

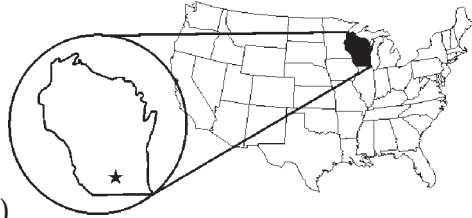
MADISON, WISCONSIN



Population Rank: U.S. # 83
Wisconsin # 2

Proportions: 3:5 (usage)

Adopted: 12 April 1962 (official)



DESIGN: According to the resolution adopting the flag of Madison:

This flag is of light blue color and is bisected diagonally by a white band running diagonally from the lower left to the upper right of the flag, when looking at it... Superimposed on this background is a Black Cross ... and overlaid on this Black Cross is the Indian Sun symbol in gold.

SYMBOLISM: The resolution states: *The two light blue segments separated by the white diagonal band represent Lakes Mendota and Monona. The white band symbolizes the isthmus between the two lakes.* In fact, however, two additional lakes, Lake Kegonsa and Lake Waubesa, are linked to Lake Mendota and Lake Monona by the Yahara River. A Native American tribe, the Winnebago, had originally settled on the

site and called it *Dejop* or “Four Lakes”; today Madison is known as the “City of Four Lakes”. The four points on the black cross symbolize these four lakes. The placement of the cross in the center of the white stripe also suggests Madison’s role as Wisconsin state capital, located in the center of the isthmus. The designers placed the Native American sun sign on the flag to show Madison as a “shining city” and add more color to the flag. (The same sun sign appears on the flags of the state of New Mexico and the cities of Albuquerque and Wichita).

HOW SELECTED: Adopted by a formal resolution of the common council of Madison upon the initiative of the Madison Drum and Bugle Corps. The flag was dedicated to the city by the designers and their parents.

DESIGNERS: Rick and Dennis Stone, Boy Scouts and members of the Madison Drum and Bugle Corps, with the aid of John Price, their color guard instructor.

MORE ABOUT THE FLAG: The designers’ mother made the first city flags. In 1965, the city attorney, Edwin Conrad, considered using the city flag with its simple design and striking colors as the cover for a bond prospectus. Comparing the wording of the flag’s resolution with the flag hanging in council chambers just a few feet from his seat, he discovered that the flag had been displayed upside down since its installation three years before.

RM 

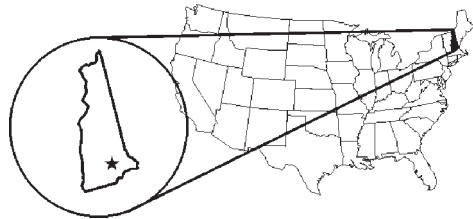
MANCHESTER, NEW HAMPSHIRE



Population Rank: U.S. ... # 218
New Hampshire # 1

Proportions: 2:3 (unofficial)

Adopted: Unknown



DESIGN: The flag of Manchester places the city seal in color in the center of a white field. The seal has a black ring around it, edged in gold. In the ring **CITY OF MANCHESTER** curves clockwise above, and **INCORPORATED JUNE 1846** curves counterclockwise below, all in gold. These inscriptions are separated on either side by a gold four-pointed star with a circle in its center. The shield contains three sections: it is divided horizontally, with the upper half further divided in half vertically. In the upper hoist section is a blue waterfall in front of a mountain range, with two green pine trees. In the upper fly section is a black regulator and gear on a green background. In the lower section are two factory buildings and the partial façade of a third. In front of them, a locomotive hauls a transportation-car loaded with manufac-

tured goods below a blue sky and upon green grass. The shield's sections are separated by a narrow white line, the same width as the shield's white fimbriation. In the crest position is a workman's arm, sleeve rolled up, holding a hammer, with a heraldic ribbon behind reading **LABOR** on the hoist side and **VINCIT** on the fly side.

SYMBOLISM: The shield's first section shows Amoskeag Falls on the Merrimack River with the Uncanoonuc Mountains in the background. The falling water created the power needed to drive the many textile factories, such as the important Amoskeag Manufacturing Company, located there in the 1800s and early 1900s. The second section shows a regulator (governor) and gear wheel, symbolizing the power of steam and machinery "wisely controlled". Manchester was a center of manufacturing in New England in the 19th and 20th centuries. The third section elaborates on this theme by displaying factories or mills and a train representing transportation and commerce. The arm holding the hammer represents industry. *Labor Vincit* ("Industry Triumphant" or, literally, "Labor Conquers") is an appropriate motto for a city whose existence was based so heavily on manufacturing.

HOW SELECTED: Unknown.

DESIGNER: Unknown.

MORE ABOUT THE FLAG: As far as can be determined, the flag was first flown during the 1996 sesquicentennial celebrations of Manchester's incorporation in 1846. The seal itself was adopted by city ordinance on 22 December 1846.



FORMER FLAG: Manchester had a flag by 6 April 1965, perhaps earlier. This flag had a field of "yellowish gold" with the city seal within a dark blue ring outlined in light blue on the outside and embroidered with gold letters, but without

the stars. Some of the devices on the shield also have different colors from the current version. The mountains in the upper hoist section of the former version are white, not green, and in the upper fly section the black regulator is on a white background instead of green. In the lower section, the train runs across brown land instead of green. In the current crest above the shield, the arm holding the hammer overlaps the top of the shield and is oriented toward the fly; in the older version the arm is entirely above the shield and oriented toward the hoist, which corresponds to the image shown with the official ordinance. It is likely that the differences in colors are due to the interpretation of the seal by the flags' manufacturers, since the ordinance establishing the seal sets no colors.

JC 

MAUI, HAWAII

[COUNTY]



Population Rank: U.S. #n/a
Hawaii .. #n/a

Proportions: 2:3 (official)

Adopted: 21 December 1990 (official)



[City and county governments in Hawaii are combined; aside from the city and county of Honolulu, the only other county in the state with a flag appears to be Maui, which incorporates four of the nine major Hawaiian islands.]

DESIGN: The flag of the County of Maui has a light blue field bearing a circular, central insignia bounded by an inverted *maile* wreath with green leaves and white highlights. The diameter of the wreath is roughly half the length of the flag. Below the wreath is a white ribbon with swallow-tailed ends and **COUNTY OF MAUI** in light blue block letters; under it is **HAWAII** in much smaller white letters. Standing within

the wreath and constituting its central element is an *ahina-ahina* or silversword plant in light pink, reaching from the ribbon to the apex of the wreath. Stalks of five *ti* leaves, in a slightly lighter green and with white highlights, flank either side of the lower part of the silversword. Immediately within the wreath, arching clockwise from 9 o'clock to 3 o'clock, LĀNA'I • MOLOKA'I MAUI • KAHO'OLAWĒ in dark blue block letters, two words on either side of the tip of the silversword. Silhouette images of the four islands appear behind the entire insignia, in proper relative scale and geographic positions, clockwise: Lanai (in orange), Molokai (in yellow-green), Maui (in bright pink), and Kahoolawe (in light pink).

SYMBOLISM: According to the county, the *maile* wreath, “probably the oldest known of leis”, serves as the “tie that binds” the four islands together. The “rare and beautiful *ahina-ahina*, found on the desolate slopes of Mt. Haleakala” on the island of Maui, symbolizes “the strength, spirit, and courage of the people of the County. The *ahina-ahina*, faced against the sheer forces of worldwide extinction, and rising above the challenge for survival, clings for existence as one of the world’s most exotic plants.” The *ti* leaves, “the sacred symbol of the ancient gods, bestow blessings throughout the *aina*, the land of our domain.” Each island has a “designated color”.

HOW SELECTED: In 1987 Mayor Hannibal Tavares oversaw a contest to design a county flag for use in the Maui County Fair Parade and to fly at county facilities. An *ad hoc* committee chose the winning design from among 70 entries. Voicing concerns about the cultural interpretation of some of its symbols, however, the county council referred the design to local experts in Hawaiiana, and contracted with a local designer to assist with the details and colors. During a three-year period of consultation and revision, the culturally-sensitive *pūlo'ulo'ū* (*kapu* sticks) and *ahu'ula* (cloak of Hawaiian royalty) were removed, the images of the islands were added, words were re-sequenced, and various colors were changed.

