

New Glory : a flag history and design project for the American Revolution Bicentennial. Part II, New designs for flags

Undertaken by the Santa Barbara Museum of Art, California ..., circulated nationally by the Smithsonian Institution Traveling Exhibition Service

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NEW DESIGNS FOR FLAGS

★★ "NEW GLORY"



‘‘NEW GLORY’’

**A Flag History and Design Project
for the
American Revolution Bicentennial**

Part II: New Designs for Flags

Undertaken by the
Santa Barbara Museum of Art, California
with the assistance of the
National Endowment for the Arts.
Circulated nationally by the
Smithsonian Institution Traveling Exhibition Service.

Exhibited on the Mall in Washington, D.C., at
the site of the National Sculpture Garden,
administered jointly by the
National Gallery of Art
and the
National Park Service.

Installed with a grant from
McDonald's Restaurants.

Flags for this exhibition manufactured by Paramount Flag Company, Inc.,
San Francisco, California

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“ NEW GLORY ”

Honorary Marshals: Senator Claiborne Pell, Rhode Island
Congressman John Brademas, Indiana

National Advisory Committee: Paul Chadbourne Mills, Chairman; Arthur Drexler, Director of the Department of Architecture and Design, the Museum of Modern Art, New York; Quinton Hallett, Smithsonian Institution Traveling Exhibition Service Coordinator; Irving Harper, Designer, New York; Dr. David Scott, Planning Consultant, the National Gallery of Art; Whitney Smith, Director, the Flag Research Center, Winchester, Massachusetts.

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Audubon Society Flag, Catalogue No. 11;
State of Connecticut Flag, Catalogue No. 4

Woodcut by Antonio Frasconi

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Foreword

"New Glory" is a nationwide project undertaken by the Santa Barbara Museum of Art to mark the American Revolution Bicentennial. Its goals are to reawaken interest in the splendid flags of America's past and to inspire a higher level of design for flags of the future.

Flag design is an art form which at its best draws upon two different but sympathetic sources: abstract design on the one hand, heraldry on the other. The possibilities of bold and simple shapes and colors in art and design are better known in our age than are the intricacies of heraldry.

A matter of shields and crests, of knights and tournaments, of lions *rampant* and *fleurs-de-lis*, heraldry is a survival from medieval times. It began with knights, was refined and developed by their heralds and later was extended to the symbols of towns and nations. It is also a unique aesthetic geometry, an unparalleled visual system. It is a world of chiefs, charges, bends and fesses, of quarters, gyrons and other shapes. Lines which divide these shapes can be embattled or indented, engrailed or invected or varied in other remarkable ways. Rules of tincture prohibit metals — gold and silver, yellow and white — from touching, or colors from touching. Thus results a visual chess game, practised by heralds and their *pursuivants*, whose formulas or *blazons* ring with ancient Norman words, yet produce an abstract geometry of great modernity. While civic seals and personal coats of arms may still be found on city cars and Army forts, on stationery and in trademarks, seldom are there brighter, bolder opportunities for heraldry today than in the broad expanse of flags.

"New Glory" consists of two exhibitions, both of which are being circulated by the Smithsonian Institution Traveling Exhibition Service (SITES).

The first, "Colonial and Revolutionary Era Flags," displays 27 carefully researched replicas of ancient flags, chosen as much for design quality as for historical significance. This exhibition opened in Charleston, S.C., in March 1976 and will tour the United States through 1977.

The second, "New Designs for Flags," is presented here. It opened at The Museum of Modern Art, New York in September, 1976. These flags were solicited in the first major regional and national flag design contest ever held. Entry blanks describing the goals of the contest were sent to artists and designers throughout the country. Entries were then sent to four regional centers: the Virginia Museum of Art in Richmond, the Museum of Modern Art in New York City, the Sheldon Memorial Art Gallery in Lincoln, Nebraska, and the Santa Barbara, California, Museum of Art. Regional winners were then sent on to the national jurying at the National Gallery of Art in Washington, D.C.

National jurors, some of whom also served on regional juries, were Arthur Drexler, Director, Department of Architecture and Design, the Museum of Modern Art, New York City; Dr. David Scott, Planning Consultant, the National Gallery of Art; Dr. Whitney Smith, Director, Flag Research Center, Winchester, Massachusetts and myself. Other regional jurors were David Root, Virginia Commonwealth University Communication Arts & Design Department, Richmond; Larry Phillips, corporate creative designer, Lawler, Ballard & Little, Norfolk, Virginia; Ms. Lamar Harrington, Curator, Archives of Northwest Art, University of Washington, Seattle and Alfred Frankenstein, writer on American art, educator and art critic.

All agencies which were the subject of winning flag designs at both the regional and national levels have been encouraged to adopt these flags either as official flags or at

least as special Bicentennial flags. The response has been, expectedly, slow; it seems that officials find changing symbols an uncertain process, one to be greeted with polite disinterest and undertaken with trepidation. We hope the warm national response to this project and the general enthusiasm for these new designs will encourage the official adoption of at least some of them by the end of the Bicentennial era.

Special versions of both exhibitions are being displayed at "New Glory Circle" on the Mall in Washington, D.C. around the reflecting pool in the National Sculpture Garden for the summer of 1976 and the spring of 1977. A special presentation honoring "Old Glory" is scheduled for Flag Day, June 14, 1977, the 200th anniversary of the United States flag. That day the six-foot outdoor versions of "New Designs for Flags" will be presented and will remain on display throughout the summer. Delegates to the first meeting in the United States of the International Federation of Vexillological Associations and to the North American Vexillological Association meeting, will attend the June 14 event. The garden is jointly administered by the National Gallery of Art and the National Park Service; the installation was made possible by a grant from McDonald's Restaurants.

The designers of "New Designs" flags are an interesting group of people. Almost without exception they are college-trained, usually in the arts; many have advanced degrees. They hail from nine states and one foreign country and their average age is just under 30. Eight are professional graphic designers: Paul Levy, Jean-Claude Muller, Richard J. McKee, Jean Ryan, Peter Seitz, George Stewart and Arnold Wasserman. Two are painters: Joan Altabe and Albert Notarbartolo.

Two college art departments held special projects involving flag design: the Art Institute of Pittsburgh, which produced three winners and Virginia Commonwealth University, Richmond, which produced eight winners.

Subjects of the designs are diverse: five are for states, five for cities, five for federal or state agencies. Four are for ethnically concerned groups, three for environmental groups, two are for art museums and one is for the Moon.

Though many colonial and revolutionary flags had good heraldic design quality, more recent flags tend to defy principles of heraldry, design, legibility and manufacture by plunking small, complex, and characterless "seals" in the midst of dark, blank fields. A few fortunate exceptions exist: the flags of Denver, Chicago, the District of Columbia, Alabama, Arizona, Alaska, Colorado, Maryland and New Mexico. Perhaps Americans can be persuaded to change those other crabbed patches of stitchery into the bright calls to the spirit that flags ought to be; surely our Bicentennial is a fit occasion to undertake the creation of an exciting new era in the annals of our flag design, an era of flags worthy of flying in the company of one of history's most splendid flag designs, our Stars and Stripes.

It has taken many people to make this exhibition possible. In addition to those mentioned above, our appreciation and gratitude go to the officers, trustees and staffs of the Virginia Museum, SITES, the National Gallery of Art, Paramount Flag Company, National Flag Company, St. Martin's School Fife and Drum Corps, Schauer Printing, The Santa Barbara Museum of Art, and the many others who have cared about the project or will come to help it in the days after this goes to press and above all, to the artists and designers whose creative spirit this project celebrates.

Paul Chadbourne Mills
Director, The Santa Barbara Museum of Art
and the "New Glory" project.



(1) A Flag for the State of Alaska, designed by Joan Altabe of Long Beach, New York

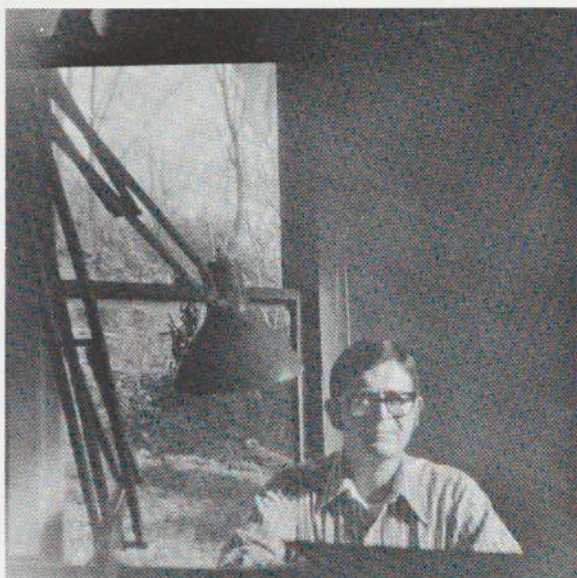
Joan Altabe is an artist and art educator who is currently director of the Long Beach, New York Museum of Art. She was born in New York City in 1935 and received her B.A. from Hunter College in 1956. She studied with such artists as Robert Motherwell, William Bazotes, Richard Lippold, and Gabor Peterdi and exhibited in this country and in Italy. She is currently interested in mural painting and is a member of the National Society of Mural Painters as well as of Artists' Equity Association of New York, and other art organizations. For some years, she taught art in the secondary schools of New York City and was later production manager and art director for a publishing firm.

