48th Annual Meeting, NOLA Style!

NAVA 48, held in New Orleans on October 3–5, 2014, was attended by 51 vexillologists hailing from several countries and featured a wide range of flag research and topics. The meeting was held at the Sheraton New Orleans Hotel, located on Canal Street across from the French Quarter. Not only is the Sheraton visible from anyplace in the central business district and French Quarter, the NAVA 48 flag also flew proudly from the hotel’s balcony for three days. The reaction from the hotel staff and the general public was unanimous—everyone loved the flag!

Full use was made of one of the most fascinating cities in North America. The Friday afternoon George Henry Preble Lecture was held in the beautiful Counting House on Royal Street, which was originally built from 1794 to 1795. John Magill M.A. gave a fascinating history of New Orleans, giving context to the weekend’s proceedings (see the Preble Lecture article on pages 9–10). The lecture was followed by the Presidents’ reception at the historic Napoleon House, named because of the story that the residence was once offered to Napoleon Bonaparte after his exile. Whether the story is true or not, it was a great party with current and past presidents Hugh Brady, Scot Guenter, Charles Spain, and Peter Ansoff in attendance.

For those who stayed out all night, Saturday nonetheless started early with the opening ceremonies featuring the procession of the flags of the U.S., Canada, Louisiana, New Orleans, FIAV, NAVA, and NAVA 48 and the playing of the “Winchester Fanfare.” President Hugh Brady officially opened the meeting and turned the program over to Program Committee Chair Gus Tracchia, who as always did an outstanding job of putting together the scientific program of lectures and keeping the speakers on time. In a change from the schedule...
President's Column

When asked how I became interested in flags, I explain that I was born with the flag gene, and that in my case that gene is dominant. In 1969 while just a college sophomore I discovered that a flag association called NAVA had formed a bare two years earlier, and I mailed a letter to Whitney Smith asking for information. Explaining vexillology to me, Whitney enthusiastically signed me up and shared with me his vision for the future of flag study.

Four years later I attended NAVA 7 in Valley Forge, Pennsylvania and found myself in the midst of fascinating people who shared my passion for flags. After the first day of that meeting Whitney Smith and I stood in the hallway outside our dorm rooms talking about flags until two o’clock in the morning. Surprisingly, I had no problem staying awake during presentations the next day. The study of flags and NAVA's engaging members created an excitement within me that continues today.

Accordingly, I have two goals as I take the helm of NAVA: first, to continue the Association's efforts in realizing the dream of raising vexillology's stature in the world of scholarship and second, to continue the Association's tradition of bringing wonderful people together who share a passion for and an interest in flags. NAVA embraces members pursuing a broad range of vexillological interests. Each member may add to the growth of NAVA while each member may benefit as NAVA advances. NAVA and its members have accomplished a great deal over the past four decades:

- The Association has held annual meetings in 43 cities located in 3 provinces, 27 states, and the District of Columbia. Hundreds of presentations have been given.
- The newly adopted Preble Lectures reach out to local residents and scholars at meeting sites.
- The Association's awards and honors encourage members to pursue a wide range of vexillological activities.
- The Association supports scholarly research through the publication of Raven: A Journal of Vexillology and Flag Research Quarterly.
- NAVA News and Semaphore provide current information about flags and update members about Association activities.
- The Association's grant program supports efforts of flag research, flag design, and flag conservation.
- The NAVA website benefits not only NAVA's members but is used by the general public to learn about flags.

Our Association has a solid foundation, and the North American Vexillological Association / Association nord-américaine de vexillologie stands poised to accomplish great things as we approach our fiftieth anniversary. Your newly elected executive board of officers is at the ready to serve our Association and its members. As we complete our fiftieth anniversary, I invite all to join in the exciting endeavors of NAVA and vexillology.
48th Annual Meeting, continued from page 1

of past meetings, all the papers that were eligible for the Captain William Driver Award were presented on Saturday so that attendees who needed to leave before noon on Sunday could hear them. This change also made it possible to present the Driver Award at the Saturday night Whitney Smith Banquet. A full description of the presentations appears on pages 5–6.

Saturday night began with the group photograph at the Sheraton (see page 20), after which there was a short walk across Canal Street to the Palace Café, the lovely venue for the Whitney Smith Banquet. The food and drink in New Orleans are extraordinary, and the banquet fare was no exception. A new addition to the banquet was the appearance of a 2’ x 2’ replica of Whitney Smith’s personal flag. After the traditional toasts to the President of the United States, the Queen of Canada, absent friends, and the Association, FIAV Secretary-General Charles Spain introduced Hugh Brady, who gave the keynote address. President Brady reflected on the progress of the Association since he took office in 2008 in Austin, stressing the need to diversify the work done by the Association’s volunteers, to use professional staff when appropriate, and to ensure that the Association’s infrastructure is current. Brady read a letter from President Emeritus Whitney Smith concerning the status of The Flag Research Center and commending the “hard work by so many over the decades.” Smith reminded the attendees in New Orleans of the importance of fellowship, stating “But although I can no longer join you in person, I have fond memories of colleagues and friends, absent and present, who make our common undertaking a joy.” Brady closed his speech, for which he received a standing ovation, by thanking everyone who has worked with him during his presidency, with special thanks to John Hartvigsen, Gus Tracchia, Charles Spain (the NAVA 48 host), and finally his husband, Larry Soucier.