DESIGNER: Joann Hale and her daughter Janel (a student at Maui High School) designed the original winning entry and subsequent revisions, with later amendments recommended by Cheryl Logsdon, of C. J. Design.

MORE ABOUT THE FLAG: Ordinance 1965 established *Chapter 1.10, County Flag*, in the Maui County Code. Concerns about copyrighting the design dominated the council's early deliberations about the flag. The *kapu* sticks removed from the original design had been intended to indicate "protection or place of refuge to flee from danger", and the red cloak of Hawaiian royalty had signified "the charge of protectorate and guardianship entrusted to the county of Maui by the people". However, the expert from Maui Community College considered those symbols misused and perhaps offensive, and the Ali'i Nui of the Royal Order of Kamehameha I concurred, suggesting the addition of images of the islands "in relief" instead. The county council, acting as a committee of the whole, adopted the final flag design unanimously.

Ted Kaye 

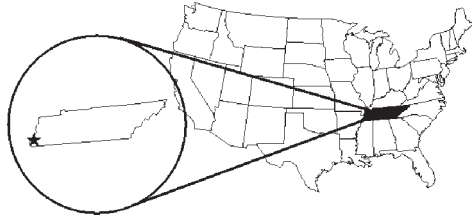
MEMPHIS, TENNESSEE



Population Rank: U.S. # 18
Tennessee # 1

Proportions: 3:5 (official)

Adopted: July 1963 (official)



DESIGN: The flag of Memphis is divided horizontally into red over blue segments with a vertical white segment in the hoist. The white area is angled: it runs from about one-half of the length of the flag at the top to about one-third of the length at the bottom. Overlaying the intersection of the three segments is a seal in gold with black lettering, lines, and charges, forming a slightly rounded square. The seal's width is one-half of the flag's height. At the center of the seal is a full-length view of a steamboat with a paddlewheel and a very tall smokestack. To the left of the smokestack is an oak leaf. To the right of the smokestack is a cogwheel (above the paddlewheel and of about the same size). Below the paddlewheel is a cotton boll with its stem and two leaves extending to the left. Around the seal's circumference appear

MEMPHIS (top), **SHELBY** (left), **COUNTY** (right), and **TENNESSEE** (base), all but the last word top-outward. All of this is enclosed in a final black line parallel to the first. By ordinance the seal is double-faced on the flag so that it reads correctly on both sides.

SYMBOLISM: *The line dividing the white portion from the red and blue portions runs at an angle that is roughly equal to the angle at which the Mississippi River runs along the boundary between west Tennessee and northern Mississippi on the east, and Arkansas on the west. The colored fields of the flag, therefore, represent the geographic location of Memphis at the juncture of those three states with the red representing Tennessee, the blue Mississippi, and the white Arkansas.* (Devereaux Cannon, *Flags of Tennessee* [Gretna, LA: Pelican Publishing Co.]: 88-89). The oak leaf refers to Memphis as the hardwood capital of the world. Industry is portrayed by the cogwheel while the cotton boll reflects the importance of Memphis as a major cotton market. The steamboat represents the Mississippi River and the significant port facilities in Memphis.

HOW SELECTED: Adopted by the city commission. Whether it was part of a contest or simply on the initiative of the designer is not clear.

DESIGNER: Albert Mallory III, then a student at the Memphis Academy of Arts.

MORE ABOUT THE FLAG: The July 1963 ordinance of adoption specifies white lettering and charges on the gold seal, but because these colors contrast poorly, the city commission decided unofficially to use black instead. The ordinance was later codified as Section 1-7 of the City Code of 1967. The seal used on the flag was designed by A. L. Aydelott and adopted 21 November 1962.

FORMER FLAG: Memphis had an earlier design, consisting of the earlier seal in gold on royal blue with **Memphis, Tennessee** also in gold (with gold-colored braid). It dates from sometime between 1931, when the seal on which it was based was adopted, and 1963, when the new flag was adopted. The previous seal is described in its ordinance of adoption:



In the center of the design in bold relief shall appear a large cotton bale, upon the face of which shall be set out a modern Mississippi River steamboat, loaded with cotton bales. In the background of such design, at the top, shall be the tops of modern office buildings; on the right-hand side of the cotton bale shall appear a park scene; and at the bottom of the design and at the right-hand side shall appear cars loaded with

logs; and at the left-hand side at the bottom shall appear the front of a modern locomotive engine. ... On either side of such seal, there shall be ... on the right-hand side a cotton plant, and on the left-hand side a spray of rice.

RM 

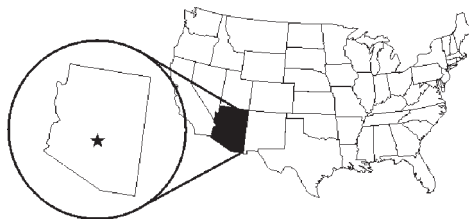
MESA, ARIZONA



Population Rank: U.S. # 42
Arizona # 3

Proportions: 3:5 (usage)

Adopted: 1986-1997
(official status unknown)



DESIGN: The flag of Mesa places its logo on a white field. The logo consists of a square divided into orange (at the top) and turquoise segments separated by a narrow white line. The line forms a chevron, or “V” shape, starting at roughly a third from the top of the square and descending to roughly a third from the bottom of the square. The orange ranges from a dark orange at its top to an orange-yellow at its point. The motto completes the logo. It consists of segments in three rows and in different fonts. In the first line, **CITY OF** appears in thin block letters. This legend starts at the center-right edge of the square. In the second line, **MESA** appears in heavy block lettering directly below and the same length as the first line, with its lower edge aligned


with the base of the square. The third line runs below the square and the second line, reading *Great People, Quality Service!* On the existing 3 by 5 foot flag, the logo is 7 inches from the top and bottom edge, 4.5 inches from the fly end, and 4 inches from the hoist edge (with a 2-inch sleeve).

The logo was first used on 22 August 1986. The motto debuted in May 1997. Whether the flag (or as the public information office refers to it, the “banner”) or any of its elements have been officially adopted is not known.

SYMBOLISM: According to the press release announcing the logo: *The new logo portrays Mesa as a strong, progressive, high growth community. Using a square, the most basic geometric shape portraying unity, balance, and strength, the logo will be an easily recognizable symbol identifying the services provided by the city ... as well as the goals of the City Council ...* The turquoise segment represents the mountains around Mesa. Its shape represents the letter “M” of Mesa. The orange symbolizes the open expanses of the desert. *The top part is depicted with colors of an Arizona sunrise, symbolic of the dawning of a bright future for Mesa. The top half also focuses attention down toward Mesa and symbolizes the City’s energy and growth. The colors—turquoise, yellow, and orange—are traditional colors used in ancient times by area artists ... to represent the Southwest. The color scheme also represents the various City utility services: turquoise for water, and yellow and orange for gas and electric.*

HOW SELECTED: The public information office announced the logo in a news release. The flag itself appears to have been developed from the logo.

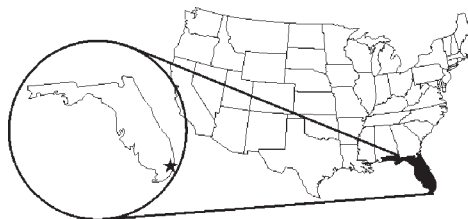
DESIGNER: Ellen Pence of the Public Information Office worked with a free-lance designer to design the logo. The motto was developed by a citywide team with considerable input from city employees.

MORE ABOUT THE FLAG: The flag (or “banner”) is displayed only in the lobby of the municipal building and in city booths at various events and has not actually been flown out of doors. RM 

MIAMI, FLORIDA



Population Rank: U.S. # 47
Florida # 2



Proportions: 2:3 (usage)

Adopted: 13 November 1933 (official)

DESIGN: The flag of Miami is a horizontal tribar of equal orange, white, and green stripes. In the center is the city seal, nearly as wide as the height of the white stripe. A ring formed of two green concentric circles with an outer beveled edge on the larger circle forms the outer part of the seal. In the white ring at 9 and 3 o'clock are small orange five-pointed stars, pointing upwards. Curved clockwise above between the two stars is **THE CITY OF MIAMI**, and below, counterclockwise, **DADE CO. FLORIDA**, all in orange. In the center of the seal, occupying most of its white field, is a green palm tree with eight fronds, on a green mound. Below the leaves, and bisected by the tree's trunk is

INCORPORATED (divided between the “P” and the “O”), and below that, **1896** (divided between the “8” and the “9”), all in green.

