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A banner flying near Hallstatt, Austria.

*Ted Kaye*
Friends:

I’ve been thinking a lot about professionalism in vexillology lately. As I visit with many of you, I’ve heard many stories of current or past conflicts over either the nature of our chosen interest as an object of serious study or over the direction of the institutions we’ve created to promote and further that study.

Some think vexillology is too serious while others deplore a “flags are fun” approach as too frivolous. Some think that vexillological organizations should print only “popular” material while others think that vexillological publications ignore meaningful research that isn’t easily reduced to bullet points. And there’s a continuing struggle to develop organizations that attract and retain members because of disagreements over these issues that boil over into situations where folks get their feelings hurt and withdraw from active participation.

It’s no secret that many of us have strong personalities. That’s understandable because flags themselves evoke strong emotions. But we shouldn’t let honest disagreements and debates over issues, policy, and operations cause bad blood. It’s no secret that in vexillological organizations around the world, including NAVA, people refuse to work with one another or form groups altogether.

That’s just a shame. For one, there are not that many of us to begin with. For another, it wastes valuable time on distractions that could be better spent on building and improving our knowledge and our institutions.

We should set for ourselves the highest standards of education (whether formal or informal) and application of intellectual skills. We should take pride in our work as students of flags and derive fulfillment from it. We should insist that every activity and every publication reflect these high standards. And we should accord each other the basic values of openness, honesty, and civility in our dealings with each other and the larger community of scholars and enthusiasts. Those are the tenets of professionalism in vexillology.

I used to read comic books as a kid, including reprints of ones issued during World War II. The superheroes were always fighting for the American values of decency towards one’s neighbor and fair play for all.

I’ve never thought that those were incompatible with scholarly inquiry, intellectual dissent, and vigorous debate. Rather, they set the rules of the game by which those activities are conducted.

For example, to recognize that there are untapped talents that should be encouraged shouldn’t be viewed as criticism of current leaders. To suggest that there are certain lines of vexillological inquiry that are being ignored shouldn’t be viewed as sideswiping those working in other areas. And to engage in open and honest debate on any topic shouldn’t be viewed as personal attacks.

As I’ve written in this column before, we face serious challenges as an organization and as a valid field of scholarly work in the next decade. We must work together, putting aside past differences, to meet those challenges. If we can’t objectively appraise each situation and respond with the best that we have to offer, vexillology will end up like other dead sciences: a historical curio.

NAVA turns 50 in just a few short years. I hope that as we approach this golden jubilee that we will all be working together in a spirit of professionalism—both for our sake and for NAVA’s.

Hugh Brady
President
EDITOR'S NOTE

Dear NN Readers,

As President Brady says in his remarks on the inside front cover, there are many points of view about what constitutes legitimate vexillological material. This issue of NAVA News presents a spectrum of articles that exemplify this, from the scholarly writings of Jim Croft and Roman Klimeš to the pedagogical insights of David Heath and the whimsy of Chris Maddish. Personally, I think that we’re striking just about the right balance between “Flags Are Fun” features and original scholarship that will be cited in other peoples’ footnotes. I hope that you agree.

PETER ANSOFF
EDITOR

Next year’s NAVA meeting will be different!
- It will take place concurrently with 24 ICV
- It will take place in August rather than October
- It will last a week rather than a weekend

For the first time since 1999, NAVA will host the International Congress of Vexillology—in Washington, DC, 1-5 August 2011.

For many NAVA members, this will be their first opportunity to connect with leaders and members of dozens of vexillological associations from around the world. While a typical NAVA meeting might have ten presentations, an ICV will have three to four times as many, covering a broad range of flag topics.

Find initial information on the Washington Flag Congress at www.nava.org; this will be a major source of more detail as plans proceed. A substantial early-bird discount rewards those who make a prompt decision to attend—consider your 2011 plans now!

Producing an ICV takes a significantly larger pool of volunteers than does a NAVA meeting. Members of the Chesapeake Bay Flag Association are the “presence on the ground” for the ICV, but there are many opportunities for NAVA members to help from a distance. For example, these areas need volunteers: name tags, public relations, packet procurement, photography, etc. Please contact coordinator Ted Kaye at treas@nava.org to volunteer.

