

The Blue Book

6th Edition



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The Blue Book

Standard Order of the Arrow Insignia Catalog

Sixth Edition

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Introduction to Blue Book

The sixth edition

Greetings to our Users! We are indeed proud that for a sixth time a Blue Book has been completed and will be available in conjunction with the National Order of the Arrow Conference. This seems like a good time to reflect on our past, discuss changes in this edition and take a look at our future.

The Blue Book project began in January, 1993. Together we have been at it for thirteen years. And by together we not only mean you, the user, but the more than five hundred individuals that have contributed to make this book possible. At that time a different book was the guide for the OA hobby and that book no longer met the needs of the hobby. In early February of 1993 a group of conscientious collectors began calling each other. The group on that call first conference call became known as the Blue Book Committee. The participants were John Pleasants, Conley Williams, Kirk Doan, Rob Kutz, Jeff Morley, Dave Leubitz, and I.

The top experts were enlisted from every part of the country and an all-star slate of editors participated. Nonetheless, it took three and a half long years and multiple rounds of edits to create the first Blue Book. When we finished we knew we had created the most comprehensive Order of the Arrow reference ever assembled containing almost 20,000 listings; double any previous guide.

Every two years in conjunction with the summer NOAC we published a thorough update. Blue Book II in 1998 picked up where the original Blue Book left off. Two more years allowed us to fix the errors of the first edition and update new issues and varieties. In 2000 we published Blue Book III and true to our mission we expanded our listings and the first catalog of chapter issues was included. In 2002 we published Blue Book IV and again broke new ground by including the first ever national listing of lodge event patches.

The table below shows the growth of Blue Book from edition to edition to where we are today with over 56,000 listings!

	Lodge Issues	Chapter Issues	Lodge Events	Total issues
Blue Book I	19,710	-	-	19,710
Blue Book II	23,328	-	-	23,328
Blue Book III	27,058	3,252	-	30,310
Blue Book IV	30,713	4,222	8,442	43,377
Blue Book V	34,026	4,923	11,325	50,274
Blue Book VI	38,402	5,372	12,632	56,406

New for Blue Book VI is the absence of a mass produced hard copy book. It was decided that the time and expense of publishing a 1,600 page book was unwarranted. While hard copies will be available, we believe the hobby has moved in a strong way to electronic platforms. That is why we offer Blue Book VI primarily as an inexpensive two-disk CD-ROM or as free download of the data. Plans are also coming to fruition to offer Blue Book downloads via a PDF generator to create custom lists.

So what is next? As I have managed each edition of Blue Book, I always have shunned from thinking beyond the book at hand. When working on Blue Book V, Blue Book VI was simply unthinkable. Now that Blue Book VI has been completed it is time to announce change. This will be my last edition as Editor-in-Chief. Lynn Horne with the Las Vegas International Scouting Museum has expressed a strong desire and has agreed to take over Blue Book starting with Blue Book VII. I have agreed to be a *Senior Editorial Consultant*. I know they will do their best for the hobby and ask you to participate and help them, as you have so often helped me, make it the best edition possible.

I want to thank you all for your support and participation through the past thirteen years. It has been an honor of a lifetime for me to serve as your Editor-in-Chief. You again have my heartiest wishes that your collection may grow along with your knowledge and that you get everything you want for your collections.

Respectfully from the Wasatch,

Bill Topkis for the entire Blue Book Team
May, 2006

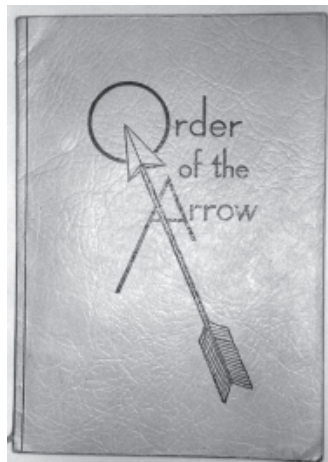
A History of Insignia Cataloging

It is now a well documented fact that the Order of the Arrow began using insignia at its inception in 1915 at Treasure Island. It has been established that local Lodges used insignia during the 1920's, throughout the 1930's and Great Depression, during World War II, throughout the late 1940's and on to the present day. The minutes of the very first Grand Lodge meeting in 1921 (known today as the National OA Conference) made specific reference to the use of individual lodge insignia. Five years later in 1926, the Grand Lodge authorized the use of local lodge felt emblems that were not only to include the lodge totem, but also were to be specific for the First, Second and Third degree (which later became known as Ordeal, Brotherhood and Vigil honors). In fact, as long as there has been an Order of the Arrow, there has been Order of the Arrow insignia and along with it, people who collect it.



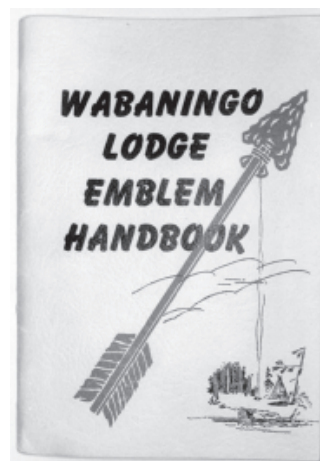
Treasure Island reenactment, 1921

As with any grouping of colorful and interesting objects that are collectable, a time comes when there is a demand for a listing of what items are available to collect. In the world of OA insignia, that time first came in 1948, the year the Order of the Arrow became the official and exclusive honor camper society of the Boy Scouts of America. As part of dismantling the Grand Lodge and the subsequent integration of the OA into the BSA, a new Order of the Arrow handbook was introduced. In the new OA handbook, the use of local lodge insignia was considered so important that two full pages picturing OA patches were included. Such was the beginning of OA patch cataloging.

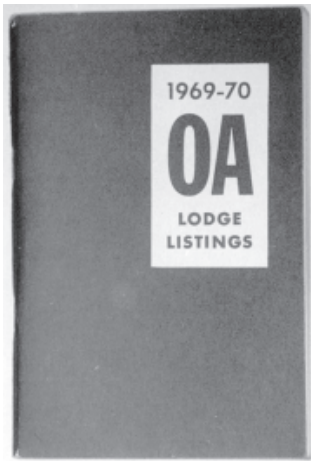


The 1948 Order of the Arrow Handbook

Prior to 1948, the Grand Lodge customarily published a listing of OA lodges which included the lodge name, council and city but it wasn't until 1952 that a listing came out combining this information with pictures of patches as well. Dwight Bischel's landmark *Wabiningo Lodge Emblem Handbook* represented the OA insignia hobby's first real collecting guide and is widely considered to be the cornerstone text that all subsequent works have patterned themselves after. During the 1950's, a patch trading organization named *The Trader* was started and in 1958 published *OA Lodge Listings* (known as "The Blue Book") an updating of the *Wabiningo Lodge Emblem Handbook* only without the pictures. The "Blue Book" continued to be updated on a regular basis by E. Forest Reynolds and later by David C. Leubitz until it ceased publication in 1974.



