Conserving the Flag of the Caroline Greys

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Flag of the Caroline Greys
Alan Thompson
build a comprehensive web resource for present and future vexillologists.

John Hartvigsen has keenly identified the need for NAVA to have a proactive public relations program that will help us highlight the achievements of current members and recruit new members. I’ve asked John to prepare a job description for a new public relations officer position for consideration by the Executive Board.

As part of our efforts to improve our public profile and reach out to new members, I am contemplating the need for a curriculum committee to work on preparing curricular materials for primary and secondary school educators that use flags in the classroom. Besides the use of flags to teach history, we could, for example, develop materials for math teachers that focus on flag proportions and other technical elements of flag specifications. I would like to hear your thoughts on this.

Going into the new year, I look forward to making slow but sure progress towards these and other efforts that build on our well-deserved reputation as one of the preeminent vexillological organizations in the world. 2012 is going to be a great year!
MILESTONES

John Hood 1934–2011

Longtime NAVA member and charter member of the Portland Flag Association John Hood died in September. His home on S.E. 39th Avenue was known as “the Flag House” as he flew three different flags every day from his collection of over 600 full-size flags. He maintained a master database of flag-flying days.

He served in the “central coordinator” role for the PFA, and created and published its occasional newsletter, the Vexilloid Tabloid. In it he chronicled PFA meetings, challenged members with flag quizzes, and documented local and national flag goings.

In John’s living room in 2002 the PFA hatched a successful effort to redesign the 1969 flag of the city of Portland, Oregon. After PFA members arranged political support, testified before city council, and watched the redesign ordinance pass unanimously, Mayor Vera Katz asked them to replace the council chamber’s old flag. John attached the newly-adopted flag to the pole, becoming the first person ever to raise Portland’s current flag.

John was especially appreciated by NAVA members for making the individualized name tags for recent NAVA meetings, using flag images to represent the attendees’ city, state, country, title, and interests.

Martin A. Francis 1926–2011

By JAMES J. FERRIGAN III

I first met Martin Francis in the late 1970s. He had come into my establishment, The Flag Store, on San Francisco’s Polk Street. Like many of my early customers, he was both astonished and overjoyed to find a well-stocked emporium staffed by knowledgeable people selling obscure flags at reasonable prices.

I do not recall his request, other than it was an historical flag, but he soon became one of my regular weekend customers. He was always smiling and would often stay after his purchase to talk flags. His input helped bring many obscure California historical flags to the general public.

A NAVA member since 1979, Martin became a fixture at annual meetings and his smiling face graces many group photos. His commitment and dedication to both U.S. flag history & NAVA were admirable. Always one to lend a hand or answer questions as he set up his display, Martin will be missed.

Martin had a special reverence for the U.S. Flag and devoted over three decades to sharing his passion, especially with elementary school students. Locally known as the “Flag Man” in his home town of San Leandro, he routinely brought elements of his collection to display for educational, civic, and veterans groups. He was the city of San Leandro’s official vexillologist.

In 1987, at Flag Congress/San Francisco (ICV 12), we organizers arranged for a week-long display of Martin’s huge collection of flags and artifacts in the Children’s Room of the San Francisco Public Library, then located directly across Civic Center Plaza from City Hall. It was a featured attraction on the official tours.

Although neither an academic nor a contributor to Raven, Martin instead leaves us a legacy of unparalleled enthusiasm for flags which will be equaled by few and excelled by none.

Martin at NAVA 41 in Hartford

FIELD REPORT: OREGON

This unusual “Gadsden Variant” appeared in the Occupy Portland encampment, drawn on cardboard by an artist named Bobby. It turns the well-known rattlesnake into a “99%” image reflecting the movement’s motto “We are the 99%.”