CALL FOR 24 ICV MEETING PAPERS

If you wish to present a paper or set up a display at 24 ICV / NAVA 45, please mail the following information to 1st VP Gus Tracchia by 31 March 2011:
1) Your name, address, telephone number, and e-mail address if available;
2) Title of your paper, presentation, symposium, workshop, or exhibit;
3) Abstract of your paper, presentation, symposium, workshop, or exhibit;
4) Type and size of exhibit area and/or equipment needed, including tables, electrical requirements, audio/visual equipment.

Notice of acceptance will be sent no later than 30 April 2011.

Send materials to:
Don Gustavo Tracchia
82-67 Austin St #205
Kew Gardens, NY 11415 USA
(718) 847-2616
E-mail: VP1st@nava.org

See www.nava.org for more information.

FIELD REPORT: OREGON

NAVA member Michael Orelove is growing an American flag in his “flower bed” at his home in Gresham, Oregon.

The flowers in the stripes are impatiens: ‘accent scarlet’ for the red and ‘accent white’ for the white.
The flowers in the blue canton are ‘crystal palace’ lobelia. Michael is holding a sparkler to celebrate the 4th of July at his garden.

Send your field reports to navanews@nava.org
Flags of Canadian Territorial Commissioners

BY JAMES CROFT

The Canadian Heraldic Authority has in recent years granted flags and badges to the commissioners of the three Canadian territories: Northwest Territories, Yukon, and Nunavut. The commissioner of a territory has the role similar to that of a lieutenant-governor of a province—the senior representative of Canada’s federal government in the territory. That role has changed through time and is now largely ceremonial.

The commissioner once was the chief executive officer of a territory, responsible for administering a territory under instructions from the federal government minister of Indian Affairs and Northern Development. However, today all territories have elected legislative assemblies and their own premiers and cabinet, who have taken over most of the roles and duties previously held by a commissioner.

The design of a commissioner’s flag is similar to that of a lieutenant-governor. It has a blue field and in the center are the shield and crest of the territorial coat of arms. The shield is flanked by two branches, each bearing three gold maple leaves, and ensigned by the territorial flower. The difference between a commissioner’s flag and that of a lieutenant-governor is that the second has a royal crown above the shield instead of the respective provincial crest, is flanked by two branches bearing five, rather than three, golden maple leaves each, and is not ensigned by the provincial flower.

NORTHWEST TERRITORIES

The flag and badge of the Commissioner of the Northwest Territories were granted on 15 June 2006. The flag has a dark blue field with the coat of arms of the Northwest Territories, approved by Elizabeth II in 1956, in the center. The shield is flanked by two branches of three gold maple leaves, each ensigned by a white mountain avens flower.

“The white upper third of the shield represents the polar ice pack and is crossed by a wavy blue line that symbolizes the Northwest Passage, the lower portion is divided diagonally by a wavy line that represents the treeline; the green stands for the forested areas south of the treeline, and the red represents the tundra to the north. Minerals and fur, the foundation of northern wealth, are represented by gold billets in the green section of the shield and the mask of a white fox in the red section. The crest is supported by two narwhals; the compass rose between them represents the North Pole.”

YUKON

The flag and badge of the Commissioner of Yukon were granted on 10 December 2007. The flag has a dark blue field with the shield and crest of the Yukon coat of arms, approved by Elizabeth II and adopted by the Yukon Legislative Council in 1956, in the center within two branches of three gold maple leaves, each ensigned by a white fireweed flower.

“The Cross of St. George at the top of the shield refers to the early explorers and fur traders from England, while the round panel of heraldic fur in the center of the cross symbolizes the fur trade. The wavy white and blue vertical stripes in the lower part of the shield..."
The *qulliq*, or Inuit stone lamp, represents the light and warmth of family and community. "Above, the concave arc of five gold circles refers to the life-giving properties of the sun, which arches above and below the horizon depending on the season. The star is the *Niqirtsituq*, the North Star, the traditional guide for navigation. More broadly, the star represents the unchanging nature of the leadership of elders in the community.

