

EDMONTON STAMP CLUB

BULLETIN

Volume 115, Number 1, January 2026

ISSN: 0046-1318

Mailing address: P.O. Box 399, Edmonton AB T5J 2J6

Website: <http://www.edmontonstampclub.ca>

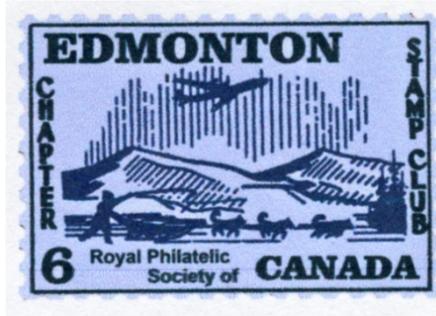


Illustration 9

Regular meetings

St. Joseph High School Cafeteria, 10830 - 109 Street, 6:00 pm

Check Page 20 for meeting dates



The Edmonton Stamp Club dates back to 1912. The Club is Life Chapter #6 of the Royal Philatelic Society of Canada and Chapter #680 of the American Philatelic Society. **The editor welcomes communications of all kinds – letters, comments, and articles.**

These may be forwarded to John-

Paul Himka, Edmonton Stamp Club, Box 399, Edmonton, Alberta, T5J 2J6, or click “contact” on our website (edmontonstampclub.ca) or email to jhimka@ualberta.ca.

The Edmonton Stamp Club respectfully acknowledges that we are located on the traditional territory of the First Nations, the Inuit, and the Métis peoples. We recognize the land as an act of reconciliation and gratitude to those whose territory we reside on or are visiting.

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PRESIDENT'S MESSAGE



The Edmonton Stamp Club wrapped up 2025 with a regular meeting and Christmas dinner on 15 December. There were over forty in attendance. Led off by grace from Tim Graff. Once again our club members filled donation boxes with much needed food staples for the Edmonton Food Bank. Doug Hunter spoke on the increasing demand for food for both adults and children.

Some mind blowing statistics on the food bank website, e.g.

[https://www.edmontonsfoodbank.com/documents/295/October_2025 - Final.pdf](https://www.edmontonsfoodbank.com/documents/295/October_2025_Final.pdf).

I was emailing with the Lakehead Stamp Club while on holidays. See Tom Methot's email on the next page.

Our club still has the great quality and best priced coffee/tea. Rodgers Weir will miss our 12 January meeting. He did send me some tea! Ed will appreciate the tea too. 25 cents includes a cookie.



Looking forward to continuing great club events in 2026. Fifty years at St. Joseph High School.

Happy New Year.

David V. Pattison
President

Hi David,

Welcome back to Thunder Bay! We do have a homepage for the Lakehead Stamp Club: LakeheadStampClub.wixsite.com

Our next meeting is January 14th, you are welcome to attend if you are still in town.

I have met one of your former members, David Piercey, sadly he had passed away 2 years ago.

He was one of my judges when I exhibited at the 2013 Royals in Winnipeg. I also met him at the Capex 22 International one frame exhibition in Toronto. He had signed and given me a copy of his "Let's Talk Exhibiting" book.

Happy New Year! to you as well.

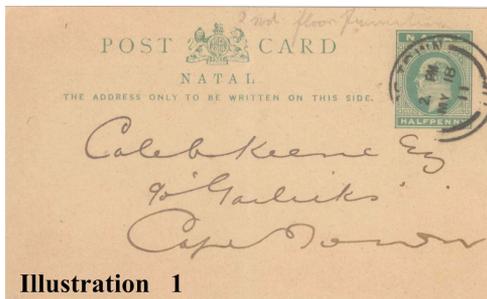
Tom Methot
Librarian
Lakehead Stamp Club



Owls and Art (Number 10 in the series "The Unexpected & Intriguing")