ROB KAYE

Jim Ferrigan was the long-time manager of San Francisco’s Flag Store, the co-chair of Flag Congress/San Francisco in 1987, VP of NAVA 1986-89, and is now curator of the Zaricor Flag Collection.
A “Bright and Lasting” Tribute
Conserving the Flag of the Caroline Greys

By CATHERINE WRIGHT

On 16 April 1861—just one day before delegates at the Virginia Convention in Richmond voted to secede from the Union—a brief article in the Richmond Daily Dispatch reported seeing at the Main Street establishment of George Ruskell “an exceedingly neat flag of rich blue silk, which he had manufactured to the order of the ladies of Caroline county, for presentation to the Caroline Greys”. The ladies paid nearly $100 for their flag (the equivalent of approximately $2,500 in today’s currency).

As Virginia mobilized for war, military companies and their communities commissioned state flags or secession flags to symbolize their Confederate patriotism and resolve. George Ruskell became perhaps the most celebrated new flag maker in the capital city, and his reputation may well owe to the reporter’s favorable comments.

The Greys flag featured a “Virginia coat of arms”, or state seal, on its obverse (Figure 1). While state seals were standard fare on many early war flags, this iteration is much more kinetic than is usually depicted: Virtus looms over the fallen tyrant, her sword poised menacingly above her head, as if in mid-swing.

The reverse (Figure 2) portrays a scene believed entirely unique among Civil War-era flags, Union or Confederate. It features, as the Dispatch described, “a representation of the company on parade” with 34 enlisted men, one company commander, and two red-coated musicians, all facing out. They are surmounted by the motto “God Protect the Right” and a pink-robed angel reclining on fleecy clouds. A Virginia state flag can be seen hoisted on a staff behind the company, with the visible portion—Virtus with her arm raised overhead—suggesting that it is intended to depict the very flag it is painted upon.

From Battle Flag to Relic

The Greys drilled at Ruther Glen, a Caroline County community about twenty miles south of Fredericksburg. The Richmond Daily Dispatch noted that the “magnificent” flag was presented to the company on 27 April 1861. They carried it to Fredericksburg, where the company was mustered into service as Co. E, 30th Regiment Virginia Volunteers, and the flag adopted by the regiment.

After the Seven Days Battles in 1862, the flag was deposited at the

Figure 1. Post-conservation photograph of the flag’s obverse.
TEXTILE PRESERVATION ASSOCIATES, RANSON, WV
By the time the new museum facility opened in 1976, the flag was literally falling to pieces (Figure 3). The delicate oil-on-silk paintings that had once been considered newsworthy had become stiffened strips of fabric, or had broken off altogether. The once-breathtaking flag was virtually unrecognizable.

**Resurrecting the Colors**

The museum established the Flag Conservation Program in 1993 to rescue flags such as this. The Greys flag was on the museum’s list of “Top Twelve Flags in Need of Conservation” ever since the list was created. But with estimated conservation costs estimated at more than $20,000, there were no takers—until retired businessman Floyd Tyson stepped up. A resident of Houston, Texas, he had grown up in Richmond, steeped in stories and memories of the war.

elegant new Spotswood Hotel in Richmond. Perhaps the regiment was responding to an order supposedly issued in early 1862 to retire all non-regulation battle flags after being issued an Army of Northern Virginia pattern battle flag; or maybe it feared the splendid flag would be captured or shot to pieces. Whatever the reason, the flag remained in the keeping of a trusted Richmond friend for many years.

The flag was again unfurled on 29 May 1890, at the unveiling of the Lee Monument in Richmond. Company survivors proudly bore the flag before them as they paraded before more than 100,000 spectators.

Just three years later, the flag was among the very first artifacts presented to the newly-founded Confederate Memorial Literary Society (CMLS) (the parent organization of the Museum of the Confederacy). Once the CMLS began exhibiting artifacts in the White House of the Confederacy in 1896, the flag was probably displayed almost constantly—and it paid a price.
In March 2010, the museum contracted with Textile Preservation Associates in Ranson, West Virginia, to treat this flag. The textile conservators thoroughly documented the flag, then commenced cleaning, flattening, and stabilizing it. The most challenging aspect of this multi-layer silk flag was that the oil-painted portion had split into pieces, so the conservator first had to sort out the obverse and reverse fragments, then arrange them back together like a jigsaw puzzle.

