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## OLD GLORY

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A beloved

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national symbol

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woven into

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the fabric of

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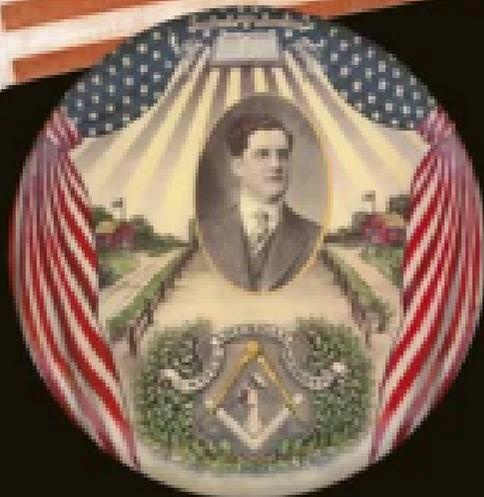
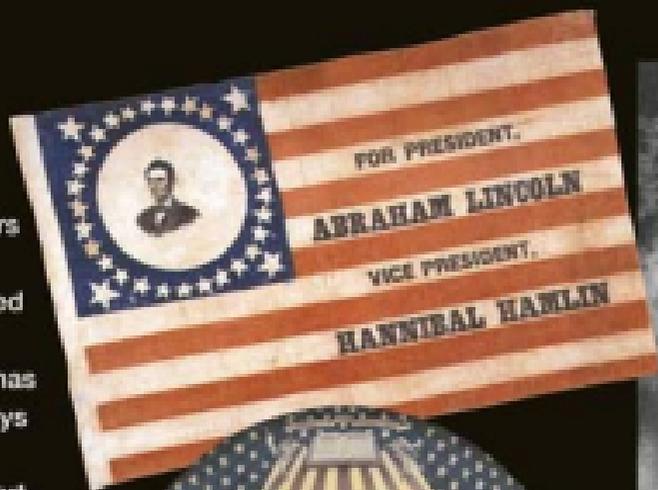
American life

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**T**he American flag is a powerful graphic design. Ever since the Flag Resolution of 1777 authorized the first official flag, the stars and stripes of Old Glory, in many variations, have graced virtually every segment of American culture. The flag has appeared in patriotic displays and political campaigns, fraternal graphics and folk art, even Indian art; it has also been featured on war bond posters and parade decorations, postcards and postage stamps, letterheads and sheet music, uniform patches and baseball caps.

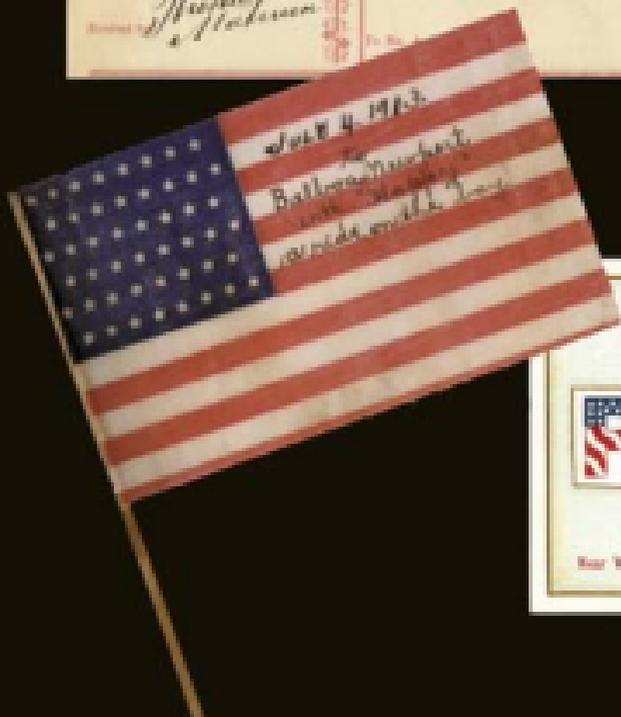
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In this small booklet, we offer a representative sampling . . .