SYMBOLISM: Orange is said to represent the orange industry for which Florida is famous; the green is for the lush, tropical foliage of the city.

HOW SELECTED: The city commission asked the Miami Women’s Club to submit a design for a city flag.

DESIGNER: Charles L. Gmeinder, Jr.

MORE ABOUT THE FLAG: The palm tree on the city’s seal originally had seven fronds, but was changed following the adoption of a new charter in 1921.

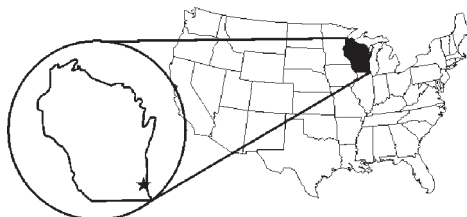
JP 

MILWAUKEE, WISCONSIN



Population Rank: U.S. # 19
Wisconsin # 1

Proportions: 2:3 and 3:5 (usage)



Adopted: 21 September 1954 (official)

DESIGN: Milwaukee's flag has a field of medium blue. In the center is a large white gear, with black detail lines, its center divided into open quadrants showing the blue field. On a field of 2 by 3 units, the gear's diameter at the outside edges of its "teeth" is 1.125 units. In the upper hoist quadrant is the head of a Native American chief in profile looking toward the fly. His face is red, he wears a war bonnet of white feathers tipped in red, and his collar is white. The lower hoist quadrant shows what is intended to be a Service Flag, with three horizontal stripes of red, white, red. On the white stripe are two five-pointed stars, one blue (toward the hoist) and one gold (toward the fly). In the upper fly quadrant is an inverted black equilateral triangle bordered in white, with an

ancient lamp in gold in its center. The triangle serves as a base for the bust of a male figure in white. The lower fly quadrant does not have a self-contained image, but has the top half of a factory with three smokestacks in use that forms a part of a horizontal depiction of important elements in the city's history. This display extends about 2 units across the field, slightly more to the fly side than the hoist side.

Adjacent to the factory on the hoist side is the tower of Milwaukee's city hall superimposed over the very center of the gear, flying a small U.S. flag. To the hoist side of city hall is the city's former sports arena, and next to that, the county stadium. These figures are all black with white detail. To the fly side of the factory is a ship out of water, seen directly in front of its stern and more to the foreground, so the bottom of the hull appears lower than the rest of the scene; its hoist side is white; its fly side, red, with a white anchor hauled up. It has a single tall red mast with a white pennant bearing a red M, reaching to the top of the gear, so that the entire figure measures about 1.25 units in height.

Beyond the ship toward the fly, the city silhouette in black and white continues, showing a home, a church, and a school. Below the city scene are three wavy horizontal lines that appear to go behind the ship; black on the hoist side, and white on the fly side. Over the home, church, and school buildings are three white seagulls in flight, one above the other. At either end of this panorama are two vertical images. On the hoist side is a stylized stalk of barley in gold edged in red, about 1.125 units tall, and one-half unit from the hoist. On the fly side is **1846**, in red numerals edged in gold, about .875 units in total height, and one-half unit from the fly's edge. Below all this, running horizontally across the bottom of the flag for a distance of 2.5 units, is **MILWAUKEE**, in red letters edged in gold, the "M" twice the height of the other letters.

SYMBOLISM: The city describes the flag's symbolism: *In the center the City Hall, seat of local government, is superimposed on a giant gear, representing the industrial nature of Milwaukee. The gear in turn is divided into four quadrants bearing symbols of the City's Indian origin, her culture and libraries, her military service, and her great manufacturing.*

The plumes of smoke from her factories lead the eye to a great ship seen in profile [frontal] and riding the waves of blue Lake Michigan. This stands

for the city's great stature as a port, not only of the Great Lakes but now of the world.

The three buildings to the right remind us of Milwaukee's greatest treasure, her homes, her churches, and schools

The date 1846 marks Milwaukee's incorporation as a city, and it is balanced on the left by a stylized stalk of barley, symbolic of our city's best known industry [beer]. Next to the golden grain is our great new stadium pointing to the fame recently won by Milwaukee in the world of baseball and to her long history as a sports-loving community. Finally there is the Arena, home not only of sports and other entertainment, but of the many great conventions that are held yearly in 'the best governed big city in America.'

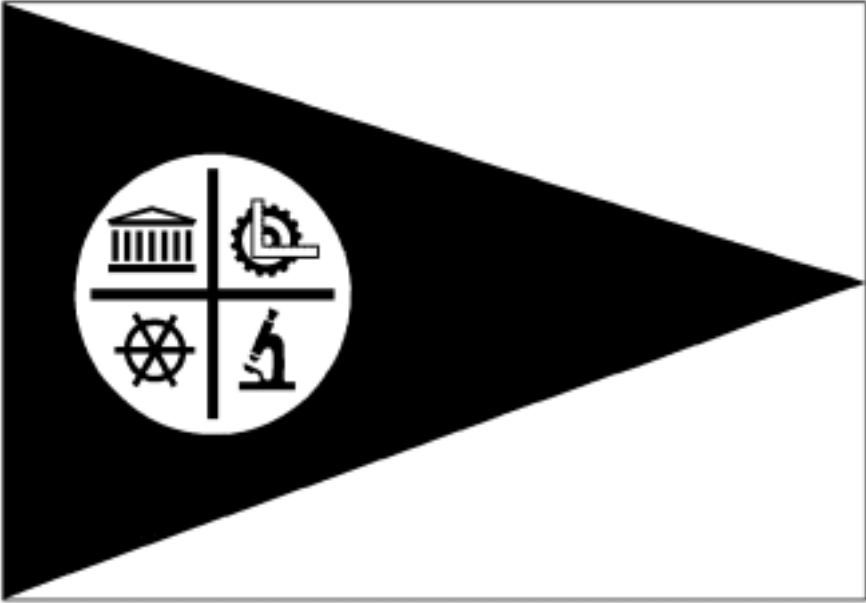
HOW SELECTED: In February 1950, Alderman Fred Meyer expressed the need for an official city flag for use in Civic Progress Week to be held in April of that year. It was decided that the art commission (now the arts board) would make design recommendations to the common council for the final selection. The art commission held a citywide contest with a \$75 prize for first place, \$50 for second, and \$25 for third. Over 150 entries were submitted; in addition to the three top prize winners, three received honorable mentions.

DESIGNER: No one design from the contest was entirely satisfactory, so Alderman Fred Steffan, a member of the art commission, incorporated elements from several of the winning designs.

MORE ABOUT THE FLAG: The small flag in the lower hoist quadrant appears at first glance to be a house flag for a shipping company, but in fact is supposed to depict a World War II service flag, which was usually oriented vertically, with a white field and wide red border. Blue stars indicated a family member in service; gold stars signified that the service person had died in the line of duty.

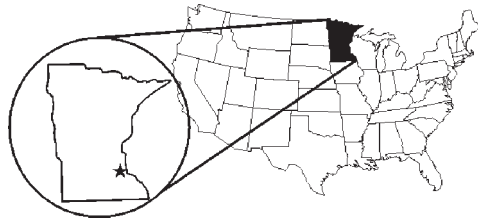
In late 2001, the common council conducted another contest for a new flag, believing that the current flag might be outdated. After reviewing all 104 designs, the arts board recommended in December 2001 that the common council not adopt any of them.

MINNEAPOLIS, MINNESOTA



Population Rank: U.S. # 45
Minnesota # 1

Proportions: 3:5, 4:6, 5:8,
and their multiples
(all official)



Adopted: 27 May 1955 (official)

DESIGN: The ordinance of adoption describes the Minneapolis flag:
A royal blue pennant on a white field or background with a white circle on the blue pennant divided into four parts; each of the four parts of the circle containing a blue symbol...