Editorial Musings

Byron DeLear

When I joined the ranks of this intrepid group of “vexillologists” in 2013, I didn’t know what to expect. Before attending my first annual meeting, NAVA 47 in Salt Lake City, I certainly did not anticipate finding such a diverse group representing many more facets of flag study and appreciation than I ever knew existed. For an organization concerned with pieces of fabric blowing in the wind, NAVA covers a lot of ground. We study, collect, admire, conceptualize, debate, opine, and share all things flags—and the best audience for our shared passion is with one another. That’s why it’s important for me as editor-in-chief of NAVA News to ensure the most salient views and activities of our Association are fairly represented.

This issue marks my third at the helm, and it’s an appropriate time to consider the role of NAVA News as 2015 approaches. Reading through back issues in NAVA’s Digital Library, clearly the historical role for the newsletter is to document the activities of the Association and to chronicle current flag news. For the most part, the Internet has mooted the need for NAVA News to provide a summary of current flag-related media articles. But perhaps we have gone too far in not commenting on significant flag events. And we certainly can’t expect all NAVA members to read everyone else’s Facebook pages to find out what each of us is doing.

After consulting with the publications committee, President John Hartvigsen, former NAVA News editors, and other Association leaders and members, I have decided to include the following in NAVA News:

• News about our members’ flag-related activities, including personal flags, anecdotes, media appearances, and articles, and any ongoing research updates.

• A summary of publications and activity from sister FIAV Members and other flag groups. NAVA isn’t the only vexillological association or institution in the world!

• Association history, such as lists of officers, committees, and awards, descriptions of annual meetings, and other significant items. If this material isn’t published, then who will remember what we did in 5, 15, or 25 years? A primary purpose of NAVA News is to be the Association’s institutional memory, perhaps in a small way honoring the hard work done by so many along the way.
Brady presented awards as follows:

- The Captain William Driver Award to Scot Guenter Ph.D. for the best paper presented at the annual meeting (The Phenomenon of Flag Homes: Musings on Meanings; Professor Guenter’s third win!);
- The Kevin Harrington Award to Christoph Barthner Ph.D. and Adrian Clark Ph.D. of the University of Canterbury, Christchurch, New Zealand for the best article to appear in a nonvexillological publication during the preceding year (Semi-Automatic Color Analysis for Brand Logos);
- The Doreen Braverman Award to Dixie Flag Manufacturing Co.—Pete Van de Putte in recognition of Dixie’s and Pete’s support of the Association’s mission through significant contributions to the vexillological community; and

See the awards list on page 12.

Mary Ann Docktor-Smith paid tribute to Brady, speaking for all of the executive-board members who served with him. The banquet closed with a new tradition, John Hartvigsen giving an executive-board resolution to Brady authorizing the presentation of a past president’s streamer that may be attached to the flagstaff of the past president’s personal flag. The streamer was made by Emily Hartvigsen, the wife of Kenneth Hartvigsen. It was quite the evening!

Sunday morning’s annual business meeting was conducted with the professionalism and efficiency attendees have come to expect under President Brady. Congratulations are in order for the Association’s newly elected 2014–2015 executive board:

John M. Hartvigsen, president;
Anne M. Platoff, first vice president;
Kenneth W. Reynolds, second vice president;
Edward Mooney, Jr., secretary; and
Christopher P. Bedwell, treasurer.

Congratulations are also in order for the newly elected 2014–2015 nominating committee:

Scot Guenter, chair;
Hugh L. Brady; and
H.P. (Pete) Van de Putte, Jr.

The proposed bylaws amendments were approved that recognize the “Winchester Fanfare” as the Association’s musical composition and allow the president to nominate individuals and entities for FIAV awards and honors based upon the recommendation of the awards and honors committee.

Brady also thanked the attendees who traveled the farthest: Ron Strachan and Anne Walker from Australia and Fei Xing and Zhao Xingfen from China.

After a final session of presentations that were not eligible for the Driver Award this year, NAVA 49 host Ken Reynolds gave a brief overview of the next meeting in Ottawa, October 16–18, 2015. Reynolds teased the assembled flag experts by mentioning that several runner-up flags to the iconic Maple Leaf Canadian flag have been unearthed and will be revealed to those who attend in Ottawa. All non-Canadians need to get or renew their passports now!

The meeting concluded punctually before noon with outgoing President Brady conducting a new tradition, a formal investiture of the new executive board. Incoming President Hartvigsen made brief remarks thanking Brady for his six years of service and noting Brady’s February 2014 presidential appointment to the White House Office of Legal Counsel. Hartvigsen expressed his desire to continue Brady’s vision and efforts to modernize the Association’s publications and web-based dues and annual-meeting-registration infrastructure, and also to focus on the personal friendships that make attending NAVA meetings such a pleasure.

With the meeting formally adjourned, Sunday afternoon presented a beautiful opportunity to go on the walking tour of the French Quarter, or as most chose to do, explore the extraordinary city on their own. More than one person commented that New Orleans is an ideal venue for the Association to host an International Congress of Vexillology, but as ICV 28 will be in San Antonio in 2019, a NOLA Congress would be in the 2020s. It will be worth the wait!

Mooney has since resigned due to personal obligations, and the executive board has filled the vacancy by choosing Steven A. Knowlton as secretary pursuant to Bylaws section 5.12.
51 people attended the Association’s annual meeting in New Orleans, and many excellent papers were presented covering a wide range of topics.

Of note, two Chinese vexillologists, Fei Xing Ph.D. and Zhao Xingfen, attended and presented their research in Mandarin Chinese with live translation. Dr. Fei presented *A Discussion of Hanging Flags at an Angle and the Degree to Which the Flag Unfurls*, and Zhao discussed *Usage of Flags in the Wars During the Song Dynasty*, which described the use of various regimental flags during military campaigns of the Song Dynasty and explained how their colors and symbols were used to build troop morale.