John Woollard
john.woollard(at)concordia.ab.ca

You never know where a postal card will take you. Several years ago I bought the one pictured here [Illustration 1] because it was used in what is called “the Inter-Provincial Period” of southern Africa postal history. This is the period of some three years between the official founding of the Union of South Africa (by uniting the four territories: the Cape-of-Good-Hope, Natal, Transvaal, and the Orange-River-Colony) and the actual issuing of Union stamps. At the time of the official founding, the (new) South African Post Office announced that as from 19 August 1910, stamps and postal stationary from any one of the four territories could be used legally in any of the other three.¹ Thus this postal card, which was originally printed for exclusive use in Natal (catalogued as H&G10),² could in 1911 be used perfectly legitimately in Cape Colony. Accordingly, the postmark, Cape Town | 2 pm \ MY 18 \ 11, is entirely consistent with this usage. The card is addressed to Caleb Keene Esq \ c/o ‘Garlicks’ \ Cape Town, with an annotation at top in pencil “2nd Floor Furniture.”



¹ <https://south-africa-stamps.co.uk/1910-13-interprovincial-stamps/>.

² *Higgins & Gage World Postal Stationery Catalogue*, section 13, ed. E.G. Fladung (Higgins & Gage Inc., ~1980).

There are many examples of stamps used out-of-province during this period, particularly those of the Transvaal, and a lesser number of examples of postal stationery, although they are still fairly common. What makes this card more unusual is that it was used as stock for printing official stationery for a Cape Town society, The Owl Club [Illustration 2]. In other words, rather than use the more readily available Cape-of-Good-Hope stationery, the printer, or perhaps the society's secretary, chose to use Natal stationery. This presumably would have required the purchase of perhaps several hundred such cards in Durban or Pietermaritzburg. One wonders why. Was there a personal contact in Natal? Were they being discounted? Was this done deliberately for the benefit of collectors? Or was this card one of a job lot, where the printer had a range of various postal cards from the different colonies that needed using up? I guess there's little chance of elucidating that puzzle, but it is a nice curiosity.



The text of the card reads: "THE OWL CLUB / (founded 1894). / The 147th Meeting will be held at the York / Room on Monday, 29th May, at 8 p.m., the / President in the Chair. / F. B. Ross, / Hon. Sec. / P.O. Box 57. / 16 / V. / XI." That at once raises a question: was this announcement pertaining to an ornithological society? The answer is a resounding *no*. Wikipedia¹ tells me it was a gentleman's dining club, formed in Cape Town in 1894, to provide a social meeting place for those with an interest in the liberal arts and science: indeed, it is still alive and functioning that way. They meet monthly, when, after enjoying a fine dinner, members are entertained and informed by a

¹ https://en.wikipedia.org/wiki/Owl_Club.

a selection of speakers and musical performances. Apparently the name arose when the founders were sitting in a Cape Town garden late into the evening, discussing what they might call their new club. Their hostess came out and asked “why are you all sitting here in the dark like a lot of owls?” Debate ceased at that point: Owls they were to be! Evidently they do not take themselves too seriously, and speakers are cautioned that speeches should have a “light touch albeit with something behind it.” They draw members from all professions, by invitation only, based on an individual having demonstrated some distinction in his area, but a key quality is clubability, the ability to get along well with other members. They say current membership is about two hundred, but that detail aside, they are rather discrete over membership, for although they claim to have had in their ranks various luminaries, I cannot easily find any partial listing of past members nor even a typical number of members in the past.¹ I presume it was not much more than one hundred, if one thinks of the catering aspect. However, I can say that I do know the names of two former members of this exclusive Owl Club: the Honorary Secretary, F.B. Ross, and a certain Caleb Keene!

So the next questions were: who were these persons, and in what areas of the liberal arts or sciences had they demonstrated distinction?

I have unearthed only a little about the former. Francis Babut Ross (lived 1866 to 16 December 1922) was a thorough native of Cape Town. His father, William Henry Ross, MRCS, was a surgeon, serving in various roles in the Cape Town area, before being appointed in 1884 as Superintendent Surgeon for the Leper Hospital on Robben Island, just off the coast of Cape Town harbor. Francis became a competent printmaker, producing etchings, prints, and even cartoons.² His works are occasionally featured in galleries of

¹ Several requests for further information from their Hon. Secretary have been unfruitful.