The circle is divided horizontally and vertically by a narrow cross that nearly reaches its outer edges. The circle, centered on the blue pennant at the hoist side of the flag, occupies 30% of the field, according to the official specifications. In the upper hoist quadrant of the circle is a

stylized building with seven columns; in the upper fly quadrant, a draftsman's square superimposed on a cog wheel so that the square forms a right angle parallel to the angle of the cross in that quadrant; in the lower hoist quadrant, a pilot wheel with six spokes; and in the lower fly quadrant, a microscope placed so that the user would face the hoist.

SYMBOLISM: The colors were selected to harmonize with the national and state flags when flown together. The symbols on the circle have the following meanings: the building, education and the arts; the cog wheel and square, labor and industry; the pilot wheel, the city's lakes and rivers and all activities identified with them; and the microscope, research, skilled craftsmanship, and progress. The symbols combined represent the beauty, harmony, and brilliant future of the city.

HOW SELECTED: A "Committee for the establishment and procurement of an official flag for the City of Minneapolis" was established by the city council on 12 November 1954, comprising Mayor Eric C. Hoyer (*ex officio*), two aldermen, the city clerk, and three "qualified citizens of the City of Minneapolis to be designated by the aforementioned Committee members". This committee established a citywide contest to design a flag and appointed five jurors to select the winner. The top prize was a \$250 U.S. Savings Bond, with four \$100 Savings Bonds awarded to the runners-up in the categories of Elementary Schools, Junior High Schools, Senior High Schools, and Adult Group.

DESIGNER: Louise Sundin, a junior high school student, took the top prize.

MORE ABOUT THE FLAG: Upon adoption of the flag, a color guard comprising members of the Minneapolis Police Department Band presented the United States flag and the new city flag to the city council, placing them on either side of the rostrum.

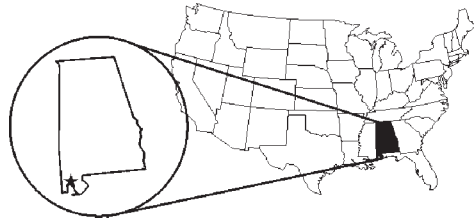
MOBILE, ALABAMA



Population Rank: U.S. # 91
 Alabama # 3

Proportions: 1:2 (usage)

Adopted: 4 December 1968 (unofficial)



DESIGN: The field of Mobile’s flag is white. On a width of 6.5 units, a horizontal red stripe of 1 unit runs across the top of the field, about .5 units from the top edge, and a blue horizontal stripe of 1 unit runs across the bottom, about .5 units from the bottom edge. In the center of the field is the circular seal of the city, approximately 3 units in diameter and in effect, a seal within a seal. Around its outside edge is a gold ring on which **SEAL OF THE CITY OF MOBILE, ALABAMA** appears clockwise in black letters reminiscent of a 19th-century Barnum font. The letters begin about 7 o’clock and end at 5 o’clock. In the space remaining at the bottom of the ring, between “**SEAL**” and “**ALABAMA**” are three *fleurs-de-lis*, also in black. The field of the inner portion of the seal is also white. A smaller seal of about 1 unit in diameter, all in gold with black lettering and figures, is placed centrally in the lower half of the larger seal’s field so that the smaller seal’s top edge is

very slightly above the field's midpoint. The smaller seal also has an outside ring on which **FROM ENCHANTING TRADITION** curves clockwise over its top and **ENDURING PROGRESS** curves counterclockwise below. In the center of this smaller seal, in its upper half, appears **MOBILE**, and slightly smaller, immediately below it, **ALABAMA**. The words fill the top half of the inner field. In the lower half are several figures: A sailing ship and seagull, upper hoist; a bale of cotton, lower hoist; a tall building, upper fly; and a mill, lower fly. Below the smaller seal is a ribbon, also gold with black letters, with **FOUNDED 1702** between the smaller seal's outer edge and the inner edge of the larger seal's ring.

Arrayed around the smaller seal in the upper portion of the larger seal's field are six partially furled flags forming a semicircle around the seal. The flags are (from the hoist): 1. France (the white *semy-de-lis* ensign, gold *fleurs-de-lis* on white, in use 1638-1790); 2. United Kingdom (national flag combining the white Cross of St. Andrew on blue with the red Cross of St. George on white, in use 1606-1801); 3. the United States of America, presumably of 1813, but generic in appearance since only four white stars of the blue canton and four red and three white stripes of the fly are visible; 4. the Confederate States of America (either the second [1863-1865] or third [after 4 March 1865] national flag, since only three white stars of the blue saltire of the red canton are shown, and a small portion of the white field at the hoist); 5. Spain, the red-yellow-red horizontal tribar (in use beginning in 1785); and 6. the Independent Republic of Alabama, after secession from the United States on January 11, 1861 (a portion of the blue field of that flag, with none of the design of it visible, in use over the capitol from January 16 to February 10, 1861). The flag of the United States is in the center and has an eagle as a finial; the other flags have spear finials.

SYMBOLISM: The flags represent the six nations that have governed Mobile: France, founding of Mobile and possession 1702-1763; Great Britain, 1763-1780; Spain, 1780-1813; the United States of America, 1813-1861 and 1865-present; the Independent Republic of Alabama, January 11 to February 10, 1861; and the Confederate States of America, 1861-1865. The figures on the smaller seal are explained by the city administration: *The sea gull and ship are significant because Mobile is*

among the nation's 10 major seaports, and the cotton bale was responsible for much of Mobile's early growth and prosperity. The tall building and mill depict the many industries which have come to Mobile in recent years.

HOW SELECTED: Approved in a conference meeting by the board of city commissioners.

DESIGNER: Commissioner Lambert C. Mims.

MORE ABOUT THE FLAG: The Republic of Alabama flag depicted in the seal is double-faced, although all that can be seen is a portion of the blue field corresponding to the canton. The front side shows Liberty in a red sleeveless gown. In her right hand, she grasps the hilt of an unsheathed sword, pointed downward. She raises her left hand, holding a small blue flag aloft that has **ALABAMA** curved across the center of the field in gold above a single gold star. Above the female figure is a motto in gold across the top of the field: **INDEPENDENT NOW AND FOREVER**. The reverse side depicts a cotton plant ready for picking except for several red flowers. At the base of the plant, issuing from the roots on the fly side is an upright rattlesnake, facing the fly. Below, in gold, is another motto, **NOLI ME TANGERE** ("Touch Me Not").

JP 

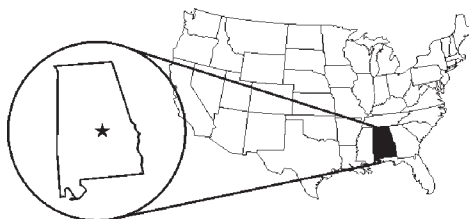
MONTGOMERY, ALABAMA



Population Rank: U.S. # 85
Alabama # 3

Proportions: 5:8 (usage)

Adopted: 19 April 1952 (official)



DESIGN: The field of Montgomery's flag is divided diagonally, gray at the hoist, red at the fly. A diagonal blue stripe, fimbriated in white with seven five-pointed white stars spaced evenly on the blue, separates the gray and the red. On a field of 5 by 8 units, the blue stripe is one unit in width (including fimbriations) and slants from the top 5 units from the hoist to the bottom 2 units from the hoist. In the center of the field, superimposed on the blue stripe and adjacent fields, is an open laurel wreath in gold 2.5 units in diameter. The fields on either side of the wreath's interior are counterchanged (colors alternated) with those of the exterior, red on the hoist side and gray on the fly side. Above the wreath near the top and beginning 2 units from the hoist on the gray

field is CITY OF, and below, on the red field beginning near the blue stripe and extending to within one unit of the fly's edge, is MONTGOMERY, all in white block letters.

SYMBOLISM: Gray, from the color of the uniforms of the soldiers of the Confederate States of America, represents the Confederacy. Red, the color of the saltire on the state's flag, symbolizes Alabama. Blue denotes the "blue and gray" unity of today (the uniforms of the Union soldiers during the Civil War were blue). The seven white stars symbolize the seven original states of the Confederacy, "brought together in the center wreathed in glory and honor", according to the city's chamber of commerce.

HOW SELECTED: In November 1951, the Montgomery Chamber of Commerce sponsored a contest for a new city flag. The chamber and the city's board of commissioners appointed a board of judges, consisting of Mrs. Marie Bankhead Owen, Miss Ethel Johnson, Colonel Clanton Williams, Dr. Gordon Chappell, and Rabbi Eugene Blachschleger, to select a winner from the nearly 300 entries submitted.