As Platoff explains, “Vodou is the primary culture and religion of Haiti. It is a religion rich in symbolism drawn from African religions and Catholicism. For vexillologists, the most interesting ritual objects are drapo Vodou (Vodou flags). During a ceremony, the flags signal the Lwa (spirits) to invite them into the temple. Each flag is handmade by a priest and has a unique design. The priests embellish the flags with sequins and beads making them one of the most artistic categories of flags in the world.”
The progression of flag use and vexillology into social media and various apps was detailed by Maikel Arista-Salado with his paper, *Flag and Apps: A Journey into Technology*. Arista-Salado gave several examples of flag use only made possible by social media. The Venezuelan fight-to-death flag was used between 1812 and 1820 during Venezuela's independence war, and, as Arista-Salado states, “even though this flag isn’t hoisted anymore in a piece of cloth, it is being widely used by Venezuelan individuals opposed to president Maduro.”

Scot Guenter Ph.D. (professor, San José State University) received the Captain William Driver Award for *The Phenomenon of Flag Homes: Musings on Meanings*. The Driver Award is given by the executive board to the person who presents the best paper, on the recommendation of the award judges (executive-board members and the three most recent Award recipients). Guenter gave a touching depiction and analysis of homes that had been turned into vexillological canvasses, i.e., Stars and Stripes from roof to front door, many of which were created in the wake of the tragic events of 9/11 in a flourish of patriotic fervor. Guenter in several research papers has explored the aspect of flag worship and reverence as a sort of civil religion. Dr. Guenter observed, “Flags represent the passions, hopes, and dreams of people; they are physical incarnations of national pride, animus for political movements, and incorporate colors and symbols that penetrate deeply.” In the same way that eschatological and apocalyptic beliefs intersect with hopes, dreams, and religious doctrine, flags connect with these passions by embodying the beliefs and values of those who fly them.

Kenneth Hartvigsen Ph.D. delivered a very unique presentation detailing rap musician Kanye West’s appropriation of U.S. Civil War imagery, specifically the flag commonly thought of today as the Confederate Battle Flag, in an act of artistic expression and racial empowerment. Dr. Hartvigsen, who is the editor for NAVA’s *Flag Research Quarterly*, explains this dynamic in his paper, *New Slaves: Hip-Hop Appropriations of the Confederate Flag*. Although often roundly criticized as a “media whore,” Kanye West, as Hartvigsen explains, actually has a fairly substantive background in art and design. In the same way the N-word has been utilized by rap artists and hip-hop culture in general, West has packaged the iconic “Confederate Battle Flag” in his recent tour and media push to not only stimulate through controversy, but also to send the message that slavery in new forms is present throughout corporate-driven, consumer culture.

In *The Flag at Prospect Hill: A Response to Byron DeLear*, Peter Ansoff made a compelling case supporting his Prospect Hill theory of a wholly British flag being raised on New Year’s Day 1776. As the title states, it was a rebuttal to DeLear’s paper from NAVA 47 which reaffirmed the traditional history of the Grand Union flag raised by Gen. Washington at Prospect Hill. Ansoff reprised several of his arguments from 2006 explaining that Washington raising a British Flag at Prospect Hill would not have been that unusual.

John Hartvigsen presented *A New Look at Flag Design*, which delved into the purpose of flag elements with a focus on the Stars and Stripes. He specifically addressed the notion of what “union” meant in connection with the field of red-and-white...
stripes or canton of 50 stars, each representing a state. Hartvigsen quoted famed vexillologist Grace Rogers Cooper stating that even when no primary sources exist, which is often the case with 18th century and earlier vexillology, the actual flag-artifact itself is a form of documentary evidence. Hartvigsen also offered a sobering perspective on some of the more fanciful analyses of the symbolism of the Great Seal of the United States. In particular, when the seal was designed, the judicial branch did not exist, so various sources claiming that parts of the seal were intended to represent the judiciary are, at best, dubious.

Kevin Harrington M.A(T.) brought to light a little known flag in The Royal Standard of George III: Mad King or Father of Flags? While many books on vexillology feature the progression and development of the U.S. flag, images and/or analysis of George III’s royal standard—representing the king who ruled the British during the American Revolutionary War—are exceedingly rare, if they exist at all. Harrington had a mock-up made of the “Mad King’s” standard, displaying it in North America quite possibly for the first time in hundreds of years.

Peter Loeser’s The 20th Anniversary of Flags of the World website. Managed by a bevy of volunteers including director Rob Raeside, Loeser shared numbers on FOTW’s web traffic (in the millions of unique visitors each month) and the astounding amount of flag images that has been archived there (numbering in the hundreds of thousands).

The FOTW flag was chosen by the members of the FOTW mailing list from eleven proposals. It was drawn by Mark Sensen who describes it as follows: “White on the hoist stands for peace, blue on the fly for progress. The six colours of the stars are the main colours used in flags. The stars help to make one bigger symbol. The way the stars are all connected to each other represents the Internet.” The flag was created on 11 November 1995 and adopted on 8 March 1996. FOTW’s 20th anniversary flag adds the Roman numeral “XX.”

Other presentations included the Evolution of Treatment Options for Battle Flags by Gwen Spicer M.S., Fellow AIC. Spicer is a leading art conservator who specializes in flags. She discussed various materials antique flags were made of and summarized techniques for their preservation.