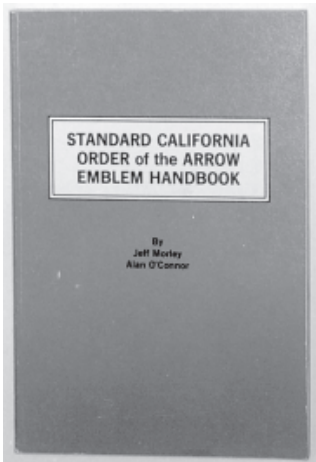
The Wabiningo Lodge Emblem Handbook by Dwight Bischel, 1952



Forrest Reynold's
"Blue Book", 1969

During the late 1960's and early 1970's, OA insignia cataloging expanded in several directions. On the national scene, Bill Price's *OA Illustrated Patch Guide* appeared picturing the most current available flap patch from almost every lodge. However, it did not make any attempt to be a comprehensive listing of all patches issued by each lodge. And for the first time, regional OA listings began to appear that listed and pictured all known patches from each lodge. Works such as Jim Adams' *Region 2 Listing*, and the *Region Twelve Handbook* by Rich Lewis, et. al., became comprehensive OA patch guides that listed and pictured more patches than had previously been seen. New types of cataloging were initiated. A listing broke down patches from different lodges into issues and varieties for the first time in 1979, in *Green Book - the California Emblem Handbook* by Jeff Morley and Alan O'Connor.

By the end of the 1970's, OA patch cataloging already had a thirty year history. Also in 1979, *Arapaho II* by Albertus Hoogveen, et. al, was published. *Arapaho II* represented a new milestone in listing Order of the Arrow patches. Not only were lodge names, totems, councils, cities, and mergers listed for all lodges on a national basis, but the most extensive patch listing to date was described and pictured. *Arapaho II* was



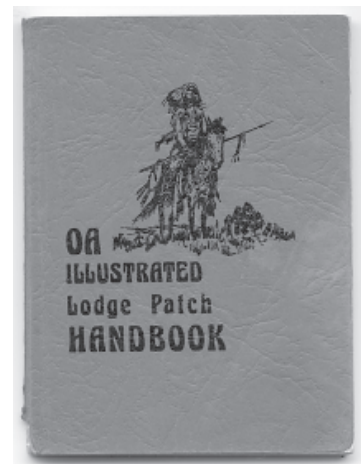
"The Green Book" and other regional catalogs proliferated in the 1980's

both hailed and criticized when it came out but over the next decade became widely accepted as the primary catalog of OA patches. The 1980's continued to see extensive regional OA catalogs issued for different parts of the country while *Arapaho II* went through two major updates, each time changing it's own catalog numbering system.

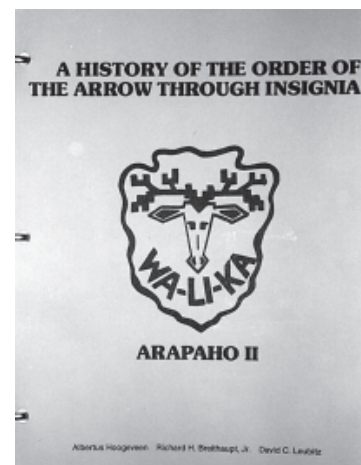
The early 1990's saw a new era for cataloging OA patches. Over forty five years of various publications, regional and national in scope had left the hobby in a state of confusion.

Arapaho had changed it's own numbering system three times. There was a proliferation of widely accepted regional catalogs that used numbering systems different from *Arapaho* and often used very different criteria in listing their patches. With well over ten thousand patches known, it was becoming increasingly clear that a more coordinated effort involving a greater number of experts was required to list all of the known OA insignia and standardize the OA insignia cataloging system.

Your new *Blue Book* represents the latest and most comprehensive effort to date to offer the patch and insignia collectorate an accurate listing with the collective knowledge of the top collectors in the country.



Bill Price's popular
Illustrated Guide, 1974



Arapaho II offered lists and photo's in it's first edition

The Lodge Name Roster

By Bruce C. Shelley

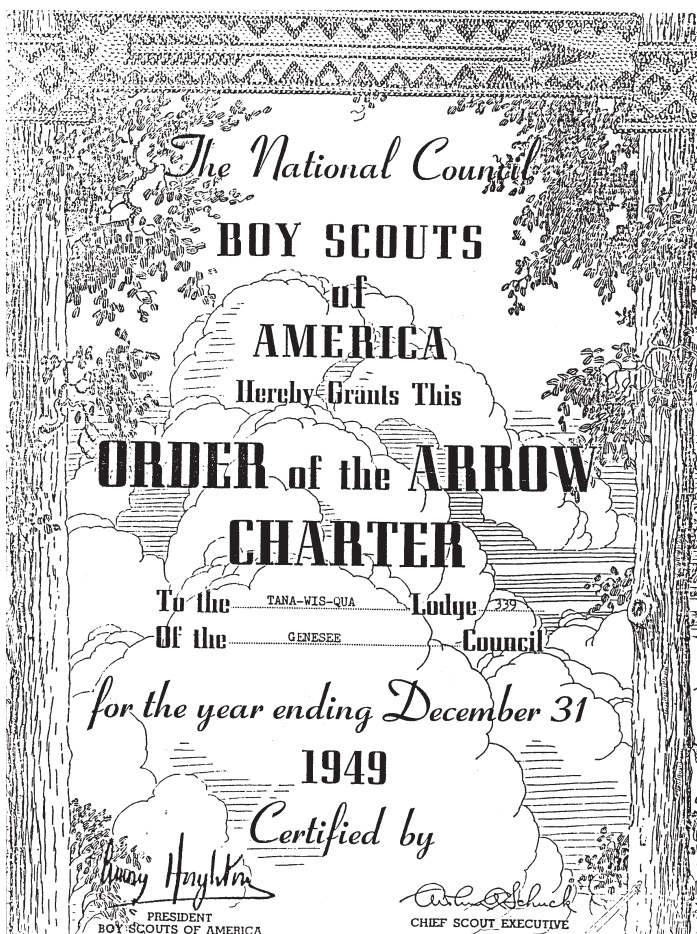
One goal for the *Blue Book* was to include a comprehensive roster of every Order of the Arrow lodge that ever existed, including those that issued no known insignia. Each lodge entry includes its name, number, last totem, year of first charter, council affiliation, home town, home state, and a list of any major changes in its history (merger, absorption, name change, disbandment).

Compilation of this list proved a difficult task in the time available for research. Most of the old records are now lost, while surviving evidence is difficult to locate. In some cases the decision to include one name or another, or one spelling or another, was necessarily subjective. This section briefly explains the basis for including lodges in the roster. Specific cases will be described in more detail in forthcoming articles in *The Journal* of the American Scouting Historical Society.

There are two key points to keep in mind. First, lodge numbers were not assigned until about 1926 and they were not assigned in strict order of charter. There is some evidence that Lodge 14 Pamrapaugh existed before Lodge 9 Cowaw. Several lodges had gone out of existence before they could be assigned a number (see Appendix A). Second, it is not known with certainty that early lodges were required to take names at all. Many were apparently known by their town or camp name, such as Trenton 2, Indiandale 5, Tesomas 96, Houston 137, and Delevan 157. Some of these names are in the lodge listing because they appear on BSA National Order of the Arrow lodge lists or in lodge documents.

The initial roster included all lodges for which insignia was known to exist. From that point a database of lodges was compiled adding the known information for each lodge. Additional lodges were added using data from a number of sources using the criteria described below.

As expected, the historical record became more confused and spotty with increasing age. Primary importance was placed on surviving documents and records. Where possible, official OA documents such as copies of lodge charters and membership cards were used to verify lodge names. However, these were unavailable for most lodges. Nearly as important were lodge documents (histories, banquet programs, etc.) and section documents (meeting minutes).