"In the crest, the *iglu* represents the traditional life of the people and the means of survival. It also symbolizes the assembled members of the legislative meeting together for the good of Nunavut. The Royal Crown symbolizes public government for all the people of Nunavut and the equivalent status of Nunavut with other territories and provinces in the Canadian Confederation."\(^3\)

1, 2, 3 *Symbols of Canada*. Canadian Heritage, Québec, 2008, pp. 39–44.

James Croft is a former editor of *NAVA News* and the director of the Institute of Civic Heraldry in South Hadley, Massachusetts. He thanks the Canadian Heraldic Authority for assistance in preparing this paper and providing the artwork.

NUNAVUT

The flag and badge of the Commissioner of Nunavut were granted on 20 March 2009. The flag has a dark blue field charged with the shield and crest of the Nunavut coat of arms in the center. The coat of arms was granted on 1 April 1999 by the Right Honorable Romeo LeBlanc, Governor General of Canada. The shield is within two branches of three gold maple leaves, each ensigned by a purple saxifrage flower in natural colors.

"The colors blue and gold symbolize the riches of the land, sea, and sky. In the base of the shield, the *inuksuk* symbolizes the stone monuments which guide the people on the land and mark sacred and other special places.
A moth-eaten rag on a worm-eaten pole
It does not look likely to stir a man’s soul,
’Tis the deeds that were done neath the moth-eaten rag,
When the pole was a staff, and the rag was a flag.
Sir Edward B. Hamley

But how does the sight of a mouldering flag
hanging forlornly in the corner of a classroom
stir the souls of students separated from such
deeds by time, geography, culture, and lan-
guage?

I teach history in an international school in
China’s capital; most of the students are Asian,
foreign nationals, and learning in English as a
second language. I focus on ensuring my
students feel history and not just to articulate
it—a key means is through flags.

The most immediate use of flags is as an
ensemble; the veritable onslaught of colour in
my classroom creates an immediate reaction
from students (and parents!). The back wall is
a riot of red, made up of communist flags from
all over. Red is such a powerful symbol—no
matter the weather or environment, it sticks
out. Blowing in the wind on a pole outside the
class, the country’s flag reminds students of
what it had to overcome, what it has achieved,
and what it stands for.

Some flags illustrate specific points in les-
sons. The junks in the badge of the old colonial
flag of Hong Kong, with the Chinese dragon
losing the Pearl of the Orient to the British lion,
recall the “national humiliation” that saw the
first of the unequal treaties signed at Nanking
in 1842. The bright red maple leaf is used to
explain to students the legacy the Battle of
Vimy Ridge continues to exert on Canadians.

The dozens of ensigns that once represented
the nations of the British Empire but today are
long forgotten, suggest the vagaries of time and
human ambition, whilst the hammers and sick-
les throughout illustrate the idea of communi-
ties over countries. And yet if studying history
is little more than reflecting on “the register of
crimes, follies, and misfortunes of mankind”, in
China it can be a state crime. Unlike other
subjects, history offers students a taste of the
forbidden where even possessing a Tibetan flag
or that of Nationalist China is illegal. The
result is a level of engaging discussion which,
with flags, students can follow visually.

For example, one student immediately
noticed in a Chinese propaganda poster
how the five people shown seem to repre-
sent the stars on the
Chinese flag, with the
largest (representing
the Communist Party)
in the middle sur-
rounded by smaller
people representing
the various groups in
society.

This is the type of analysis I hope students
can demonstrate by the end of my course. A
girl in my Grade 11 class recently noted how
the key symbols shown in a Nazi poster were
the very ones adopted for the state flag (sus-
pended above her) of the Communist regime
that replaced it.

Through the use of visual stimulus, my stu-
dents and I engage in a
discussion of ideology
that transcended any-
thing we could have
hoped for through a
simple reading of the
text.

Flags provide other
stimuli besides colour
and their symbols.
Nearly all my flags are
vintage, individually-
sewn pieces of fabric
slowly falling apart,
which once represented
nations but today register little more than idle curiosity. Compared to cheap, printed, mass-produced flags, the seams and stitches of such old flags add an extra dimension to my class which gives students a subconscious awareness of the traditions and history that went into making such symbols. The musty smell of the heavy fabric adds weight to the history I’m teaching, providing, I hope, the same feeling of wonder one gets by looking at old standards hanging alone in the corner of some old church.