In his presentation Flag Proportions: Thoughts on Flag Families and Artistic Unity Within Display of Multiple Flags, Steve Knowlton M.L.I.S. (librarian, University of Memphis) discussed the standardization—or lack thereof—of flag ratios and proportions among the world’s different “flag families,” delving into a topic rarely explored in vexillology.

Flags have different ratios, some 1:2, 2:3, or even 10:19, the official ratio of the U.S. flag. But when displayed in flag groupings, for the purposes of aesthetics, the ratios are almost always conformed to one standard. “Flags are symbolic objects which operate primarily through visual perception,” explained Knowlton, “and understanding how humans process, categorize, and synthesize visual data is crucial to our appreciation of the symbolic effect that is the main focus of our discipline.”
Early Registration Ends December 31 for Sydney Flag Congress (ICV 26)

The Twenty-Sixth International Congress of Vexillology will be held 31 August to 4 September 2015 in Sydney, Australia. The Congress Organizer, the Flag Society of Australia, is offering a AU$50 discount on the registration fee if you send an intent to attend no later than 31 December 2014 and complete your registration by 1 May 2015. Filing the intent-to-attend form does not commit you to attend, but it helps the Congress Organizing Committee in its planning. Registration fees will be due later in 2015. So if you are considering attending the Congress, complete the form and send it to treasurer@icv26.com.au now! Additional information about the Congress is available at http://www.icv26.com.au.

NAVA News • No. 223 • October 2014 • Octobre 2014
Preble Lecturer John T. Magill Offers Delightful Historical Synopsis of Meeting Host City

The George Henry Preble Lecture was established in 2013 as part of the Association’s continuing commitment to promote the scholarly study of flags by bringing Association members together with scholars of the annual meeting’s host community.

This year’s talk was given by John T. Magill M.A., senior historian and curator of the Historic New Orleans Collection. Held at the Counting House on Royal Street, Magill opened with the humorous, “I will be the first say, I know virtually nothing about flags,” and then launched into an engaging talk covering the history of how the City of New Orleans developed and the different types of people that helped populate it. He made an effort to include as many flags and symbols in numerous slides documenting the broad arc of the city’s development. Magill repeatedly emphasized the rich, multicultural background that characterizes the people of New Orleans. He explained in the 19th century the “pecking order in the South” was considerably different. For example, in 1840, New Orleans was the fourth largest city in the United States and was the banking center of the South. In the 1820s and 1830s, there were even some years when the total bank clearings of New Orleans outranked New York. Magill shared that New Orleans was, and still is, a major sea port responsible for a large share of North America’s imported steel, coffee, rubber, paper, and other important commodities. Top countries of origin for the shipping that arrives at the port of New Orleans include Brazil, China, India, Indonesia, Italy, Japan, Malaysia, South Korea, Turkey, Taiwan, and Thailand. Indeed, these transnational connections befitted New Orleans, as Spanish, French, English, and German immigrants have all left their “cultural mark” on the grand melting pot that is modern day La Nouvelle-Orléans.

Magill shared a few romanticized paintings of the colonial history of the Mississippi Valley region, including explorer Hernando De Soto claiming the Mississippi for Spain in 1541, and in 1682 La Salle claiming the entire region for King Louis XIV of France.

Magill explained that La Louisiane, or French Louisiana, was a vast expanse of land stretching from the present day Gulf Coast to Montana in the west, and roughly following the Mississippi and Ohio Rivers north on up to Canada—a region larger than the Louisiana Purchase, which in 1803 doubled the size of the United States. The French influence on the history of the region eventually established a de facto symbol of sorts for New Orleans, the fleur-de-lis. The fleur-de-lis adorns the current city flag and many other local icons such as the logo of the professional football team, the New Orleans Saints, a slightly cartoonish, fimbriated “old gold” fleur-de-lis. In keeping with this Francophile tradition, the official flag of NAVA 48 flag features several fleur-de-lis.
Although colonizing the area was incredibly difficult due to an inhospitable environment (Magill: “As lovely as it can be, New Orleans was built in the middle of a swamp.”), the strategic importance of defending the southern end of the French Empire and the eventual leading role in trade were both factors in determining the city’s location. Magill also detailed throughout his talk the architectural styles of New Orleans over the years, its buildings, houses, factories, forts, and port. Most of the older buildings have since been torn down and replaced as there are only a few surviving examples from the French colonial period.

Much to the chagrin of her French residents, New Orleans was transferred to the Spanish Empire in 1763 under the terms of the Treaty of Paris, and briefly returned to French rule in 1800. During this period, Spanish influence left a very strong imprint on New Orleans, but, as Magill explained, not necessarily on its culture, which remained very French. Spanish architectural styles and influence, however, are still quite evident in many of the existing buildings and infrastructure dating from the 19th century. In 1803, Napoleon sold Louisiana to the United States. This transition from Spanish to French and then finally to U.S. rule was symbolized by the raising and lowering of flags on Jackson Square. On 20 November 1803 the Spanish flag was struck at Place d’Armes (now Jackson Square) and replaced with a French flag; then, in a formal ceremony on 20 December 1803, the French flag was lowered and the Stars and Stripes was raised. This event signified the consummation of the Louisiana Purchase.

The changing of flags was later duplicated in St. Louis, but in a much more compressed fashion. Due to winter conditions, news of the land transfer was slow to arrive in St. Louis. When Meriwether Lewis arrived in St. Louis by boat on 9 March 1804, the Spanish flag was lowered that day and the French flag raised, but only for 24 hours. The next day, the flag of the United States replaced the French flag and this event is sometimes referred to as “Three Flags Day.” As Magill explained, the transfer of sovereignty for any particular territory is not an easy business; there were a considerable number of fist fights between the now-cheering Americans and the crestfallen French as “New Orleans entered its new realm of existence.”

