Right: The Cabildo, located in Jackson Square, New Orleans. Built in 1795–99 during Spanish rule, this structure housed the colony’s Council. In a second-floor room, France ceded the territory of the Louisiana Purchase to the U.S. in 1803. It is now part of the Louisiana State Museum. PHOTO BY TOM BASTIN, CREATIVE COMMONS LICENSE

Inset: St. Louis Cathedral in Jackson Square. PHOTO BY MARTIN PILAT, CREATIVE COMMONS LICENSE


Bottom: Scot Guenter presenting at ICV 24/NAVA 45. Scot will be one of this year’s presenters at NAVA 48.

**Broad Range of Flag Research Papers Scheduled for NAVA 48**

The 2014 annual meeting, NAVA 48, is fast approaching. This October 3 to 5 we will be in New Orleans, one of North America’s few culturally unique cities.

Why should you attend NAVA 48? A few reasons include staying current with the latest flag scholarship, building your network among flag experts, expanding your vexillological knowledge, helping guide the Association, and buying/selling flags and related materials. And it’s in New Orleans!

NAVA 48 will deliver a diverse slate of presentations. Currently scheduled are: *A New Look at Flag Design* by John Hartvigsen; *The Flag on Prospect Hill: A Response to Byron DeLear* by Peter Ansoff; *Flags and Apps:*

* A Journey into Technology by Maikel Arista Salado; *The Phenomenon of Flag Homes: Musings on Meanings* by Scot Guenter; *Flag Proportions: Thoughts on Flags Families and Artistic Unity* by Steven Knowlton; *Drapo Vodou: Sacred Standards of Haitian Vodou* by Annie Platoff; and *A Discussion of the Unique Aspects of Displaying Flags on Inclined Poles* by Xin Fei.

Register now at **NAVA 48** and reserve your room at the NAVA discounted rate by September 1 at the **Sheraton New Orleans** (additional information on page 9). Don’t miss out—Laissez les bons temps rouler!
Let’s Geaux!

Friends:
By the time you read this issue, our annual meeting in New Orleans will be just a few weeks away. On behalf of the Executive Board and your colleagues in Canada and the United States, I want to encourage you to plan on joining us in the Crescent City this October.

With its live oaks, antebellum mansions, Creole cottages, and crumbling plaster walls, New Orleans remains one of America’s most charming cities. The fragrances of citrus and orange blossoms, the aromas of beignets and chicory, and the flavors of gumbo and etouffee, suggest the romance of the past and the pleasure of the present.

It will come as no surprise to most of you that I find our meetings in the South to be the most satisfying. You just can’t beat our hospitality: the warm welcomes, the outstretched hands, and the bonds of friendship fostered in convivial surroundings. For me, the Association and the South share these wonderful qualities. My first annual meeting was NAVA 39 in Nashville; I was elected at NAVA 42 in Austin; presided over my first meeting in Charleston at NAVA 43; and I will pass the flag to a new president in New Orleans at NAVA 48.

Beyond the making and renewing of friendships and enjoying sociable events, our annual meetings are a way for us to foster our discipline and chart new courses for the scholarly study of flags. NAVA 48 continues this proud tradition by providing an exciting forum to explore innovative approaches to vexillology and consider new ideas and research.

NAVA 48 is already shaping up to be a great annual meeting. The array of scheduled papers is impressive, and the second annual Preble Lecture holds great promise. And the social arrangements will feature the best of Louisiana cuisine.

Our annual meetings are the best way to grow as vexillologists. Each year, first-time attendees always say to me that they wish they had come to an annual meeting long before they actually did! They recognize what we sometimes take for granted: the face-to-face interaction with fellow vexillologists is the best way to ask all the questions you want, to see those areas of inquiry that need a second look, and to help each other with our work.

New Orleans couldn’t be easier to get to, and the city’s laid-back atmosphere is especially suited for vexillologists. What more do you need—join us in New Orleans for NAVA 48!
As a youngster in the mid-1980s, I first indulged my interest in flags by purchasing a complete set of 3" x 5" United Nations flags from the local auto glass shop/flag dealer (Mt. Pleasant, Michigan, was not big enough to support an independent flag store). Proving the true neighborly spirit of all who love flags, the proprietor allowed me pay on an installment plan—but let me have the flags up front.