She states, "I responded to the competition because flag design challenges in terms of fine art; that is, to express an idea symbolically through the fine art elements of color and shape. The simplicity which heraldry demands further enhances the drama of the conception. Alaska, because it is a new American frontier, so clear, crisp, and vast in its newness, inspired me to express the theme: 'New Glory.' ...The unfettered, spacious newness of Alaska is symbolized by the long horizon."



(2) A Flag for the City of Pittsburgh, Pennsylvania, designed by Donna L. Bott of Pittsburgh

An Art Institute of Pittsburgh student, Donna L. Bott is twenty years old and originally from Nuremburg, a small town in northern Pennsylvania. She majored in commercial art during her last three years of high school. "Since flags are graphic and at the same time representative of a particular place or thing, I was excited about entering the competition. I chose to do my flag for the City of Pittsburgh because I feel the Golden Triangle is an outstanding historical landmark, which should be symbolized in the city's flag, using the city's colors." The ancient site of Pittsburgh, situated between two converging rivers, is called the "Golden Triangle" and the city colors are golden yellow, white and black. (Another Pittsburgh area flag design is number 10.)



**(3) A Flag for the State of Washington, designed by
Terrence A. Geiger of Seattle, Washington**

Born in Dickinson, North Dakota in 1949, Terrence Adam Geiger received two B.A. degrees from the University of Washington in Seattle, one in Art in 1972 and another in art history in 1976. He is now a designer/artist with Meretrix Designs of Seattle.

His design features green triangles and yellow inverted triangles. He writes, "Washington is the 'Evergreen State,' however, the present flag of the state, which is nothing but an oversized replica of the State Seal, recognizes this only in the background color which is green. Also, there is another half of the state of Washington, the eastern part, which is not forested. Eastern Washington is primarily agricultural, with the major crop being wheat. In my design I combined the products of both sides of the state, with the foreground green triangles representing the lumbering industry and the background inverted yellow triangles representing the agricultural industry of Eastern Washington. The result is what could be called the forests and fields of Washington. The final design retains the colors of the present flag, green and gold."



**(4) A Flag for the State of Connecticut, designed by
Dr. Atle Grahl-Madsen of Bergen, Norway**

In addition to being open to citizens of the United States, this competition was opened to vexillologists — students of the flag history and symbolism — affiliated with the Federation International des Associations Vexillologistes. One of the national winners in the competition is a most distinguished member of FIAV: Dr. Atle Grahl-Madsen, a prestigious Norwegian jurist who has been active in vexillology on an international scale for some years. Born in Bergen in 1922, he graduated in law at the University of Oslo in 1947 and was awarded the rare degree of Doctor of Law at the same university in 1967. He also holds the Diploma of the Hague Academy of International Law. He has been a member of the faculty of the Norwegian School of Economics in Bergen since 1967. He has served as Resettlement Officer in the International Refugee Organization (1948-49), Special Consultant to the United Nations High Commissioner for Refugees (1962-63) and Expert Consultant to the Legal Affairs Committee of the Council of Europe (1973-75). He represented Norway on the five-member United Nations Commission of inquiry on the Reported Massacres in Mozambique (1974). He wrote the draft text for an International Convention on Territorial Asylum, accepted by the General Assembly of the United Nations as a basis for further negotiations at a diplomatic conference to be held in 1977. He has published books and articles on legal and other subjects, his *magnum opus* being the prize-winning *Status of Refugees in International Law*. He is Speaker of the International Fridtjof, Fridtjof Nansen College, Co-chairman of the World Association of Law Professors, and member of the advisory council of the World Peace Through Law Center. He is Vice-Chairman of the Nordic Flag Society and Chairman of the Terminology and Standards Committee of FIAV. He designed the flag for the Nordic Flag Society and won third prize in a contest for a flag for the City of Trondheim, Norway.

Dr. Grahl-Madsen has been attracted by the United States of America since boyhood. He has good friends in Connecticut, which he has visited on several occasions. His design for a new flag for the State of Connecticut was inspired, he states, by the presentation made by Paul Mills to the North American Vexillological Association meeting in Baltimore in 1974.

The design is based on the state's coat of arms, which depicts three grape vines in green and purple on a silver field. Grapevines have been a part of the Connecticut seal since 1644 and allude to the state motto, taken from the 80th psalm, "Sustinet Que Transtulit," or "He Who Brought Us Over Will Sustain Us." Grahl-Madsen kept the silver-white background of the original seal and placed upon it thirteen purple roundels, symbolizing a bold, abstract bunch of grapes, between two green leaf-like vertical bands. It is a bright design which snaps in the wind and reads across a village green or a school playground, a fitting resuscitation of an ancient hope, rendered at last in visual language equal to the biblical sonorities which moved the founders of the state.



**(5) A Flag for the U.S. Postal Service, designed by
Steve Heffernan of Richmond, Virginia**

Twenty three years old and a senior majoring in Communication Arts and Design at Virginia Commonwealth University, Steve Heffernan is one of a number of young artists and designers from that institution who entered the competition. He has lived in Richmond for the last four years but prior to that he and his Air Force parents lived in many places: Hampton, Virginia; Panama City, Florida; Cheyenne, Wyoming; Great Falls, Montana; Adana, Turkey; Santa Maria, California; Harrisburg, Pennsylvania and again Hampton. He is an avid photographer, a part-time discotheque disc jockey and a former shipyard worker.

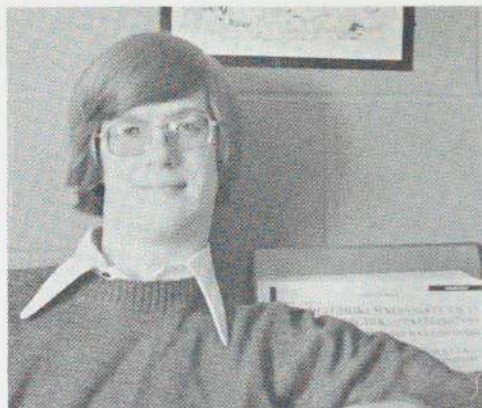
"My interest in flags is on a design level only," he states. "I feel flags are important as abstract symbols of corporate identity and I was much enthused to take part in the design of new flags. I chose the United States Postal Service as my designee because its services are extremely vital to the public. I felt people needed a quick-identity symbol in flag form, readily identified by all who needed to find a post office whether driving or walking. The symbolism in my flag design is simple and easily identified as being synonymous with the Postal Service: a white star in a blue circle as seen on the side of mail boxes and wavy postage lines like the ones on a cancelled letter. The red, white and blue color scheme is strictly American Bicentennial."



**(6) A Flag for the Audubon Society, designed by
Gary Huff of Richmond, Virginia**

Another major in Communication Arts and Design at Virginia Commonwealth University, Gary Huff is interested in design and illustration and is a member of the Society of Illustrators in New York City.

His design shows an abstract bird's wing in white on a blue field and is one of two designs for the Audubon Society among the national winners. He says, "I've always been interested in American history and our flags, both past and present, and their design aspects. I feel that a lot more can be done in the area of flag design in order to make them more contemporary. The National Audubon Society was my choice of agencies to do my "New Glory" flag design for because of my love for birds and other wild life and my desire to help protect them for future generations."



**(7) A Flag for the City of Rome, New York,
designed by Daniel Juravich of Rome**

Dan Juravich, 19, is a major in Visual Communications at the Art Institute of Pittsburgh, whose home is in Rome, New York. His flag design was created as part of a class project at the institute.

Rome stands on the old portage between the Mohawk river and Wood creek, used by the Indians and for nearly two centuries by the Dutch and English traders. Several forts built in the area and destroyed before the building of Fort Stanwix in 1758 marked the beginning of permanent white settlement in the area. Rebuilt in 1776, it was here in 1777 the new "Stars and Stripes" first saw enemy fire. Making the flag "taxed the invention of the garrison" since it was constructed from pieces of the men's clothing, but "a decent one was soon contrived," the Colonel in charge recorded.