DESIGNER: The winner was Robert S. Ryan. The chamber, establishing the designer's credentials as a citizen of the city, gives a larger biography than usual about Ryan, who at the time was a *33-year-old native of Montgomery, son and grandson of native Montgomerians, and a great-great-grandson of a pioneer Alabamian who came to this country from Ireland in a sailboat and landed at Mobile, Alabama. He is a World War Two veteran, and both great-grandfathers were Confederate soldiers from Montgomery.*

JP 

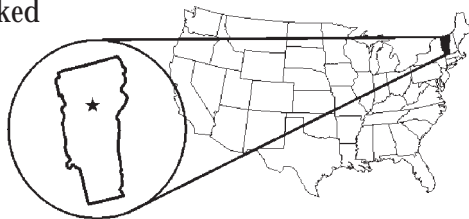
MONTPELIER, VERMONT ★



Population Rank: U.S. . Not ranked
Vermont..... # 6

Proportions: 3:5 (usage)

Adopted: 2000 (unofficial)



DESIGN: The flag of Montpelier has a white field with a rectangular box outlined with a narrow black line. The field is approximately four times wider at the sides of the box than at the top and bottom. Within the rectangle is **MONTPELIER** inscribed across the top in yellow outlined in black; the “M” larger than the other letters. Below, in much smaller black letters, is **CHARTERED IN 1781**. A double line in yellow and black underlines this inscription. In the lower half of the rectangle is a representation of the city. To the left is a dark green mountain and to the right is a medium green mountain. A wavy light blue stripe flows across the lower part of the rectangle at the base of these two mountains. Below the blue stripe and filling the bottom of the rectangle is another dark green area. On the left mountain, toward the hoist of the flag, is a white church with two windows, a door, and a window in the

steeple, all in dark green; to its right is a representation of the statehouse in white with its yellow dome. To the right of the statehouse are three white small rectangles, one immediately to the right of the dome, the second one to its right and above, and the third, further to the right and below the first one.

The mountain toward the fly has another white church with two black windows; to its right are three more white rectangles, the first to the right of the church, the second to its right and slightly above it, and the third, which is about twice the size as the other two, is immediately below the second. To the right of these buildings is a brown barn silo and to its right a brown building with three black windows.

SYMBOLISM: The flag depicts the city of Montpelier, looking north. Montpelier is situated in a valley surrounded by mountains that feature prominently on the flag. Vermont is the Green Mountain State, and these mountains are part of the Green Mountain range. Montpelier is also the capital of Vermont, (it is the smallest capital city in the United States), indicated by the statehouse building with its yellow dome. The light blue stripe at the bottom of the flag symbolizes the confluence of the North Branch and Winooski Rivers in the valley where the city is situated. The white rectangles represent the residential and commercial buildings in the city, as well as Vermont College. White church steeples complete the scenery. The city was chartered in 1781.

HOW SELECTED: The Montpelier Travel and Tourism Committee, chaired by Jon Anderson, completed a project in 2000 to have welcome signs created and located at the major gateways to the city. Linda Mirabile, of Mirabile Designs of Montpelier, designed the signs and a city flag was created to match the signs.

DESIGNER: Linda Mirabile.

MORE ABOUT THE FLAG: In late autumn of 2000, while working on establishing welcome signs for the city of Montpelier, the city received a request for a Montpelier city flag that could be flown at the 2001 Rose Bowl Parade in Pasadena, California. Since the city had never had a flag, either official or unofficial, it was suggested the design

for the new welcome signs be incorporated into a flag. This occurred as part of the initiatives by Mayor Charles “Chuck” Karparis to increase the viability and visibility of Montpelier. The design evolved out of a desire to depict key features of the city.

The flag was first presented during the general business segment of the city council meeting on 22 December 2000 by Ms. Beverlee Pembroke Hill, assistant manager to the city and liaison to the Montpelier Travel and Tourism subcommittee of the Montpelier Business Association.

To date, in addition to the 2001 Rose Bowl Parade, it has flown as part of the annual Independence Day celebrations; in December 2001 it flew along American and foreign flags during the Olympic Torch Run through the city and onto the statehouse steps.

JC 

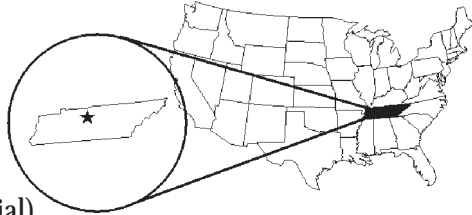
NASHVILLE, TENNESSEE ★



Population Rank: U.S. # 25
Tennessee # 2

Proportions: 3:5 (usage)

Adopted: December 1963 (official)



DESIGN: The metropolitan flag of Nashville and Davidson County as adopted has a medium blue field with a narrow yellow vertical stripe at the fly. On a field of 3 by 5 units, the yellow stripe is about .33 units wide. Centered on the flag's field is a large white disk with a diameter of about 2.33 units. On its white field is the metropolitan government seal, a gold circular band edged on both sides in blue, with a diameter to its outside edge of about 1.5 units. Extending from the outside edge are 11 isosceles triangles divided in half vertically blue (left half) and yellow (right half). At the topmost point, instead of a triangle, is a yellow *fleur-de-lis*, edged in blue. Alternating with these triangles and the *fleur-de-lis* are smaller solid blue triangles, 12 in all, which taken as a whole, resemble the points of a compass. On the gold band

METROPOLITAN GOVERNMENT curves clockwise over the top half and **OF NASHVILLE AND DAVIDSON COUNTY** curves counterclockwise below, separated at the midpoint on either side by a small five-pointed star, all in blue. The center of the seal has several figures in blue on a white field. Most prominent, and directly in the center, is a Native American chief, in partial profile toward the fly. His hair is braided, with two feathers extending down from the crown of his head. He wears native dress and holds a spear and bow under his right arm. His right hand holds a peace pipe, extended downwards. His left arm is slightly raised and he holds a skull in his left hand, in profile toward the hoist. On the fly side of the chief is a tobacco plant in full leaf and bloom. On his hoist side, leaning slightly away from his right leg, is the American shield with 15 stars and 15 stripes. A bunch of five arrows bristles from behind the upper hoist part of the shield. Perched on the shield's top point is an eagle, wings lifted, facing the fly.

SYMBOLISM: The ordinance of adoption explains the symbolism:

The bold heraldic blue signifies the courage and conviction of its leaders [of Nashville and Davidson County] throughout history and the deep gold denotes the richness of its land and resources; the seal of government, encompassed by a circle of immaculate white which promises devotion to the well being of all people, lends the official designation of the strength of the government to stand behind the ideals of the flag; the seal is peaked by a fleur-de-lis, invoking the iris which brighten the springtime in the metropolitan area. The radiating compass points direct the way to opportunities unlimited; inside the compass is the historic seal of the Old City of Nashville combined with that of Davidson County; the Indian has been identified as Chief Oconostota, famous Cherokee leader who holds the skull and implements of war which he and General James Robertson buried between them as a sign of peace during the early days of the settlement of Nashville; the tobacco alludes to the wealth and cultivation of the land; the eagle, who neither flees nor fights a storm but flies above it, betokens superiority, judgment and strength in the face of danger; the stars on the shield represent the 15 states in the Union at the time Davidson County was chartered as a county by North Carolina in 1783. Tennessee became the 16th state in 1796; the seal and flag have much in common, showing the bond between all elements of our government.

HOW SELECTED: When Nashville and Davidson County merged on 1 April 1963, the combined government adopted a new flag to replace their previous flags.

DESIGNER: Professional artists, not named.

MORE ABOUT THE FLAG: Mayor Beverly Briley officiated at ceremonies on 4 August 1964, the first public raising of the flag. He later officiated at another ceremony on 11 June 1969, when he accepted the return of a metropolitan flag that had been in combat in Vietnam with Sgt. V. R. Michaels, advisor to the South Vietnamese Air Force jet squadron. Over the years since the flag's adoption, there have been several unofficial changes in the colors and design, so that the flag currently flown in metropolitan Nashville and Davidson County differs somewhat from the original.