Painting conservators at Art Care Associates in Frederick, Maryland, further cleaned the painted portion of the flag. They began mending the fragments using Stabiltex, a synthetic silk that enables the pieces to be secured without sewing directly to the original flag. Large areas of loss required the missing design be recreated in watercolor on heavy Japanese paper, which was then attached to Stabiltex. Treatment was completed by framing the flag behind UV-filtering Plexiglass.

The newly-conserved flag will be in the permanent exhibit at the Museum’s new site in Appomattox, which opens on 31 March 2012. It will be rested periodically, as are all fragile silk flags, and made available for exhibit or short-term loan to other museums.

**Tantalizing New Questions**

Conservation not only allows the flag to be exhibited, but also opens up avenues for research and promises to resolve some of the several mysteries remaining about its history. For instance: although the newly-conserved flag is signed, “GEO. RUSKELL / RICHMOND,” researchers disagree as to whether it is the product of a Philadelphia artist, a Richmonder, or even Ruskell himself.

According to the 1860 Federal Census, Ruskell was a 27-year-old Irish immigrant who operated a trimmings shop at 9½ Main Street in Richmond. His stock of tassels, ribbons, and other decorative textile elements would come in handy in his flag trade. Ruskell is not known to have been trained as an artist, so the presence of his name on the flag could have been a form of branding.

The first documented receipt regarding flags produced by Ruskell is dated 19 November 1860, when commerce still flowed freely across the Mason-Dixon Line. He may have begun his flag business by ordering flags from Philadelphia, but switched to subcontracting with local artists once the war began. There are several surviving examples of Ruskell’s flags in the museum’s collection. Their construction and appearance are mediocre in comparison with that of the Greys flag.

“Heretofore all the painting on flags ordered in this city has been done in Philadelphia—a practice now ended,” proclaimed a 22 May 1861 article in the Richmond *Daily Dispatch*. Philadelphia was the unofficial capital of American flag-making on the eve of the war, with around 1860 Federal Census, Ruskell was a 27-year-old Irish immigrant who operated a trimmings shop at 9½ Main Street in Richmond. His stock of tassels, ribbons, and other decorative textile elements would come in handy in his flag trade. Ruskell is not known to have been trained as an artist, so the presence of his name on the flag could have been a form of branding.

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“Heretofore all the painting on flags ordered in this city has been done in Philadelphia—a practice now ended,” proclaimed a 22 May 1861 article in the Richmond *Daily Dispatch*. Philadelphia was the unofficial capital of American flag-making on the eve of the war, with around...
two dozen artists. In the museum’s collection are two flags signed by Horstmann Brothers, one of the best-known flag makers and largest military goods shops at that time. These flags are consistent in style and technique with the Greys flag—all three feature a central medallion measuring approximately thirty inches in diameter, surmounted by a rippling ribbon, with a second decorative ribbon beneath the medallion.

Another opportunity for research lies in the presence of two different presentation dates on the flag: “May 1860” on the obverse and “May 1861” on the reverse. In fact, the “0” on “1860” was noticeably altered from a “1” by the artist (Figure 4). Newspaper accounts from late April 1861 document the flag’s presentation. The Greys had first organized as a militia unit on 12 December 1859, following John Brown’s Raid at Harper’s Ferry. Nothing noteworthy in the company’s history is known to have occurred in May 1860, so the presence of that date is a mystery.

Finally, there is the question of the identity of the men on parade. The viewer’s eyes are drawn continually to the faces of the men who gaze back (Figure 5). The distinct array of facial hair, skin tones, and hair colors among them suggests that the flag may have been painted from life.

Curatorial research has turned up only one surviving photograph of a member of the Greys: Robert O. Peatross, who served as company captain from the beginning of the war until promoted to major in 1864, when John W. Scott assumed company command. Although it is an antebellum photograph and does not depict a wartime uniform, it reveals Peatross to have had dark hair and a full beard, just like the company captain depicted on the flag.