Of secondary importance were lodge lists prepared by the Order of the Arrow at different times. These included lists of all lodges in the appendices of pre-1948 National Meeting minutes, lodge lists included in the Bulletin of the OA, and Organizational Pattern and Lodge Listings prepared by BSA starting in 1951 or earlier.

Tertiary information was taken from contemporary newspaper accounts and the reference books listed in the bibliography. The editors of *Arapaho II* (Hoogeveen, et. al, 1978) had gathered information on many lodge names and charters from official records at BSA National Headquarters that are no longer available and is a reliable record of that data.

Precedence has been given to primary and secondary evidence in cases where there exists a conflict with tertiary references. The names and spellings appearing on the insignia itself and in contemporary newspaper accounts were given preference over reference books and other tertiary information. Reliable oral history was considered where available, but hearsay and opinion was given the least credence.

A serious problem encountered was in identifying spelling errors. The BSA lists of lodge names were prepared by volunteers or clerical staff who often had difficulty with Native American names. Misspellings often carried over several lists. For example, Lodge 214 Gimogash is shown as Lodge 214 Gimogasm on BSA National lists each year after 1951. Misspellings also appear on patches and these have caused problems determining names for several early lodges.

It is intention of the *Blue Book* editorial team to continue adjusting the roster of lodge names as new lodges come into existence and as better information and evidence becomes available about old lodges. Future editions of the *Blue Book* will update the roster. If a reader objects to the spelling, inclusion, or exclusion of any lodge name, he is encouraged to submit the documentary evidence supporting his case to the editors. The editors are especially interested in seeing copies of lodge charters, BSA correspondence, and other documents that bear on the more confusing cases.

Identification Guide

General Layout

All listings are organized by lodge. Each lodge is listed in numerical order by lodge number. Different lodge names for the same lodge number are listed with the oldest name first followed by successive names in the chronological order they were chartered.

Lodge Name Heading

Lodge 2 Sanhican

Chartered: 1919 *

Lodge Totem: Coiled rattlesnake

Council: George Washington located in Trenton, NJ

Change: 192?: Rechartered after previously disbanding, changing name from Trenton

Lodge 2 Sanhican

Chartered: 1919 *

Lodge Totem: Coiled rattlesnake

Council: George Washington located in Trenton, NJ

Change: 192?: Rechartered after previously disbanding, changing name from Trenton

The **first line** shows the name of the Lodge and it's number.

The **second line** provides the date this lodge name first chartered. Prior to 1948, charters to local lodges were granted by the Grand Lodge. After 1948, charters were granted by the Boy Scouts of America. (* indicates lodges founded before the formation of the Grand Lodge)

The **third line** gives the lodge totem. Some lodges have had more than one totem in their history and in some situations, a lodge has a totem but has used a different one on their insignia.

The **fourth line** gives the council that the lodge operates within and gives the city where the council is located.

The **fifth lines** give information on the various changes that have happened to the status of the lodge during its history.

A line is included with the Internet web address for current and recently merged lodges (this data changes occasionally).

Disbanding happens when a lodge fails to send in a chartering fee to the National Office for a particular year or years. Sometimes this happens because there is no interest in the council for Order of the Arrow. Then, when interest for Order of the Arrow resumes, the council re-charters the lodge (often under a new lodge name). Other times, the lodge continues to operate but for one reason or another, they fail to send in their charter.

Merged/Absorbed means that the lodge consolidated with one or more other lodges. The National policy since 1928 has been that each council may only have one OA lodge. So when one or more councils merge together, the merger of their OA lodges will soon follow. When lodges merge, many different results may follow:

- A larger lodge may absorb a smaller lodge without changing its name or number.
- Merging lodges may retain one of the original lodge numbers but pick a new name or keep the name of the other lodge.
- The lodges may give up all of their original numbers and pick a totally new number, either an unissued number or the number of an old lodge that merged many years ago.

Name Change happens when a lodge changes its name for any of a variety of reasons. Some of the reasons include:

- Members decide that a different lodge name or spelling is better or more accurate.
- After disbanding, the new members that start the lodge over again feel a new name is more appropriate.
- Some councils merge where only one of the councils has Order of the Arrow and members decide to change the name of their lodge to show respect for the honor camper society from the other council.

The Insignia Listing

What Gets Listed

...and What Doesn't

Generally speaking, general lodge issues get listed while chapter and activity items (especially dated items) do not get listed. This distinction is made by what it says on the patch or neckerchief.

Insignia that get listed

- general lodge issues
- commemorative lodge issues such as anniversary, NOAC, jamboree, and bicentennial events
- chief's, officers, ordeal, brotherhood, vigil, and service issues
- host lodge items issued to lodge members only
- dance team, ceremonial team and dance champion patches
- honor lodge and award lodge issues
- lodge-sponsored trail, honor camper, camp rank and camp promotion issues
- silkscreened and embroidered neckerchiefs.
- armbands and headbands

Insignia that do not get listed

- activity issues such as Pow Wow, Fellowship, Lodge Conference, Conclave and other dated and noted insignia of this type
- chapter insignia
- neckerchiefs with sewn-on patches

Sometimes it is ambiguous as to whether some insignia should be listed or not. For example, a lodge may have issued a patch that says "50th ANNIVERSARY - FALL FELLOWSHIP". Such a patch would not get listed because it said "Fellowship"

Conversely, a lodge may have issued a 50th anniversary patch that does not say "fellowship" but it is common knowledge that the patch was only issued at the lodge

fellowship. This patch would get listed. If this strikes you as a bit inconsistent, you are correct. However, the listing endeavors to *NOT MAKE ASSUMPTIONS REGARDING THE INTENT* of how or why a patch was issued. It only attempts to be a guide to identifying insignia.

When determining whether or not a piece of insignia should be listed, it has generally been agreed that the so-called “Rule of Duck” applies. “The Rule of Duck” says that if it walks like a duck, quacks like a duck, and looks like a duck, then it probably is a duck. Therefore, if a piece of insignia looks like an issue and does not have any wording that would prohibit it from being an issue, then for the purposes of this listing, it is an issue.

The Legend Bar

Issue & Variety	Border Color/Type	Background Color	Name Color	FDL/BSA Color	Comments
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Underneath the Lodge Name Heading is the legend bar that describes the important criteria to identify the various patches and neckerchiefs that are listed for each lodge. From left to right, the columns identify the following:

Issue & Variety

All Order of the Arrow insignia are identified by a letter and a number. For a review of the rules that describe what makes an issue versus a variety, please see page 31.

example: **S 3 b**

The first letter is a capital letter or letters and represents the basic issue type. These letters have developed historically within the hobby. Some of the letters refer to the shape of the patch. Other letters refer to the material the patch is made of and yet other letters describe where the insignia is worn. If this seems confusing, you are correct. It is confusing. However, the issue lettering system for patches is well over forty years old and is firmly entrenched within the hobby.



A

F



P





R



S



X



B



C



L



M

Issue letters that describe shape:

A = Arrowhead shaped patch generally smaller than 5 inches in height.

F = Flap shaped patch that *is not* fully embroidered.

P = Pie or triangular shaped patch designed for a neckerchief point.

R = Round patch generally less than 5 inches in diameter.

S = Flap shaped patch that is fully embroidered.