Other notable historical events were detailed by Magill such as the Battle of New Orleans at the end of the War of 1812. The lecture was held at the “Counting House,” named for the banking activities conducted by the Lizardi firm during the 19th century. As part of the Historic New Orleans Collection, the Counting House displays period artifacts and paintings which contributed to the opening session’s ambiance. John Magill made an excellent impression at the Preble Lecture; the rich history, tradition, and peoples of New Orleans were brought to life, setting the tone and stage for NAVA 48.
NAVA 48 montage

1. President Hugh Brady
2. The newly elected 2014–2015 executive board with officer flags: President John Hartvigsen, First Vice President Annie Platoff, Second Vice President Ken Reynolds, 2013–2014 Nominating Committee Chair Pete Van de Putte standing in for the absent Secretary Ed Moceri, and Treasurer Chris Bedwell
3. NAVA 48 Host Charles Spain and President Hugh Brady raise the NAVA 48 flag on the Sheraton New Orleans Hotel balcony
4. Zhao Xingfen and Fei Xing display the Chinese flag in the lecture room
5. Anne Walker, Gary Randall, and Ron Shraian at the Whitney Smith Banquet at The Palace Café
6. Vanessa Van de Putte, Pete Van de Putte, and Annie Platoff hold Annie’s personal flag in the lecture room
7. First Vice President Gus Tracchia, the NAVA 48 program committee chair
8. Ted Kaye with alligator friend during NAVA 48
9. Maikel Arista-Salado, Verón Leon, Gus Tracchia, and Sarah Gentry at the Presidents’ Reception at the Historic Napoleon House
10. Steve Knowlton, Gus Tracchia, and Cindy Williams at the Presidents’ Reception
11. Jim Ferrigan and Debbie Kaye in the French Quarter
12. Sarah Gentry and Byron DeLear enjoy some po’ boys at Daisy Dukes in the French Quarter
13. Gwen Spicer in the lecture room
14. Chris Bedwell holds the NAVA treasurer’s flag

Painting of NAVA 48 flag receives art show honors! Doug Rowe’s NAVA 48 flag painting was one of roughly 300 pieces judged in the Sanford, N.C. Brush & Palette Club’s 50th Anniversary Art Show. First, second, third, and honorable mentions were selected in fourteen different categories. NAVA 48 won an honorable mention in the miniature category (5”x7” or smaller.) The show was judged by nationally known artists Judy Crane and Jerry Miller, both from the Raleigh, N.C. area. For a recent NAVA News interview with artist Doug Rowe, please see NAVA News 222, pages 4–6.

The NAVA 48 flag was designed by Hugh L. Brady, based on designs submitted by members Anthony Burton and Zachary Harden. The flag was drawn by Jeremy Keith Hammond of Bath, Maine. It is a heraldic flag, described as Per fess dancetty Or and Purpure, each point ending in a fleur-de-lis, a crescent overall counter-changed.
North American Vexillological Association / Association nord-américaine de vexillologie

2013–2014 Awards and Honors / Prix et honneurs

Vexillological accomplishments recognized at Whitney Smith Banquet
The Association’s annual gala event—the Whitney Smith Banquet—was held on Saturday night in the Fleur De Lis Room at the celebrated Palace Café in the New Orleans French Quarter. The following awards and recognitions were presented:

Captain William Driver Award / Prix Capitaine-William-Driver¹
Scot M. Guenter Ph.D., LF, FF, WSF, FVAST for “The Phenomenon of Flag Homes: Musings on Meanings”

Kevin Harrington Award / Prix Kevin-Harrington²

Doreen Braverman Award / Prix Doreen-Braverman³
Dixie Flag Manufacturing Co.—H.P. (Pete) Van de Putte, Jr. FVAST

Presidential Citation / Mention présidentielle⁴
Gustavo Tracchia FF

¹Bylaws § 2.05  ²Bylaws § 2.06  ³Bylaws § 2.07  ⁴Bylaws § 2.09

2013–2014 Officers, Committees, and Boards / Officiers, conseils et comités

Executive Board / Conseil d’administration¹
President / Président
Hugh L. Brady J.D., FF²
First Vice President / Premier vice-président
Gustavo Tracchia FF³
Second Vice President / Second vice-président
Kenneth W. Reynolds Ph.D.
Secretary / Secrétaire
John M. Hartvigsen
Treasurer / Trésorier
Christopher P. Bedwell
President Emeritus / Président émérite
Whitney Smith Ph.D., LF, FF, WSF, FFI, FVAST⁴
Past President Consultant / Président sortant consultant
Peter A. Ansoff⁵

Nominating Committee / Comité des mises en candidature⁶
H.P. (Pete) Van de Putte, Jr. FVAST
Chair / Directeur
Edward B. Kaye
Scot M. Guenter Ph.D., LF, FF, WSF, FVAST

Appointed Officers / Les officiers désignés⁶
Archivist / Archiviste
John A. Lowe M.D., FF
Auditors / Vérificateurs
Mary Ann Docktor-Smith
Charles A. Spain J.D., WSF
Parliamentarian / Parlementaire
vacant
Registered Agent / Représentant légal
Ernest E. Aitchison J.D.

