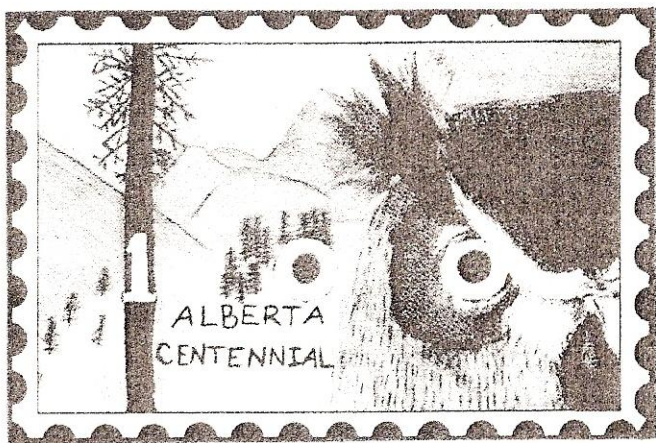


CALGARY PHILATELIST

Issue 74

October 2005



The Edmonton gang produced a nice set of cinderellas to commemorate Alberta's centennial this year. This is a sample design. Details on page 12.

Calgary Philatelist is published by the Calgary Philatelic Society. It is copyright by the CPS, except signed articles, which are copyright by the authors. Written permission is required to reprint articles.

Articles or advertisements for Calgary Philatelist should be sent to the Editor, Box 6830, Calgary, Alberta, Canada, T2P 2E7. Small ads are free to paid-up CPS members. Display ads are \$10 per full page per issue for camera-ready copy (photographs extra). No partial-page ads accepted.

Membership dues for the season are \$15, plus an initiation fee of \$10 for new members. Send to the CPS, Box 1478, Calgary, Alberta T2P 2L6. Notice of address changes or enquiries about missing copies should be sent to the Membership Chairman, not the Editor.

The CPS mailing address is Box 1478, Calgary, Alberta, T2P 2L6. The Web site is: www.calgaryphilatelicsociety.com All articles as hard copy only, mailed to Box 6830, Calgary, T2P 2E7, or handed to Dale Speirs at meetings.

The CPS was founded in April 1922 by Dr. Edward George Mason. It is Chapter 66 of the Royal Philatelic Society of Canada, Chapter 1360 of the American Philatelic Society, and Chapter 91 of the American Topical Association.

A cumulative subject index from issue #1 to date for the CALGARY PHILATELIST exists but because of its length is too long to be published in this bulletin. A copy can be had for free from the editorial address at Box 6830.

2005/2006 EXECUTIVE

Past President	Penny Borrowman	686-2662
President	Walter Herdzik	238-3171
Vice President	Dave Russum	284-4775
Secretary	Donna Trathen	272-0804
Treasurer	Hans Jensen	252-7909
Directors - ex officio	Penny Borrowman	686-2662
- 1st year	Ken Lower	249-2202
- 1st year	Jerry Jones	289-9507
- 2nd year	Jan Brookes	251-1769
- 2nd year	Julius Szekrenyes	282-7982

COMMITTEES - see page 15 for list of committee chairpersons

A COUPLE OF OTHER HOLIDAYS

by Patricia Prevey

Something I've noticed about collecting a specific topic is that it can often distract from an appreciation of any other. For instance, I collect owls and Christmas on stamps. When it comes to owls, I have no interest in collecting other birds even when a good many of the stamps are much more attractive than those with owls. Imagine my dismay when doing some research on this magnificent bird and discovering that the crow is considered smarter than my "wise old owl"! The same lack of interest can be the case with Christmas philatelists. As the end of each year comes around, our sole concern deals with the one topic on stamps we care about. Don't get me wrong; I wouldn't have it any other way.

In the April 2004 issue of CALGARY PHILATELIST I wrote about how the Chinese New Year was rapidly becoming as popular on stamps as is Christmas. I would like to explore two other year-end holidays which have stamps issued in their honour, Hanukkah and Kwanzaa.

Hanukkah.

This holiday has a much longer history as a religious celebration than Christmas but wasn't recognized on a stamp outside Israel until October 22, 1996, when the United States and Israel launched a joint issue as "... an expression of our special relationship, the American people's esteem and appreciation for the Jewish religion and culture" (Limor Livnat, Israel's Communications Minister).



Figure 1: USA and Israel 1996 joint issue.