² An example: <https://africacartoons.com/f-b-ross-the-unselfishness-of-art/>.

Africana,¹ and one of his prints from 1911 is in the collection of the British Museum.² He must have had a fairly prominent role in the arts community of Cape Town, for, along with being a member of this Owl Club, in the early 1900s he was also Honorary Secretary of the much less reclusive South African Society of Artists. This organization was specifically founded for the “practicing artist,” and is still going strong after nearly a century and a quarter. Its longevity is attributed to its approach, formulated nicely by Ross in 1905: “The SA Society of Artists are ever only too happy to extend a brotherly hand to any disciple of art...and all that is required of each member is that he (or she) must possess some skill in his selected branch of art, and that he must be earnest in his pursuit thereof...”³

By contrast, it turns out that the addressee, Caleb Keene, was indeed quite famous, with a story that has two remarkable Canadian facets.

Caleb Keene, the ninth and last child of a Quaker family, was born in July 1862 in Wordsley, a village close to Stourbridge, Staffordshire, in the English midlands. His father, a miller by occupation, was an amateur, albeit not very successful, artist, so was sympathetic to his children exercising their artistic talents. Thus his brother, Ezra Elmer Keene (born 25 January 1853; died 2 December 1929), had studied art in the 1870s and did indeed become a successful landscape painter.⁴ Perhaps Caleb was keen to emulate him, for he earned a

¹ <https://african.pictures/search/?searchQuery=f+b+ross>.

² https://www.britishmuseum.org/collection/object/P_1994-0122-13-6. Sepia etching of "Mostert's Farm, Mowbray." The subject looks very similar to another print simply entitled "Old Gateway," in the Africana collection.

³ <https://www.sasa-artists.co.za/history/>.

⁴ https://www.antiques-atlas.com/antique/ezra_elmer_keene_1853-1929_oil_stormy_sea_rocks_a1332/as237a1332.

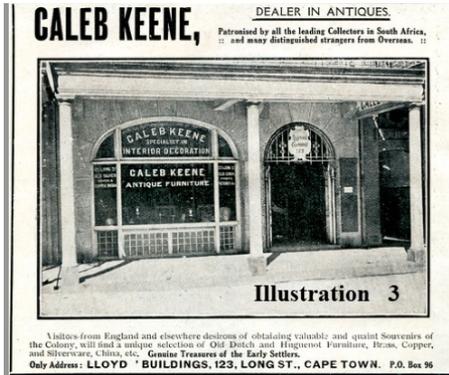
scholarship to study at Scarborough Art School for four years from 1879.¹ When he completed his studies, he worked as an apprentice to a local decorator. One of his jobs entailed supervising the hanging of some pictures in one of the elegant Georgian homes on The Crescent. There he met the governess employed by the family, a young German girl named Minna Bergman – more of her in due course. Evidently they enjoyed each other's company, and, as is the nature of such things, married: the ceremony was performed in London on 4 July 1887 at Trinity Church, Sloane Square, Chelsea. Thereafter they lived in Clapham, London, for a couple of years, during which time their son Louis was born (21 July 1888).² They moved to Bath, where Caleb was put in charge of decorating The Assembly Rooms, and where their other children were born, Mona (b.1890) who died in infancy, and Violet (born 1893; died 10 May 1987). They then moved to Bristol, where he managed a firm of painters and decorators. One presumes he was doing well, for they were able to educate both children at the fee-paying, Quaker-run, Sidcot School in Winscombe.

In 1903 Caleb emigrated to Cape Town, South Africa, where he soon got a decorating contract with Lloyds & Co. Having completed that to their satisfaction, he was able to get a loan to start his own painting and decorating business and opened a showroom on Long Street [Illustration 3]. With that settled, Minna and the two children following him on 17 September, in due course established a home in the suburb of Rondebosch, at the foot of Table Mountain.