Published by SAMPSON'S Baltimore



**MARCOU,**  
STEAM



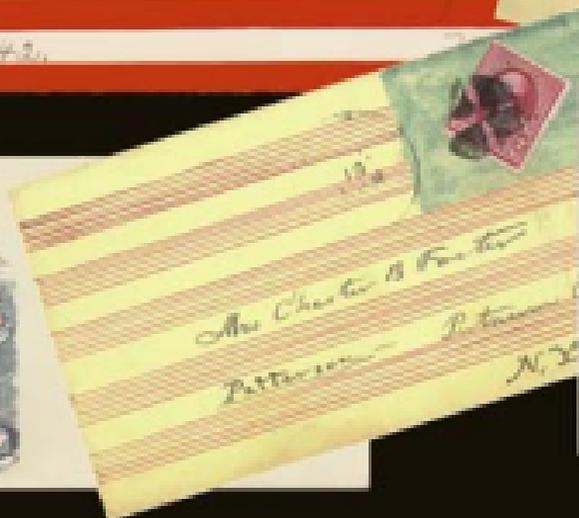
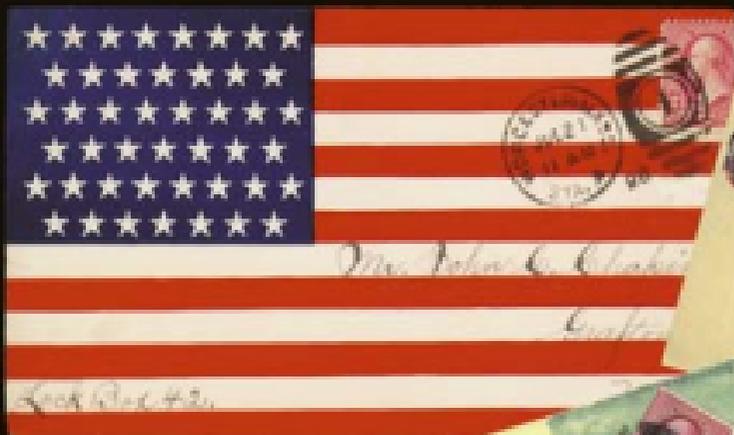
No. 10 Cedar Street,  
NEW YORK.

See Wilson.

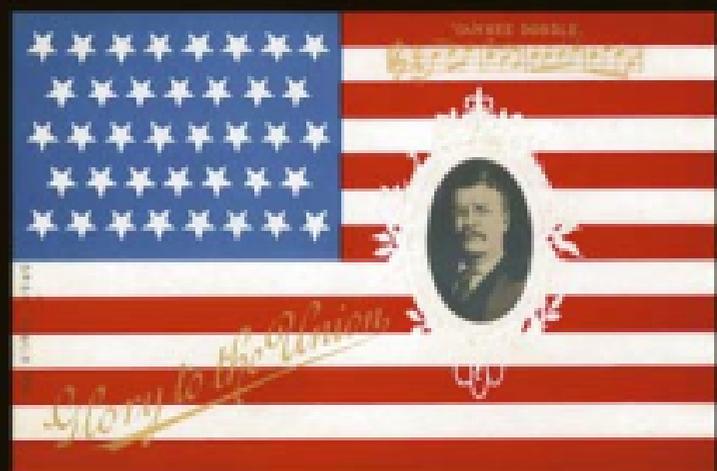
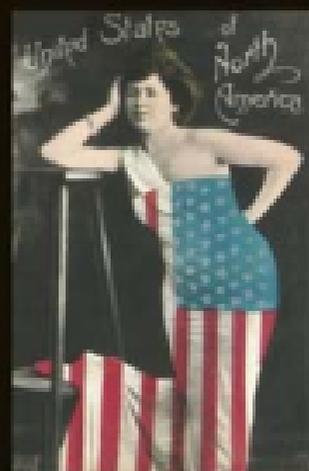
**F**or several decades after our nation's birth, the American flag was seen infrequently. Other national symbols—eagles, shields, the female personifications of Liberty, Columbia, and Freedom—were often chosen to evoke the grandeur and spirit of the United States. The male figure of Brother Jonathan occasionally appeared, later followed by Yankee Doodle and Uncle Sam. Only during the Civil War did display of the Stars and Stripes become commonplace. The American flag has been prominently waved during every United States war period since.