Hanukkah falls on the 25th day of the Kislev in the Jewish calendar, which is November or December in the Gregorian calendar. It is customary to light a single candle in an eight-branched menorah (or Hanukkah), adding one each night until the eighth one on the last day, and placing it in a prominent location or window to

publicize the miracle. It has no purpose other than being seen, but does serve as a symbol of the victory of light over dark, of bravery and the struggle for freedom of faith and national liberty of a people in their homeland, the few battling against the myriad.

The Hanukkah holiday and the lighting of the candles is a reminder of the rededication of the Holy Temple following the victory of the Jews over the Greek Syrian forces, led by Antiochus Epiphanes, in 164 BC. The rebellion broke out after Antiochus enforced edicts nullifying the religious beliefs of the peoples under his rule. Jews were forbidden to keep the Sabbath and conduct circumcision, the Holy Temple was desecrated by idol worship, and the Jewish rituals previously conducted there were halted. After a number of battles, the city of Jerusalem was liberated and the Temple purified so worship of God could resume. Only one cruse of oil was found not rendered impure by the Greeks. Tradition tells that the oil in this single cruse lasted for eight days. This is the Miracle of Hanukkah.

Israel issued its first stamps specifically for this holiday in 1972. All three in the set illustrate designs of a Menorah. It did not issue others until 1993 and then only until 1999. Stamps in this set have different designs, all with a religious symbol. The Scott catalogue has left numbers for this expanding set.



Figure 2: Israel menorah stamp

It is appropriate then that the first USA Hanukkah stamp would also be an illustration of the menorah, designed by Hannah Smotrich, an American graphic designer who has lived and worked in Israel. Her design is almost identical on both the American and Israeli versions. The only differences are the postage, the script, and a set of tabs (selvedge) affixed to the bottom of the Israel sheet, stating “A great miracle happened here”. The design remained constant for the next eight years and was only re-issued three times when the postal rate in the USA changed.

This did not go unnoticed by the Jewish people living in the USA. Critics claimed a benign discrimination by the USPS, a disregard for its own rules and an interpretation of them to suit its own purposes. In the CRITERIA FOR STAMP SUBJECT SELECTION, Item 12 states: “No stamp subject shall be considered for

issuance if one treating the same subject has been issued in the past 50 years. The only exceptions being traditional themes such as national symbols and holidays.” Item 9 states: “Stamps ... shall not be issued to honor religious institutions or individuals whose principal achievements are associated with religious undertakings or beliefs.” The “Madonna and Child” is not a national symbol and admitted to be so by the USPS in 1994. The issuance of a new Madonna stamp every year violates both items. The Chinese New Year stamps simply violate Item 12.

The USPS claimed there was an insufficient demand for a new and different Hanukkah stamp every year. However, based on a Jewish population in the USA of 5.2 million, if less than 25% purchased a significant number of stamps, it could amount to 75 to 100 million stamps. This is approximately the same number of Chinese New Year stamps printed every year and claimed by the USPS to be one of its most popular issues. The USPS finally agreed and issued a new design on October 14, 2004.

The new Hanukkah stamp was a photographic reproduction of a dreidel (4-sided top) from the collection of Rabbi Lenard and Dr. Linda Thal, who purchased it in Jerusalem. The owners believe the scene on the dreidel is meant to represent Jerusalem and was painted by a Russian emigre folk artist living in Israel. Many of the dreidels from their collection have been featured in a coffee table book THE ART OF HANUKKAH, compiled by the Skirball Museum in Los Angeles. “When the USPS decided to change the design of the Hanukkah stamp, they apparently saw the book and managed to contact us since our names are mentioned as the source of the dreidels in the photograph”, wrote Rabbi Thal. There was a problem with the first choice being that Israeli dreidels have a different letter, a “pey” instead of a “shin”. The difference is that it reads “A great miracle happened here” in Israel, and “A great miracle happened there” in the USA. It was the pey that USPS’s photographers originally depicted. Fearing great confusion on the part of American Jewish stamp users who were unfamiliar with the difference, the dreidel was sent back for a second sitting. Designed by Ethel Kressler, the stamps combined the lettering of Greg Beger in the background and the photography of Elise Moore.



Figure 3:
Dreidel stamp

The eight days and nights of celebration include the lighting of the candles, singing, exchanging of gifts, and the spinning of the dreidel. The top commonly

bears a Hebrew letter on each side, the first letters of the phrase “A great miracle happened here”. Children typically use chocolate gelt (coins) to make a bet on the outcome of each spin.