Flag Research Quarterly Editor-in-Chief / Rédacteur en chef

Raven: A Journal of Vexillology Editor-in-Chief / Rédacteur en chef

Appointed Officers / Les officiers désignés⁸
Director of the Digital Library / Directrice de la bibliothèque numérique
Anne M. Platoff M.S., M.A., FF
Media Relations Officer / Directeur des relations avec les médias
John M. Hartvigsen
Standing Committees / Comités permanents

Budget Committee / Comité du budget
Christopher P. Bedwell
Chair / Directeur
John M. Hartvigsen
Lee L. Herold
Hugh L. Brady J.D., FF (ex officio)

Flag Design Committee / Comité de vexillographie
Christopher P. Bedwell
Chair / Directeur
Gustavo Tracchia FF
Hugh L. Brady J.D., FF (ex officio)

Membership Committee / Comité d’adhésion
John M. Hartvigsen
Chair / Directeur
Gustavo Tracchia FF
Vanessa Van de Putte
Catherine Wright
Hugh L. Brady J.D., FF (ex officio)
Edward B. Kaye (adviser / conseiller)

Program Committee / Comité de programme
Gustavo Tracchia FF
Chair / Directeur
Mary Ann Docktor-Smith
Kenneth W. Reynolds Ph.D.
Charles A. Spain J.D., WSF
Hugh L. Brady J.D., FF (ex officio)

Publications Committee / Comité des publications
Charles A. Spain J.D., WSF
Chair / Directeur
Kenneth J. Hartvigsen Ph.D.
Anne M. Platoff M.S., M.A., FF
Kenneth W. Reynolds Ph.D.
Hugh L. Brady J.D., FF (ex officio)
Luc V. Baronian Ph.D. (adviser / conseiller)

Special Committees / Comités spéciaux

Awards & Honors Committee / Comité des prix et honneurs
Kenneth J. Hartvigsen Ph.D.
Chair / Directeur
Scot M. Guenter Ph.D., LF, FF, WSF, FVAST
Kevin Harrington M.A. (T.), FF
John M. Hartvigsen
Charles A. Spain J.D., WSF
Hugh L. Brady J.D., FF (ex officio)

Award Judges / Juges des prix
Christopher P. Bedwell
Hugh L. Brady J.D., FF
John M. Hartvigsen
Kenneth J. Hartvigsen Ph.D.
Steven A. Knowlton M.L.I.S.
Kenneth W. Reynolds Ph.D.
Gustavo Tracchia FF

Grants Committee / Comité des bourses
Anne M. Platoff M.S., M.A., FF
Chair / Directrice
Perry Dane J.D.
Scot M. Guenter Ph.D., LF, FF, WSF, FVAST
Kenneth W. Reynolds Ph.D.
Hugh L. Brady J.D., FF (ex officio)

Flag Conservation Committee / Comité de conservation des drapeaux
Laura K. Kidd Ph.D.
Chair / Directrice
James J. Ferrigan III
Kenneth J. Hartvigsen Ph.D.
Gwen Spicer M.S.
Hugh L. Brady J.D., FF (ex officio)

Special Committee on Vexillology in Mexico / Comité spécial sur la vexillologie au Mexique
Gustavo Tracchia FF
Chair / Directeur
Scot M. Guenter Ph.D., LF, FF, WSF, FVAST
Kenneth W. Reynolds Ph.D.
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Hugh L. Brady J.D., FF (ex officio)

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Charles A. Spain J.D., WSF
Philip S. Tibbetts

The Principles are based on the following understandings. First, the Institute and Association as Members of the Fédération internationale des associations vexillogiques accept the definition of vexillology in FIAV Constitution article 2, which is “the creation and development of a body of knowledge about flags of all types, their forms and functions, and of scientific theories and principles based on that knowledge.” Second, the Institute and Association recognize that vexillography, which is the art and practice of designing flags, is allied with vexillology, but is not synonymous with that discipline. The Institute and Association further recognize that while vexillography may embrace aesthetic values, vexillology does not. The Institute and Association agree that to a vexillologist there are no bad flags, only flags to be studied; accordingly, the Principles will not be regarded as vexillological principles.

To draft the Principles, the Institute and Association each appointed two commissioners, and these four commissioners then recommended a fifth commissioner. After approval by the presiding officers of the Institute (Charles Ashburner FFI, chief executive) and the Association (Hugh Brady FFI, president), the Commission elected a chairman and consisted of the following: Graham M.P. Bartram FFI, chairman; Edward B. Kaye; Jason Saber; Charles A. Spain WSF; and Philip S. Tibbetts.

The Commission’s report, submitted 1 October 2014, has been accepted by the two presiding officers and adopted by both the Institute and the Association. Accordingly, the report is an official policy statement of both The Flag Institute and the North American Vexillographic Principles / Association nord-américaine de vexillologie. The Principles may be modified or expanded in the future by the establishment of a new commission, on terms mutually agreeable to the Institute and the Association.

NAVA and UK’s Flag Institute Collaborate on Official Flag Design Principles

The North American Vexillographic Association / Association nord-américaine de vexillologie promotes standards of good flag design in North America. Those standards are reflected in the “The Guiding Principles of Flag Design,” the report of the Joint Commission on Vexillographic Principles, which was created as part of a Joint Agreement signed on May 16, 2014 by the Association and The Flag Institute (United Kingdom).

The Principles are based on the following understandings. First, the Institute and Association agree that to a vexillologist there are no bad flags, only flags to be studied; accordingly, the Principles will not be regarded as vexillological principles.