X = Patches of any of shapes not listed above (odd shapes) generally smaller than 5 inches.

Issue letters that describe material:

B = Patch of any shape that is made of Bullion construction.

C = Patch of any shape that is chenilled, either in whole or part.

L = Patch of any shape made of leather.

M = Any full-size emblem that is metal (does not include hat pins).

W = Woven patch, generally flap shaped but not always.

Issue letters that describe location worn:

J = Jacket patch and large patches generally over 6 inches

N = Neckerchiefs, either printed or embroidered. Those with patches sewn upon them are not listed but are described by their patches.

ARM = Armband

HBD = Headband

Issue letters that describe special categories:

There are certain categories of patches that are noted by having another letter preceding one of the letters above. These types of issues come at the end of the

listing and are grouped as follows:

example: YS 3

e = Event Issue. Event issues are items by a lodge for an activity such as a ordeal, fellowship, banquet or re-union. They do not include contingent items for Jamborees, NOAC's, or Conclaves. Event items are listed by their year, not by their shape. This allows chronological listing and easy future additions of missing items. Event items are usually collected by date.

H = Historical issue. Historical issues are official re-issues of patches previously made by the lodge or in the case of merged lodges, commemorative patches made by the lodge resulting from the merger.

There is controversy regarding what constitutes a historical badge, some collectors view historical badges as being nothing more than officially sanctioned fakes. In general, to be a historical patch, the patch so designated fits the above criteria and was *never meant for wear on the uniform*.

Q = Lodge Rejects. Patches that are rejected by the lodge and returned to the manufacturer. These are not fake patches. After the lodge rejects the patches, they are sometimes released into the collectorate by the manufacturer.

Y = a broad category of patches and neckerchiefs that for one reason or another do not fit into the main listing. All known prototypes and samples are in this category. Also, patches that cannot be positively confirmed are placed in this category pending future documentation. There are certain patches that are either camp patches, defective patches, or other patches that have appeared in previous listings but should not really be part of this catalog. These are also given the "Y"



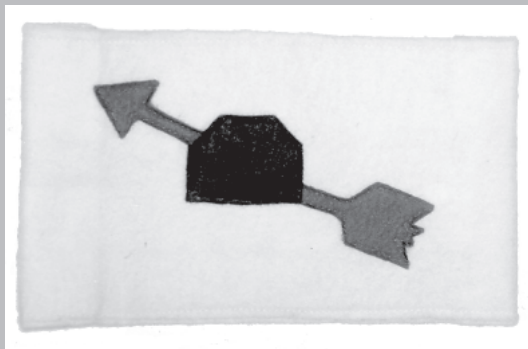
W



J



N



ARM



HBD

designation so that when collectors unfamiliar with their story chance upon them, they will be able to make an identification.

Z = Fake. Fraudulent, bogus, unauthorized, phoney, spoof, and other privately issued insignia.

The number shows which sequential issue of an issue type (eg F, S, N, etc.) it is. Numbers correspond to the chronological sequence of issues with the lowest number being the oldest. No two issues from the same lodge and issue type have the same number unless they are varieties of the same issue. Decimal point numbers are used when needed to add items discovered since the original list. This infinite number supply allows chronological updates without changing the number system.

The second letter is a lower case letter and signifies a particular variety within an issue if the issue has any varieties. Not every issue has varieties but some have two, three, four or more. Sometimes, varieties occur when a patch is re-loomed on a future order. However, some varieties occur within a single loom run of a patch so *multiple loom runs of a patch are not necessary for varieties to occur*.

Neckerchiefs come at the end of each lodge listing. They have not been listed in chronological order with other lodge issues primarily because there is insufficient knowledge among OA experts to attempt to collate the neckerchiefs with the other issues.

Varieties

In all cases, if an issue has varieties, they will all be listed together whether or not they appeared in sequence chronologically. There are cases where the different varieties of an issue were issued many years apart and other lodge patches came in between them. In an effort to make the listing more readable, the listing deviates from strict adherence to chronological order and groups all varieties of an issue together. However listed varieties of an issue may not always be in chronological

order. Full description of an issue is listed only on the “a” variety. Subsequent varieties only have descriptions of how the varieties differ from each other.

<i>Border</i> <i>Color/Type</i>

The next two columns to the right of the issue and variety on the legend bar give information about the border. Patches are bordered in one of several ways while neckerchiefs may have different types of borders.

example: S 3 b BLU R

The border letter is a capital letter as follows:

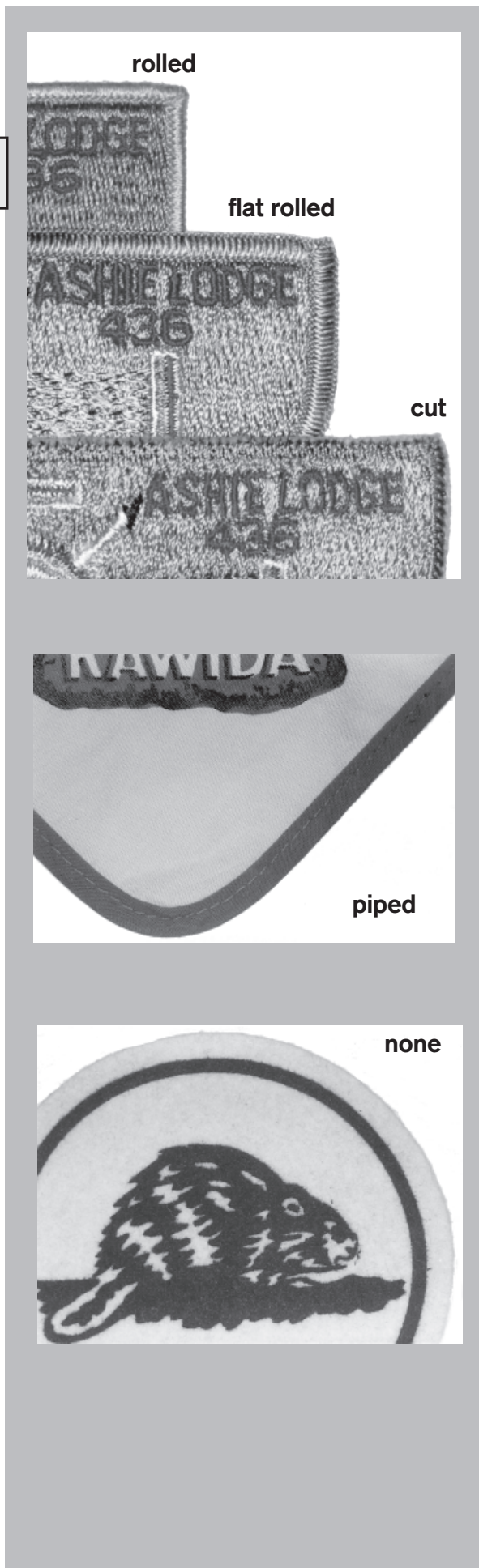
C = Cut edge. A cut edge is an embroidered type of border that is embroidered directly into the patch at the time it is made and then the edge is cut around the perimeter.

R = Rolled edge. Rolled edges, or marrowed edges, are applied to a patch after it is made, They are characterized by *rolling* around the edge of the patch from the front to the back. A rolled edge has an interlocking stitch on the front and the back. Neckerchiefs may also have rolled edges.