Kwanzaa.

This holiday is quite unique in many ways. It is of modern origin and originated in the USA. Although it has its roots and culture in Africa, its beginnings are strictly North American. Kwanzaa is an African American and Pan American holiday that celebrates family, community, and culture. Its origins are in the first harvest celebrations of Africa from which it takes its name. “matunda ya kwanzaa” means “the first fruits” in Swahili, the most widely spoken African language.

Dating as far back as ancient Egypt and Nubia, the celebration has been recorded in large empires such as the Zulu (Swaziland) and smaller societies like the Matabele, Thonga, and Lovedu, all in southeastern Africa. It wasn’t established in the USA until 1966, when it arose directly out of the Watts riots and the Black Freedom and Black Liberation Movements. Its creation had three purposes: 1) to reaffirm and restore rootedness in African culture within North American cultures, 2) to reaffirm and reinforce bonds between African peoples, and 3) to introduce and reinforce the Nguza Saba, the seven basic principles of African culture, all of which speak to what it means to be African and human in the fullest sense.

Not readily accepted throughout African communities, and actually condemned by some churches, its influence has spread since 1969. It is now incorporated along with Christmas where black communities exist. Celebrated from December 26 to January 1, each of the seven days is devoted to one of the seven principles of Nguza Saba.

- Day 1: Umoja (unity)
- Day 2: Kujichagulia (self-determination)
- Day 3: Ujima (collective work and responsibility)
- Day 4: Ujamaa (cooperative economics)
- Day 5: Nia (purpose)
- Day 6: Kuumba (creativity)
- Day 7: Imani (faith)

This last day is set aside for meditation and to welcome the New Year. Gifts are given mainly to children but must always include a book and heritage symbol. The colours of the holiday are green (the future), red (struggle), and black (the people). They are utilized in decorations which should include the seven basic and two supplemental representations of African life: cloth patterns, baskets, harvest

symbols, seven candles, the flag, and a poster of the seven principles of Kwanzaa. the greeting for the holiday is “Habari gain”, the answer being one of the seven principles according to which day it is. The holiday and its symbols should not be mixed with the values and or practices of any other holiday as it would violate the second principle of Self Determination.



Figure 4: Kwanzaa

The first Kwanzaa stamp, designed by Synthia Saint James, was released by the USPS on October 22, 1997, at the Natural History Museum in Los Angeles, California. Present at the ceremony and principal speaker was Dr. Maulana Karenga, professor and chair of Black Studies at California State University (Long Beach), and founder of Kwanzaa. His opening remarks included a quote from Fannie Lou Hamer’s teaching to “... never forget where we came from and always praise the bridges that carried us over.” In creating Kwanzaa, ORGANIZATION US (official organization of Kwanzaa and authoritative of tradition) has tried to honour this ancient African belief. Like other holiday stamps, Kwanzaa was not without its critics, the harshest calling it a fraud, not a tradition out of Africa but out of George Orwell. Others complained the use of Swahili words for a “fictional” African feast disregarded the people of Ghana and Kenya on the opposite side of the continent. Still others feel that the USPS does enough for black people with its Black Heritage stamp series. The series started in 1978 with Harriet Tubman as the first and continues on with Paul Robeson as the twenty-seventh in 2004.



Figure 5: Second Kwanzaa

The seven days of Kwanzaa and the seven principles they signify are represented by seven figures in colourful robes.

In spite of the criticisms, the stamp was well received by most African Americans and was reissued three times with postal increases and again in 2004 with a completely new design. The new stamp was released October 18 at the DuSable Museum of African American History in Chicago. Designed by art director Derry Noyes and stamp artist Daniel Minter, the stamp depicts a row of stylized figures in African dress with their robes flowing like rivers across the stamp and tries to balance the formality with a celebratory, festive mood

WHY COLLECT ERRORS?

by Dale Speirs

One of the peculiarities of the philatelic and numismatic hobbies is that errors are usually worth more than the correct versions. If your computer screen displays upside-down, you take it back to the dealer for servicing. Someone who orders a car direct from the factory will have a few harsh words for the dealer if it arrives with one door unpainted. When you stop at a restaurant for a BLT sandwich and it arrives without the B and T, you send it back. But a stamp only half-printed, missing one colour, or imperf, will be the subject of heavy bidding at an auction. Why is this so?