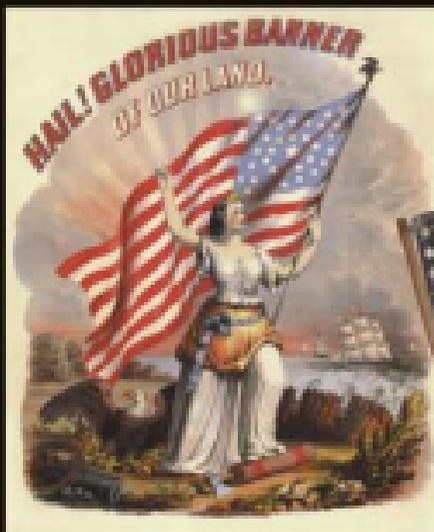














20th-century folk art



1868 campaign badge



1893 silk bookmark



Modern paper fan



19th-century folk carving



20th-century folk art



1868 campaign badge



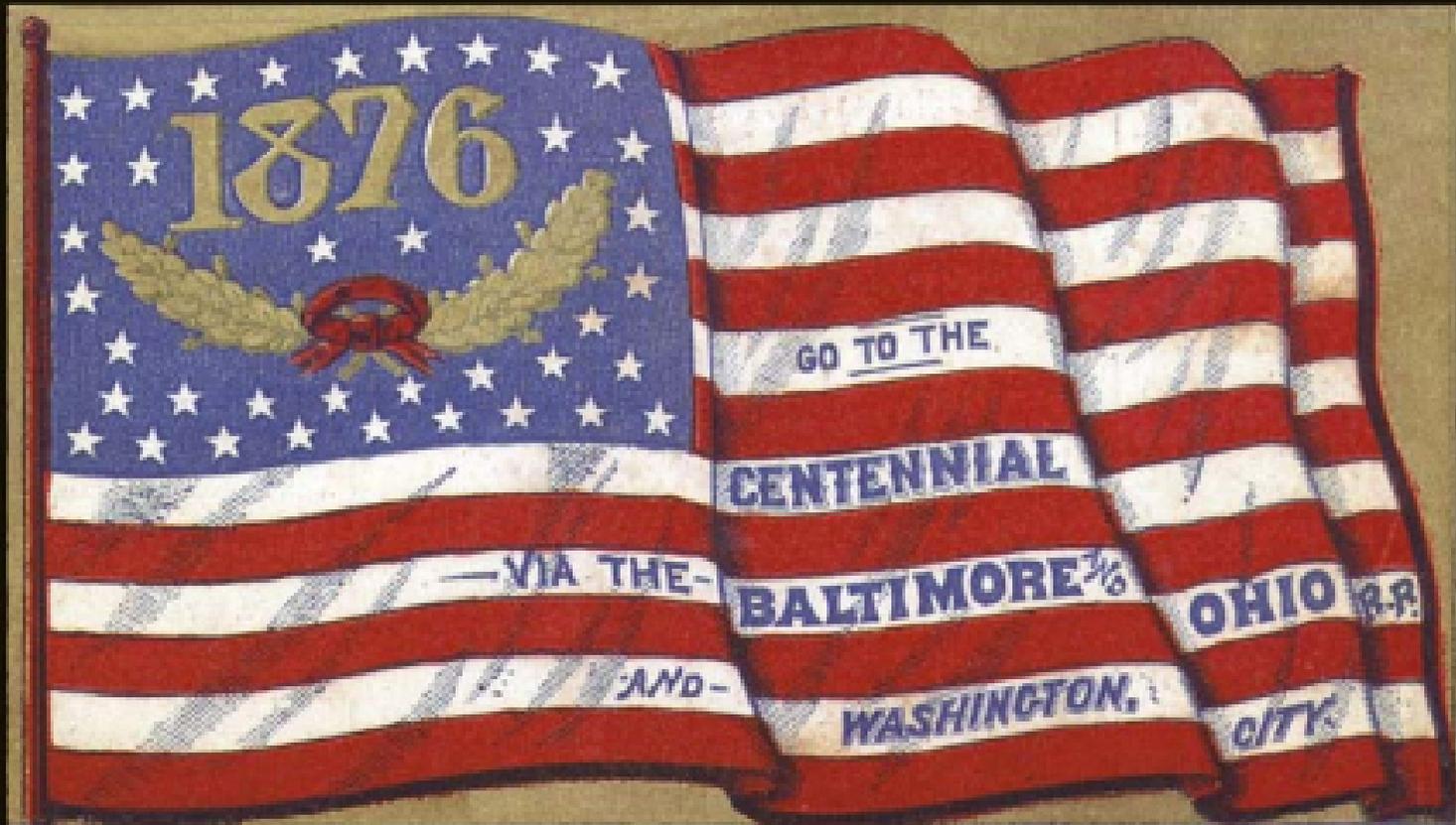
1893 silk bookmark



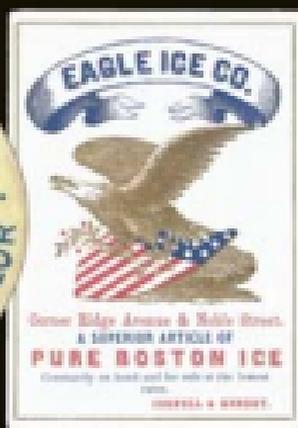
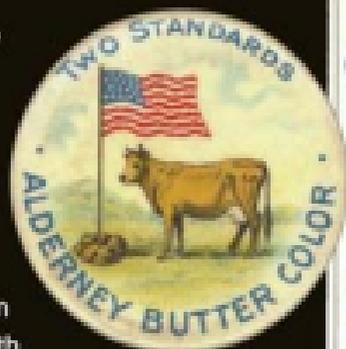
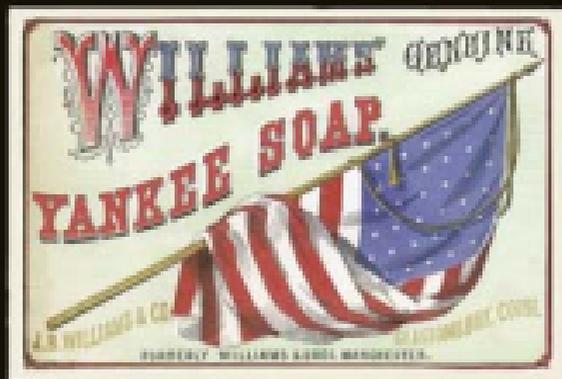
Modern paper fan



19th-century folk carving



Both the advertising business and the display of the Stars and Stripes blossomed during the Victorian era, so perhaps it was only natural that marketers appropriated the flag and other related national symbols to promote their goods and services. By invoking Uncle Sam or Old Glory, many advertisers tried to imply all-American worthiness and even government approval. The Stars and Stripes seemed to be everywhere—as did Uncle Sam, Columbia, Liberty, and the American eagle—sharing space with a host of products.



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**BAKING POWDER**

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THE TWO BEST THINGS  
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**FAIRBANK'S  
FAIRY SOAP.**