¹ H. McAllister-Ross and S. Butt, "Elmer Ezra Keene," *Leicester Archaeological and Historical Society Newsletter*, no. 81 (2010): 5-6.

² Died: 6 May 1972. He inherited his parents' artistic talents, being a skilled watercolorist

<https://journals.sagepub.com/doi/10.1177/0363199019831991Bayley> with many of his works lodged with the Canadian Museum of History (formerly Canadian Museum of Civilization Corporation).



Although Caleb established a fine reputation,¹ had an impressive stock of decorating material, and won some valuable contracts for beautifying fancy new homes,² it seems that business was insufficient, for his business rarely turned a profit, and he regularly

needed to take out loans. Indeed, by 1906, he had accrued a significant amount of debt (£3,500) so that in November 1908, he voluntarily surrendered the firm for liquidation, having all but abandoned the business in September of that year.³ Undoubtedly, the severe depression which afflicted Cape Town's economy in the first decade of the twentieth century would have contributed to his financial woes. Given the address used on my postal card, it seems that by 1911 he was working for the well known department store Garlick's, probably in their flagship store of 1892 on Adderley Street [Illustration 4], or perhaps in their 1905 building of nine storeys



Illustration 4

¹ Désirée Picton-Seymour, *Victorian Buildings in South Africa: 1850-1910* (Cape Town: A.A. Balkema, 1977); quotation on p. 35 speaks highly of the launching of his business.

² *Ibid.*, 112-13 mention his fine interior decorations for Mr. Eaton's new grand home in Claremont.

³ Western Cape Archives and Record Service, vol 3/227.

nearby. This latter building was at the time both the tallest in Cape Town and its first steel-framed sky-scraper.¹

All the same, that year he used his son's name to obtain the necessary credit to open another decorating showroom and antique furniture dealership on Parliament Street, at which he assumed the position of manager. I assume a postal envelope (H&G C5a)² that I have in my collection (acquired earlier and independently) postmarked "Worcester | 4 MY \ 12" [Illustration 5] was addressed to that business. One suspects that this enterprise also did not prosper,



Illustration 5

for on 2 October 1912 Caleb with his son set sail for England to "spend a short holiday and take a much needed rest"; a few months later, he emigrated to Montreal,

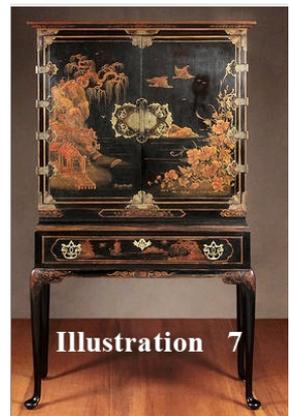
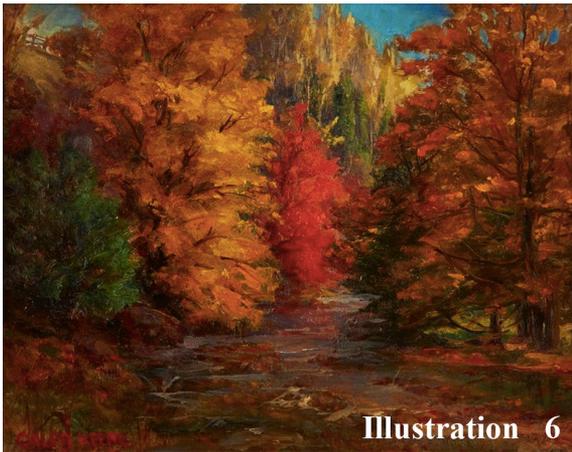
in what was to be a permanent relocation. Minna and their daughter Violet, now aged twenty, followed them in May 1913. In 1919 the family moved from Montreal to Toronto, where he opened a studio, then in 1921 moved to Oakville, where they settled permanently.