The answer lies in the historical difficulty that philatelists have in getting information about how stamps are printed. The producers of stamps are not called security printers for nothing. They are very reluctant to divulge information because it may compromise the integrity of their products and because the information might be useful to competitors. Printing is one of the most technologically advanced, expensive, and competitive businesses in the world, and security printers even more so. Philatelists think of security printers in terms of stamp or banknote production, but there is more than those. Companies about to begin a major advertising campaign don't want their ads or brochures to become competitor knowledge before public release. Lottery tickets, scratch-and-win contests of businesses, monthly bus passes, golf course passes, and credit cards are a few examples of security printing. There is also the embarrassment factor. Printers don't like to have their mistakes paraded because it may cost them other customers.

Some security printers do loosen up on occasion and provide information about how stamps are printed, but for many present and past stamps, errors are one method of discovering how the stamps were produced. Just as engineers learn the most when their bridge falls into the river or a space shuttle breaks apart on re-entry, so it is that philatelists can determine useful knowledge about printing by looking at error stamps. As a recent example, British Post produced a sheet of high-value Machin definitives where the L1 value was missing from one stamp, which tells a lot about how computers are used to set up the printing plates. A misperf that shows a blank gutter can demonstrate how the panes of stamps were printed on a sheet and thus how the printing plate was prepared.

The same sort of thing applies to postmarks. An inverted date can tell you how the date slug works. A machine cancel with a clear imprint of a screw head tells you how the cancel is attached to the machine. Without seeing a postmarking device, you can make good guesses about it solely from the cancel.

PHILATELIC FOLKLORE: THE UNIQUE STAMP

by Dale Speirs

The idea that a stamp is most valuable if unique is not entirely without foundation, although there are many unique stamps which are not expensive. From there, it is an easy step to the folkloric tale of a philatelist who wanted to keep his stamp unique and would destroy any duplicates that showed up. Such an idea has been floating about as fact or fiction for many decades. The premise that stamp collectors would destroy a duplicate stamp to keep up the value of the one they own goes back a long way. In a 1937 newspaper article [1], a commentator remarked: "*As regards their morals, we have no doubt that a real stamp collector, if he possessed one of the only two stamps in existence, would buy the other stamp if he could in order to burn it. Then his own treasure would become unique, and he would consider himself a hell of a fine fellow.*"

An anonymous letter was published in the December 1938 issue of STAMP MAGAZINE, by a writer who claimed he had been a cabin boy on a tramp steamer to British Guiana. While in port, he came into possession of a second 1-cent British Guiana magenta stamp. Years later, he sold it to Arthur Hind, who, in the presence of the seller, burned it [2]. Hind died in 1933, so the story, if true, happened sometime earlier. James Holding, whose short stories have more than once involved philately, wrote a 1981 story about a dealer who finds second copy of 1-cent British Guiana magenta and sells it to a millionaire who owns the first copy [3]. After cash and stamp have changed hands, the collector burns the stamp so that his copy is still the only one. He is unaware that the dealer switched the stamp for a forgery and kept the second copy.

W.G. Tapply repeated this plot, varying it only slightly in the details [4]. His version involves a millionaire stamp collector who has the only known specimen of the Dutch Blue Error. He is perturbed to learn of a second copy, and hires a lawyer to negotiate its purchase for him. Several people suddenly depart this life during the novel, the second stamp goes missing, and there are lectures about stamp collecting along the way (some factual, some mythical). In the denouement, the millionaire gets the second stamp and burns it to keep the value of his copy. It is then discovered that he burned the genuine stamp and his was a forgery.

References.

- 1] McAree, J.V. (1937-05-10) New stamp issues and Coronation. GLOBE AND MAIL, page 6
- 2] Hornung, Otto (1999-04-13) Are there now two? CANADIAN STAMP NEWS 23(24):16-17
- 3] Holding, James (1981-02-25) The only one of its kind. ELLERY QUEEN'S MYSTERY MAGAZINE 77(3):132-139
- 4] Tapply, W.G. (1984) THE DUTCH BLUE ERROR. Published by Ballantine Books, New York

At A Distance: Precursors To Art And Activism On The Internet is a 478-page hardcover edited by Annmarie Chandler and Norie Neumark. This anthology of articles by various authors, published by MIT, tries to remind the techies that the Papernet was there before them. It reviews the world of mail art, performance art, and the predecessors to the Internet. Some of the essays in this book are a bit too turgid, overloaded with pretentious drivel from academics, but others are fairly readable. (My definition of turgid reading is where I have to re-read a sentence or paragraph more than once to figure out what the author meant to say.) The book is an uneven mix of academic essays and personal chats, neither fish nor fowl.