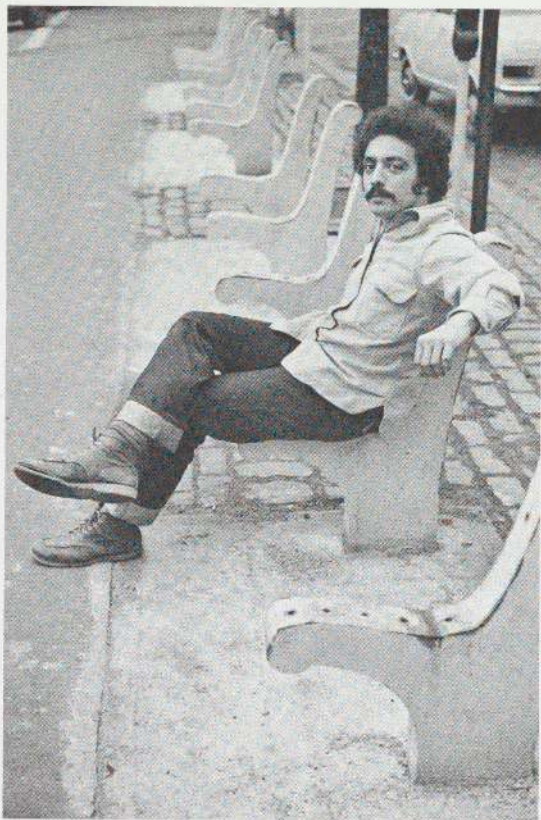
Juravich's design for a flag for Rome features the outline of a fort, after Fort Stanwix, in red and white against a blue field. His interest in the fort, as well as that of the people of Rome, was greatly increased when a federal grant was made to restore the fort in time for the Bicentennial.



**(8) A Flag for the Veterans' Administration,
designed by Virginia Lamm of Richmond, Virginia**

Also a major in Communication Arts and Design at Virginia Commonwealth University, Virginia Lamm was born in Washington, D.C. in 1954 and later lived in Portsmouth, Chesapeake, Virginia Beach and Norfolk. She graduated from Western Branch High School in Chesapeake and is now a Senior at VCI.

Her design for a Veteran's Administration flag features the initials "VA" in a ribbon-like abstraction in red and blue against a white field. "I designed this flag for the Veteran's Administration because it is an organization which should be an important part of the celebration of the American Bicentennial. I designed it around the idea of using a fluid symbol that could also read as the forms of the letters 'VA.' I found it important to use the traditional red, white and blue colors."



**(9) A Flag for the City of Cambridge, Massachusetts,
designed by Paul Levy of Cambridge**

An established designer and illustrator, Paul M. Levy was born in Brooklyn, New York, in 1944. He received his B.S. in Industrial Design from the University of Cincinnati, Ohio in 1968, returning later to do independent study there. He also did independent study at Pratt Institute, Brooklyn, New York, in 1969 and received an M.F.A. in Sculpture and Printmaking from Ohio University, Athens. From 1964 through 1971 he worked for design firms in Ohio, New York and California. From 1971 through 1973 he taught at the University of Cincinnati and Ohio University, Athens. He has exhibited in galleries, museums and art groups. In 1971 he was one of a number of artists who created enormous outdoor murals in a Cincinnati project called "Urban Walls." His graphic designs and illustrations for such firms as Container Corporation of America have appeared in publications such as *Fortune*, *Business Week* and *Forbes Magazine*. His design for a Cambridge flag appeared on the cover of *The Art Gallery*.

He has done a most unusual and interesting series of illustrations of variations on the United States flag, beginning with one titled "The Right of Assembly" in 1970 which developed into a suite of fifteen prints. He has a collection of American flag artifacts.

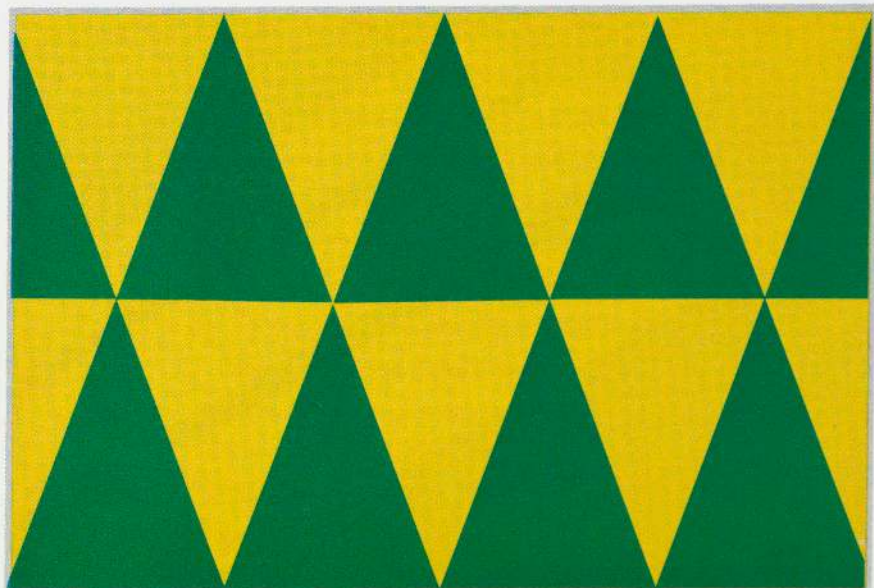
"I believe that the conditions which govern flag design add another level and dimension to being an artist-designer," he states. His design features the initial "C" for Cambridge, in thirteen concentric red stripes against white. The stripes recall the appearance of printed circuitry, one product of Cambridge industry.



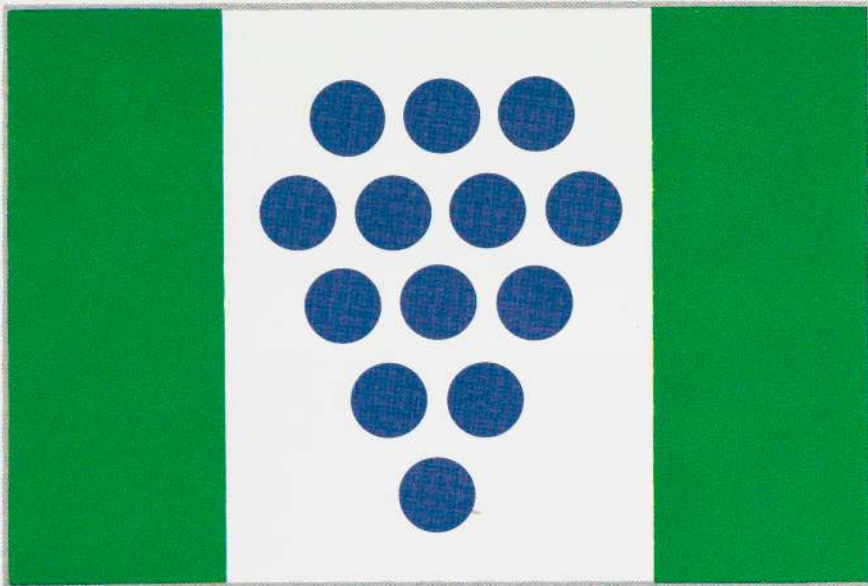
(1) State of Alaska, by Joan Altabe, Long Beach, New York



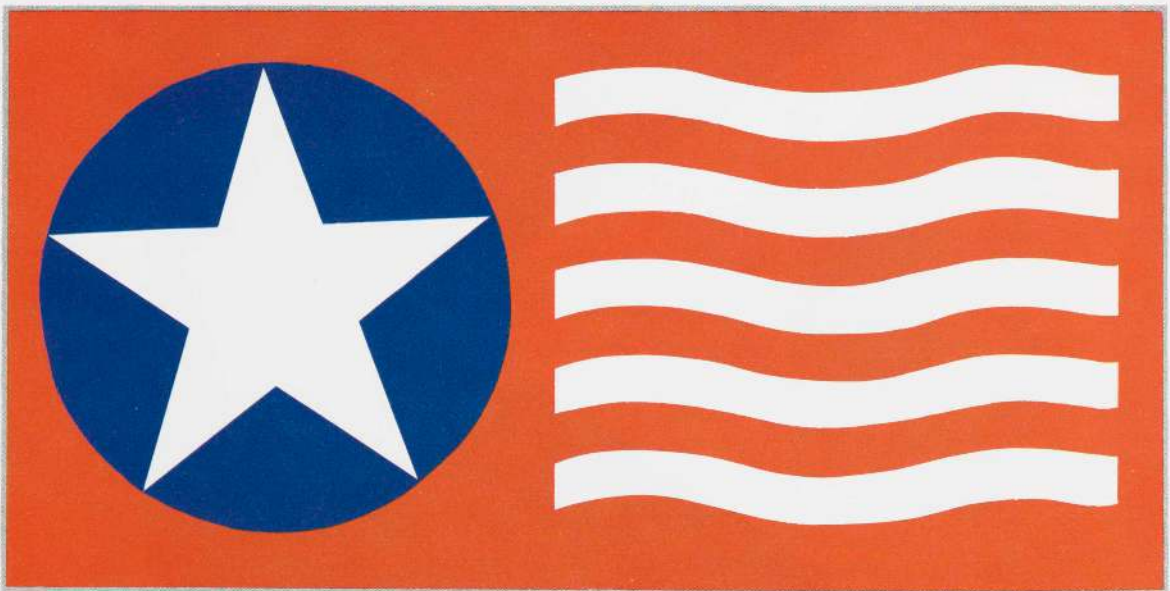
(2) City of Pittsburgh, Pennsylvania, by Donna L. Bott, Pittsburgh