7 Bylaws § 6.16(a); five-year term for editor-in-chief established by Bylaws § 6.16(b) and executive board policy 2013-001 (Publications Policy) § 3.5.
8 Offices created by the executive board under Bylaws § 6.04(a).
9 Bylaws § 7.01.
10 Bylaws §§ 7.02(a), 7.12.
11 Bylaws §§ 2.05(e), 2.06(c).
12 Committee created by the executive board under Bylaws § 7.02(b).
13 Committee created by the executive board under Bylaws § 7.02(b) and executive board policy 2013-001 (Publications Policy) § 5.1; three-year terms for editorial boards established by Publications Policy § 5.2.
14 Created by a joint agreement between the executive board and The Flag Institute.
15 Appointed by The Flag Institute and elected Chair by the five Commissioners.
16 Appointed by the Association.
17 Appointed by the four appointed Commissioners.
18 Appointed by The Flag Institute.
THE COMMISSION'S REPORT ON
THE GUIDING PRINCIPLES ON FLAG DESIGN

1st October 2014

THE COMMISSION
Graham M.P. Bartram (Chairman)
Edward B. Kaye
Jason Saber
Charles A. Spain
Philip S. Tibbetts

Introduction

This report attempts to lay out for the public benefit some basic guidelines to help those developing new flags for their communities and organizations, or suggesting refinements to existing ones. Flags perform a very powerful function and this best practice advice is intended to help with optimizing the ability of flags to fulfill this function.

The principles contained within it are only guidelines, as for each “don’t do this” there is almost certainly a flag which does just that and yet works. An obvious example would be item 3.1 “fewer colors,” yet who would deny that both the flag of South Africa and the Gay Pride Flag work well, despite having six colors each.

An important part of a flag is its aesthetic appeal, but as the 18th century Scottish philosopher, David Hume, wrote, “Beauty in things exists merely in the mind which contemplates them.” Different cultures will prefer different aesthetics, so a general set of principles, such as this report, cannot hope to cover what will and will not work aesthetically. What it can do is advise on design elements that tend to work well, and warn of those that do not work.

So do what you feel works for your flag - as Franklin K. Lane, U.S. Secretary of the Interior 1913-20, said, “For you are the makers of the Flag, and it is well that you glory in the making.”
Vexillographic Best Practice

1. Terminology

1.1. **Obverse**: in western tradition, this is the side of the flag that you see when the flagpole is on the left - we normally think of it as the flag’s front.

1.2. **Reverse**: this is the opposite side of the flag from the obverse, the side you see when the flagpole is on the right - we normally think of it as the flag’s back.

1.3. **Ratio**: the ratio of the height of a flag to its length - the USA national flag is 10:19, the UK national flag is 3:5. **Proportion** is another term used to compare height to length.

1.4. **Hoist**: this is the half of the flag nearest the flagpole.

1.5. **Fly**: this is the half of the flag furthest from the flagpole; the **fly edge** is the edge furthest from the flagpole, and the part of a flag most likely to wear away.

1.6. **Canton**: this is the top-half of the hoist, so the top-left corner when illustrated in western style, with the flagpole on the left - it is the most significant part of the flag.

1.7. **Device**: this is anything that appears on the flag, from a simple geometric shape, such as a cross or star, to an animal or plant. Also known as a charge.

1.8. **Division**: this is when the flag is divided into different colored areas, such as three stripes, or diagonally.

![Image of flag parts](image-url)

**Fig 1. Parts of a Flag**

2. Basics

2.1. When designing a flag remember that it will fly in the wind and is not just a rectangular design on paper - so think what the flag will look like when flying in a brisk breeze and when hanging down on a still day.

2.2. Simplicity is important in creating a design that is easy to recognize and simple to reproduce. Try re-drawing the design freehand to see whether an imperfect drawing of the flag can still be easily identified. Also try imagining it at a small size, such as a lapel pin, or when viewed from a distance, when small details will not be obvious.

2.3. A flag needs to be distinctive to stop it being mistaken for another. Compare it to neighboring and similar flags to check that they are not easily confused.
2.4. If you want a flag to remain popular for a long time, it should look as “timeless” as possible, to make it immune to changing fashions. Avoid using features in the design that will cause the flag to become dated or obsolete, e.g., a reference to farming could be timeless but depicting a particular style of tractor will date very quickly. Imagine the flag in a historic setting and in a very modern setting to check whether it would work in both.

3. **Color**

3.1. Using fewer colors will keep the design simple and bold.

3.2. Contrast is important - use light colors on dark, and vice-versa. So a white cross on red is good contrast, but a blue cross on red would be a poor contrast. This is a very useful guideline, especially for choosing the color of devices and their background. If the use of non-contrasting colors is unavoidable, make use of outline colors (fimbriation) where, for instance, a dark cross on a dark background is outlined with a light one – an example of this is the flag of the Åland Islands, part of Finland.

3.3. Modern printing techniques have made many more shades available - if there is a specific color that is connected to an area or organization then that should be considered. It may be useful to match colors to those already used in other national or regional flags. If you wish your flag to be made by traditional applique techniques (i.e., sewn together from different pieces of fabric), then bear in mind that the range of colors available in flag fabric is much more limited.

3.4. The edges of a flag need to be defined so that it stands out from its environment. For example the blue Scandinavian cross on Finland’s national flag allows the edges of the flag to be seen even if the sky is full of white clouds.

![Fig 2. The Flag of the Åland Islands (Left) and the Finnish National Flag (Right)](image)

4. **Structure**

4.1. The way a flag flies means the hoist is more visible when waving in the wind and hanging at rest, than the fly. The most prominent parts of a flag are in the center or in the canton. Devices that are placed in the fly of a flag are often obscured when the flag is hanging limply, so this is best avoided.