The current flag has a dark blue field, and between it and the yellow vertical stripe at the fly is a narrow vertical white stripe that recalls the Tennessee state flag. Moreover, the seal that was originally blue and gold on white is now shown in some additional colors on white. The lettering around the seal, originally blue, is now red. The Native American chieftain is shown in the same blue and white colors as the original, but the peace pipe has gold feathers instead of white. The tobacco plant is shown with gold leaves, not white, with dark blue shading. The American shield now has a light blue chief, but because the object is so small, the stripes below merge into a solid dark blue, as are the arrows. The eagle resting above the shield is now gold instead of white, with dark blue details on the wings. The background of the seal is divided horizontally in half with an undulating line; the lower half is green for grass, and the upper half is a light blue sky with white clouds scattered across it.

FORMER FLAG: The earlier flag of Nashville has a red field with a narrow blue border. Across the field is a broad white saltire, with arms expanding toward the corners and a blue five-pointed star in its center. Around the star is a gold laurel wreath; a large gold N appears between the upper points of the wreath, directly over the star. The flag's propor-



tions are 3:4. The flag's designer was Harville Duncan, a student at Hume-Fogg Technical and Vocational High School, who won a \$50 prize in a contest open to all students of the city's schools. The flag was first officially used on 19 May 1961. In the ceremony presenting the

flag, Mayor Ben West explained its symbolism:

The blue star in the center signifies Nashville's pre-eminence as the Capital City of Tennessee. The great white rays emanating from the star are symbolic of Nashville's reputation as a city of enlightenment, a center of education, medicine, and religion, backed by a diversified industrial economy. The City's initial, in gold, surmounts a classic Athenian wreath, symbolic of Nashville's cultural traditions which have made it widely known as 'The Athens of the South.' The design includes a field of red bordered in blue, symbolizing the City's integral position within the framework of the State and the Nation.

JP 

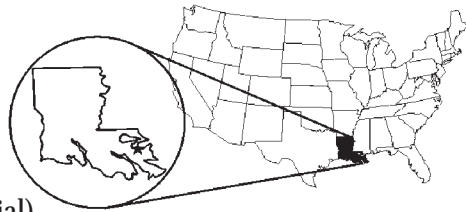
NEW ORLEANS, LOUISIANA



Population Rank: U.S. # 31
Louisiana # 1

Proportions: 2:3 (official)

Adopted: 5 February 1918 (official)



DESIGN: The ordinance of adoption describes the New Orleans flag:
The official flag of the city shall be according to the design ... which consists of a white field five-sevenths wide, with a brilliant crimson stripe one-seventh wide at the top, and a brilliant blue stripe one-seventh wide at the bottom ... There shall be three Fleurs-de-lis in the center of the white field, the height of each of which shall be one fourth of the height of the white field, and to locate their position there must be drawn an inverted equilateral triangle with an altitude of one-third the height of the white field, each angle marking the center of the Fleur-de-lis ... The three fleurs-de-lis are in gold.

SYMBOLISM: Mr. W. J. Waguespack of the Flag Committee, upon presentation of the flag to the city, explained the symbolism:

The white field is the symbol of purity of government from which alone justice and equality can flow. The crimson or red stripe . . . is fraternity. . . one blood or union, which is also the offspring of justice and equality . . . The blue stripe . . . is liberty, the offspring of purity of government . . . The white field of purity is five times as large as the stripe of liberty and fraternity, because it is the mother of both. The combination of these three fundamental principles of good government constitutes 'Democracy'. The three fleurs-de-lis historically grouped in triangular form represent the birth and infancy of New Orleans under the banner of the three fleurs-de-lis, but these have since been snatched from the blue field of the banner of 'Autocracy' and now rest upon the field of purity . . . and symbolize 'Democracy' triumphant over 'Autocracy' . . . the red, white and blue are the colors of the United States, but are also the colors of France; and as New Orleans is the daughter of both, they are so grouped as to constitute a new and separate entity, which is now the flag of New Orleans.

HOW SELECTED: A Citizens' Flag Committee of the New Orleans Bi-Centennial Celebration, headed by W. J. Waguespack and W. O. Hart, selected a design from the 379 submitted and forwarded it to Mayor Martin Behrman and the city council.

DESIGNERS: Bernard Barry and Gus Couret, "sons and citizens of New Orleans".

MORE ABOUT THE FLAG: The New Orleans flag was first raised on Gallier Hall, at that time city hall, on 9 February 1918. Section 1-9 of the city ordinances provides that *The official flag of the city shall be displayed on the City Hall whenever the Council is in session and on all municipal buildings throughout the city on all legal holidays and whenever otherwise directed by the Mayor or the Council.*

RM 

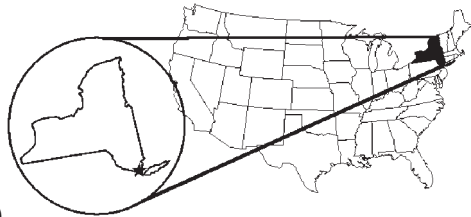
NEW YORK, NEW YORK



Population Rank: U.S. # 1
New York # 1

Proportions: 2:3 or 3:5 (usage)

Adopted: 27 April 1915 (official),
modified 9 January 1975



DESIGN: The *Administrative Code of the City of New York* describes the city's flag:

A flag combining the colors, orange, white and blue, arranged in perpendicular bars of equal dimensions (the blue being nearest to the flag-staff) with the standard design of the seal of the city in blue upon the middle, or white bar, omitting the legend 'Sigillum Civitatis Novi Eboraci', which colors shall be the same as those of the flag of the United Netherlands in use in the year sixteen hundred twenty-six.

The seal in the center of the flag (the same as the official city seal without the inscription, which means "Seal of the City of New York", encircling the lower half of the seal) is surrounded by a laurel wreath, open very slightly at the top. Across the center of the seal is a uniquely

shaped shield with supporters. The shield's shape somewhat resembles a police badge. It bears a windmill's arms in an "X" shape, each sail showing two horizontal rows of five squares each. Where the arms meet is a four-pointed star with a small circle in the center, suggesting a flower. Between the sails on the hoist and fly sides is a flour barrel, and at the top and bottom, a beaver, facing the hoist. The supporters stand on a laurel bar. The dexter supporter is a Dutch sailor, his left arm holding the shield; his right arm slightly upraised holding a sounding line, or plummet. Angled beside him toward the hoist is a "cross-staff", a navigating instrument suggesting Henry Hudson, who reputedly determined the latitude of New York harbor with it. The sinister supporter is a Native American of the Manhattan tribe, holding a bow in his left hand, and supporting the shield with his right. Both supporters wear their native dress. Centered above the shield in the crest position is an eagle with outspread wings, perched on a hemisphere, and facing the hoist. Centered below the laurel bar is • 1625 •.

SYMBOLISM: The colors of the flag derive from the early flag of the Netherlands, the country that first settled the area in 1625 and named it New Amsterdam in 1626. The windmill sails and the Dutch sailor are further references to the first settlers. The Manhattan supporter symbolizes the tribe of Native Americans, a branch of the Algonquins, which was indigenous to the area and gave its name to the city's central island. The flour barrels and beavers suggest the flour and fur industries so important to the original settlers. The beaver also commemorates the Dutch East India Company, the first such enterprise in the area. The eagle, representing New York State, closely resembles the eagle on the state's flag and seal. John B. Pine, chairman of a special committee appointed by the arts commission associates to recommend a flag design, added a significant comment to his report to the Aldermen:

This flag is no mere decoration. It is a page of history and its colors perpetuate a great tradition. It stands for liberty and law. It represents the basic idea of civil government which the founders brought to us and which is our priceless heritage. (Seal and Flag of the City of New York, 1665-1915, John B. Pine, ed. [G. P. Putnam's Sons, New York, 1915]: 85-86.)

HOW SELECTED: In 1915, the mayor appointed a committee to design a civic coat of arms, and flag with those arms, that would be historically significant as part of the city's celebration of the 250th anniversary of municipal government in the city. The flag was officially adopted 27 April 1915 by the board of aldermen, and signed into law by the mayor 1 May 1915.

DESIGNER: The flag committee of the arts commission associates.