A Richmond Daily Dispatch article of 1 May 1861 prophesied that the company was destined “to achieve bright and lasting honors”. They certainly fought bravely, and suffered greatly; only eleven men were still with the colors at Appomattox. But few people, beyond historians and genealogists, would know anything about them were it not for their flag. In its restored state, tens of thousands of visitors can learn the story of the men who fought beneath its newly bright and lasting colors.

Catherine Wright is collections manager at the Museum of the Confederacy in Richmond, Virginia. She previously served as a curator at the Stonewall Jackson House in Lexington, Virginia. Editor, Lee’s Last Casualty: The Life and Letters of Sgt. Robert W. Parker, Second Virginia Cavalry (Univ. of Tennessee Press, 2008)
A Decade of Healing Field® Memorials in Sandy, Utah

By JOHN HARTVIGSEN

Ten years of massive flag displays in Utah at Sandy City’s grassy Promenade culminated this year with a weeklong surge of activity in early September. The site was a 4½-acre field stretching for a quarter of a mile south from the Sandy City Hall. There volunteers posted more than 3,000 United States flags forming a sea of red, white, and blue to remember and honor the victims of the 2001 terrorist attacks. As a reminder that this was an attack on the world, 57 national flags also flew to recognize countries which lost citizens. True to the name of the event, The Utah Healing Field®, the display brought a sense of healing to more than 100,000 visitors.

The terrorist attacks of 9/11 have inspired many flag displays over the years and around the country. Some, as with the Utah Healing Field®, are associated with the Colonial Flag Foundation. The terrorist attacks of the 11th of September in 2001 had a horrifying impact on us as a nation and as individuals. NAVA member Paul Swenson saw the “sheer enormity” of that day’s human loss evidenced by the rubble, carnage, and confusion at ground zero. He wanted to acknowledge the scale of the sacrifice with a positive image that would also provide hope and comfort: a display that would offer healing.

As the president of Colonial Flag Company, Swenson recognized the simple yet emotional power of the United States flag. He had seen the comfort in the eyes of a Gold Star Mother receiving a flag presented “on behalf of a grateful nation”. The folded flag which had so recently draped the casket reminded family that the fallen warrior was part of a cause greater than self, that we all are indeed part of that same cause. Paul knew from so many similar experiences the healing power that can be found in the simple display of the flag.

Swenson envisioned a display of 3,000 flags, a Healing Field®, to honor those who died on the altar of freedom on 9-11. Not a pile of rubble bleak against a gray smoke-streaked sky, but ordered lines of flags posted on a grassy field, fluttering in the breeze against a blue sky. The enormity of the event would be symbolized with a positive and beautiful image.

Visitors began arriving on Wednesday evening, 7 September, as soon as thousands of volunteers finished posting the flags. For hundreds of these volunteers, the posting of the Stars and Stripes in Sandy has become a yearly tradition. Many reported three years, five years, and even ten years of involvement in the annual Healing Field® observance.
The first Healing Field® flag display rose on the Sandy Promenade on the first anniversary of the attacks. Each year in September, Swenson has produced a Healing Field® in Sandy. Its impact led him, through the Colonial Flag Foundation, to coordinate Healing Field® and Field of Honor® displays in communities across the United States. In September 2011 the Colonial Flag Foundation worked with local committees in 22 communities. Five communities in New York State, including New York’s Battery Park, produced memorial flag displays to commemorate 9/11 using the program he had created.

A focus of the event in Sandy was a newly commissioned heroic-sized bronze sculpture, “Hope Rising—To Lift a Nation”. Nine-foot figures recreated the scene in that iconic photograph of three New York firefighters raising a U.S. flag atop a pile of rubble at Ground Zero. Those firefighters were at first reluctant to agree to being depicted in the sculpture. “We are not the heroes”, they protested with typical modesty. “The firefighters who died trying to save others were the real heroes.” Sculptor Stan Watts explained that the monument honored the act of raising the flag, hence the title, “Hope Rising”. The three men had raised a flag to honor their fellows, and the photograph of that simple act did indeed raise a nation’s hopes. Many thousands have visited the monument since its unveiling.