PURE WHITE

**FRANK MILLER'S BLEACHING**

**NEW YORK  
COLOGNE**

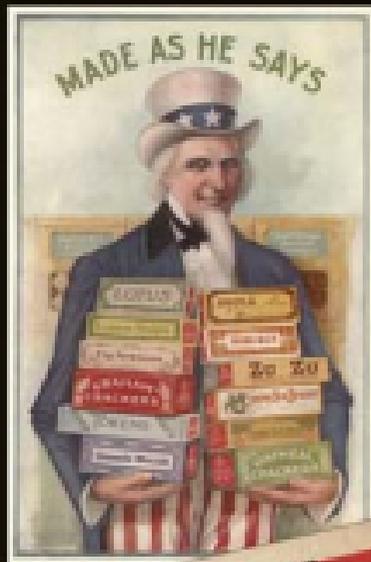
MERRICK'S

**OUR COUNTRY**

**TOILET SOAP**

**GRAHAM BROS & Co.**

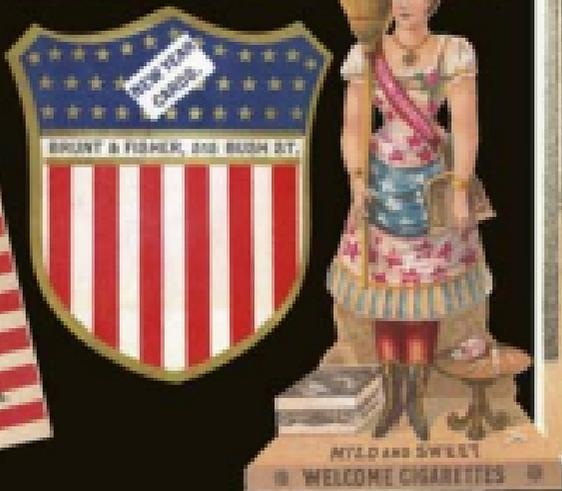
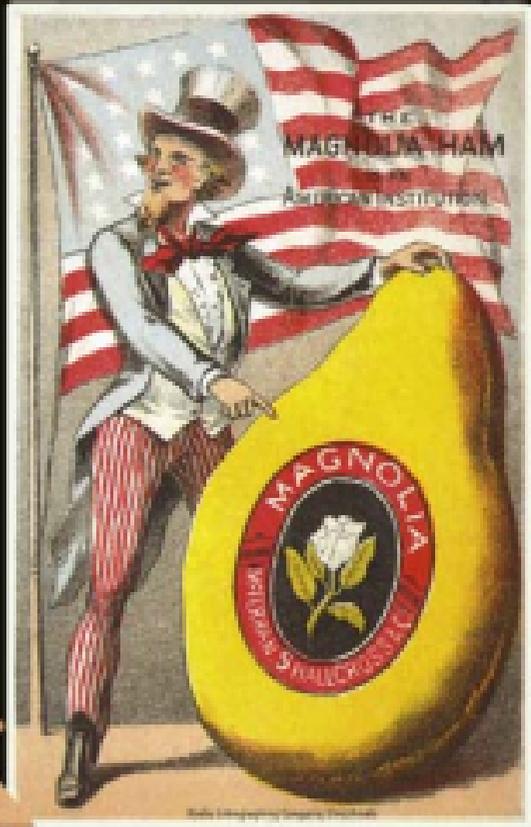
CHICAGO



**Orchilla Guano**

The Great Soil-Enricher.  
Will Grow Big Corn.  
Improves the Quality and  
Increases the Quantity of  
the WHEAT; used with  
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Never Falls on Grass.

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64 Buchanan's Wharf, Baltimore, Md.



# CAMPBELL'S SOUPS

21  
KINDS



"JUST ADD A GAN OF HOT WATER AND SERVE"

Using flowers, political buttons, faces, and countless other objects, designers have constructed American flags in ways both wonderful and weird. An embossed tin sign for soup, circa 1900, was an advertising masterpiece of the Victorian era as well as an anticipation of later pop art. In the 1920s, rising sentiment against uncontrolled representations, and concern over the lack of uniformity in the banner itself, prompted patriotic groups to formulate flag code etiquettes. Many of these were incorporated into a 1942 act of Congress establishing guidelines for the flag's use and display.

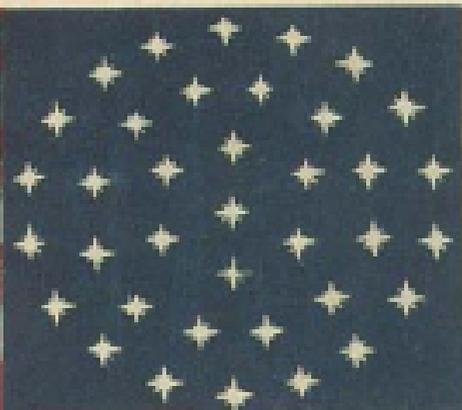


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Paper and Envelopes, Decalcomania Pictures and Varnish, new and beautiful designs; Autumn Leaves, Crosses, Butterflies, &c., &c.