(3) State of Washington, by Terrence A. Geiger, Seattle, Washington



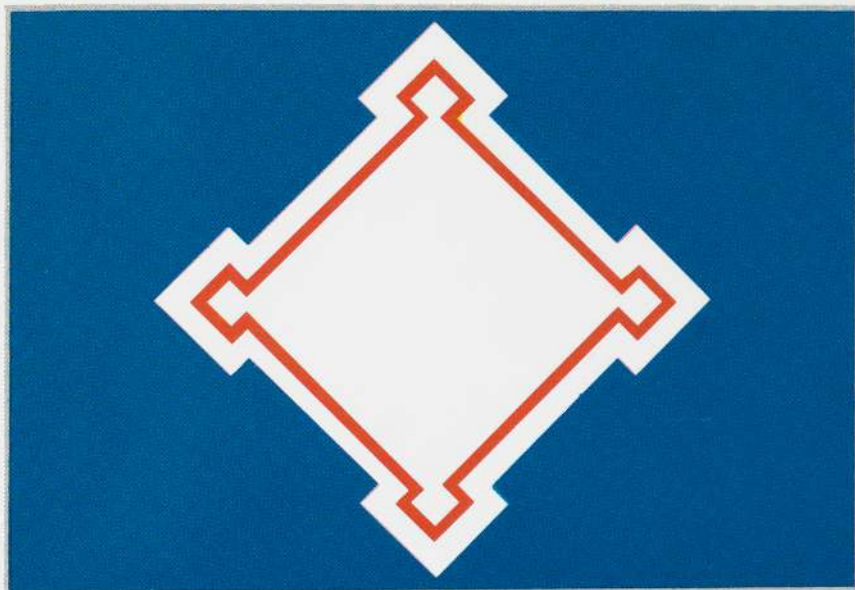
(4) State of Connecticut, by Dr. Atle Grahl-Madsen, Bergen, Norway



(5) U.S. Postal Service, by Steve Heffernan, Richmond, Virginia



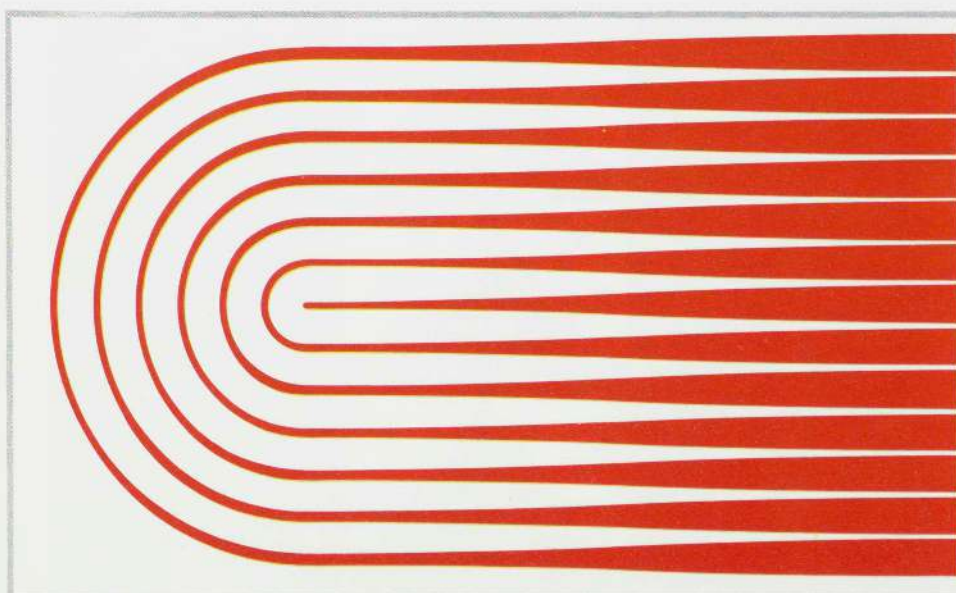
(6) Audubon Society, by Gary Huff, Richmond, Virginia



(7) City of Rome, New York, by Daniel Juravich, Rome



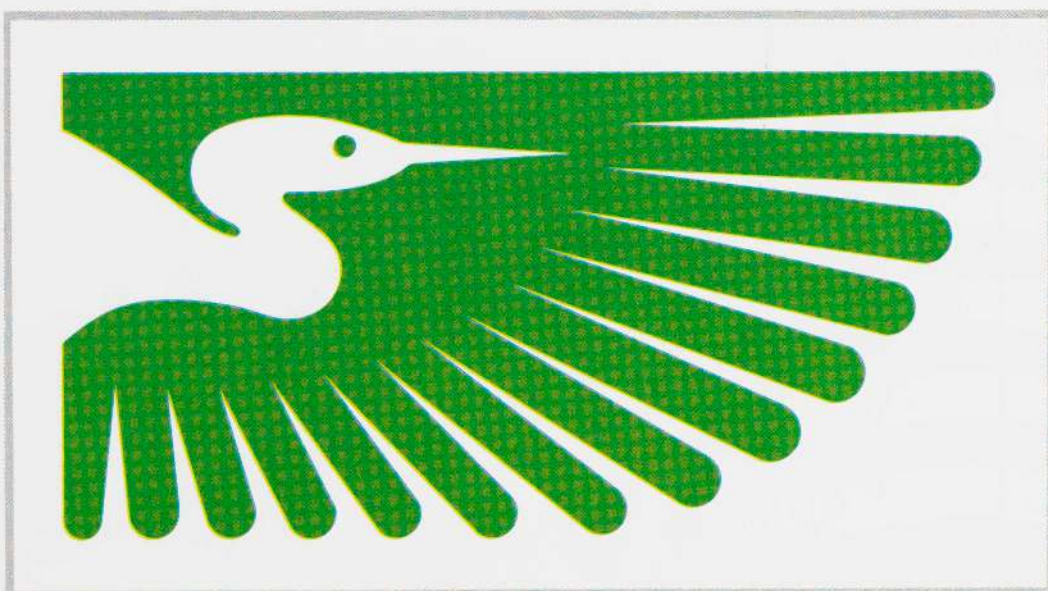
(8) Veterans' Administration, by Virginia Lamm, Richmond Virginia



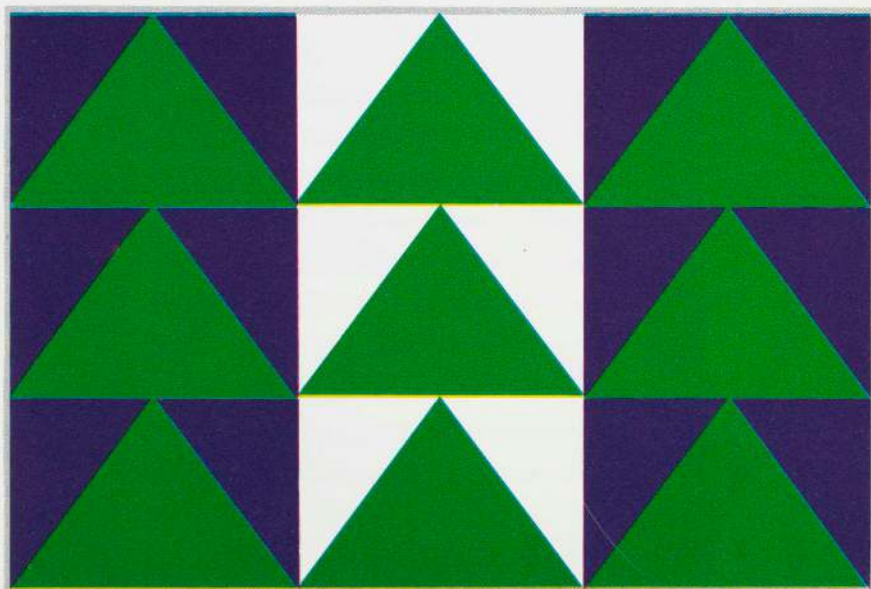
(9) City of Cambridge, Massachusetts, by Paul Levy, Cambridge