Happily, here Caleb's fortunes took a turn for the better. He specialized in making highly decorated, antique-style furniture for sale and spent much time outdoors creating detailed landscape paintings, again for sale. By 1926 his lacquerwork was already famed, and throughout the 1930s and 1940s his paintings were displayed regularly at the Eaton Art Gallery. A reporter for the *Toronto Star Weekly* described his studio as follows, "Mr. C. Keene is a painter of Canada; he loved the woods, the hills and the streams of the Dominion and he has put his love on to canvas [an example is

¹ <https://en.wikipedia.org/wiki/Garlicks>.

² *Higgins & Gage World Postal Stationery Catalogue*, Section 3, ed. E. G. Fladung (Higgins & Gage Inc., ~1980); out of print.

Illustration 6].¹ But in addition to the fame he has won for his landscapes he is recognized as the foremost exponent of lacquer work in the Dominion and his reputation in this branch of art is world-wide.... his [lacquer]-work is considered to be among the finest produced. ... No Dutch craftsman of the eighteenth century ever turned out a smoother or more beautiful piece of work. The rich varnish felt like polished glass and the embossed design built up by countless brush strokes was superb”² [an example in Illustration 7].³ Apparently some of his work even adorns the Vatican Palace.⁴



During his 1939 exhibit at Eaton Fine Art Galleries, Toronto, his paintings were reviewed by *Saturday Night* as follows, “Mr. Caleb Keene delights us with a small group of his still-lifes – exquisitely mellow compositions that seem to embody the glow of old silver, the

¹ <https://artpriceindex.ca/artwork/469876215455/Caleb-Keene/Near-the-Forks-of-the-Credit-River-Ontario-Canada/>.

² *A Dictionary of Canadian Artists*, vol. 3: *Jacobi to Lismer*, compiled by Colin S. MacDonald (Ottawa: Canadian Paperbacks Publishing Ltd, 1979).

³

https://www.antiquesatlas.com/antique/chinoiserie_cabinet_on_stand_c1930/ac049a2233.

⁴ Personal communication, Kary Firstbrook, Caleb's granddaughter.

patina of rich bronze, the warmth of faded parchment and the bouquet of rare wine.” Illustration 8¹ shows him at work, now looking comfortably smart as he was entitled to be by this stage in his life. Thus his (perhaps desperate) move to Canada ultimately worked out very well.

If you do a Google search for him, the first mention is that he is a “Canadian artist,” and it seems you can buy one of his works for less than \$1000 – much cheaper than a Group-of-Seven painting! In August 1954, he passed away in good old age with an enviable reputation, as the preceding quotations indicate.



Illustration 8

So what about Caleb’s wife, Minna? To my surprise and delight I find that she was even more important than Caleb: in fact, in her time quite a celebrity! She is, or should be, famous for being one of only five women elected as a Fellow of the Royal Photographic Society, in 1908, and to top that, the only one from Canada (at least, that is how Canada likes to view it). Moreover, she was also elected to the

prestigious London Salon of Photography, plus she had been elected to join the rather exclusive photographic art club The Linked Ring just before it ceased operating in 1910.

Born in Arolsen, Germany (5 April 1861), Minna Bergman, in what seems like an early display of independence and initiative, travelled to England in the early 1880s, where she took up a position as

¹ Image kindly made available by Kary Firstbrook, Caleb’s granddaughter.

governess for a wealthy family in Scarborough.¹ As outlined above, it was there that she met Caleb, and they married. At some stage after this she was afflicted by a serious toothache, and as a distraction during her recovery she decided to experiment with photography, using a camera given to her by her husband, who had lost interest in that art form. Clearly she was no dilettante, for while they were in Bristol she began submitting items to competitions and exhibitions, where she won recognition, including in the art journal *The Studio*. By the end of the decade she compiled a series of images of plants at their different stages of growth, and followed those with detailed ornithological photographs that were used as illustrations in English textbooks which remained in use over several decades.²