The growth of digital media and its use in art forked into two roads, one for artists who used them as tools, and the others for whom the media were the art in themselves. The same thing happened with mail art, where some artists use the mails as a courier taking art from one country to another, and others view the courier as art in itself. Mail art traces its origins back to Ray Johnson in 1943, but wasn't recognized as such until 1962, when Johnson's network was dubbed the New York School of Correspondence (later changed by him to Correspondance). It was soon recognized that mail art had the advantage of putting artists on the periphery into touch with each other. Obscurity did not matter anymore, and one did not have to belong to an arts academy or gallery to connect with others. The Papernet became an underground space where artists can experiment and zine editors rant, free from the worry of convincing a gallery owner to sell one's art or have an Australian newspaper magnate override an editorial opinion.

Mail art pattered along until Ray Johnson organized an exhibit at the Whitney Museum in 1970. The publicity triggered an explosion of interest, and soon everyone had his/her own mailing list. Mail art became a genuine network, where it is not possible even in theory to track down every node (artist or zinester) and map every connection. In 1972, an exhibition of mail art in Omaha, Nebraska, developed the present concept of mail art as a non-juried exhibition open to all, with no returns of artwork but documentation to all participants (usually in the form of a catalogue or zine). These are the basic rules that mail art still operates on, violated from time to time by assorted offenders, but nonetheless honoured for most part.

The book then goes on to look at various artists in the pre-Internet networks. It concludes with a timeline of events. As the editors remark, the Internet has swamped out the memory of what was before.

Please be certain to pay your dues for the 2005/06 season as soon as possible. Isobel Attrell will be taking membership dues at the general meetings. You can also send a cheque to her via the CPS, Box 1478, Calgary, T2P 2L6.

ROYAL 2006 ROYALE

by Janice Brookes

Just a year to go! For a full update, visit our fabulous Website at: www.Royal2006Royale.com I would like to thank Doug Maynard and Linda Rive for the great job they have done on this site. If you have anything to add, please let me know and we will update the site.

There are a number of events being planned. These include a philatelic auction on Thursday evening, a stamp launch on Friday with the opening ceremonies, a non-philatelic silent auction with the President's Reception, a pancake breakfast Saturday morning, the banquet, and special entertainment on Saturday evening. There will be a number of freebies, with a full registration package soon. The major announcement is that we have agreement in principle for the Queen's exhibit to come to Calgary. I will know in the later part of this autumn exactly which pieces will be coming.

Countless hours have already gone into putting this show together. I would like to thank everyone who has been helping. Dwayne Miner and I had a very successful trip to the London Royal 2005 Royale at the end of May. We were able to give out over 150 copies of the registration package to potential participants. Dwayne was able to recruit a number of dealers for the bourse. He did such a good job that between local dealers and those he recruited the bourse is already 80% sold.

We have already received several wonderful lots for the silent auction. If you can locate donations, please let us know. We will consider even the smallest of gifts. For larger donations, we can provide tax receipts through the Royal Foundation. As with all major events, we will need our usual crew of volunteers plus a few more. If you can help with any of the committees, please let Marge Hunt know.

CALTAPEX 2005

by Janice Brookes

CALTAPEX is only a few weeks away, on the weekend of October 14 to 16. This year's theme wasn't too hard to figure out because it is Alberta's centennial in 2005. We will have a special cover commemorating this great event. There will also be exhibits; our head judge this year will be Dr. Joel Weiner from Edmonton.

Show set-up is Thursday night 17h30. Friday the show opens from 10h00 to 18h00, Saturday from 10h00 to 17h00, and Sunday from 10h00 to 16h00. Saturday morning we are having a seminar from 10h00 to 12h00 on paper conservation, given by a University of Calgary professor. There will be an auction that afternoon. The auction and seminar will be upstairs at the Kerby Centre in our regular club meeting room. The annual banquet will be Saturday evening at the Danish Canadian Club. Penny Borrowman is selling the tickets so get in touch with her.