MORE ABOUT THE FLAG: The seal and flag first used the date **1664** to recall the year that the English first captured the city and changed its name to New York. The earlier date of **1625** was substituted by the city council in Local Law 3 of 1975,

signed by the mayor on 8 January 1975. However, the seal itself was altered only by the adoption of Local Law 98 on 13 December 1977, and approved by the mayor on 30 December 1977. Since the seal change, it has not been uncommon to see the entire seal, including the inscription **SIGILLUM CIVITATIS NOVI EBORACI**, on the city flag, in



spite of the statement included in the 1977 legislation which reads: *However, the legend 'Sigillum Civitatis Novi Eboraci' may be omitted when the design is used on the city flag or for architectural or ornamental purposes.*

The change from the original legislation of "omitting the legend" to "may be omitted" appears to allow both designs to be used.



The mayor's flag is the same as the city flag, except that above the seal ("and below the crest" according to the ordinance, although this is not how the flag is made) are five blue five-pointed stars arranged in a semi-circle to symbolize the five boroughs

of the city. The flag is officially 33 by 44 inches. The city council's flag, again, is the same as the city flag, but has **COUNCIL** centered above the seal below the crest. It is made like the Mayor's flag, with the word **COUNCIL** placed in a straight line above the seal.

The flag hangs in the Guild Hall in York, England, commemorating the historic ties of name and tradition between the two cities.

FORMER FLAG: The earlier flag of New York City dates to about 1825, likely making it the oldest U.S. civic flag to be put in use—at least, the only early civic flag for which documentation can be established. A lithographed illustration, which appeared as part of the celebration of the completion of the Erie Canal, shows a large New York City flag fly-



ing from the bow of a ship in New York Harbor.¹ The flag is white with the city's arms in the center, probably in blue (the lithograph is in black and white). A similar flag is shown in a later illustration (also in black and white) of the New York city hall during the period of national mourning after President Abraham Lincoln's assassination in 1865, with both the national and city flags at half staff. The city flag has a black border for mourning. In 1910 an advertisement by Annin & Company, at the time flag manufacturers in New York, showed the city flag as the city's arms on white in proportions of 5:8, and available either with the arms "painted and shaded" in full color, or all blue on white.

John B. Pine's 1915 book on the flag and seal (*op. cit.*, page 82), says:

Up to the present time the City of New York has never possessed an official flag in any true sense of the term. The flag which has been displayed on the City Hall, consisting of a white field bearing the seal of the City, was never formally adopted by

1. Lithograph entitled "Grand Canal Celebration: View of the Fleet Preparing to Form in Line," *Memoir; Prepared at the request of a Committee of the Common Council of the City of New York...at the Celebration of the Completion of the New York Canals*, Cadwallader D. Colen (New York: Corporation of New York [City], 1825): 185. (Information about this illustration, the one at Lincoln's mourning [1865], and the 1910 Annin advertisement are courtesy of the Flag Research Center.)

the City authorities...

Two points in this statement are worthy of comment. First, Pine notes that no flag before 1915 was official, although one was apparently in use for a number of years, since the aldermen from time to time provided funds for the flag's replacement. There is no definite information as to what its proportions may have been or who may have designed it. Second, Pine speaks of "a white field bearing the seal of the City," but no illustration of a flag with the seal rather than the arms is available. Dr. Whitney Smith of the Flag Research Center believes that "seal" is used here to mean "arms," an understandable allusion since the seal's primary element is the city's arms, and those illustrations that do survive of previous city flags lend support to Dr. Smith's opinion.

The pre-1915 arms, including those of the seal, are an adaptation of those adopted in 1784 after the evacuation of the city by the British. They differ from the 1915 version chiefly in artistic interpretation of the various elements. (It was, in fact, the many varied artistic interpretations of the city seal which prompted the adoption of a standardized seal in 1915, which reverts more closely to the artistic rendition of the first seal of 1686.) There is no cross-staff behind the dexter supporter, for example, and the sinister supporter holds a double bow that was not historically accurate for the Manhattan tribe, which used a single, larger bow. The eagle in the crest faces the fly rather than the hoist, and the arms rest on a wooden platform rather than a laurel bed.

OTHER FLAGS: New York City is divided administratively into five boroughs: The Bronx, Brooklyn, Manhattan, Queens, and Staten Island. Each is more populous than many U.S. cities, so it is perhaps not surprising that some of the boroughs have adopted distinctive flags. These borough flags seem to have a more formal status and usage than sub-municipal flags elsewhere in the United States, as in Cleveland, Tampa, or Portland, Oregon.

THE BRONX

The name of the borough is a contraction of "The Bronck's Land", in reference to the first settler, Jonas Bronck, a Dane who was granted a patent by the Dutch West India Company in 1639. The flag of The



Bronx echoes the 17th-century Dutch flag of three horizontal stripes of orange, white, and blue. In the center of the flag, on a large white disk surrounded by a green laurel wreath, are the Bronck family arms, a red-bordered shield bearing a gold sun with seven rays on a black field rising from a blue sea with black highlights that occupies the lower half of the shield. In the crest position is a green hemisphere on which a brown eagle is perched, facing the fly, with outstretched wings. Below the shield is a heraldic ribbon in gold with the Latin motto *Ne Cede Malis* (“Yield Not to Evils”) in red letters.²

The laurel wreath represents honor and fame. The eagle faces eastward to suggest the hope of the New World while not forgetting the Old. The rising sun signifies the coming of peace and liberty, as well as the importance of commerce. The flag’s proportions are approximately 5 by 8 units; the central disk about 3.5 units in diameter, extending well into the upper and lower stripes.



BROOKLYN

Brooklyn was an independent city before New York City annexed it in 1898. The name comes from Breukelen, the name of the original Dutch town there. The borough flag is white with a large light blue oval

2. The flag described above corresponds to a description by Gerhard Grahl, a New York resident who doubtlessly viewed the flag personally, but the colors shown on the flag at the borough’s website (at <http://ww2.nypl.org/home/branch/bronx/government.cfm>) currently depict the shield with an orange border emblazoned by a golden sun with seven rays on a white field rising from a blue sea that occupies the lower half of the shield. In the crest position is a gray and white hemisphere on which a brown eagle is perched, facing the fly, with outstretched wings. Variations of color and detail seem to exist in other artistic renderings of the seal since there is apparently no officially prescribed version. (See Gerhard Grahl, “New York City”, *The Flag Bulletin* II, No. 4 [Summer, 1963]: 43-47. Much of the information here on borough flags is based on his article.)

disk in the center. Around the edge of the oval is a darker blue ring, edged in gold. Arched over the top half in gold letters that resemble Old English font is the Dutch motto, **Een Draght Mackt Maght**, “In Unity There Is Strength”. In the center of the oval stands the allegorical Justice, a woman in profile facing the hoist, dressed in a long gold gown, and holding a *fascēs* and protruding axe over her left shoulder. She stands on a gray field with scattered greenery. No information is available about when the flag was designed, or by whom. The Borough of Brooklyn is coterminous with Kings County, which has a flag of its own.



MANHATTAN

The flag of Manhattan differs only slightly from the New York City flag, and is apparently used only for ceremonial purposes; otherwise the city flag is used. The difference between the two flags is entirely in the seal:

on the borough's flag, the wreath around the city seal is replaced by the legend **PRESIDENT OF THE BOROUGH OF MANHATTAN**, running clockwise around most of the seal, and **N. Y. C.**, below and centered. Two five-pointed stars in outline with a space between them, replace the 1625 of the city seal.



QUEENS

At the suggestion of the chamber of commerce of the Borough of Queens in 1913, Borough President Maurice E. Connolly assigned Rodman J. Pearson, a draftsman in the Bureau of Sewers, to prepare some

sketches of a flag for the chamber's approval. A special committee consisting of Commissioner of Highways G. Howland Leavitt, Louis Windemuller, and Charles G. Meyer met to confer with E. Hageman Hall, president of the New-York Historical Society and secretary of the American Scenic and Historical Preservation Society, to authenticate various elements of the design. Mr. Hall suggested some changes

that were incorporated into the design, and on 3 June 1913 the chamber of commerce adopted the final design. The flag first flew officially at a celebration inaugurating the construction of the dual rapid transit system in Queens, but not until 14 October 1929 was it first raised over the borough hall.