Come and see, J. JAY GOULD'S Picture Store, 20 Bromfield Street, Boston, Mass., and 120 Dudley Street, Boston Highlands.



20th-century folk art



1888 campaign badge



1893 silk bookmark



Modern paper fan



19th-century folk carving



20th-century folk art



1888 campaign badge



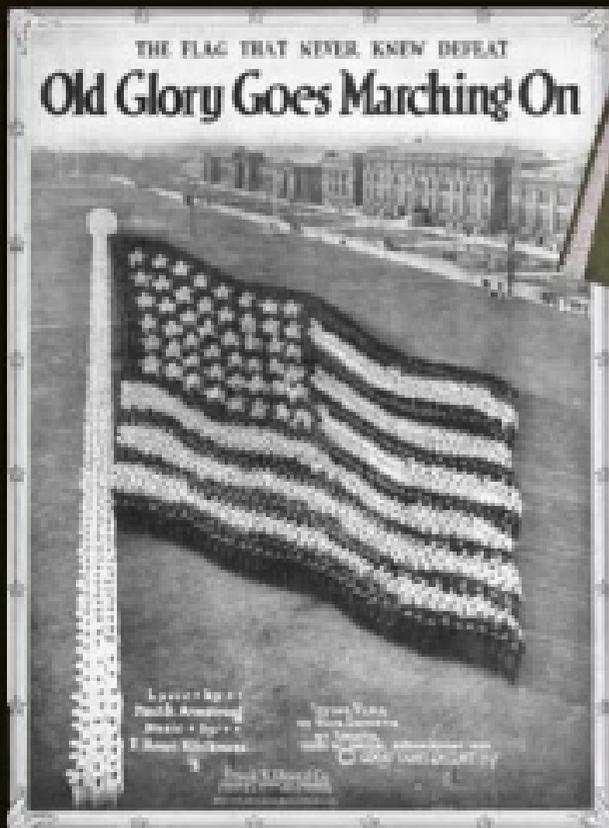
1893 silk bookmark



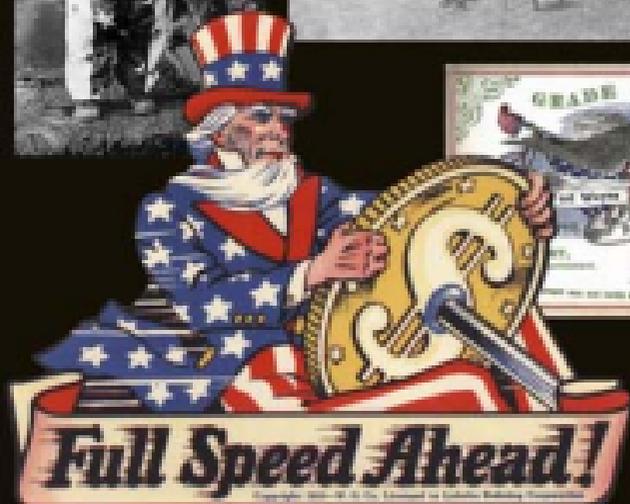
Modern paper fan

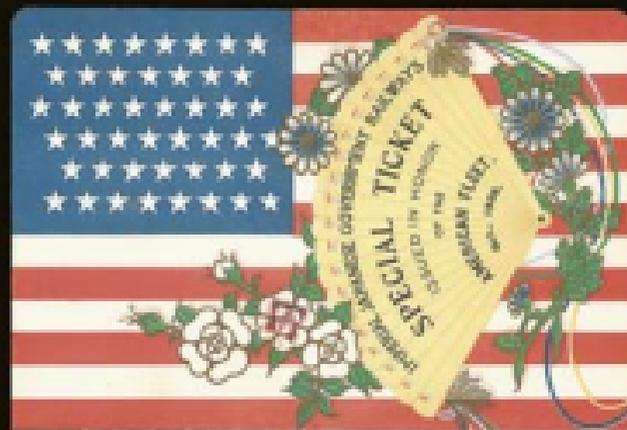
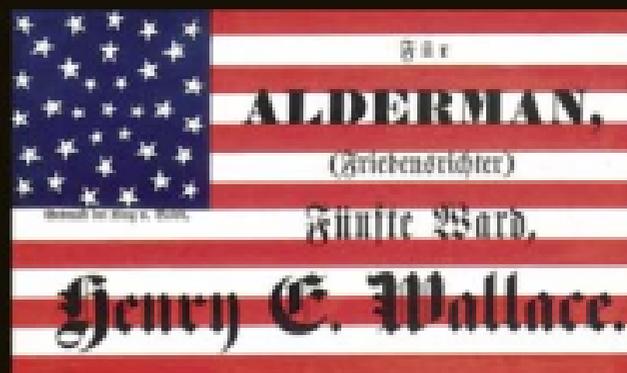
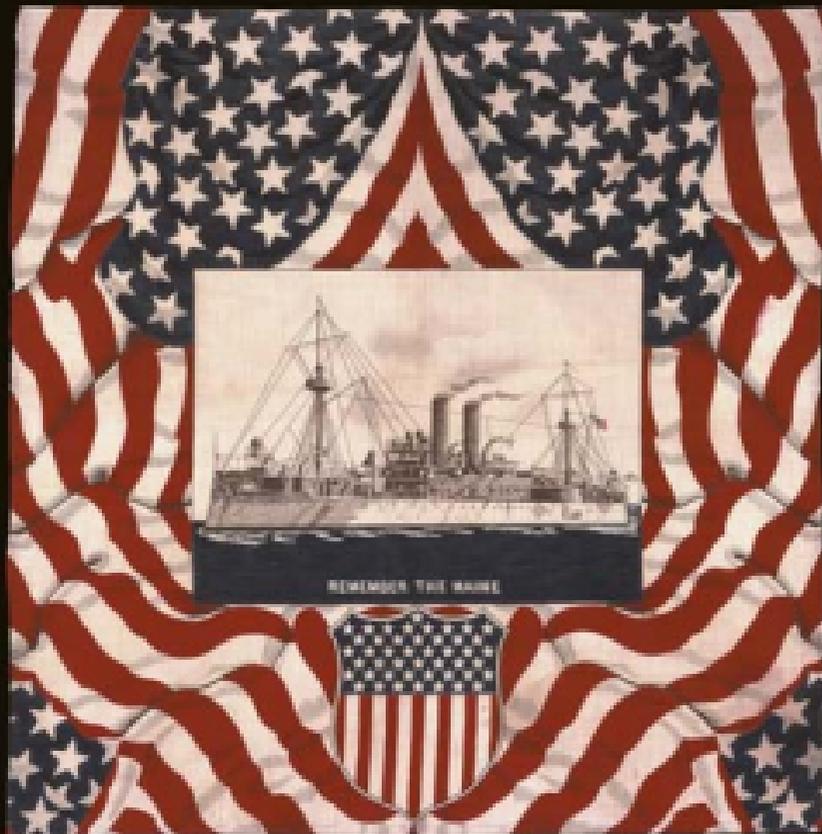


19th-century folk carving



**P**hotographs of soldier formations—meticulous arrangements of thousands of military personnel—were once all the rage. Often they depicted patriotic symbols such as the flag, the Liberty Bell, and the Statue of Liberty. One memorable image featured a dapper Uncle Sam; sporting stars and stripes, he has been a favorite figure since the War of 1812. Also popular were “living flags” made up of civilians—often in bleachers—wearing clothing of red, white, and blue. Various schools, other institutions, and nurseries created flag-design floral arrangements.