Once Minna and the two children emigrated to Cape Town in 1903 to join Caleb, she began operating an active photography studio, and specialized in making portraits and photographic studies of Boer life in South Africa. She clearly had a keen eye for professional and commercial opportunities, perhaps spurred on by Caleb's financial needs, and saw value in maintaining strong links with England. Thus she exhibited some of these images at the Lyceum Club, London, in April 1907, where they were favorably reviewed by the *British Journal of Photography* and *Amateur Photographer*. In 1909 some of these works were included in the "Pictorial Photographs by Colonial Workers" exhibition at the *Amateur Photographer's* Little Gallery in London. In 1910 Minna exhibited in the Fifty-fifth Annual Exhibition of the Royal Photographic Society of Great Britain, and continued

¹ Although it is unknown precisely why Minna came to work in England, in the late nineteenth century it was not at all uncommon for German "girls" to work as governesses; see Susan N. Bayley, "German Governesses in Victorian Middle-class Families: A Challenge to Domestic Authority?" *Journal of Family History*, March 2019. <https://journals.sagepub.com/doi/10.1177/0363199019831991>.

² Giles Hudson, "Minna Keene (1861–1943): Pictorial Portraitist," *Matters Photographical*, 3 December 2014, <https://mattersphotographical.wordpress.com/2014/12/>.

continued exhibiting there in each year until 1929.

In her work, and in contrast to the documentary style of photography, she followed the Pictorialism¹ style, treating photography as an art form, emphasizing composition and beauty, often making use of diffuse focus or highlights to add atmosphere, and painstakingly adjusting the development and printing of the image to enhance its artistry or to “tell a story.” In 1911, her photograph of her daughter Violet, entitled “Pomegranates,” [Illustration 9; on the front cover of this issue] was awarded Picture of the Year at the London Photographic Salon.²

By 1912, Minna [Illustration 10]³ was operating two studios in Cape Town: one in the grounds of their home in Rondebosch and the



¹ <https://en.wikipedia.org/wiki/Pictorialism>.

² <https://www.bonhams.com/auction/25261/lot/200/keene-minna-1861-1943-original-photograph-decorative-study-no-1-pomegranates/>.

³ Portrait made in 1908, from: <https://www.gallery.ca/magazine/your-collection/across-the-globe-the-life-and-career-of-minna-keene>.

other located within the same premises as her husband's resurrected showroom on Parliament Street. She held regular exhibitions of her work at various venues in the Cape Town area, where she sold prints of her work and took commissions for portrait photographs. These were highly appreciated, for among her clients were a range of celebrities, including Captain Scott of the Antarctic, Leander Jameson (of the disastrous Jameson Raid), and local politicians. Her last exhibition was in March of 1913, entitled "Men of Cape Town," a series of fine portraits. By character, she must have had some charisma, for she counted among her friends many influential people, even regularly taking tea with the wife of the Prime Minister, Louis Botha, and maintained friendships by letter writing long after leaving South Africa.¹

One wonders what she thought about the move to Canada or if she was consulted; but even if she was disappointed, it does not seem to have affected her artistic eye, or her astute business sense. Thus almost as soon as they were settled in Montreal, she opened a photographic studio. Moreover, her fame seems to have preceded her, for within a year, she was commissioned by no less than the Canadian Pacific Railway to photograph the Rockies for publicity purposes. She and Violet spent four months in western Canada doing so, producing images replete with atmosphere and beauty to entice travellers to venture to the distant West.

The period of the First World War was especially painful for her, with Britain and Canada fighting against her birth country of Germany, more especially because their son, Louis, enlisted and won distinction for his bravery,² while her two brothers were enlisted in the German army. It is difficult to imagine the conflicted feelings she must have experienced having family members on both sides of the conflict.

¹ M. Carrigan, "Minna Keene: A Neglected Pioneer," in *SciELO-South Africa*, no 32 (2018): 18.

² <https://modernbritishartgallery.com/artists/louis-keene/>.

Be that as it may, when the family moved in 1919 to Toronto, she opened a second studio there, leaving the Montreal studio in the very capable hands of daughter Violet. Unsurprisingly, the move soon after to Oakville spawned another studio. All the while she continued to exploit her corpus of works from South Africa, exhibiting prints and photographs in many international shows at least into the late 1920s. The duo's photographic enterprises flourished. Violet married in 1928, but tragically her husband passed away the following year, so, as a means of support, she got a job at Eaton's portrait studio in Toronto, then became its manager from 1933 to 1948.