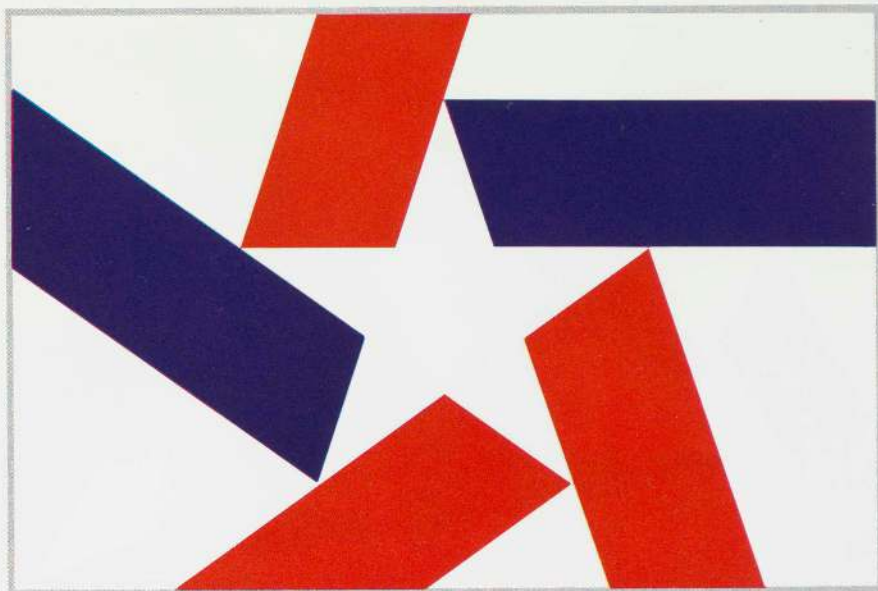
(10) River-Oriented Organization, Pittsburgh, Pennsylvania, by Nancy Jane Martin, Pittsburgh



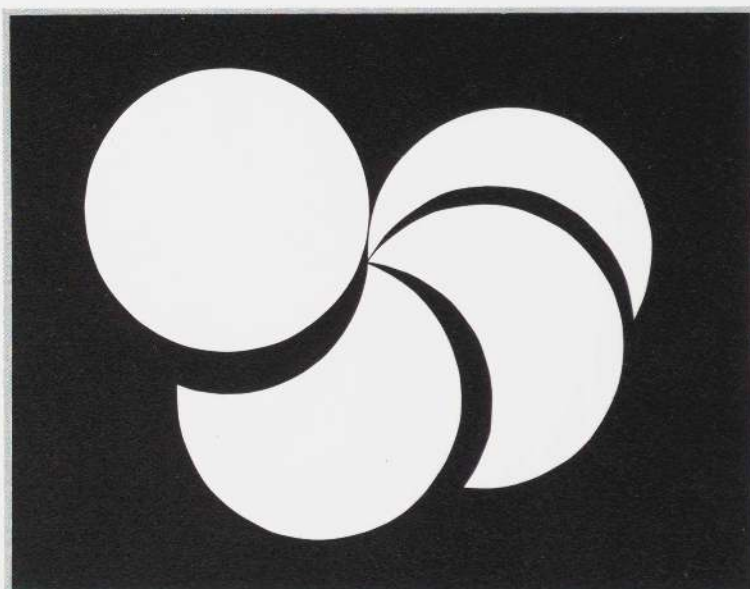
(11) Audubon Society, by Gary Morgan, Northridge, California



(12) State of Oregon, by Jean-Claude Muller, Temple City, California



(13) Grand Rapids Art Museum, Michigan, by Richard J. McKee, Highland, Michigan



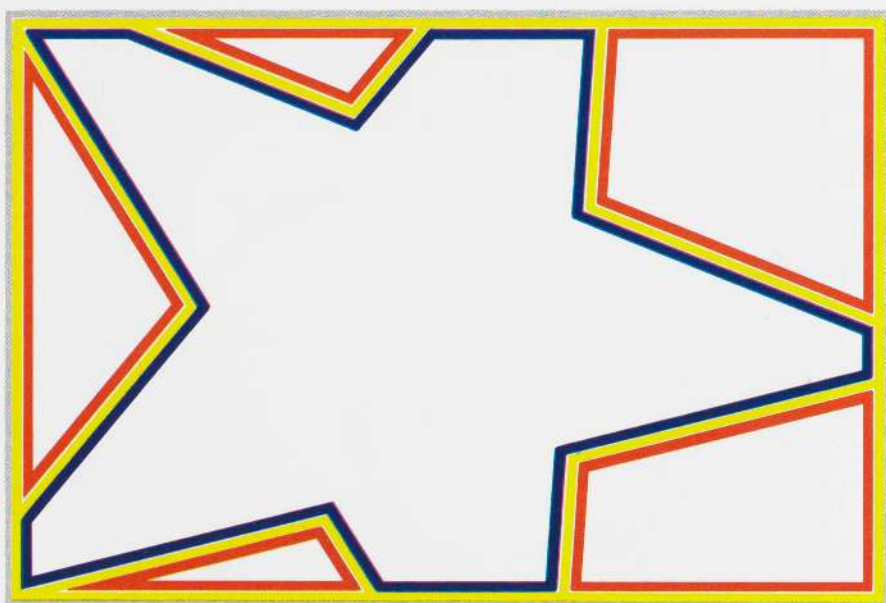
(14) Moon Residents' Flag, by Albert Notarbartolo, New York City



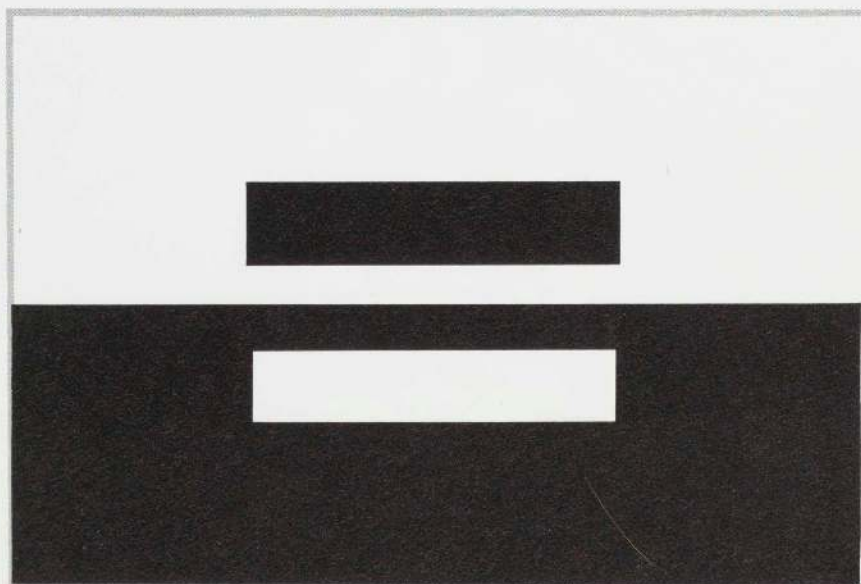
(15) State of Virginia, by Leslie Robinson, Richmond, Virginia



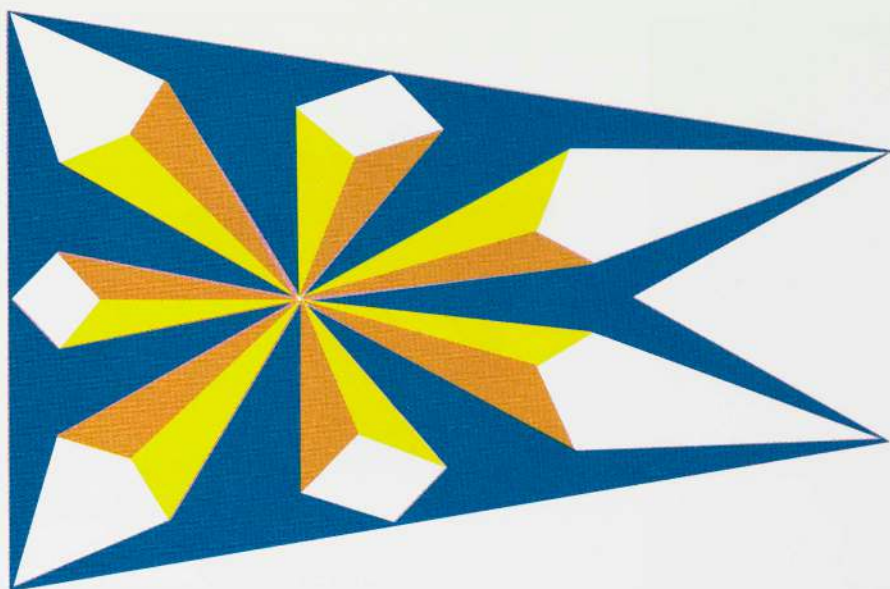
(16) Virginia Museum of Fine Arts, by Gene Rudy, Richmond, Virginia



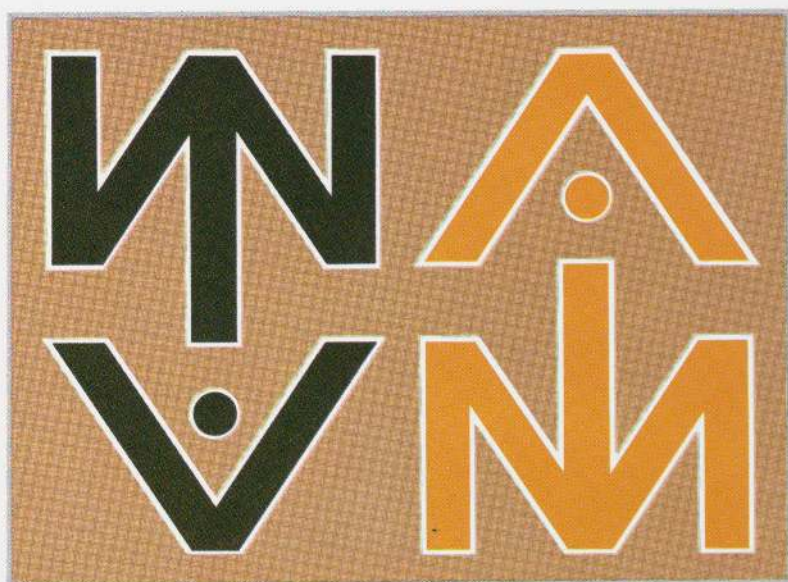
(17) City of Roanoke, Virginia, by Gene Rudy, Richmond Virginia