Every day visitors walked through the ordered rows of flags in the Healing Field® as they read the name tags of the victims honored. Talking with Colonial Flag Foundation staff members, they all had a story to tell: where they were when they heard, whom they had lost, and who was saved. Smiles, tears, and hugs characterized the emotions shared.

After dark, a steady line of cars circled the field and monument. By street lights and flood lights the images of healing shone brightly against the backdrop of night. The weather was generally mild and clear, but even a sudden rain and windstorm failed to deter visitors. They continued their pilgrimage despite the onset of foul weather.

The Utah Healing Field® continued to draw visitors until it was taken down on the following Wednesday, 13 September 2011. Over 100,000 people viewed the flag display. They walked among the flags reading the name tags attached to each staff. The communities of Northern Utah’s Wasatch Front came together to honor and remember the victims lost in the terrorist attacks of ten years ago. The Healing Field® lived up to its name.

PHOTOS: John Hartvigsen
West Florida, 1810

By DAVE MARTUCCI

One should always assume there is “lost” information that can change the way we look at things. Take the flag of West Florida, for example.

West Florida included parts of the modern U.S. states of Louisiana, Mississippi, and Alabama, from the Mississippi River eastwards to the Perdido River. In 1810 that area became the independent Republic of West Florida, and much of it was soon annexed by the United States, which claimed it as a part of the Louisiana Purchase.

It is usually stated that the flag of the Republic of West Florida, traditionally described as a blue field with one white star, was the inspiration for the later “Bonnie Blue Flag” bearing a single star that heralded the creation of the Confederacy in 1861.

However, research into old news accounts has revealed a slightly different design for the flag of the Republic of West Florida. According to the Virginia Argus of 27 November 1810 (right), the flag was seen in Baton Rouge and was described as “Blue with a white border, and a large Star in the centre”. Nowhere have I ever seen a reference to a white border on this flag!

Of course this raises the question of its connection with the Bonnie Blue Flag. Might it be that some later historian simply speculated that because the two designs were identical there must be some connection between them? Maybe not after all...what do you think?

![West Florida, 1810 flag]

Dave Martucci is a past president of NAVA

Virginia Argus.

RICHMOND,
TUESDAY, NOVEMBER 27, 1810.

CLARKSVILLE, (Tenn.) Nov. 3.
Extract from a letter dated Natchez Oct. 11th, addressed to a gentleman of this place.

“Not long after the independence of West Florida was declared, I had the honor of visiting the fort at Baton Rouge which was in possession of the Republicans; a convention was sitting and the laws that have passed, similar to those of the U. States. General Thomas, with whom I had an interview, expressed a wish, that they should become one of the U. States, and add one more Star to our flag, their flag is a Blue with white border, and a large Star in the centre; at that time there was a part of the inhabitants of the frontiers, bordering on Penshitrone and the river Thickafa that rose in opposition to the convention — General Thomas has visited them with troops, taken their fort, and dispersed the enemy. The country is at peace and considered as a Republic.”

NAVA One-for-One Membership Drive

Increasing our membership is vital to the growth of NAVA, providing us with the financial and human resources to promote vexillology.

We are asking every current NAVA member to invite one person to become a new NAVA member. When your invitee joins, please ask them to mention your name as their sponsor. You will then be added to our Membership Drive Honor Roll.

Our membership drive will continue until our next annual meeting in October 2012. The Honor Roll will then be published in NAVA News, and everyone on the Membership Drive Honor Roll will be entered in a drawing to receive one of three free 2013 NAVA memberships (funded by private donors).

Thank you for participating and for helping to promote NAVA!

The NAVA Membership Committee,
Mary Ann Docktor-Smith, chair
NEW FLAG

United Confederation of Taino People, New York

By DON HEALY

The Taíno were the first indigenous people of the western hemisphere to encounter Christopher Columbus in 1492, becoming the first in the Americas to be called “Indios/Indians”. To themselves, they were “Taínos”, which means “good people” in their ancient language.

Unfortunately these people also became the first to suffer oppression, colonization, and genocide at the hands of the Spanish. While almost written out of history, Taíno descendants continued to survive throughout the Caribbean as well as throughout their diaspora.