The flags adorned my childhood bedroom and were subsequently carted in a box from house to house. A visit to the gift shop at U.N. headquarters in 1999 allowed me to add the flags of several post-Soviet republics to the collection. During a big interstate move in 2010, my wife Jessica was being particularly vigilant about re-packing items that had remained in storage for years. When we came across the flags, she had an inspiration: instead of leaving them to sit in a basement, she could sew them into a decorative quilt for my new office. This entailed removing them from their sticks and ironing out the wrinkles, and then some delicate work with the sewing machine, as nylon is an unforgiving fabric. Despite the difficulties, Jessica made a fine job of the quilt.

The flags are arranged in the order they came out of the box, which is to say, no order. A couple were accidentally reversed (by yours truly), and some have become obsolete since 1987. Nonetheless, I think the quilt is beautiful, and it makes a great conversation piece when colleagues visit my office.

I have been asked why the quilt is so striking. Although Whitney Smith likes to emphasize that “[t]he purpose of the study of flags is to understand more accurately and more completely the nature of human society,”¹ Charles Spain once observed to me that most of us in vexillology were drawn to the field by a child-like wonder at the colorful, moving cloths. Deep down, there is something in the design and display of flags that touches our aesthetic sensibilities as well as our higher faculties of reasoned analysis about the symbolic import of a flag’s semiotic transference of meaning.

Perhaps David Phillips identifies it best when he describes the “pleasures of heraldry” as including “bright colors and vivid forms; hard lines and sharp boundaries; [and] the exhilarating mixture of uniformity and variation.”² Because most flags draw upon heraldic conventions, the same pleasures apply, to which can be added the variation in shape or form when the wind blows. The artistic genre of flag design involves large blocks of color and sharp edges, giving “the pleasure of discrimination” and “the animal function of detecting movement.”³

³Ibid., 160–61.

Quilt, continued on page 6
Artist Douglas Rowe Features Vibrant Flag Renderings in His Collection

By Byron DeLear

Douglas Rowe paints flags and paints them well. Rowe, an artist based out of North Carolina, has built a unique practice, so to speak. Not only does he paint flags—a relatively small niche in the art world—but he focuses his renderings on the flags themselves, intimate and up close. His vexillological artistry features rich, luxurious impressions of various flags of the United States of America which cannot help but stir patriotic feelings in those so inclined. I briefly discussed with him his background and what motivated him to kick off the creation of what he calls the “Fabric of Our Freedom” series.

Byron DeLear: What drove you to become an artist?

Doug Rowe: There have always seemed to be two constants in my life, art and love of my country through my family’s background in military service. I’ve drawn all my life, and although my mom and dad wouldn’t have called themselves artists, they had art ability. I remember looking over dad’s shoulder as he would show me how to draw an airplane—and I was all over airplanes. When I was born my dad flew B-47s at Whiteman Air Force Base and then B-52s. Later he flew with Trans World Airlines (TWA) for twenty-five years. In homage to my father, some of my new aviation artwork will be featuring TWA aircraft; in fact, I was recently at the National Airline History Museum in Kansas City measuring and taking pictures of a Constellation [Lockheed] and a DC-3 [Boeing], which both have TWA markings. But yes, I’ve drawn all my life—my first recognized art was when I won a portrait contest in first grade for drawing Abraham Lincoln, and I guarantee it was pretty sad [chuckles], but it won an award. These days I teach a lot of art classes and workshops, and since 2006 we’ve been in the art business full time.

BD: What got you interested in painting flags?

DR: It was almost by accident, but I’m sure you can imagine with our family’s combined 46 years of military service there is quite a culture of patriotism in our household, and, in October of 2003, I painted “Old Glory”—but at that time did not plan to do a series [The term “Old Glory” was first used to describe the U.S. flag by Capt. William Driver]. My Old Glory piece was extremely popular so I decided to begin painting the flags from U.S. history, including a Civil War series. The entire collection has now been coined the “Fabric of Our Freedom,” and will eventually include all the State flags and maybe some of the government agencies. This is one series that will continue to expand.

BD: That’s really beautiful. The term “vexillology” was coined by our Association’s founder, Whitney Smith, and is derived from the Roman term “vexillum” which was a square piece of fabric elevated on a pole to identify the Legion that held it; and this is mildly related to some of the new additions to your collection, particularly, the flags of the U.S. military branches.

