the town’s most important tourist attraction. Gananoque1, whose year-round population is about 5,000, is known as the “Canadian Gateway to the Thousand Islands”.

In the canton is a representation of the Union flag of 1606, which combines the flag of England (a red cross on a white field) and the flag of Scotland (a white saltire on a dark blue field). This flag honors the Loyalists who founded this community—Colonel Joel Stone, who served with the Loyalist militia during the American Revolutionary War, established a settlement here in 1789. Land was granted to Colonel Stone for use as a mill site.

There are additional symbols on the town’s coat of arms. The crest consists of a gold coronet of maple leaves alternating with oak leaves forming a Loyalist crown, another reference to the community’s founders. This coronet was especially designed by the Canadian Heraldic Authority to honor those Canadian municipalities and individuals with strong Loyalist backgrounds. The two maple leaves issuing from the coronet are colored green rather than red, as they are today, as green was the color usually displayed during the town of Gananoque’s incorporation in 1890. The two leaves here signify the friendship and geographical ties between Gananoque and the state of New York, just across the St. Lawrence River (the Sugar Maple is New York’s state tree).

Flanking the shield to the observer’s left is a First Nation woman, representing both the Mohawk Loyalist settlers and the Mississauga People who were the first in the area and have lived there for centuries. The other supporter is a Loyalist woman, signifying the Loyalists of European heritage that settled there after the American Revolution. Both are dressed in 1784 attire.

The motto “Pax Vobiscum” is Latin for “Peace be with you”. Used in the ancient Roman world as an everyday greeting, it was chosen as a display of friendship and reconciliation.

Descriptions of Emblems

**Shield:** Vert a fess wavy bezante conjoined with a pallet wavy in chief both Azure fimbriated Argent a canton of the Union flag of 1707 [sic 1606].

**Crest:** Upon a helmet mantled Vert doubled Argent within a wreath of these colors issuant from a Loyalist civil coronet Or a sprig of two maple leaves Vert.

**Motto:** PAX VOBISCU M (Peace be with you”).

**Supporters:** On a grassy mound Vert, dexter a First Nations woman of the region, sinister a Loyalist woman, both tempore 1784 proper.

**Flag:** A banner of the arms.

**Flag description:** On a green field divided horizontally by a wavy blue stripe, fimbriated white, thereon five gold discs, and a thinner wavy blue stripe, fimbriated white, dividing the upper section of the flag vertically and connecting to the top of the horizontal stripe. In the canton a representation of the Royal Union flag of Great Britain of 1606.

Thanks to the Canadian Heraldic Authority for providing information for this article.

1 The name “gananoque” (gan-an-ock-way) is derived from Onondaga, an Iroquoian language. Its meaning is unclear, but some possibilities are “rocks rising out of water” or “town on two rivers”. One way to remember how to pronounce this name is “the right way, the wrong way, and the Gananoque”.

http://www.gg.ca/heraldry/
NAVA News · No. 205 · January-March 2010 · 11

TREASURER’S REPORT

NAVA Finances: Strong and Consistently Positive Results

In 2009, NAVA ran a surplus for the third year in a row, exceeding our budgeted goal of breaking even. We are in solid financial shape with strong and growing reserves.

2009 Results

There were several reasons for last year’s positive results:

1) NAVA membership remains steady and most members are paying their dues promptly or in advance.
2) NAVA 43’s success delivered a significant surplus.
3) Contributions from generous donors helped underwrite several NAVA programs.

These successes were offset in part by:

4) A larger-than-usual Raven (although donations covered the color printing, mailing costs increased due to the additional weight).
5) Increased mailing and postage costs for NAVA News.

2010: A Budgeted Surplus

The 2010 budget (approved by the budget committee and the board, and adopted at the 2009 NAVA annual meeting in Charleston) calls for income and expenses resulting in balanced budget—in fact, a surplus, as we’ve provided for a contingency as well. In essence it’s a conservative, steady-state budget.

We also hold $2,354 in our Conservation and Research Funds, having made no grants in 2008 or 2009.

Current Challenges

Maintaining and growing membership in a difficult economic climate means that NAVA should continue to call on all members to help recruit and retain fellow flag-enthusiasts.

Please contact me or any board member with any questions, concerns, or suggestions.

Contact Ted Kaye: treas@nava.org

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Mystery Flag

Charleston Challenge

NAVA News 204 featured this unusual flag in the collection of the Charleston Museum, asking if any reader could shed light on it. Jeff Bridgman, a dealer in historical U.S. flags, writes:

An illustration of your mystery flag is represented on a printed paper trade card (below) dating to WWI that represents the Allied Forces. The five stripes represent ‘America, Belgium, France, Great Britain, and Italy’.