(18) Congress of Racial Equality, by Jean Ryan, Northridge, California



(19) Historical and Philosophical Society of Ohio at Cincinnati, by Terry Ryan, Richmond, Virginia



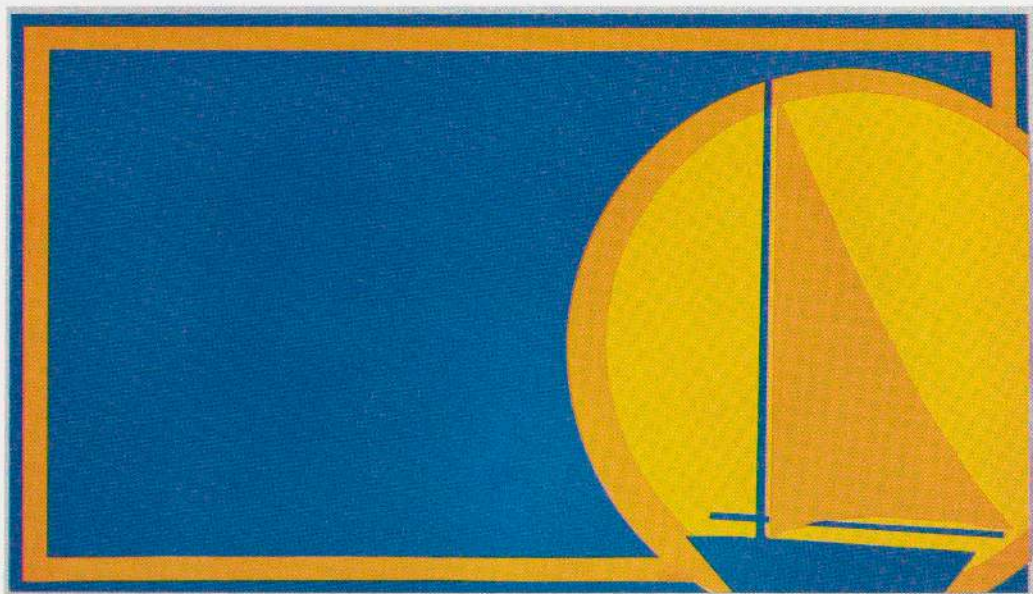
(20) American Indian Movement, by Peter Seitz, Minneapolis, Minnesota



(21) Bureau of Indian Affairs, by Joanne Spagnolo, Pittsburgh, Pennsylvania



(22) Paiute Indian Tribe, Pyramid Lake, Nevada, by George Stewart, Minden, Nevada



(23) City of Nantucket, Massachusetts, by Jan Strunk, Mequon, Wisconsin



(24) *California Design*, by Arnold Saul Wasserman, Santa Barbara, California



(10) A Flag for a River-Oriented Organization, Pittsburgh, Pennsylvania designed by Nancy Jane Martin of Pittsburgh

A native of Pittsburgh, born in 1956, Nancy Jane Martin is a second-year student at the Art Institute of Pittsburgh. Miss Martin was chosen first alternate in a 1974 institute scholarship contest, has had several of her paintings displayed in the institute gallery and does design and art work for the "Any Buddy Puppet Company."

Her flag shows a green land with two rivers coming together, between them a "Golden Triangle" with a simple representation of a fort. "I spent all my life 'in Pittsburgh,'" she says, "and one could say, romantically speaking, that I grew up with the rivers. That is why I designed my flag: for the people who patrol and care about the rivers. Pittsburgh without its rivers would not be Pittsburgh. Even now people depend on the rivers as much as in our Revolutionary days."

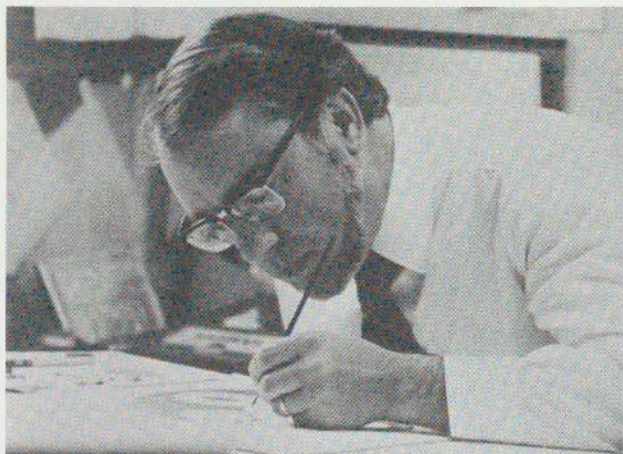
"The yellow pentagon on my design is representative of the site on which Fort Duquesne was built by the French in 1754. Between 1754 and 1763 the site was occupied by different foreign forces. In 1763 Fort Pitt was built on the same site by the British. This fort guarded the riverway and controlled trade. The Alleghany and Monongahela Rivers converge here to form the Ohio River. These three rivers create a peninsula whose tip is called the 'Golden Triangle.' This is where the business section of our city is located, and also my school."



(11) A Flag for the Audubon Society, designed by Gary Morgan of Northridge, California

Born in 1953 in Burbank, California, Gary Morgan received his B.A. from California State University, Northridge, in 1976. He is very much involved with trademarks and logos. He states that his creative efforts "have also brought me into various hobbies such as singing, gymnastics and hiking, the latter being inspired by my love for and fascination with birds and wildlife, which entirely determined my selection of agencies for the project. I have always been interested in birds and wildlife and have made it one of my hobbies to study them and use them as subjects for my artwork; therefore, the Audubon Society was a very appropriate subject."

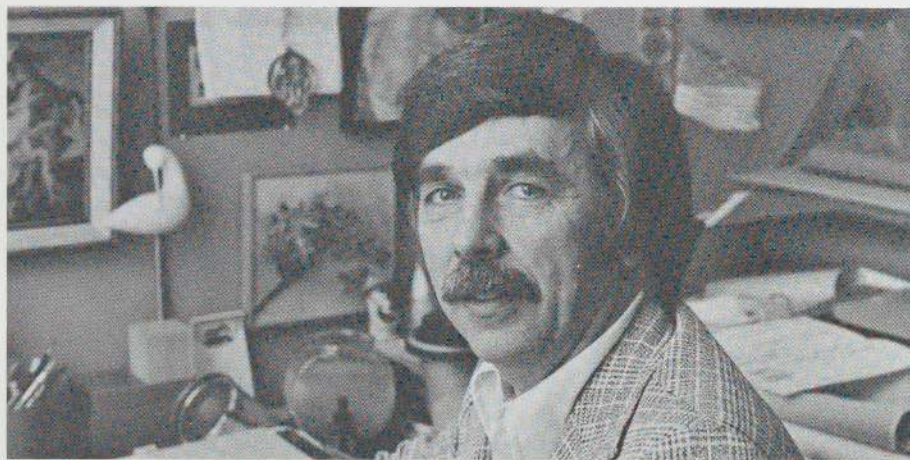
His design for the Audubon Society is one of two, the other being number (5). His design presents a simplified silhouette of a Whooping Crane, one of the birds which the society fought to save when it was threatened by extinction. The bird is in green against a white field.



**(12) A Flag for the State of Oregon, designed by
Jean-Claude Muller of Temple City, California**

Jean-Claude Muller was born in Switzerland in 1929. He studied graphic arts in Geneva, where he started working as a graphic designer. In Paris from 1953 to 1970 he worked freelance and as an art director. He is now established in Los Angeles and is an associate of Ken Parkhurst. He is married and has one daughter. He has loved flags since he was a little boy. For his three entries in this competition, he chose the three west coast states because he knows them best and enjoys visiting them during vacations. Muller symbolized natural landmarks such as the ocean, the forest, the sunset, the lakes and mountains, as he says, "for they are everlasting and belong to everyone."

His State of Oregon flag features green, blue and white triangles, symbolizing the forest, the ocean and the lakes of the state.



**(13) A Flag for the Grand Rapids Art Museum, Michigan,
designed by Richard J. McKee of Highland, Michigan**

Born in 1931, McKee is Senior Graphic Designer for the General Motors Design Studio at the Technical Center in Warren, Michigan. He attended Meinzingen Art School, Arts and Crafts, Oakland University, the University of Detroit, all in Michigan, as well as Washington State University and Pratt Institute, Brooklyn. He is a winner in a flag design contest sponsored by the Grand Rapids Museum of Art.