FR/E - If the back lock stitch of a rolled edge is visible from the front of the patch, that is known as a **Flat Rolled Edge**.

P = Piped edge. Piped edges are seen only on neckerchiefs and are characterized by having a cloth or ribbon border sewn around the edge. Piped borders are usually thin but can sometimes be wide. Wide piped borders are known as **Ribbon Borders**.

[*blank*] = none of the above borders. Insignia may still have a border but is not one of the types of borders as listed above. Examples would include silk-screened patches that may have a silk-screened border and neckerchiefs with a simple hem.



Also, many chenille patches have a felt edge border around the chenilled part. These patches would not have any letter listed in the border type column but the color of the border would be listed.

The border color is a three letter notation following the border type. An explanation of the color abbreviations can be found on page 23. Remember, a border color can be listed for a patch that has a blank in the border type column.

*Background
Color*

This column lists the background color of the insignia. In the case of a twill, felt, or sateen patch, the background color will be the color of the material. This will be the case even if the amount of material showing represents only a small percentage of the design of the patch.

In the case of fully embroidered patches or fully chenilled patches, the background color will be the *predominate* or main color of the badge. If there is no predominate color of the patch, then the background color is called **M/C** which stands for **multicolored**.

Neckerchiefs will always have a background color that is the color of the cloth neckerchief. Even if the neckerchief has an embroidered or silk-screened design that has a multicolored or background color different from the cloth, the background color of the neckerchief is still the color of the cloth.

*Name
Color*

When the lodge name is shown on the insignia, the color of the name is listed in the column under this heading on the legend bar. If the lodge name is not on the patch or neckerchief, this column will be blank. In fact, even if there is other lettering on the patch such as lodge number, WWW, council or city, the "Name

Color Key

Color is subjective and often difficult to characterize. There are scientific color numbering systems in use in the publishing and textiles industries, but collectors tend to use more descriptive terms. The following colors and their corresponding abbreviations were used in describing color for this catalog.

Metallics

GMY = gold mylar
SMY = silver mylar
RMY = red mylar
BMY = blue mylar
CMY = copper mylar
GRM = green mylar
PMY = purple mylar

Reds

DRD = dark red
RED = red
LRD = light red
DPK = dark pink
PNK = pink
LPK = light pink
MAR = maroon

Orange with red

COP = copper
ROR = red orange
SAM = salmon
PCH = peach, light salmon

Oranges

DOR = dark orange
ORG = orange
LOR = light orange
YOR = yellow orange

Yellows

DYL = dark yellow, golden
YEL = yellow
LYL = light yellow, lemon
PYL = pale yellow
MAN = manilla, buff, cream

Browns

DBR = dark brown
BRN = brown, chocolate
LBR = light brown
RBR = red brown
GBR = gray brown
TAN = light olive brown, sand

Greens

FGR = forest green
DGR = dark green, explorer
GRN = green
BGR = bright green, kelly
LGR = light green
PGR = pale green, mint

Green with brown

KAK = khaki
DKH = dark khaki
LOL = light olive
OLV = olive
DOL = dark olive

Blue with green

DTQ = dark turquoise
BTQ = bright turquoise
TRQ = turquoise
LTQ = light turquoise
PTQ = pale turquoise

Blues

NBL = navy blue, very dark
DBL = dark blue, royal
BLU = blue, cobalt
BBL = bright blue
LBL = light blue, sky
PBL = pale blue, powder

Purples

DPR = dark purple
PUR = purple
BPR = bright purple
LPR = light purple
MAR = maroon

Purple with blue

DVI = dark violet
VIO = violet
LVI = light violet, lavender

Gray scale

BLK = black
DGY = dark gray
GRY = gray
LGY = light gray
PGY = pale gray
WHT = white

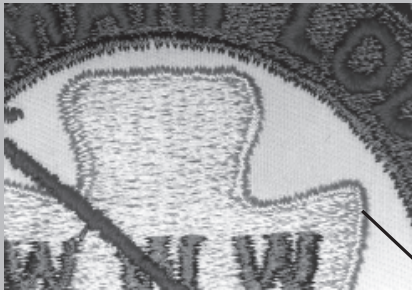
Other

RWB = red, white, & blue
M/C = multicolored



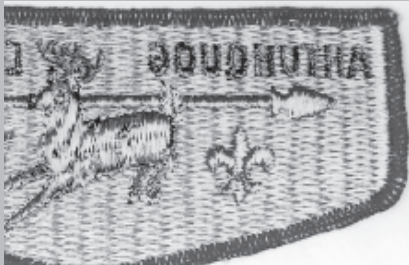
75th

ANN



beading

BIC



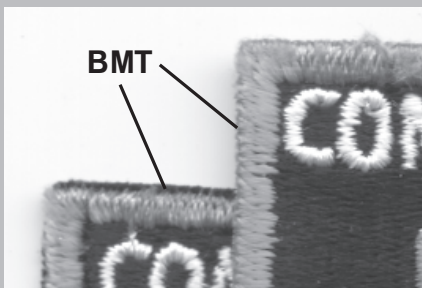
CB

CD



composition

BMT



Color” column will be left blank to show that there is no name color. However, the color of this other lettering may be described in the “Comments” section.

FDL/BSA

Color

This heading on the legend bar refers to the color of the BSA proprietary symbol that is on many OA patches and neckerchiefs. The proprietary symbol is usually a fleur-de-lis (FDL) but may be a scout sign, trefoil, BSA, or sometimes “Boy Scouts of America” spelled out.

In 1975, the National Office decided that a proprietary symbol should be on each piece of OA insignia effective the following year, to protect the design of that insignia from unauthorized use and reproduction. While this action did little or nothing in regards to its intended purpose, the use of the proprietary symbol became quite popular and can be seen on most OA insignia issued after 1980.

Collectors should note that sometimes the proprietary symbol is camouflaged into the design and can be difficult to see. Additionally, some insignia issued prior to 1976 has a proprietary symbol on it.

Comments

The Comments heading includes all sorts of information that may be pertinent to describing and identifying the insignia. The comments section is not meant to fully and completely describe each listing but is only meant to give enough information to identify and differentiate any particular listing from the others. What follows are various terms and abbreviations that will be found in the comments section and in collectors jargon.

75th = issued to commemorate the 75th anniversary of the Order of the Arrow in 1990.

ANN = Lodge anniversary. If the anniversary is shown in parenthesis,

that means the patch was issued to commemorate an anniversary but it is not notated as such on the patch.

example: (25th ANN)

Beading = a thin embroidered border around any design element of a patch.

BIC = Bicentennial. Issued to commemorate America's Bicentennial in 1976.

BMT = Base Material. Base material is the twill material that a solid embroidered patch is made on. Often times the color of the base material is visible on the edge of a cut edge (C/E) patch and this can determine the difference between varieties.

BRO = Issued for brotherhood members.

C/E = Cut edge

CB = Cloth back. This is the type of backing that a patch has when it does not have a plastic back (PB).

CD = Computer design stitch. This is a thin, flat style of embroidery generated by a computer that has become popular since 1989.

CHV = Chevron shape, usually used under the pocket flap.

Composition = a material that looks like felt but it is not. It is actually flocked canvas.

Creslon = A type of backing that looks like thin white felt.

CSP = Council Shoulder Patch. Used here to describe the distinctive shoulder patch shape sometimes seen in OA patches.