On a more deeply personal level, flags provide a valuable personal connection for our students—our reception area (shown above right) displays the over forty flags representing their various nationalities. With most of our students coming from outside of China, they encounter difficulties in everything from understanding enrolment information, getting to the school from the dorm, where to buy their uniform, the books needed, and so on. Many are in China for the first time and besides having to re-establish their support network and status in their peer group, they are forced to manage their own learning whilst possibly being placed in classes at an inappropriate level. Over half our seniors come from South Korea—all too aware of the constant threat posed to their country, seeing their flag in my classroom provides a crucial point of reference. Often students who are not even taking my classes visit my classroom to marvel at the old Soviet Kazakhstan flag or to remind themselves of their home in Africa while living in a society they find particularly threatening and unwelcoming.

I am grateful to have worked for the past eight years at a school that has allowed me to make the fullest use of my passion for flags, allowing me to use them in delivering my lessons. Every year has seen a bit more added to my classroom by students who have felt a part of it and contributed flags, pennants, or banners.

David Heath, a native of Canada, wrote this essay in his last month as the IBDP Coordinator and Humanities Head at the Beijing World Youth Academy, Wangjing Campus; he has recently relocated to Germany, taking his flags with him to the Bavarian International School.
BOOK REVIEW

The Meaningful Life of One American Woman

BY SCOT GUENTER

Old-time NAVA meeting attendees can recall strident debates about the initial design of the U.S. flag, one faction taking umbrage at any questioning of the veracity of the Betsy Ross legend while another arguing for a deeper appreciation of the contributions of Francis Hopkinson.

Well, here we have a thoroughly researched inquiry into the life of Betsy Ross—at 480 pages certainly the most exhaustive and penetrating such study ever attempted—that wisely foregoes any temptation to reduce its probing into a “did she or didn’t she?” reductionism. Notice the conjunction in the title: the book is as much about the making of America as a new nation as it is about Betsy Ross; it uses a review of her life to offer us well-grounded appreciation of what it was like to be a female upholsterer, a three-time widow, the matriarch of a growing clan, and a Free Quaker in a colonial Philadelphia which gave way after the Revolution to being the young republic’s capital from 1790 to 1800 even as the rumblings of industrialization and national expansion were significantly changing the world in which she lived.

The author is an associate professor of history at University of Massachusetts, Amherst. Her 2006 book, The Needle’s Eye: Women and Work in the Age of Revolution, established her as a leading authority on the daily life and professional regimen of craft workers (such as Betsy Ross) in the eighteenth century. She has read the writings of several NAVA members and draws upon their expertise and groundwork, among them Henry W. Moeller, David Martucci, and Whitney Smith.

I welcome this book and enjoyed it very much. The footnotes are meticulous; the prose style is confident, smooth, elegant. Read it all if you value understanding how flags connect us to and through a wide range of larger cultural forces. For those who lack the time or opportunity to savor all this biography has to offer, let me point you to the most crucial sections of this work for those solely interested in flags.

The Prologue sets the tone by juxtaposing contemporary auctions for 18th century flags with a reflection on why one should study Betsy Ross. Chapter 10, “Crafting Colors”, explains how flags were made and used in that society, distinctions between different types of flags, and the significance of the two great matriarchal lines of flag makers of that period: Betsy Ross and Rebecca Young. Chapter 11, “Signals of Independence”, walks us through what we know Betsy was doing related to flag design and flag production during the time frame of the apocryphal encounter(s) with George Washington. The Epilogue reviews the passing of the Ross tradition through daughter Clarissa to grandson William J. Canby, noted for his 1870 address on the subject, and the subsequent promotion and permutation of the Ross legend down to the present day.

Scot M. Guenter is a professor of American studies at San José State University and the author of The American Flag 1777-1924: Cultural Shifts from Creation to Codification.

Contact Scot Guenter: sguenter@earthlink.net
**Mystery Flag**

Dave Martucci writes that this flag, shown in the last issue, “is a form of bunting, commonly called ‘flats’ which are still used for decorating, especially in situations where the various pieces of bunting are gathered into fans or similar displays below a bar or stick. A short piece like this one would serve very well as a corner fan.”