"The design of flags and banners," he states, "offers additional graphic expression by transforming two dimensional art into kinetic art. The premise of my flag design was to display the star in motion. I feel this is accomplished by the color rectangles which project diagonally from each arm of the star. This quality of motion is further emphasized when the design is displayed in a repeat pattern on a banner."



**(14) A Moon Residents' Flag, designed by
Albert Notarbartolo of New York City**

A painter who in recent years has been involved with conceptual art, Albert Notarbartolo was born in New York City in 1934. He was a scholar at the National Academy of Fine Arts in 1950 and an apprentice to the mural painter Ignacio La Russa from 1951 to 1953. He has shown in many galleries and museums, including the Museum of Modern Art, New York City, the San Francisco, California, Museum of Art, the Smithsonian Institution, Washington, D.C. and the Tate Gallery, London. His works are in private and public collections; he has been commissioned by various firms, the U.S. Government and the Aubusson tapestry works. In 1974, he made "Some Proposals for Art Objects in Extraterrestrial Space," published by *Leonardo* the following year.

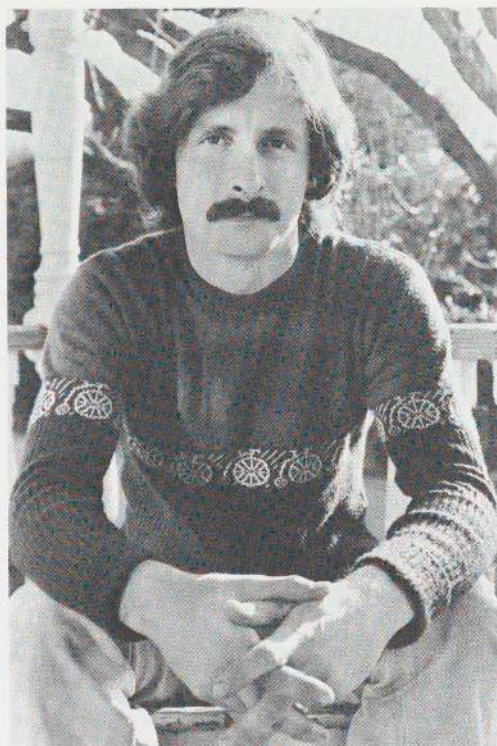
His flag design, which depicts the changing phases of the moon in white against black, could be called a "conceptual" piece. He says, "I have designed the Moon Flag to commemorate and celebrate the future establishment of the first colony on the moon. This primary design may be used as a wall-hung banner for public places, as an insignia to be placed on space vehicles and as a cloth insignia to be worn by astronauts and moon colony inhabitants. This flag is not intended for use by any national group. Rather, it is an international symbol for display by a people unaffiliated with any national group on earth. To me, a well-designed flag is as valid and as articulate as a good painting."



**(15) A Flag for the State of Virginia, designed by
Leslie Robinson of Richmond, Virginia**

Leslie Robinson is another of the many majors in Communication Arts and Design from Virginia Commonwealth University who entered the competition. She was born in 1953 in Ogallala, Nebraska but has lived in Arlington, Virginia, for the past twelve years. She graduated in June, 1976. Though she has been in many school exhibitions, this is the first national exhibition in which her work has been included.

Her design keeps the blue background of the present Virginia flag but presents four blossoms of the Dogwood tree, Virginia's state flower, each white with a yellow center.



**(16) A Flag for the Virginia Museum of Fine Arts,
designed by Gene Rudy of Richmond, Virginia**

Another Virginia Commonwealth student, Gene Rudy was born in Portsmouth, Virginia in 1947. He graduated from Cradock High, studied liberal arts at Old Dominion University 1965-67, served in the Naval Air Reserve as an anti-submarine warfare technician and air crewman 1967-69, resumed college in 1970, worked as a picture framer's apprentice at the Virginia Museum of Fine Arts 1972-74 and was awarded a museum student fellowship in 1975. He has exhibited photography and design in college shows and in the 1975 biennial photographers' exhibition and 1976 biennial designers' exhibition at the Virginia Museum and was runner-up in a 1976 Paper Box Manufacturers Regional Package Design Competition.

"Although I have no previous experience in flag design," he states, "I am interested in the historical evolution and usage of the flag as a communication device. Flags are one of the oldest and purest forms of visual communication; it seems odd they are seldom used outside the realm of government....My design for the Virginia Museum flag is meant to express the recent visual metamorphosis and expansion of its facility into a contemporary museum."

The symbolism in his flag is, he says, "intended to be broad in scope in order not to limit itself to any one aspect of art. Pure geometric forms boldly combined with the primary colors are used to suggest the museum's logo, convey excitement and be highly visible."

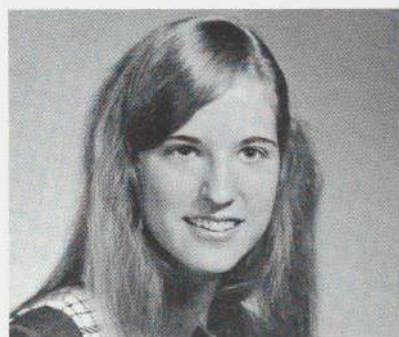
**(17) A Flag for the City of Roanoke, Virginia,
by Gene Rudy of Richmond, Virginia**

Gene Rudy is the only person to have two entries accepted as national winners in the competition. His second winning design also features primary colors against white, this time outlining a star, symbol of the city of Roanoke. Rudy writes, "High on a Roanoke mountain is a large illuminated star that is visible for many miles and is so well known Roanoke is often called 'The Star City.'"



**(18) A Flag for the Congress of Racial Equality,
designed by Jean Ryan of Northridge, California**

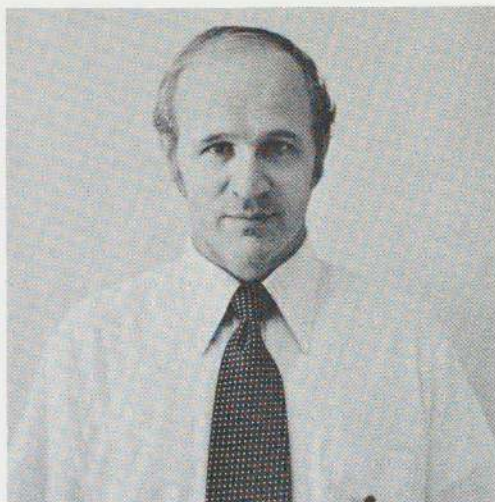
Jean Ryan was born in New York City in 1936. She says, "As an advertising agency art director and freelance designer, my time is mostly spent solving other people's design problems. During the past year or so I have been fulfilling my own creative needs by working with textiles — quilts, banners, etc. I enjoy both the tactile and fluid qualities of fabric and also the unique design challenges offered by this medium. The invitation to participate in the "New Glory" competition provided the opportunity to combine this love for textiles with my interest in symbolism, a fascinating subject to which I have devoted considerable study. She continued later, "This flag was designed in the belief that CORE might truly represent those philosophies and ideals of equality indicated by its name."



**(19) A Flag for the Historical and Philosophical Society of Ohio
at Cincinnati, designed by Terry Ryan of Richmond, Virginia**

Terry Ryan was born in Cincinnati, Ohio, in 1955. She graduated in 1973 from the Academy of the Holy Cross in Kensington, Maryland and is now a junior at Virginia Commonwealth University. She has worked as an art trainee for the Naval Ship Engineering Center in Hyattsville, Maryland as part of the Federal Junior Fellowship Program. Her work has been shown at the Anderson Gallery, Richmond, Virginia. She hopes to become a graphics designer or a photographer.

She states, "My whole class participated in the 'New Glory' new flag design competition...I researched existing flags and heraldic design for inspiration and ideas and decided to design a flag using the distinctive shape of the Ohio state flag. I wanted to extend this shape to other organizations within the state and felt that the Historical and Philosophical Society of Ohio would be a good example. It is located in Cincinnati, where I was born..."



**(20) A Flag for the American Indian Movement,
designed by Peter Seitz of Minneapolis, Minnesota**

Peter Seitz, a graphic designer, was born in Augsburg, Germany, in 1931. He was educated at the Augsburg Academy of Art and Ulm School of Design, in Germany, receiving a diploma from the latter in 1959. He came to this country and received a Master of Fine Art degree from Yale University in 1961. He served the architectural firm of I.M. Pei Associates, New York, as a graphic designer, then became chairman of the Graphic Design Department of Maryland Institute of Art, Baltimore. At the Walker Art Center in Minneapolis next, he was designer, editor and design curator, doing exhibition planning and design, editing and designing the *Design Quarterly* magazine.