DIA = Diamond shaped patch. Patches in this category are typically square patches that are rotated 45°. Sometimes they are an elongated version of this shape.

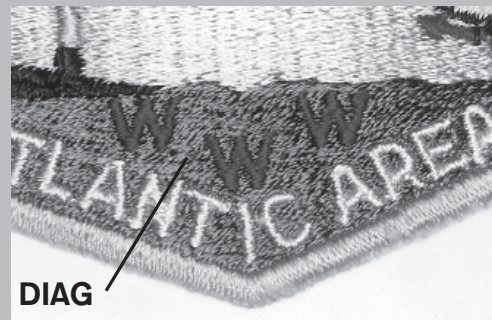
DIAG = Diagonally stitched embroidery. When the patch is viewed from the front, the direction of the embroidery is at an angle to the horizon.

creslon



CSP

DIA

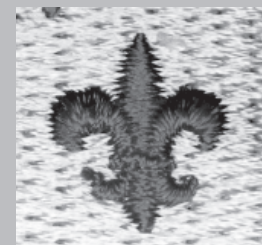


DIAG



DJ

FDL





felt

GER



HEX

HOR



JAM



LB



DJ = Diamond Jubilee. Issued to celebrate Scouting's 75th anniversary in 1985.

ELG = Elangomat

EMB = Embroidered

FDL = fleur-de-lis proprietary symbol.

A Fleur-de-lis (or French Scout sign) is characterized by the way it is embroidered or drawn. The FDL has the sides separate from the body of the symbol. Often times the FDL has a cross bar in its midsection. When embroidered, the FDL has multi directional embroidery. (see also SS)

Felt = made of felt, either 100% wool or a wool blend.

FF = Listed in "First Flaps" by Morley, Topkis & Gould, 1992.

FR/E = Flat rolled edge which is characterized by its flat appearance and the visibility of the back lockstitch from the front.

GER = Geer shaped flap. The Geer Company was a major patch manufacturer during the 1950's and 1960's. during that time they made hundreds of flaps including many first flaps and cut edge F's that were all of a distinctive shape exclusive to the Geer Co. (see page 542)

HEX = Hexagon shaped patch.

HMVE = Hand made variations exist. Chenilles and some other types of insignia are made individually as opposed to being loomed in quantity as are CD and Swiss patches. Such patches are prone to HMVE.

HOR = Horizontally stitched embroidery. When viewed from the front, the embroidery is stitched side to side in a direction parallel to the horizon.

JAM = Lodge delegation to a Jamboree. Typically listed with the year of the Jamboree.

example: JAM81

LB = Lion Brothers shaped flap. Lion Brothers has been a major patch manufacturer since the 1950's. During this time they have made hundreds of rolled edge flaps including many first flaps that were all of a distinctive shape. This company is well known for its quality embroidery which is characterized by very thick, multidirectional stitching that often has more stitches per inch than other companies. Prior to 1985, Lion Brothers patches could also be distinguished by their white backs. The Lion Brother's flap shape was also widely copied by other embroidery companies. (see page 542)

MTZ = Moritz shaped flap. The Moritz Company was a major patch manufacturer during the 1950's and 1960's. During that time they made hundreds of rolled edge flaps including many first flaps that were all of a distinctive shape exclusive to the Moritz Co. This company's flaps typically were made with flat rolled edges (FR/E). (see page 542)

MVE = Minor variations exist. This notation is commonly used when patches are very slightly different but the difference cannot be described. Similar patches that are slightly different sizes will be given the MVE notation.

NOAC = Lodge delegation to a National Order of the Arrow Conference. Typically listed with the year of the NOAC.

example: NOAC63

NT = No twill. Actually, NT is a gabardine twill that *does not* have diagonal or directional rows passing through it when viewed from the front. No twill material has also been called reverse twill and linen.

OCT = Octagon shaped patch

ORD = Issued for Ordeal members

MTZ



NOAC



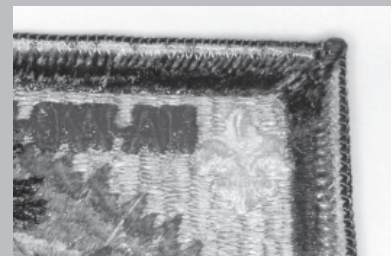
NT



OCT



PB



PEN



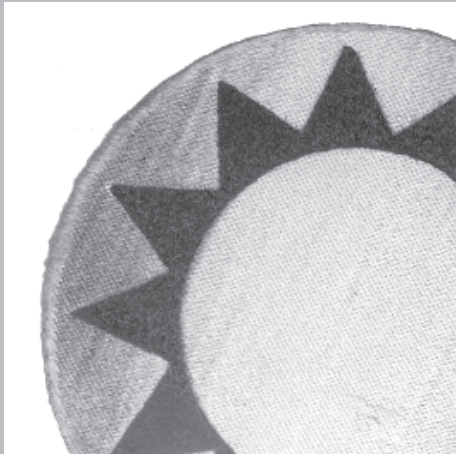
QC



REC



Sateen



SPC



SQU



SS



SSC



Stencil



PB = Plastic back, a plastic coating on the back of a patch. (See CB)

PEN = Pentagon shaped patch

QC = Quarter circle shaped patch usually for neckerchiefs. A patch of this shape will typically be triangular with two straight sides connected by a curved side.

R/E = Rolled Edge. The predominant edging style since 1965.

REC = Rectangular shaped patch.

Sateen = made of a shiny satin like material.

SPC = Standard Pennant Company. This company has been making chenilles and felts since the 1930's. Patches made by SPC can be identified by the different labels on their backs. (see Appendix B)

SQU = Square-shaped patches.

SS = Scout sign proprietary symbol. A Scout sign is characterized by the way it is embroidered or drawn. The SS is typically embroidered in a single direction, most often vertically. (see FDL)

SSC = Silk screened design. Many neckerchiefs and felt patches are silk screened.

Stencil = A primitive type of printing seen on some old neckerchiefs and patches. Stenciled insignia may show the "SSC" notation with additional stenciled comment.

Step stitch = A cost-saving embroidery method simulating the appearance of solid embroidery. The background is really about 50% embroidered but is closely matched to the color of the backing twill.

SWISS = Swiss embroidery. This is a thick type of embroidery that was popular from the 1880's through the 1980's. Swiss embroidered patches are constructed on a large loom, typically 100 or more at a time.

Tags = These are the single threads that connect letters to each other or to the border. Tags may also connect different design elements to themselves or to each other. Often times, different tagging patterns help differentiate varieties of an issue.

TFL = Trefoil, like an FDL.

TL = Twill left. Twill is a gabardine material that often has a grain or rows. When viewed from the front, the rows of twill left appear to go up diagonally to the left.

TLR = A twill left that has coarse rows.

TLM = A twill left that has medium rows.

TLS = A twill left that has fine rows.

TR = Twill right. Twill is a gabardine material that often has a grain or rows. When viewed from the front, the rows of twill right appear to go up diagonally to the right.

TRR = A twill right that has coarse.

TRM = A twill right that has medium rows.