Write navanews@nava.org to send us your mystery flags.

**Flags (in 100 words)**

Modern-day flags have been the popular symbols with which to differentiate nations, states, provinces, cities, counties, and more for a thousand years or so. The first cloth banner flags were made in ancient China roughly 5,000 years ago, but they’re still important, making them one of the most famous ancient inventions. They are also much more internationally relevant than national seals, and most flags are very durable. They can be famous (and infamous), or known only to a hundred people or less. But no matter what, they can unite large groups of people under any circumstances, making them very unique.

**Finchfield, England**

Finchfield, a small village near the city of Wolverhampton in West Midlands, England, recently chose a flag in a process led by Philip Stephen Tibbetts. Consulting with the Flag Institute and using NAVA’s Good Flag, Bad Flag, he taught children (and their families) of the principles of flag design, narrowed the submissions down, and used the resulting visual and thematic ideas to create four designs for the Community Association’s approval (see photo). Then the public voted among the four, choosing the winner.

On the flag, three goldfinches represent the birds that help give the town its name and are placed on the left to show their importance. Yellow represents the traditional farmers’ fields of old and green represents the modern parks and environment center, and together are the colors of the local schools. The patterned line recalls the agriculture that has been always been important to the town and shows how the past (yellow) and present (green) connect.
Lesser-Known Symbols of Minor U.S. Possessions
Part 2. Pacific Ocean—Midway

BY ROMAN KLIMEŠ

Beyond its more widely-known possessions (Puerto Rico, U.S. Virgin Islands, Guam, American Samoa, and the Northern Marianas) the United States of America also has jurisdiction over several small islands in the Pacific and the Caribbean, including the U.S. naval base at Guantánamo Bay. Each has a vexillological history.

MIDWAY ISLAND

Midway Island, located in the North Pacific Ocean about one-third of the way between Honolulu and Tokyo (and “midway” between North American and Asia), is an unorganized unincorporated territory of the United States. It consists of a ring-shaped barrier reef and several sand islets with a total area of 6.2 sq. km. The two largest islets, Sand Island and Eastern Island, provide habitat for millions of seabirds.

The island was discovered 5 July 1859 by Captain N. C. Middlebrooks and claimed for the U.S. under the Guano Islands Act of 1856. The islands became the Unincorporated Territory of Midway Island, administered by the United States Navy. In 1871 attempts at establishing a coaling station failed; a trans-Pacific cable station opened there in 1903 along with a radio station; soon afterwards U.S. Marines were stationed on the islands to protect the station, end wanton destruction of bird life, and keep Midway safe as a U.S. possession.

As the Second World War approached, Naval Air Station Midway was established with airstrips, gun emplacements, and a seaplane base. On 4 June 1942 the U.S. Navy defeated the Japanese Navy in the Battle of Midway nearby, which began to turn the tide of the Pacific War. Also an important submarine base, Midway was occupied by U.S. military forces 1941-45, and through the Korean War (1950-53) and Vietnam War (1964-73). In 1978 the Navy downgraded Midway to a Naval Air Facility and most personnel left the islands.

On 22 April 1988, while still under the primary jurisdiction of the Navy, Midway was designated an “overlay” National Wildlife Refuge. On 31 October 1996 Executive Order 13022 transferred jurisdiction and control to the U.S. Department of the Interior and the U.S. Fish & Wildlife Service assumed management of the Midway Atoll National Wildlife Refuge.

On 4 June 2000 the staff at the refuge unveiled the territory’s first flag on the 58th anniversary of the Battle of Midway.

The flag, designed by F&WS staffer Steve Dryden, comprises three horizontal stripes of light blue, white, and turquoise blue in proportions of 28:3:14. In the upper blue stripe flies a Laysan albatross in white with black wings and a peach-colored bill. Its overall proportions are 5:9.1 The flag was manufactured by National Capital Flag, Inc. of Alexandria, Virginia.