Douglas Rowe artwork, continued on page 5
DR: Well, I have to say after my own service in the Air Force, and my father's, it's been a very heartening experience making the U.S. military branch flags part of the “Fabric of Our Freedom” series. These flags have important symbols and have great meaning for those who have served; it's been an honor to breathe some level of artistry into these colors, and in so doing, bring them to life for my audience.

BD: For flag experts and aficionados—some would call us “flag geeks”—to know there's an artist out there devoting a portion of his talent for this very niche application is very much appreciated, and I congratulate you on what's becoming an amazing collection.

DR: Thanks much! What I've seen so far from NAVA is really phenomenal and if there's anything I can do to contribute to the organization, please let me know.

BD: Well, if you'd like, you should consider bringing some of your collection to display at NAVA 48 in New Orleans, and make it available for attendees. It promises to be a great gathering and I know people would appreciate seeing you there!

Douglas Rowe will be continuing the “Fabric of Our Freedom” series and is available for commissioned works. He can be contacted at drowe@charter.net.

Above: “U.S. Navy Flag” Authorized by President Eisenhower on 24 April 1959 (Exec. Order 10812), the flag of the United States Navy consists of the seal of the U.S. Department of the Navy above a yellow scroll inscribed “United States Navy” in dark blue letters over a field of dark blue with yellow fringe.

Above: “U.S. Army Flag” The flag of the U.S. Army (Exec. Order 10670) displays a blue replica of the War Office Seal set on a white field. Beneath the seal is a broad scarlet scroll bearing the inscription “United States Army” in white letters. Beneath the scroll is “1775” — the year in which the Continental Army was created with the appointment of General George Washington as Commander-in-Chief.

Left: “U.S. Air Force Flag” The flag of the United States Air Force consists of the coat of arms, 13 white stars, and the Air Force seal on a field of blue. The 13 stars represent the 13 original colonies; the three-star grouping at the top portrays the three Departments of the National Defense Establishment (Army, Navy, and Air Force). The crest includes the American bald eagle; the cloud formation depicts the creation of a new firmament; and the wreath, composed of six alternate folds of silver and blue, incorporate the colors of the basic shield design.

Above: “Stars & Stripes – 1861” On 19 January 1861, the state of Kansas was admitted to the Union as the 34th state; and, as is customary, the following July 4th a star was added to the U.S. flag. The Civil War had begun but the U.S. government refused to acknowledge secession and continued to count the Confederate States as part of the U.S.A.

Middle: “Joshua Chamberlain Headquarters Flag” Named for a college professor who volunteered and eventually commanded the Maine 20th regiment for the Union during the Civil War.

Bottom: “Third National Flag” The large white field of the Second National Flag of the Confederacy was thought to be too similar to a flag of truce so a red vertical bar was added. Also known as the Blood Stained Banner.
The seemingly obvious fact that flags use a very limited color palette has been confirmed through color census more than once.4 As of the year 2000, the six colors of black, blue, green, red, white, and yellow constituted more than 90% of colors used in national flags.5 These colors are not the most commonly found among raw textiles nor the easiest dyes to create—so why are they so common?

Georges Pasch demonstrates that “every perceived color results from a retinal excitation of two or three of the elementary receptors which are sensible respectively to the red, green, and blue components of the onfalling light.”6 Those colors which most purely excite a single receptor or a pair of them, without drawing upon a third receptor, are most agreeable to see together. So pure red and pure yellow make a pleasing contrast, while the contrast of a pure color to a transitional color such as olive green or aqua strains the eye.

The combinations of strong colors and strong lines found in most flags catch the eye and appeal to a deep-seated aesthetic preference for order and contrast in visual display. But there are a couple additional factors that make a flag quilt so interesting.

One is, naturally, a bit of flag-spotting. Visitors like to try to find their favorites—either an ancestral nation, a country that is in the news, or even a winning World Cup team. It’s fun and diverting to have one’s knowledge of political symbols either confirmed or expanded.

But another part of the quilt’s appeal is the pleasing effect of a string of symmetrically-shaped objects proceeding along a single line—an effect you will learn more about when you attend my talk at NAVA 48 in New Orleans!

Douglas Rowe artwork, continued from page 5

Above: “82nd Airborne Flag” The 82nd Airborne Division is one of the most famous and highly decorated units in the United States military with a long history of superlative service, both in peacetime and war. The “white” areas of this flag were painted with a brownish motif reflecting the unit’s recent service in the deserts of southwest Asia. Flag shown with a custom Battle Dress Uniform lined frame.