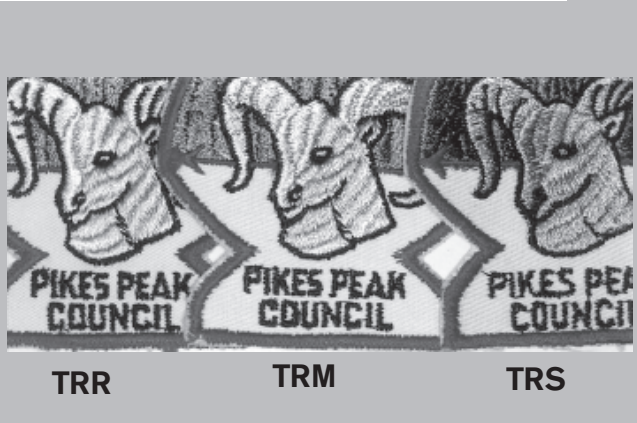
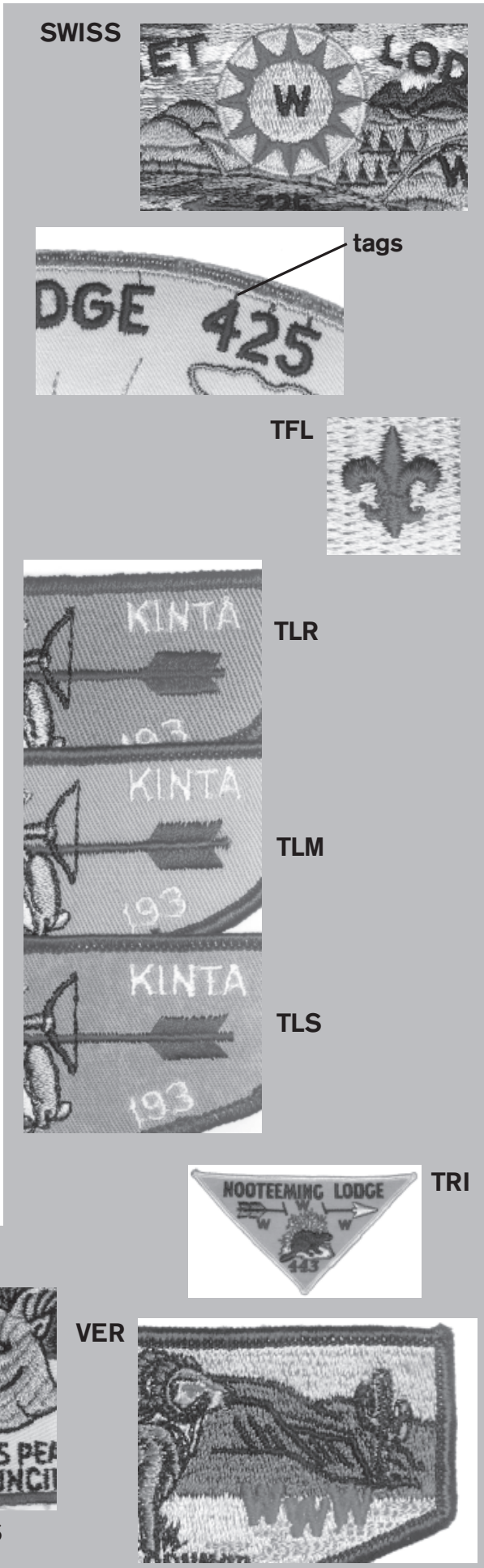
TRS = A twill left that has fine rows.

TRI = Triangle-shaped patch.

TVE = Twill varieties exist

VER = Vertically stitched embroidery. When viewed from the front, the embroidery is stitched up and down in a direction perpendicular to the horizon.

VIG = Issued for Vigil members.



WAB = Pictured in the “*Wabingo Emblem Handbook*” by Bischel, 1952.

(WAB) = Listed but not pictured in the “*Wabingo Emblem Handbook*”.

WWW = Three W’s. Wimachtendink etc.

???? = missing information. If you know the missing information, please contact the appropriate editor listed on page 1346 for use in future additions.

Things that will not be found in the comments

Restrictions - some insignia are or have been restricted in terms of who they may be issued to and how many a person may get. This information changes in time and sometimes changes for a particular issue. Much restriction information is untrue or unknown and can be misleading.

Number issued - sometimes it is known exactly how many of a certain patch or neckerchief were made. Many times this information is either inaccurate or unreliable. For most listings, this information is not known.

Notes on Measurements

Often times various measurements will be seen in the comment section. Measurements are almost always in millimeters and will be listed with a number and the “mm” notation. *These measurements are meant only as a general guide.* Measurements on the size of a patch are not necessarily precise and should generally be considered to be plus or minus 2mm. This is because measuring techniques vary from person to person and patches normally vary slightly in overall size at the time of manufacture.

However, when a specific item on a patch is measured, such as the height of the FDL, these measurements tend to be more precise.

Notes on Chronology

The insignia are listed in chronological order to the best knowledge of the editors. This chronology has been reconstructed from information available and may only represent a general outline of the chronology. Spot dates occur throughout the listing for reference, but should not be considered authoritative except for anniversary issues.

The basis of the chronological listing for insignia prior to 1980 is derived primarily from an incomplete and out of date historical record as well as personal recollection. Additionally, there are times when multiple patches are issued contemporaneously as in the case of rank (ORD, BRO, VIG), anniversary or commemorative badges. For this reason, the order of listing for various insignia should not be viewed as indisputable fact but should only be viewed as a general guide.

As has already been described, varieties of a particular issue will always be grouped together irrespective of what other issues may have come in between them.

Issues versus Varieties: How Do You Tell?

By Rob Kutz

There are ten distinguishing characteristics in any patch: design, color, border, size, shape, manufacturing method, embroidery direction, base material, backing, and tags (linking stitches). A major change in any of the first seven categories creates a new issue. If the patches are not fully embroidered, a major change in base material also creates a new issue. Changes in the last two categories result, at best, in varieties. The following discussion expands on each distinguishing characteristic.

1 Design

The addition, deletion, or rearrangement of a design element creates a new issue. This applies even if the only change is punctuation, the addition of a fleur de lis or BSA. When stitching is missing, however, the question is whether it is only a thread break, which only affects one or a few patches, or whether it is an intentional or unintentional deletion of some particular portion of the embroidered design. The latter creates a new issue while the former merely creates one or more freak patches.

2 Color

A change from one color to another (i.e. red to blue) results in a new issue, even when the design remains the same. Changes in color shades are more difficult. A major change, such as from dark to light blue, creates a new issue, while a relatively minor change creates only a variety. A good rule of thumb regarding color shades is this: If anyone could recognize which shade they have without comparing patches, it's an issue. Otherwise it's a variety.

3 Border

The change from a cut edge, in which the border is sewn into the cloth at the same time as the rest of the design, to a rolled edge, which is added to the patch after cutting, always results in a new issue. The change from a standard rolled edge to a "flat rolled edge", however, results only in a new variety. A flat rolled edge is, as its name implies, a border that appears flatter than the rounded border created by a standard rolled edge.

4 Size

Changes in the overall dimensions (height or width) or the size of a design element may result in a new issue, variety, or MVE (minor varieties exist), depending on the magnitude of the change. With respect to overall dimensions, the addition of the rolled edge to otherwise uniformly-sized patches often results in size variations of up to 3-4 millimeters in either direction. Consequently, differences in overall dimension aren't worthy of issue or variety listing unless the change is 5 mm or more. When the *only* difference is size, a change in one or the other direction of 5 mm or more creates a new variety, but if there are other notable differences, then the change in dimension contributes to the creation of a new issue. This is especially true when a major reduction in overall dimension forces the manufacturer to downsize the entire design.