The colors of the flag reflect the natural elements of Midway Atoll—the clear blue skies, white sandy beaches, and the turquoise waters of the surrounding lagoon. The Laysan albatross (*Phoebastria immutabilis*), the beloved “gooney bird” of Midway, represents Midway’s commitment to wildlife management and symbolizes the brave men and women who gave of themselves during the Battle of Midway. The new flag “salutes the spirit of the American people and the spirit of nature that inspires us all”.2 Midway hosts the largest colony of these birds in the world (about 70% of all Laysan albatrosses live on Midway)—nearly 400,000.

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1 Leaflet “Midway Atoll unveils its new Territorial Flag”. Official sources from Midway.
**Historic Flags at Winterthur**

The historic Winterthur Museum & Country Estate, located near Wilmington, Delaware, is home to one of the world’s finest collections of American decorative arts. From 2 Oct. 2010 to 2 Jan. 2011, Winterthur will present a special exhibit: “Betsy Ross: The Life Behind the Legend”.

Dr. Marla Miller, whose biography of Betsy Ross is reviewed on page 5, will curate the exhibit, along museum staffers Linda Eaton and Katie Knowles.

The exhibit will feature artifacts related to Betsy’s life and work. It will also include several important historic flags, including:

- The three colors of the 3rd Virginia Detachment, captured by British Colonel Banastre Tarleton during the Revolutionary War battle of Waxhaws (see NAVA News 188 & 189 for details on the flags).
- The standard of Sheldon’s Horse, 2nd Regiment, Connecticut Light Dragoons, captured at Pound Ridge in 1779 (also featured in NAVA News 188 & 189).
- The “Markoe Standard” of the Philadelphia Light Horse.
- The blue-and-white flag said to have been George Washington’s standard as commander-in-chief.
- An Indian presentation flag from the early 1800s.
- A restored silk U.S. flag believed to have been made by Betsy Ross’s daughter, Clarissa Wilson. This flag is on loan from the Betsy Ross House in Philadelphia, and was conserved by the Winterthur staff.

These flags are among the most important vexillological artifacts in the United States, and this will be a rare opportunity to see all of them in one place. The CBFA (Chesapeake Bay Flag Association) hopes to organize a visit to the exhibit in early December, and will provide a report in a future NAVA News. Meanwhile, more information is available on the Winterthur website by visiting: www.winterthur.org.
Uncanny Flag Coincidences

BY CHRISTOPHER MADDISH

Have you ever noticed that some flags seem to have look-alikes? Perhaps this is simply a random coincidence or maybe it’s a new metavexillological concept. Take the flags of Texas and North Carolina—with their field division, colors, and star; or Kansas and Montana with their seal, blue field, and state name. How about Pennsylvania and Michigan—both bearing ungulates—one domesticated, one wild? Even with Canada you can pair up Manitoba with Ontario, or Yukon with Northwest Territories. We can’t go through them all right now, so this article will focus on the flag-pairs among the sub-national flags of Australia.

There are eight federal subjects in Australia: six states and two territories. All six states have British Blue Ensigns, each distinguished with a unique badge; the two territorial flags depart from the traditional blue ensign yet conserve the Southern Cross.

Western Australia and South Australia make a match since both badges have yellow discs with a bird cast in black—a swan for Western Australia and a piping shrike for South Australia. Another (non-flag) alignment appears in the subtle congruence in their names—both indicate a cardinal direction.

Next is Queensland and Victoria. Their primary congruence is the royal crown.

Another harmonious element is found with their crosses. Queensland’s badge has a sky-blue Maltese Cross while Victoria has the Southern Cross constellation. Another (non-flag) alignment appears in their names. They both reflect the British sovereign at the time of their genesis—Queen Victoria. It is likely that the elected person or body responsible for the flags was fully cognizant of this intentional honor. However the ‘accidental’ crown-to-crown and cross-to-cross connection likely occurred without conscious intent. Finally, both states were created under Queen Victoria’s reign and Australia itself was federated under Queen Victoria on 1 January 1901.

New South Wales and Tasmania form a pair. Both employ white discs. Their critical congruent elements are the lions. New South Wales uses the traditional heraldic English lion while Tasmania has a red lion. Furthermore the flag of New South Wales uses the Cross of St. George, denoting a connection to England. Likewise the flag of Tasmania denotes a connection to Wales.