In 1969 he was a co-founder and principal of a new firm called Inter Design, Inc., where he has done graphic projects for everything from the Saint Paul Skyway Concourse and the Minnesota Theater Company to the Saint Paul School System and the Minnesota Zoological Garden. He is a member of the American Institute of Graphic Art, the Executive Committee of the Yale University Art Association, the University and College Designers' Association and the Minneapolis Art Directors Club. He is a co-founder of the Community Design Center and is an assistant professor at the Minneapolis College of Art and Design.

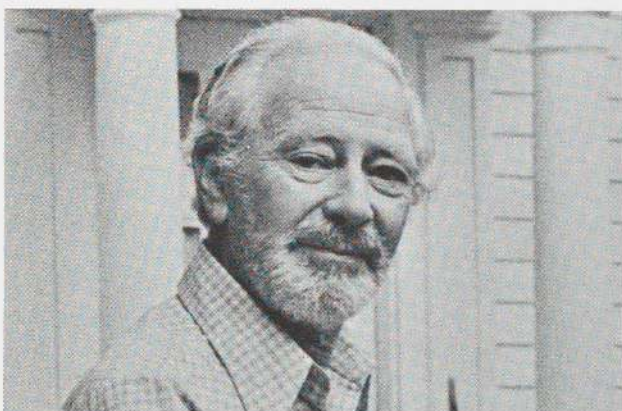
His design presents the initials AIM in a design suggestive of Indian sand painting and in appropriate earth colors. He states, "The basic reason for choosing the American Indian Movement as a subject for this project is my concern for Indian affairs and the typical low profile of Indian groups in other than negative publicity. I wanted to try in both the colors and the design to show Indian related elements without using the typical traditional pictographs. Since most pictographs apply only to one or to a few ethnic groups or tribes, the typographic approach seemed most appropriate. This also provided readability and elements which generally resemble traditional pictographs used by Indian craftsmen on a variety of objects and artifacts."



**(21) A Flag for the Bureau of Indian Affairs, designed by
Joanne Spagnolo of Pittsburgh, Pennsylvania**

Born in Pittsburgh in 1956, Joanne Spagnolo graduated from Baldwin High School and is now a student at the Art Institute of Pittsburgh, majoring in Visual Communication. Most of her endeavors are concentrated on her art career but she is also interested in ballet and music.

Her flag is one of four national winners concerned with Indian motifs. "I chose to use the Bureau of Indian Affairs because I have always been interested in American history and development, hence in the history of the American Indian," she writes. "Through my design, I tried to convey the spiritual tie between the land, the heavens and the American Indian." Her design shows "the sun setting over calm, Indian waters" and incorporates a feather to suggest its Indian subject.



**(22) A Flag for the Paiute Indian Tribe, Nevada,
designed by George Stewart of Minden, Nevada**

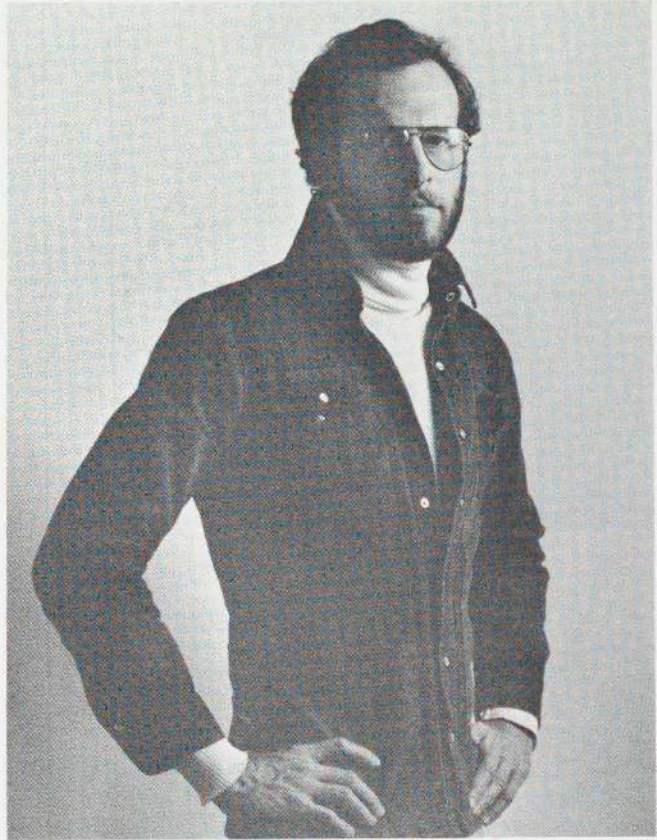
George Stewart was raised in Douglas County, Nevada. He served in the Navy in World War II, then attended Art Center School in Los Angeles. He now divides his time between what he considers his home town — Minden, Nevada — San Francisco and his studio in Larkspur, Marin County, across the bay, where he does illustrations for books and magazines.

Douglas County is on the western edge of what was once Paiute country. The Paiutes shared this area with the Washoes, a Californian tribe. A plains tribe related to the Utes and the Shoshone, the Paiutes occupied most of central and northern Nevada. Their main reservation is now at Pyramid Lake, Nevada, where they are threatened by increasing loss of river waters which are being drawn up by farmers up-river. "The Paiutes have probably suffered more from injustice and governmental apathy than any other group," Stewart states. Stewart confesses to no previous interest in flags or flag design, but feels "a competent designer can design anything" and welcomes a new interest. In his flag, the red bar signifies the red race. In the center is a pine-nut tree, once the main food source for the Paiutes, shown here as having been cut down but as growing again.



**(23) A Flag for the City of Nantucket, Massachusetts,
designed by Jan Strunk of Mequon, Wisconsin**

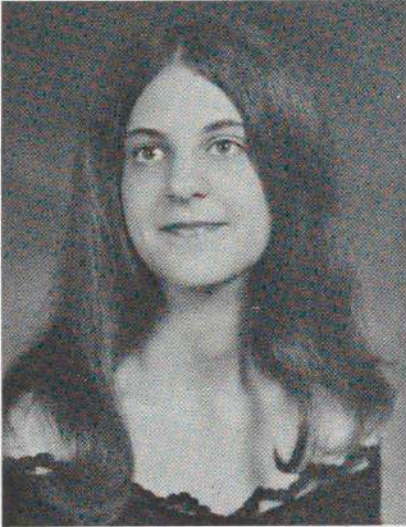
Twenty years old and a resident of Mequon, Wisconsin, Jan Strunk is another of the talented Art Institute of Pittsburgh students to win in this competition. She writes, "I used to live on Nantucket when I was little. My father was in the Coast Guard and was transferred there in 1960. We lived there for five years; during the time we were there we explored the entire island. That is why I chose this particular subject for my flag. When I was young my family and I would drive around the island at night and afterward go down to the harbor. It was always a very calm and serene place to be. There was very little activity except for a few boats coming and going. It is really the first thing I remember when I think about Nantucket. I've been back a few times since we've moved away but it's never been quite the same. Each time I go back something else about Nantucket has changed. Each time I remember it the way it was. My flag design shows the way I'd like to remember Nantucket." Her flag, in yellows and oranges against blue, "signifies the quiet Nantucket Harbor with a sailboat silhouetted against the evening sun."



**(24) A Flag for *California Design*, designed by
Arnold Saul Wasserman of Santa Barbara, California**

Born in Washington, D.C., in 1934, Arnold Saul Wasserman received a B.A. from Carnegie Institute of Technology and an M.A. in history and theory of art, architecture and design from the University of Chicago. Before establishing his own design and planning practice in Santa Barbara in 1971, he held management positions in consulting design firms in Pittsburgh, New York and Chicago and spent two years as co-director of Compagnie de l'Esthetique Industrielle — the Raymond Loewy firm — in Paris. His recent projects include transportation planning for the city of Bruges, Belgium; preparation of a nationwide study on grassroots environmental action under a grant from the Ford Foundation; design of porcelain, glassware and flatware for Rosenthal Porzellan and Heinrich Porzellan, Germany and other design and art projects in this country. He lectures on Industrial Design for the University of California, Los Angeles and has served as a Governor's appointee on the California State Council of Design and Marketing.

His flag for California Design, a major competition and exhibition of outstanding design products made in California, features the initials "CD" with running stripes in vivid colors, which represent the vigor of modern design. His proposal is a deliberate homage to the imagery of the well known American painter, Frank Stella, which Wasserman feels is "representative of contemporary vision."



(25) A Flag for Pocahontas State Park, Chesterfield County, Virginia, designed by Sally Williams of Chester, Virginia

Twenty-one-year-old Sally Williams is one of the Communications Arts and Design majors from Virginia Commonwealth University, Richmond. Ms. Williams states that the park presently has an emblem, but after her study of present-day flags and heraldic design in the Middle Ages, she decided something stressing simple shapes and colors, easily recognized at a distance, was needed. Her symbol simultaneously represents forest trees and the head-dress of Pocahontas, shown in green against an orange field. The park, on Beach Road in Chesterfield County, is named for the Indian princess who intervened to save the life of Captain John Smith.

(Illustrated on back cover)





(25) Pocahontas State Park, Chesterfield County, Virginia, by Sally Williams, Chester, Virginia



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