The United Confederation of Taíno People (UCTP) was founded in 1998 to provide an opportunity for the Taínos to unify around issues of mutual concern. Since its establishment the confederation continues to be a verifiable pioneer advocating for the dignity and rights of the Taíno and other indigenous Caribbean peoples. The confederation’s work has recognized at the territorial and national governmental level. The UCTP has interacted on the intergovernmental level in forums such as those held by the United Nations and the Organization of American States. The confederation has reestablished the old communications networks across the Caribbean through a series of indigenous to indigenous treaties.

Beyond the Caribbean, the UCTP is an affiliate of the International Indian Treaty Council. It has received recognition from the territorial government of the Commonwealth of Puerto Rico and by the state senate of the State of New York.

As the confederation was being formed, a discussion around a contemporary “symbol” of unity developed. While some members suggested using an ancient symbol from their ancestral past, others felt that the development of a new symbol/design based on ancient spiritual values would better represent the Taíno today. A consensus of the UCTP leadership decided to put out a call for such a design symbol to the Taíno communities on and off the islands. Among a number of entries received, the design considered to best represent the ideals of the emerging confederation was a hand-drawn symbol created by community member Marie “Nanamaguey” Crooke.

This design, selected before the ratification of the UCTP’s 1998 Declaration and Articles of Confederation, was later further fine-tuned for graphic reproduction by community member Joe Leon.

The logo incorporates a circular device with a central disk and a large border ring. The central element rests on a yellow backdrop with four small red dots, one located in each of the four prime directions. Within it lies a rectangular figure in light brown with small squares projecting from the top and bottom. It appears to represent a human with outstretched arms and legs with a red head.

The outer ring is a series of light and dark blue wavy lines representing the Caribbean Sea. Interspersed around this ring are six trapezoid-like white forms; each bears a red triangle with its apex pointing toward the inner disk.

According to Roberto Mukaro Borrero, president of the UCTP, “…the colorful circular design represents our people, blessed by the sun, reaching out in every sacred direction across the waters to all the islands and lands where our relatives can be found. The symbol is placed on a light blue background to reinforce our spiritual connection to the Caribbean Sea and the ocean waters that—like the earth—is considered our Mother.”

Don Healy is a past president of NAVA and co-author of Native American Flags.
BOOK REVIEW

A Cheerful New Flag Book

By TED KAYE

Many of us like to give flag books as gifts to those who don’t yet fully understand why flags appeal to us. Here’s one that merits a place in the “gift drawer”.

**New Wave** is not the typical flag book—a compilation of flags of the world arranged by country. While it devotes a few pages in the back to documenting national flags and some sub-national sets (Brazil, Canada, Spain, U.S.A.), it is more a book about flags. Sections cover: The History of the Flag, Colours, National Flag Stories, Twentieth Century Flags, Flag Families, Religious Flags, Protest Flags, Flag Etiquette, Flags at Sea, Sports Flags, Popular Culture, Sovereign Flags, and Flag Terms.

A pocket-sized paperback, **New Wave** uses a bold graphic style with large blocks of color and a very dynamic layout. It would engage both a younger reader and an adult. It has color on every page. While a British book, hardly any aspects of it would jar an American or Canadian reader. And though a factual quibble or two could be cited, it is well-researched and quite accurate.

Interestingly, no author is credited, as if the book were a team effort at its London publishing house. Black Dog Publishing describes itself as focusing on “architecture, art, design, fashion, history, photography, theory, and things”, giving it a different perspective from the usual publishers of flag books.

**New Wave** is part a compilation of flag trivia, part a mini-reference book, and part a series of short articles on several flag-related topics. The fun section on Fictional Flags probably makes it the only flag book with an illustration of *Star Trek*’s Mr. Spock. In a shout-out to vexillologists, the flag of FIAV (the International Federation of Vexillological Associations) appears among the International Flags.

Its own blurb correctly says “Spanning geography, politics, history, culture, design, and art and presented in an accessible and refreshing format, **New Wave** is an entertaining exploration of the diversity of flags, as well as the rituals and communication aspects that inform them.”