Left: “U.S. Marine Corps Standard” Little information is available concerning the flags carried initially by the Marines. However, some sources state that the Grand Union Flag was carried ashore during a landing on New Providence Island, 3 March 1776. For almost 150 years the Corps carried a wide array of flags into battle. Corps Order No. 4, dated 18 April 1925, designated the official colors of the Marine Corps to be gold and scarlet. These colors were not reflected in the official Marine Corps flag until 18 January 1939 when a new design was approved.

Left: “U.S. Coast Guard Color” Created by Congress on 4 August 1790 at the request of Alexander Hamilton as the “Revenue Marine,” it is the oldest continuous seagoing service of the United States. As Secretary of the Treasury, Hamilton headed the Revenue Marine, whose original purpose was that of a collector of customs duties in the nation’s seaports. By the 1860s the service was known as the U.S. Revenue Cutter Service. The modern Coast Guard was formed from the merger of the Revenue Cutter Service and the U.S. Life-Saving Service on 28 January 1915 and has been involved in every war since its inception. The current color was approved on 2 July 1951.

Quilt, continued from page 3


Exciting Things to Do While in New Orleans

The diverse heritages of the people of New Orleans, the history, its architecture, make the host city for NAVA 48 unique and alive with tradition. Some interesting neighborhoods to visit include the famous French Quarter, and Faubourg Tremé: America’s oldest black neighborhood. From charming verandas to stylish parlors, historic homes and buildings make New Orleans a national center for architectural treasure. We’ve assembled some highlights from a National Geographic Traveler article on what not to miss when visiting this iconic and culturally rich locale.

Ride the City’s Famous Streetcars! As National Geographic Traveler reports: “the best tour in New Orleans is only $1.25—the price of an adult fare on the city’s two major streetcar lines. (The shorter Riverfront line takes passengers along the river to the Quarter’s French Market.) The green cars of the St. Charles line head Uptown, trundling along that avenue’s “neutral ground,” the name for the landscaped medians that divide the traffic on the city’s grandest streets. Red cars on the Canal Street line terminate at historic cemeteries like Metairie Cemetery or City Park, where the New Orleans Museum of Art celebrated its 100th birthday in 2011.”

Don’t Miss the Live Music! “As Bourbon Street has filled with frat-boy-style antics, the city’s music scene has shifted to Frenchmen Street in the Faubourg Marigny, a historic neighborhood within walking distance of the Quarter. Clubs like DBA, Snug Harbor, and The Blue Nile draw renowned jazz bands and solo performers, while restaurants such as The Three Muses and the Marigny Brasserie cater to the late-night crowds. The vibe is freewheeling and enthusiastic, with a lot of shoulder rubbing between locals and travelers. At evening’s end there are plenty of cabs to ferry you home after your night on the town.”

And the Tasty Food and Drinks! “Many a visitor’s love affair with New Orleans begins after a bite of these crusty hero sandwiches (Po-Boys) made from fresh French bread slathered with mayonnaise and crammed with fried Gulf oysters or shrimp. Locals have their favorite shop, and hours are spent debating the relative merits of the po-boys at the Parkway Bakery & Tavern versus those at Domilise’s or of the Vietnamese version—called a bánh mì—at Pho Tau Bay on New Orleans, continued on page 8
New Orleans, continued from page 7

the Westbank. New Orleans gave the world libations such as the Sazerac, the Obituary Cocktail, and the Ramos gin fizz. It’s only good manners to return the generosity by patronizing any of the city’s myriad drinking establishments. But don’t drink alone. Go where the locals go, to places like Cure, an upscale cocktail bar set on reviving the mixologist’s art; French 75, part of Arnaud’s Restaurant in the Quarter, where famed concoctionist Chris Hannah stirs and shakes; or the Carousel to sip your “sazzie” (see Sazerac) at the Hotel Monteleone’s famed revolving bar.