The Queens flag is a horizontal tribar of equal light blue, white, and light blue stripes. In the upper hoist is a crown in gold over **QUEENS BOROUGH 1898**, also in gold and written in three horizontal lines, all within the top blue stripe. On the center of the flag is a large circle of gold beads with small spaces between each bead. On a field of 2 by 3 units, the beaded circle has a diameter of 1.33 units, and so overlaps the blue stripes. Within the circle are the crossed flowers, with green leaves and stems, of a yellow tulip on the hoist side over a double English rose, red surrounding a white center, on the fly side.

The flag's elements recapitulate the borough's history. The light blue and white stripes come from the shield of William Kieft, an early settler, who bought some of the present-day Queens from the Native Americans, symbolized by the circle of beads, or *wampum*, used as currency by the indigenous peoples. The beads also suggest the native name for Long Island (where Queens is situated), *Seawanhaka*, a synonym for *wampum*. The tulip represents the Dutch settlers, and the combined white and red rose (to show the unity of the Houses of York and Lancaster after years of strife) symbolizes the English colonists. The crown represents Queen Catherine of Braganza, for whom the borough is named. New York City annexed Queens in 1898.



STATEN ISLAND


The Borough of Staten Island was known as the Borough of Richmond until 1975. Its name, Staaten Eylandt in Dutch, is said to have been given by Henry Hudson. The name Richmond survives in the name of the

county, which is coextensive with the borough.

The Staten Island flag was adopted in the spring of 2002, but it dates to 1971, the result of a contest that may have been held to find a replace-

ment for the Richmond flag. The newly adopted flag has a white field on which is centered a large oval with a narrow gold border. The field of the oval is divided into three elements. A central white horizontal stripe has **STATEN ISLAND** across it in gold. Below the stripe are ten wavy lines alternating blue and white, suggesting the ocean on all sides. Above the center stripe is an elevation of the island in green with a white skyline at its base. Over the green is a blue sky, in which two white seagulls are in flight near the hoist. The green symbolizes the countryside, the white, the residential areas. The flag has a narrow gold fringe on all sides except the hoist.



As the Borough of Richmond, the island flew a flag with a blue field and the then-current seal in orange and white in the center. The seal has a beveled border around a double ring, the outer one a little more than twice as wide as the inner one. On the outer ring, centered over the top part is **RICHMOND**, in orange letters, and below, in similar fashion, **BOROUGH**. The words are preceded and followed by small stars. On the hoist side of the ring is **1683**, written vertically in white numerals, and similarly on the fly side is **1898**. The center of the seal shows two seagulls facing each other bill to bill. Between them is a letter **S**, and below them, just above the narrow inner ring, the abbreviation **NYORK**. The “**S**” stands for *Staaten* (a Dutch word for legislature). Richmond County was created in 1683, and the island was incorporated into New York City in 1898. The designers of the flag were Ferdinand Fingado and Loring McMillen, acting on the request of the borough president, Cornelius A. Hall. The flag was adopted in 1948. JP 

NEWARK, NEW JERSEY



Population Rank: U.S. # 63
New Jersey # 1

Proportions: 21:32 (official)

Adopted: 27 March 1916 (official)



DESIGN: Newark's flag places the coat of arms of the city, with a scroll below in gold, on a white field surrounded by a "Jersey blue" border. The scroll reads **NEWARK, NEW JERSEY** and, below, **INCORPORATED 1836**, all in black. The coat of arms consists of a female figure on the fly side, representing Justice. She is sitting facing the fly with her right hand on a sword hilt and with her left hand holding a balance scale. The female figure on the hoist side, Liberty, stands facing the fly and rests her left arm on a *fasces*, while cradling an olive branch. Her right arm upholds a rod with a cap of liberty on it. Behind her is a cornucopia filled with fruit and vegetables. Between the two female figures is a shield with three plows aligned vertically. Above the shield is a heraldic wreath with a right arm holding a hammer.


SYMBOLISM: The three plows derive from the New Jersey coat of arms and, along with the cornucopia, symbolize agriculture, for which New Jersey was once famous (the state's nickname is the "Garden State"). The two female figures each bear symbols reflecting their characters: Liberty with a wreath and *fascis*, Justice with a sword and balance scale. The image of Liberty probably comes from the state seal of New Jersey. The arm holding the hammer is a symbol of industry, as Newark, New Jersey's largest city, is an important manufacturing center.

HOW SELECTED: Unknown.

DESIGNER: Unknown.

MORE ABOUT THE FLAG: The current flag design does not comply with the city ordinance of 27 March 1916. Two dates are missing from the scroll (see "Former Flag"). Another variant design in the mayor's office and council chambers includes in large blue lettering below the scroll **NEWARK, NEW JERSEY** and on the line below in smaller letters, **INCORPORATED 1836**, repeating the information on the scroll.



FORMER FLAG: In 1916, the 250th anniversary of the founding of Newark (originally named Milford), by Puritans from Connecticut, the city adopted an official flag to coincide with the celebrations. The flag is exactly like the current flag, except with **1666**, the city's founding date, on the left loop of the scroll and **1916**, its 250th anniversary, on the right loop of the scroll. JC 

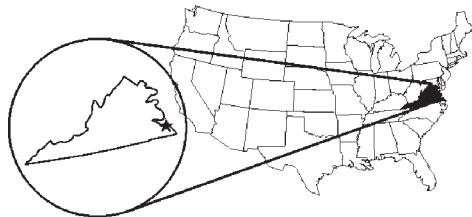
NORFOLK, VIRGINIA



Population Rank: U.S. # 73
 Virginia # 2

Proportions: 3:5 (usage)

Adopted: 1946 (official status uncertain)



DESIGN: Norfolk's flag is a horizontal tribar of equal blue, gold, and blue stripes. In the center of the gold stripe is the city seal in blue and gold on a white background, separating two inscriptions, **Norfolk** on the left, and **Virginia** on the right, both in Old English script in blue. The primary element of the seal is a fully rigged sailing ship in the upper portion, sailing toward the fly. Below, past a shoreline, is a farmer's plow. At the base is a group of three wheat sheaves. The motto **ET TERRA ET MARE DIVITIAE TUAE** forms a semicircle surrounding the ship and **CRESCAS** appears below the sheaves of wheat. This Latin motto has been translated as "Your riches on both land and sea—may they increase". The images and letters in the top half are dark blue, those in the bottom half are gold, all on a white background. In a ring

enclosed by inner and outer circles are inscriptions separated by dashes: **TOWN 1682—BOROUGH 1736—CITY 1845** (upper), and **CITY OF NORFOLK, VIRGINIA** (lower).

SYMBOLISM: Navy blue emphasizes Norfolk's status as home to the world's largest naval base. Gold is for the riches of the land. The Old English inscription font reminds viewers of Norfolk's origins in England. The ship in the seal reflects Norfolk's ties to the Navy and the role of commerce in Norfolk's prosperity. Sheaves of wheat and the plow highlight agriculture's importance in the settlement and current economy of Virginia. The dates refer to Norfolk's founding as a town (1682), its charter as a borough (1736), and its recognition as a city (1845).

HOW SELECTED: Introduced by the Norfolk Advertising Board. The flag has been used since 1946. The seal, similar to the previous seal, was adopted by the board of aldermen in March 1913.

DESIGNER: A committee of the advertising board consisting of City Clerk John D. Corbell, Board Manager Francis E. Turin, W. M. Bott, and Charles A. Morrisette (an artist who painted the first draft).

FORMER FLAG: As a borough, Norfolk at one time had an earlier flag. This flag features, in the fly, an allegorical scene of a classically dressed Virginia, extending her hand in welcome to Norfolk, dressed as a daughter of the sea, rising to accept her greeting. Above, a phoenix flies toward the sun. Latin mottoes appear above, **Deo Juvante Resurgam** ("Destroyed in youth, I shall rise again with God's help"), and below, **Norfolk Reflorescens** ("Norfolk flourishes again"). On the reverse is a sailing ship with an inscription, **Norfolk, Sept. 1836**. Miscellaneous symbols are Norfolk's official flower, the crape myrtle, and its mace (the only original city mace in the United States, presented to Norfolk by Lieutenant Governor Dinwiddie in 1753). None of the available descriptions of this flag mentions its colors.