Black Dog Publishing is offering NAVA members a 40% discount off the regular price of US$15.00 for **New Wave: Facts About Flags**.

To order at the discounted price of US$9.00 (£4.77 for customers outside the U.S.) plus postage, send an email to jess@blackdogonline.com with your delivery address and quoting ‘NAVA Offer’ as the subject heading. You will then receive the book with an invoice (payment can be made via check or credit card).
**Emblems of the Indian States: A NAVA Membership Benefit**

Through a special arrangement with the Flag Heritage Foundation, NAVA is pleased to share a new book with every member.

*Emblems of the Indian States*, an original 75-page monograph by David F. Phillips, accompanies this issue of *NAVA News* as a benefit of NAVA membership.

It is the second in the foundation’s Monograph and Translation Series, which aims to make available flag scholarship on rare or obscure subjects and to translate publications only available in less-accessible languages.

The first in the series was *The Estonian Flag: A Hundred Years of the Blue-Black-White* by Dr. Karl Aun, translated from the original 1984 edition in Estonian.

The Flag Heritage Foundation was founded in 1971 in Massachusetts. Among its directors are NAVA members Scot Guenter and David Phillips.

**Raven 18 Delayed**

The volunteers researching the next volume of *Raven, Canadian City Flags*, are continuing their work, and publication is expected in 2012.

**Call for Articles for Raven 19**

*Raven* seeks material for its 2012 volume and beyond. Proposed articles should be from 300 to 5,000 words and present new scholarly findings relating to flags. Send the text and images on computer disk in Word or Word Perfect (no Mac) with images as separate jpeg files, along with a paper copy and any associated photographs or figures, to: Ted Kaye, *Raven* editor, 2235 N.W. Aspen Ave., Portland, OR 97210-1218.

Use a minimum of formatting and do not embed graphics or footnotes. All articles will be reviewed for acceptance by the *Raven* Editorial Board and may be edited for length, style, consistency, and clarity. Authors will sign a publication agreement and copyright will vest in NAVA. The deadline for submission for consideration in the 2012 review cycle is 15 February 2012. Contact raven@nava.org with questions.

**New Members for 2011**

The Executive Board thanks those who renewed their membership during the past year, and welcomes these new members for 2011:

- Neil Abelsma, Quantico, Virginia
- Kourtney Bailey, Tacoma, Washington
- Jason LeRoy Bates, Provo, Utah
- Tiago Berg, Cordeirópolis, São Paulo, Brazil
- Peter Bielak, Silver Spring, Maryland
- Joseph Bonafede, Bay Shore, New York
- Gregory Boomgard, Layton, Utah
- Tony Burton, Milsons Point, NSW, Australia
- Ben Cahoon, Arlington, Virginia
- John Caskey, Spokane, Washington
- Barry Cosgriff, Golden Valley, Minnesota
- Loreen Finkelstein, Williamsburg, Virginia
- Vincent Florentino, Stratford, Connecticut
- Patrick Genna, Portland, Oregon
- Deborah Halver-Hanson, Underwood, Washington
- Kenneth J. Hartvigsen, Brighton, Massachusetts
- Lawrence Hay, Littleton, Colorado
- Clayton Horner, Eureka, California
- Stephen Kellert, New Haven, Connecticut
- David R. Koski, West Linn, Oregon
- Marion Mainwaring, Framingham, Massachusetts
- Stanley Max, Ph.D., Towson, Maryland
- Justin May, Ocala, Florida
- Yannick Merlet, Corvallis, Oregon
- Shannon Miller, Thousand Oaks, California
- Matthew Norquist, Gresham, Oregon
- Dabney Oakley, Henrico, Virginia
- Michael Orenstein, Northridge, California
- Michael Riedel, Billings, Montana
- Cliff Ruderer, Pittsburgh, Pennsylvania
- Gwen Spicer, Delmar, New York
- Paul Swenson, Sandy, Utah
- Ben Zaricor, Soquel, California

*NAVA News* · No. 212 · October–December 2011 · 11
Honor Roll of NAVA Contributors
December 2010—November 2011
NAVA gratefully acknowledges the generous contributions of its members and friends. Their support makes NAVA programs and publications possible.