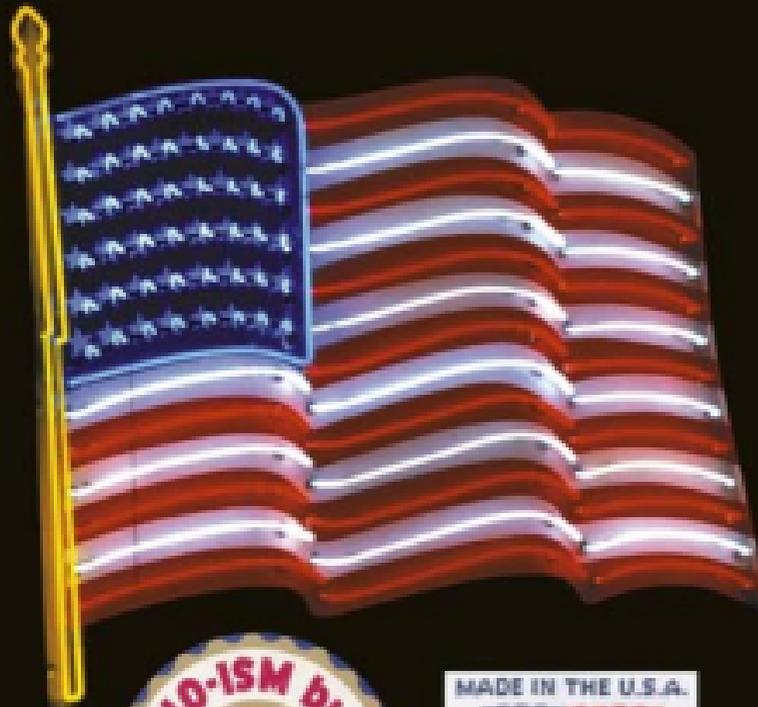




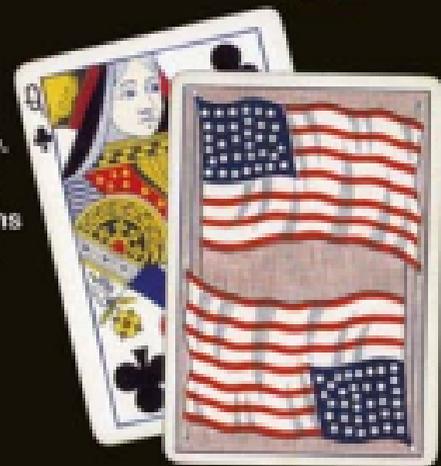


Old Glory takes many forms—from the official version we so proudly wave and display to countless derivative designs—and its elements appear on myriad objects. Like the George Washington portrait on the dollar bill, the rural couple in Grant Wood's *American Gothic*, and the Statue of Liberty, the symbolic and graphically appealing design of the U.S. flag has often been adapted for a variety of purposes and causes. Eye-catching flag-derived patterns began to be included in American Indian art by the early 1870s, and they became relatively common between 1880 and 1900.





The American flag is as popular now as it has ever been. After the terrorist attacks of September 11, 2001, people from all walks of life, all across the United States, began flying the Stars and Stripes from their homes and vehicles. Every store, it seemed, was handing out flag pins and decals to an eager, receptive public, who reached for Old Glory to express unity and resolve. Today, more than they have in recent decades, Americans are displaying this powerful national symbol with pride, emotion, and a renewed allegiance to the republic for which it stands.





"Stripes and Stars" John Castagna





This  
booklet  
contains  
twenty  
37-cent  
stamps.  
**\$7.40**



All flag ephemera from the collection of  
Richard D. Sheaff except as noted below:

America Herald Archive, New York, New York

p. 24 top left

© The American Bandanna by Hilkey Weiss; p. 22 left  
© Ron Brillo, Jr., Courtesy Campbell Soup Company  
Archive; p. 18

Collection of the American Folk Art Museum, New York,  
Gift of Herbert Wade Hemphill, Jr., Photographed  
by John Farrell; Flag Gate c.1875; p. 8

Collection of the artist, John Castagna; p. 27 top left  
Collection of George K. Fox; p. 4 bottom right,  
p. 13 top left, p. 15 bottom left-center

Collection of Joseph Freedman; p. 12 top center and  
bottom left, p. 14 bottom left-center and right,  
p. 22 top right

Collection of David J. and Janice L. Frost;  
p. 9 top center, p. 10 bottom center

Collection of Dean Mook; p. 13 bottom left

The Granger Collection; p. 2 upper left, p. 3 right  
Political Button Flag Puzzle based on an original work  
in the Smithsonian Institution's National Museum of  
American History; p. 17 top right

Three Collection, Fenimore Art Museum,  
Cooperstown, New York; p. 28 bottom left

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