The card is labeled ‘ALLIED FLAG of All Nations Fighting for Freedom’, and says, ‘Let all lands that love sweet freedom Form one flag of all God’s stars.’

I think there was advertising on the back and we mistakenly framed it before getting an image [but I am not certain].

The canton of the mystery flag appears to be printed (press-dyed wool, in this case), which, during the 20th century, points toward English manufacture. It isn’t definitive proof of UK-production, but we seem to have abandoned the press-dying process in the U.S. by this time with respect to the manufacture of American national flags.

I don’t know the reason for the 23 stars, but it sure is interesting to see this rare format flag.

[Editor’s comment]: Jeff’s information gives us some interesting clues, but the mystery remains: Who actually made the flag in the Charleston Museum, and for what purpose?
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 delightfully light touch, deep vexillological roots, and sparkling whimsy.

NAVA Classifieds


Dues Reminder!

NAVA memberships run on a calendar basis, no matter when in a year a member joined. All dues are payable 1 January for the full year; memberships lapse on 31 March if dues are not paid. Please check your mailing label—it shows the year through which your dues are paid. You can pay your NAVA membership dues via www.PayPal.com to treas@nava.org, or by check to the NAVA P.O., or go to www.nava.org & click the "Renew" link in the upper right of the home page.

MEMBER FLAG

Flag Reflects African Stripes

Returning NAVA member Jalal Aldoseri hails from Bahrain, and is currently pursuing post-graduate work in translation studies in England. He ascribes the following meanings to the colors of his flag: blue—quiet, white—peace and dreams, violet—ambiguity and languages, orange—freshness and allergy. The diagonal stripes recall some African national flags of which he is fond.

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

Flag of Jalal M. Aldoseri, Leeds, West Yorkshire, United Kingdom
NAVA 44 Los Angeles 8-10 October 2010

Join your fellow members in Los Angeles, California, 8-10 October 2010 for the 44th annual meeting of the North American Vexillological Association. We plan an exciting flag-filled program in sunny Southern California.

REGISTRATION
A registration form is enclosed with this NAVA News, and is available on the NAVA website: www.nava.org.

Early-bird registration is only $160.

Watch these Deadlines:
Early-Bird registration—31 May 2010
Papers/Displays, concept—30 June 2010
Regular registration—31 August 2010
Papers/Displays, final—31 August 2010
Hotel reservation—23 September 2010

PROGRAM HIGHLIGHTS
Hear more Vexi-Bits than ever, enjoy a banquet, several interesting presentations, and the camaraderie of fellow NAVAns. On Saturday, NAVA 44 will travel by bus to the Autry National Center in Griffith Park. A prize of the collections is the "Fremont Flag", the banner made for explorer John C. Fremont by his wife in 1841.

HOTEL: Hilton Garden Inn—Arcadia/Pasadena
NAVA 44's host hotel, Hilton Garden Inn—Arcadia/Pasadena, is located near the Rose Bowl and Santa Anita Mall. The nearest airports are Burbank and Ontario. A block of rooms has been reserved through 23 Sept. 2010 for the nights of 6-11 October. The rate is $99/night plus tax—and includes complimentary breakfasts, parking, and Internet. Other nights before/after the meeting are at the same rate while available. Make sure to reserve before 23 September 2010—space at the hotel cannot be guaranteed. Call (626) 321-4478 / (877) 782-9444 now, and mention "NAVA".

SUBMITTING PAPERS & DISPLAYS
If you wish to present a paper or set up a display at NAVA 44, please mail the following information to 1st VP Gus Tracchia by 30 June 2010: 1) Your name, address, telephone number, and e-mail address if available; 2) Title of your paper, presentation, symposium, workshop, or display; 3) Abstract of your paper, presentation, symposium, workshop, or display; 4) Type and size of display area and/or equipment needed, including tables, electrical requirements, audio/visual equipment, etc.; 5) Notice if you decline to have your paper considered for the Captain William Driver Award. Please send a complete copy of the paper (in publishable form in both hard-copy and electronic file in MS-Word with high-resolution image files) by 31 August 2010 or it will be deleted from the program. SEND TO: Gus Tracchia, 82-67 Austin St. #205, Kew Gardens, NY 11415 (718) 847-2616 e-mail: vp1st@nava.org

CHECK YOUR LABEL!
If the “Paid Through” date is 2009 or earlier, it’s time to renew for 2010. Pay your NAVA membership dues via www.PayPal.com to treas@nava.org or by check to the NAVA P.O. Box.
Thank you!