Contributors to the NAVA Annual Fund
Phil Allen
Peter Ansoff
James F. Babcock
Barry Cosgriff
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Contributors to NAVA 45 / ICV 24
Peter Ansoff
Hugh L. Brady
CRW Flags, Inc.
Ted Kaye
John A. Lowe

Contributors to the 2011 Driver Award
[See NAVA News #211]

The NAVA Chat Group
NAVA’s Chat Group has passed a significant milestone. Since its founding in January 2006, over 2,000 messages have been posted to it. Its goal is to keep up an active and constant exchange of information among the members of NAVA. It is part of YahooGroups and membership is open to any NAVA member who agrees to follow the rules.

To join is easy—just visit www.yahoogroups.com and enter navaflags (one word, lower-case). You will need a Yahoo ID and password, but that’s free. You can receive the chat e-mails at your own e-mail address or you can chat on the website. Soon you’ll be interacting with NAVA members all over the continent (and overseas) about flag subjects that interest you.

We look forward to evolving a strong and vibrant cyber-vexi-community. For more information or a copy of the chat group rules, please contact Gus Tracchia at: gustracc@aol.com.

Dues Reminder!
NAVA memberships run on a calendar-year 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 (more and more members are choosing this option), or by check to the NAVA P.O. box, or go to www.nava.org. & click the “Renew” link in the upper right of the home page.

Dues for 2012 remain the same: Regular (active): $40, Student (associate): $20, Commercial (organizational): $60, Subscription: $40. You can pay for multiple years at once and simplify your bookkeeping—many members do!

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’ vexillogical activities, photos, pictures, and descriptions of new and interesting flags, etc. To submit an item for publication, please 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!
FLAG HUMOR

A flag-based commentary on the contemporary economic situation in Europe.


Vexillo.org, a new social networking site for flag enthusiasts and vexillologists.

Vexillo.org aims to connect flag enthusiasts from the US and around the world in an interactive community. Members can make their own profiles, post photos/flag images, post upcoming events, chat with each other, and post blogs and videos. Vexillo.org will facilitate communications and interests of vexillologists around the world. Members can even create their own regional, local, and flag-specific groups. Visit Vexillo.org today!

Javier Hernandez, President/CEO of MetroFlags and Founder, Vexillo.org

MEMBER FLAG

A Howling Good Flag

Michael Riedel’s nickname is Wolfdog406, he was born in the year of the dog, and he “loves the K9 species of animals”. All these explaining the howling wolf as the major charge on his flag. The blues of the stripes represent the different colors of the sky. The tricolor design is inspired by the design of the German flag to recall his German ancestry. In addition, the red, white, and dark blue represent the colors of the American Flag, where he lives. He also used the same three shades of blue in his proposed flag for the state of Montana. He is also heavily involved in an effort to upgrade the design of the flag of the city of Billings.

Flag of Michael Riedel, Billings, Montana

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 Av.e Ext. PMB 225, Trenton NJ 08618-2193, USA, or post them directly to the Member Database.
NAVA 46  5-7 Oct. 2012
Columbus Ohio

Mark your calendars…the Great Waters Association of Vexillology will host the 46th Annual Meeting of NAVA in Columbus, Ohio 5–7 October 2012.

The venue will be the Columbus Renaissance Hotel at 50 North Third Street in downtown Columbus. The hotel is two blocks from the Ohio State House and a short walk from the Short North Arts District and Arena District. The Port Columbus Airport is only 20 minutes away with shuttle service available.

The room rate is $130 per night with parking available for $23 per day. Additional details and a tentative schedule will be in the next issue of NAVA News. You can make your room reservations online at: https://resweb.passkey.com/go/navaannualmtg1012 or by phone at 800-266-9432.

We look forward to seeing everyone in Columbus.

The NAVA 46 Organizing Committee
David Breitenbach, chair