**Visit Jackson Square!** “The French Quarter’s heart and soul is a must-see, boasting a statue of Andrew Jackson at its center and a ragtag collection of artists and fortune-tellers fringing its perimeter. It’s flanked by the filligreed Pontalba apartments, site of the Streetcar-Named-Desire-inspired “Stella!” shouting contest held during the annual Tennessee Williams Festival. At the Square’s crown are three 18th-century architectural glories: the Cabildo, a former city hall where the Louisiana Purchase was signed; St. Louis Cathedral; and the Presbytère. The onetime courthouse is now the flagship of the Louisiana State Museum, showcasing Living With Hurricanes: Katrina and Beyond, a fascinating exhibit on the infamous storm.”

**Or Museums Galore!** “The Ogden Museum of Southern Art and its collections of paintings, photography, and ceramics from below the Mason-Dixon Line is located in the city’s Warehouse District. The art neighborhood is a brisk stroll or short cab ride from the Quarter. Go late on a Thursday for the chance to enjoy Ogden After Hours, when local musicians play while patrons dance, drink, and mingle in the galleries. It’s the best regularly scheduled cocktail party in town. Afterward consider nearby Cochon or a Mano for dinner. The two highly regarded restaurants are walking distance from the museum. Many visitors know of the Audubon Nature Institute’s Aquarium of the Americas, but worth a look a few blocks up Canal Street in the old U.S. Custom House is their Insectarium and butterfly garden—North America’s largest museum devoted to insects and their relatives.” Because there is so much to see in New Orleans, it might be prudent to schedule your trip with some extra time either before or after to experience all this southern gem has to offer.
New Orleans · 3–5 Oct 2014

Hotel
The 48th Annual Meeting will be held 3-5 October 2014 at the Sheraton New Orleans Hotel, 500 Canal Street, New Orleans. Fresh from a US$50 million revitalization, the Sheraton’s stylish rooms reflect New Orleans charm and many have views of the Mississippi River or French Quarter. The hotel itself is strategically situated between the French Quarter and the Garden District.

Sheraton New Orleans Hotel rates
Available October 1–7, 2014

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<th>Single</th>
<th>Double</th>
<th>Triple</th>
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<td>US$139</td>
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Additional person: US$25 per person. Plus 14.75% state and local taxes and US$3 occupancy tax per room per night

These rates are good for reservations made before 5:00 p.m. (New Orleans time) on September 1, 2014.

Registration Information
You may make your reservation by either calling (888) 627-7033 and ask for the NAVA rate or online at the Sheraton NAVA 48 reservation page (click the green “Reserve” button). If you can, please make your reservation using the NAVA group rate as it helps pay for the cost of the meeting rooms.

Click here to download NAVA 48 registration form.

Full schedule of NAVA 48 fees and discounts:

Regular Registration: US$200 per person
Companion Registration: (Includes Whitney Smith Dinner): US$100 per person
Student Registration: US$100 per person*
Whitney Smith Dinner Only: US$75 per person
Supporter Registration: (Meeting packet only): US$25 per person
Display Tables: (Non-Commercial, First Table): No fee
Display Tables: (Commercial and Additional Non-Commercial): US$10 per table
First-Time Registrant Discount: US$25 per person

* Person must meet the student criteria for discounted active-membership dues under the bylaws to receive this registration price. Cannot be combined with other discounts.

NAVA 48 Flag
The NAVA 48 flag was designed by Hugh Brady, based on designs submitted by Tony Burton and Zachary Harden. The flag was drawn by Jeremy Keith Hammond, of Bath, Maine. It is a heraldic flag, described as follows: Per fess dancetty Or and Purpure, each point ending in a fleur-de-lis, a crescent overall counter-changed.

As is well known, the nickname for New Orleans is the Crescent City, owing to the way the Mississippi River bends its way through the city. The crescent design appears in many places, including the manhole covers used by the city. An early Allen & Ginter tobacco card shows a gold crescent on the city flag. It echoes the “o” used by Tony.

The fess dancetty floretty uses the fleur-de-lis from the current city flag, and the fess is basically a “v” line evoking a “v” for vexillology, borrowing from Zach’s use of both the fleur-de-lis and the inverted chevron.

The gold comes from the gold fleur-de-lis in the current city flag, used by both Tony and Zach, while the purple comes from the Mardi Gras colors as noted by Tony. The Pantone colors for the flag are purple 216C and gold 107C.

The Sheraton New Orleans has graciously agreed to fly the NAVA 48 flag on its Canal Street balcony in place of the Sheraton house flag during the annual meeting. The hotel’s meetings and events manager commented, “I cannot tell you how many comments I already got about the flag. They love it!”