Finally, the flags of Northern Territory and the Australian Capital Territory pair up. The divided halves coincidentally reflect the dichotomy of heaven and earth. The left-hoist sides contain the ever-so-repeated and beloved constellation of the Southern Cross; their background colors recall the night sky: black and dark blue. The right-fly sides use earthy colors: a yellowish-orange and a shade of brown (for the Great Australian Outback).
So if flags actually come in a peculiar type of twosome, then we might ask: how does this happen? We can dismiss the idea of some secret shadow group manipulating the process of flag creation. A more sensible theory would involve some intuitive subconscious bias towards symmetrical relationships.

The perception of this certain kind of symmetry is dependent on time. In 1876 it would have been impossible to notice such a peculiar alignment with the flags of Australia simply because only half the states were vexilliferous. But by 1993 all eight federal subjects had flags.

The notion that a flag has a specific sibling—dictated by the subjective and intuitive criteria that ‘it just looks like some other flag’—might seem extreme and half-baked. Nonetheless, the theory that the continents may have been joined together as a super-continent because they ‘look like the pieces of a puzzle’ was initially treated with ridicule and scorn until matching fossils and geologic soils across the world gave the ‘pieces-of-the-puzzle continent idea’ a solid grounding. Alfred Wegener first proposed the idea of continental drift in 1912 but not until the 1950s was his idea accepted.

So what? Flags look like other flags—it happens...a lot. The Australian flag looks just like the flag of the Cayman Islands; the flag of Iowa looks like the flag of France. So does that mean there is some sort of ‘cosmic connection’ between Iowa and France? One can argue that any flag looks like another. It’s all a matter of perspective. But for flag redundancy across the world as is the case with Iowa and France, this complexity is kept in check by limiting the subset of flags allowed to partner up. For this article the sub-national flags of Australia pair up only with other Australian flags. Thus the Cayman Islands’ flag is excluded.

These uncanny comparisons lead one to question whether this phenomenon arises in other nations. Can a similar arrangement of sub-national flag pairings be discerned with the sub-national flags of Canada or some other nation? Let’s continue the conversation!

NAVA “Publishes” 9 ICV Proceedings

NAVA hosted the 9th International Congress of Vexillology, held jointly with NAVA 15, in Ottawa, Ontario in 1981.

In that era, ICVs did not always publish their proceedings as a formal compilation. Rather, papers might be published individually, generally in the Flag Bulletin (recognized by FIAV for the publication of scholarly articles relating to vexillology).

FIAV has recently worked to ensure publication of all papers presented at past ICVs; as the host, NAVA is addressing those of 9 ICV by listing them on its website and offering pdf versions of those not published elsewhere.

PUBLISHED

Teodoro Amerlinck, ‘The principal insignias of Mexico’. Appeared in FB 97 pp. 204–16
Francois Beaudoin, ‘Le Quebec du point du vue vexillologique’. Appeared in FB 107 pp. 149–63
George F. Cahill, ‘One hundred years ago’. Appeared in NAVA News Fall 1981 p. 11
Robert Common, ‘University banners of Lord Grey’. Appeared in FB 174 pp. 72–86
James Croft, ‘Civic flags of South Africa’. Appeared in FB 173 pp. 7–16
Emmet V. Mittlebeeler, ‘Stars in vexillology and heraldry’. Appeared in FB 100 pp. 119–31
Whitney Smith, ‘The rainbow as a flag symbol’. Appeared in revised form in FB 125 pp. 46–68

NOT YET PUBLISHED

William Crampton, ‘Jonathan Turmile’s colour book’.
Franz Kaindl, ‘Das Standartenbild zur Zeit Maria Theresias’.
Robert Kidd, ‘State, County and City flags of Michigan’.
Klaes Sierksma, ‘Les sources neerlandaises pour M. A. le Gras et son “Album des pavillons” 1858’.
V. A. Sokolov, ‘Flag and coat of the arms of the Armenian Republic’.
Auguste Vachon, ‘Flags of Canada’.