With design elements, size differences are even more subjective. Generally speaking, a 2mm change in letter height creates an issue; noticeable changes in size of other design elements do so as well. How much is noticeable? Well, a change of about 4 mm can be detected quite readily; most smaller changes cannot.

Only one other size difference deserves mention, and that is lettering thickness. For “thin” and “thick” letter *varieties* to occur, a roughly one mm difference in the thickness of the lettering is required. Anything less creates MVE’s. Again, it has to be significant enough to determine by looking at one patch, without the other one there to compare.

It should be clearly noted that the condition of a patch can dramatically alter its dimensions. All patches can shrink or be otherwise altered by washing and sewing. For this reason, issues or varieties of a patch created primarily due to size differences should be assumed to be on mint patches. Patches in less than mint condition can be difficult to identify on this basis alone.

5 Shape

Obviously, changes in shape from flap to round to rectangle to arrowhead, etc. result in issues—the question is what happens when the shape of a flap changes while still leaving it looking like a flap? The change from a Moritz shape to a Lyon Bros. shape to a Geer shape clearly creates an issue. Other changes generally only create varieties unless the change is pretty radical, such as a very rounded bottom versus a pointed bottom.

6 Manufacturing method

There are three, very noticeable “manufacturing methods” — Swiss embroidery, Asian (Taiwanese) embroidery, and the new “hi-tech” or computer-designed (CD) embroidery. Swiss embroidery was the American standard for decades. It is characterized by its thick, full stitching. The essential characteristics are heavy embroidery with standard American lettering.

Compared with Swiss embroidery, an Asian embroidered patch appears flatter, with less depth to the stitching. Typically, the lettering is less neat, often times not stitched in even lines or even spacing. Additionally, Asian manufactured patches often have Asian characteristics, from the lettering to facial features. At times, this gives an unusual look to traditional American historical depictions.

It should be noted that in the 1960’s and 1970’s, Asian embroidered patches were made individually by hand. For this reason, each patch is slightly different and the general rules of “Issues vs. Varieties will not apply to these patches.

In the mid-1980’s, however, the CD style began to emerge. The detailing on these patches is outstanding, and they often can be distinguished by their “flat” appearance and highly segmented background embroidery, which makes the background appear fully embroidered. However, close examination reveals that the background consists of many fine stitches on identically-colored material that really do not cover the entire cloth. Instead, numerous gaps in the embroidery can be seen. This manufacturing method reduces cost while simultaneously allowing far more detail and much thinner embroidery.

The change from any one of these manufacturing processes to another, despite the use of the same design, creates a new issue.

In the case of chenille patches which are also made individually by hand, the rules of “Issues vs. Varieties” are much looser than for embroidered or silk screened patches and neckerchiefs.

7 Embroidery Direction

A change in embroidery direction in any design element of a patch, whether from horizontal to vertical, vertical to horizontal, or one diagonal to another, results in a new issue. The most common such changes are in the direction of the background stitching.

8 Base Material

A change from felt to twill or to any other type of cloth creates an issue in a non-fully embroidered patch. In a fully or solid embroidered patch, the change in base material is usually not at all obvious but can result in a variety. On solid embroidered patches that have cut edges, the base material can be seen around the very perimeter of the cut edge. In cases where otherwise identical solid embroidered patches have different colored base materials, a variety will result. There are also a few cases in which the base materials of solid embroidered rolled edge patches are so different in color that the color of the solid embroidered backgrounds are effected by it. While infrequent, varieties could result in such circumstance.

A change in twill type (rough twill vs. smooth twill) or twill direction (twill left etc.) creates a variety.

9 Backing

The change from a cloth, or plain-backed patch, to a paper back (which actually is a paper-like material over plastic in most instances), or to a plastic back, results in a variety. For older cloth back patches that also have a gauze backing, differences in the tightness of the gauze backing may be noted as an aid in identification but rarely will these types of distinctions be cause for variety status in and of themselves.

10 Tags (linking stitches)

A “tag” or “linking stitch” is the stitch that connects one letter to another or to the border of a patch, or the stitch that connects one design element to another design element, letter, or border. These stitches show the path the needle took as it embroidered letters and other design elements in the same color. If there is a difference in the route traveled between one patch and another, the patches are said to have come from different punch patterns. When this is the *only* difference, a MVE is created. However, linking stitches sometimes are the most easily described differences between two patches that also have a number of other small or hard to describe differences. Sometimes, therefore, the location of tags will be used to describe the differences between two particular varieties of a single issue.

Also in the tag or linking stitch category are so-called “lock stitches”. Lock stitches are the single stitch that runs through and along the inner or outer perimeter of a rolled edge. Differences in lock stitch color may also result in varieties.

Members of the American Scouting Historical Society

James Arriola, Las Vegas, NV
Thomas Ashton, Burnsville, MN
Conrad Auel, Monessen, PA
Ed Basar, Walled Lake, MI
Mike Bega, York, PA
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Chris Deering, Richmond, IL
Fred Deurch, Logan, UT
Scott Dillard, Nevada, TX
Kirk Doan, Kansas City, MO
Kevin Doyle, Honolulu, HI
Bruce Dordick, Ambler, PA
Joe Drumheller, Paeonian Springs, VA
Sam Fairchild, Brookside, NJ
Duane Fowlks, San Antonio, TX
Jeff Feldman, Woodland Hills, CA
Dr. James Flatt, Huntsville, AL
Tom Flemming, Elkart, IN
Jeff Godby, Columbia, SC
Dr. Ron Godby*
Gary Gole, Cleveland, OH
Tom Gould, Acton, CA
Kurt Hansen, Madison, WI
Ed Harris*
Todd Hatfield, Salem, OR
Randall Holden, Blairstown, NJ
Rick Horne, Greensboro, NC
Robert Lynn Horne, Las Vegas, NV

Bruce Kaffenberger, Baton Rouge, LA
Frank Kern, DuPont, WA
Ken Kittleberger, Columbia, MD
Rob Kutz, Carlisle, PA
Raymond Lee*
Craig Leighty, Pleasanton, CA
Dr. David Leubitz, Akron, OH
Wally Majors, Jackson, MS
Tracy Mesler, Nacona, TX
Craig McDaniels, American Fork, UT
Roy More, Ann Arbor, MI
Dr. Jeff Morley, San Francisco, CA
Bill Mulrenin, Brooklyn, NY
Paul Myers, Jr., Goshen, IN
Alan O'Connor, Sacramento, CA
John Pannell, Burlington, NC
Dave Pede, Lemont, IL
John Pleasants, Siler City, NC
Rusty Van Reeves, Madison, MS
Al Sakai, Tualatin, OR
Scott Shackleton, Las Vegas, NV
Bruce Shelley, Arlington Heights, IL
Dr. Roger Schustereit, Cleburne, TX
Cary Sitarz, Brooklyn, MI
John Snead, Baton Rouge, LA
Wayne Snyder, Elizabethtown, PA
Dave Thomas, Dallas, TX
Bill Topkis, Park City, UT
Bob Wagner, Kansas City, MO
Cliff Ward, Cary, NC
Roger Ward, Nokomis, FL
Roy Wetherbee, Shrewsbury, MA
John Conley Williams, Waco, TX
Stephen Wright, Chillicothe, OH
Hal Yocum, Golden, CO
*deceased