4.2. As flags are normally wider than they are tall (i.e., “landscape”), a design that is taller than it is wide (i.e., “portrait”) will tend to look squashed and leave a lot of empty space on each side - so the design will need careful balancing.

4.3. Avoid having a different design on the reverse of the flag as this will undermine recognition and make the flag much more expensive to manufacture.

5. **Devices**

5.1. A single device should be placed to ensure that it will be seen with the flag in flight or at rest, preferably in the most prominent position.
5.2. Where more than one device is placed on a flag, different background colors can be used to “anchor” the device within the overall flag design.

5.3. Devices should be graphical representations rather than realistic pictorial depictions (e.g., a simplified tree rather than a realistic drawing of a particular tree) so that people unfamiliar with the specific entity represented can still understand what is being referred to (e.g., the castle on Edinburgh’s city flag is not remotely an accurate representation of Edinburgh Castle).

Fig 3. The Castle on the Flag of the City of Edinburgh (Left) and a Photograph of Edinburgh Castle (Right)

5.4. Use of writing on a flag defeats its purpose - one might simply write the name of a country or location on a white sheet and wave it around. In any case it is very difficult to read any writing on a flag when it is flying in the wind, or hanging down, and it appears backwards on the reverse of the flag (unless the flag is made double-sided, greatly increasing the cost and complexity of manufacturing the flag). The challenge is to create a flag that can symbolize an entity and be immediately recognizable without recourse to inscriptions or legends. Parade Banners and Military Colors have a different function and are usually displayed more rigidly and closer up to the observer, allowing for writing to be used.

5.5. Traditionally, the flagpole of a flag is considered the leading edge, so on vehicles the flag is painted with the flagpole at the front, as if the flag is streaming behind it in the wind of the vehicle’s passage. This has led to devices which themselves have a direction being shown moving towards the flagpole. So most animals on flags face to the left on the obverse. In heraldry an animal facing to the right can indicate cowardice, as in running away.

5.6. Seals, coats-of-arms, and logos are usually too complex to use as a device on a flag; after all many are designed expressly to be viewed up-close and are difficult to reproduce. It is better to use an element from these devices as a reference to the whole.

6. Symbolism

6.1. The symbols on a flag should be both distinct and representative. Including an emblem that is specific to the locality it represents makes the flag both meaningful and unique.

6.2. A flag should represent the totality of any particular community rather than individual parts of it. Using a device or emblem associated with one specific location within a broader region renders the flag ineffective as a regional representation; but beware of the complexity that can be created by having a device for each part of a community.

6.3. A flag should emphasize its own identity over that of any higher level grouping, otherwise the distinctiveness of each design is lost, as for example in the flags of the former Soviet republics.

6.4. Only include symbolic references to other entities if there is a clear, direct relevance.

6.5. Avoid representing any particular feature in multiple ways; opt instead to make one definitive reference.
Editorial Musings, continued from page 3

- News about the adoption of new flags in Canada and the U.S., and news of significant flag-related controversies, legislation, or displays.
- Flag-related book reviews, humor, and cartoons.
- Articles about vexillological artifacts housed in significant museums and libraries like the Smithsonian Institute and the Whitney Smith Flag Research Center Collection at the Briscoe Center for American History at The University of Texas.
- Selected articles from our past, as we approach NAVA’s 50th anniversary in 2017.
- Memorials about our “absent friends,” because we as a group feel each loss. NAVA would not succeed without the hard work of all our volunteers, and that work is done for friendship as well as scholarship.

You will begin to see these new elements starting with our next issue. The current issue, number 223, comprehensively covers our recent annual meeting in New Orleans, lists NAVA’s 2013–2014 officers, committee members, and appointees, and includes a 4-page report from the Joint Commission on Vexillographic Principles—a significant collaboration that sets forth the official policy of the Association and The Flag Institute (UK) on flag design.

Please continue sending me your flag-related articles and news—NAVA or otherwise—as well as any ideas or suggestions you might have. I’m all ears!

Byron DeLear
Editor-in-Chief
navanews@nava.org

Get your passport for ICV 26 in Sydney and NAVA 49 in Ottawa.
Most Canadian and U.S. citizens (or non-citizen nationals) with plans to travel abroad need a passport. There are a few exceptions for special groups such as minors under age 16 traveling between Canada and the U.S. by land or sea. Most Canadian and U.S. passport holders traveling to Australia for tourism purposes for less than 90 days can obtain an Electronic Travel Authority (ETA) to enter Australia. **Be sure and check with the appropriate authorities well in advance!**

**Preview of titles to appear in the next Raven**


**Terrible as an Army with Banners**
Richard E. Bennett Ph.D.

**Revisiting the Flag at Prospect Hill: Grand Union or just British?**
Byron DeLear

**Contested Symbolism in the Flags of New World Slave Risings | Steven A. Knowlton** M.L.I.S.

**Flags and Emblems of the Democratic People’s Republic of Korea: Vexillodolatry in its Purest Form | Dean Thomas**

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**Welcome 2014’s new NAVA members!**

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Perry MI

Dean Busalacchi
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Billy Tolar
Sterling VA

Middlesex Institute
Alexandria VA

Ruffin Flag Company
Washington GA
48th Annual Meeting / 48e Réunion annuelle
New Orleans, LA • 3–5 October 2014

Left: NAVA 48 group photograph taken at the Sheraton New Orleans Hotel, 4 October 2014
LARRY SOUCIER

Not pictured: Jim McIntyre, Mary Jane (Janie) Moore, and Lawrence D. (Larry) Soucier
Nonattending meeting supporters: Zachary K. Harden, James W. Ritchie, and Rick Wyatt

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