NAVA asks anyone in the vexillological community who may have a copy of one of the not-yet-published papers, or is aware of its publication, to contact navanews@nava.org.
NOTICE OF THE ANNUAL MEETING OF NAVA AND PROPOSED SLATES OF NOMINATING COMMITTEE MEMBERS AND OFFICERS FOR 2010-11

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, 10 October 2010 at 9:00 AM, at the Hilton Garden Inn—Arcadia/Pasadena, 199 N. 2nd Ave., Arcadia, California.

NOTICE IS FURTHER DELIVERED by the Executive Board that the following proposed slate of nominating committee members for 2010-11 is presented:

Peter Ansoff, Jack Lowe, and Pete Van de Putte.

NOTICE IS FURTHER DELIVERED by the Nominating Committee that the following proposed slate of officers for 2010-11 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, North American Vexillological Association

NAVA’s Grant Programs

The Devereaux D. Cannon, Jr. Grant for Research in Vexillology supports original research in various aspects of flag design and usage. NAVA gives this $250 grant on an occasional basis to individuals pursuing research which advances vexillological knowledge in North America.

NAVA actively promotes conservation, preservation, and restoration of historic flags by raising and granting funds for museums and other repositories, and by lending its name in support of these efforts, through the Grace Rogers Cooper Flag Conservation Grant of $250–$500.

See “Grants” at www.nava.org for more details.

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!

NAVA Database

To access information about fellow NAVA members, or to update your NAVA member profile—address, phone, e-mail, flag interests, personal flag, 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.

E-mail Shane Sievers, NAVA webmaster, at webmaster@nava.org with any questions.
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 News is reprinting some vintage Chumley flags that previously appeared in black-and-white.

NAVA Classifieds

Whose Broad Stripes and Bright Stars: The U.S. Flag Through History, an exhibition of 100+ historical American flags and related artifacts, runs at Polk Presidential Hall in Columbia, Tenn., 2 July–31 October 2010.

MEMBER FLAG
Denoting 15 Generations

Alex was born a member of the Tang family in 1979. He is "Chinamerican", a Chinese by blood, Vietnamese by birth, American by choice, and Texan by right.

His flag has a ratio of 2:3. The diameter of the logo is 1/3 of the flag length. The logo is a modified initial "Q" symbolizing the 15th generation of Tang ancestry. It is also composed of a stylized letter G and a centered letter C that stands for GOOD HEALTH CREATES WEALTH.

Yellow represents maleness in the Tang family and red depicts Alex’s passion for the Tang identity. Both colors are RGB values in which yellow is 255-255-0 and red is 255-0-0.

Alex has ownership of this flag. It is always with him. It shall display in his presence and retrieve in his absence where applicable.

Flag of Alex Tang, Houston, Texas

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, or post them directly to the Member Database.
The 24 ICV Flag

The Flag Selection Committee of the Washington Flag Congress has chosen a flag for the 24th International Congress of Vexillology (also NAVA 45), which will be sponsored by NAVA with the Chesapeake Bay Flag Association in Washington, D.C. 1-5 August 2011.

The design of the Congress flag was selected from among 27 proposals submitted by interested vexillographers, and modified slightly by the selection committee. The white stars on blue and the red stars on white echo the flags of the host nation and city—the United States and Washington, D.C., while the 24 stars signify the twenty-fourth ICV. The blue-and-white and the quartered design also recall the state flags of Virginia and Maryland, the two states bordering the District of Columbia.

The design was created by Tony Burton, of New South Wales, Australia, a member of the Flag Society of Australia and the editor of its journal, *Crux Australis*. Mr. Burton’s original design showed gold stars in the blue quarters. While the original blue-and-gold motif suggested the colors of the FIAV flag, the committee felt that there should be a stronger reference to the host nation.

Coincidentally, the concept of the 24 ICV flag is similar to the one used for 14 ICV in Barcelona in 1991, exactly 20 years earlier. However, the use of the stars instead of numerals to represent the number of the ICV creates an additional symbolic link between the ICV and the host nation and city.

The Flag Selection Committee comprised former NAVA president Peter Ansoff (chair) and Baron Fain, John Purcell, and Cindy Williams, who thank Peggy Rose for rendering the design in vector format, and all the vexillographers who submitted outstanding designs.