With Minna's death on 5 November 1943, the family's fame slowly faded from view – rather sadly for such talented artists. However, their works were rediscovered more recently, leading to a renewed interest in and appreciation of their work, such as the exhibition entitled “Two Generations of Photography” in the spring of 2019 at a major Toronto art gallery.¹ Then more recently, in 2021, a substantial collection of their work was donated² to the Image Centre at Toronto Metropolitan University (formerly Ryerson College), so there is now a permanent display for all to admire the work of someone who was once renowned as “one of the greatest women photographers in the world.”³

Well, as I said at the start, one never knows what a little probing will unearth, and in this case, I am thrilled to have learned from a casual purchase so much about these remarkable Canadians who richly deserve to be better known. I am even tempted to seek out one of Caleb's attractive paintings for our own living room...except that my wife says we need to start getting rid of things!

¹ <https://www.bulgergallery.com/artists/130-violet-keene-perinchief/exhibitions/>.

² <https://theimagecentre.ca/collection/minna-keene-and-violet-keene-perinchief-collection/>.

³ F. Vail, “Minna Keene Photographs,” *Camera*, 30 (1925), no 1: 42.

Denmark Has Ceased Postal Service



Two mailboxes in front of the Marble Church in Copenhagen. There has been a steep decline in the use of Denmark's postal service for sending letters. Kristian Tuxen Ladegaard Berg/NurPhoto, via Reuters

Is this what the future holds? Entire postal services being scrapped? It is too soon to decide if this is a fluke or the wave of the future. And also, what will it mean for us, the stamp collectors? Will collecting become more popular once stamps become antiques? I hardly ever get letters by post anymore. Various postal systems, notably Canada's, are in financial freefall. I guess we just have to watch for future developments.

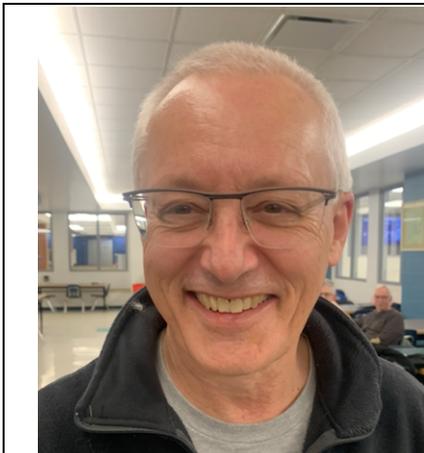
Bob Hewitt will be bringing Paul Kane High School stamp club members to our February 9 Club meeting at St. Joseph High School. Donations of philatelic material most welcome.

The Classic Image

At our 15 December meeting, I spied Sharon Jackson in the essential philatelic pose – leaning over an album of stamps, examining them through her magnifying glass. *Magnifique!* I had to put it in our bulletin.



He Must Live Right



Tim Graff has saved me space in this issue of the *Bulletin* by winning the last two 50/50s, so I only need to use a single photo and announce a single winner. He won \$32.50 at our 15 December meeting, and in true Christmas spirit donated the whole of it to the Food Bank. Then he won again, \$34, at our 12 January meeting.

Meeting Dates

The Edmonton Stamp Club meets Mondays at 6:00 p.m. in the cafeteria of St. Joseph High School, 10830-109 Street. Park to the north of the school and use the main entrance at the southeast corner of the school. For information about the club call 780-467-4825 or 780-437-1787.

2026

26 January
9 and 16 March
11 and 25 May

9 and 23 February
13 and 27 April
8 and 22 June

ESC SPRING SHOW

When?

21-22 March

Where?

Central Lion's Recreational Centre
113 St & 111 Ave

Theme?

Fifty Years Edmonton Stamp Club Meetings
At St. Joseph's High School

What to Bring?

Food Bank Donations
Money for Stamps

What's Happening?

Dealers
Exhibits
Junior table
Talks