[Note added by Walter Herdzik] A beautiful set of cinderellas was issued by the Edmonton philatelists earlier this year. They will be on sale at CALTAPEX but quantities are definitely limited. A set of five stamps is \$3, a sheet of fifteen for \$8, a first-day cover for \$3, a maximum card for \$1, and a presentation card for \$4. See the front cover of this issue for a sample design. A special set will be available only to juniors.

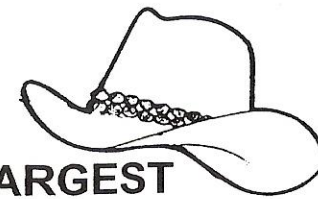
AS OTHERS SEE US

"We doubt if our late glorious King George V added to his popularity by letting it be known that he was a stamp collector."

J.V. McAree, in the May 10, 1937, issue of the GLOBE AND MAIL.

"Collecting electronic items is a rewarding hobby because, unlike coins or stamps, the collector can actually make use of the items and enjoy more than just their looks."

Katherine Fletcher, in the August 8, 2005, issue of the GAUNTLET (University of Calgary student newspaper)



CALGARY'S LARGEST STAMP SHOPPE

STAMPEDE CITY STAMPS

211 - 9th Avenue S.W.

(Located in the Main Post Office Building)

Open MONDAY thru SATURDAY

• R.D. MINER PHILATELICS
and
• THE STAMP GALLERY

OLD and NEW
• Worldwide Stamps •
• Postal History • Post Cards •

Full Range of Philatelic
Supplies - Accessories - Supplements

BUY - SELL - TRADE

Ph. (403) 233-7541

SMALL ADVERTISEMENTS

These ads are free to paid-up CPS members, and will also appear on the CPS Website at no additional cost. Mail your ads to Dale Speirs, Box 6830, Calgary, Alberta, T2P 2E7, or hand them to me at meetings.

NOTE TO INTERNET VIEWERS: Unless stated otherwise, telephone numbers are area code 403. Alberta is on Mountain Time. Any advertiser can be reached through the CPS e-mail at calphilso@shaw.ca, but please allow time for forwarding to offline members.

WANTED: used Greece 2003 and 2004 Olympic related stamps and covers (other than FDCs), CTO and special cancels considered. Cash or Canadian coils in trade. Phone Gordon at 249-1094.

WANTED: USA stamps, MNH, VF. Singles, sets, and sheets between 1980 and 2004. Paying face value plus exchange rate and GST. Call Bob at 257-1942 or email bob.dahl@shaw.ca

FOR SALE: Stamps of Australia, fine used. Up-to-date issues of the last couple of years, stamps and miniature sheets, good selection. Call Michael Teekens at 286-7927

WANTED: Collector of stamps, books, and history. Special interest in submarine material. Contact Wayne at 295-3275 or kingwi@shaw.ca

WANTED: Canadian military covers and postcards with hospital ships (white with red crosses). Contact Jon Johnson at 253-8411 or jcjperfins@hotmail.com

WANTED: Tanna Tuva, especially covers. I used to have a few and now starting over. Phone Keith at (780)437-1787 (Edmonton)

WANTED: Owl stamps worldwide. Cash or trade. Call Pat at 238-3435.

WANTED: Stamp show catalogues, Canadian and international shows. The older the better. Please contact Ed at 274-0021 or harrise@shaw.ca

WANTED: Advanced collector of World Wildlife Fund (anything with the panda logo) stamps, postally-used covers, FDCs, postcards, maximum cards, even cookie cans. Top dollar paid! Phone Jan at 251-1769.

WANTED: Private collector pays cash for larger stamp collections. Phone Willi at 239-2273.

TRADE: Need automotive work done on your car? Let's trade my labour for your stamps that I need. I am a licenced mechanic with 20+ years experience. Phone Doug Kollar at 547-3838.

FOR SALE: Ukrainian and Russian stamps new and used. Also Ukrainian FDCs and special cancels from 1991 to date. Call Andy at 236-2037.

WANTED: Stamps and covers from China to 1949, People's Republic of China, and Taiwan. Special interest in overprints and bulk lots. Prefer postally used. Call Penny at 686-2662 or pkborrowman@yahoo.ca.

WANTED: Calgary Stampede philatelic memorabilia. I collect all phases of this fascinating field. You may have just the cover or cancel I need. Cash or generous exchange. Call Ed at 274-0021 or harrise@shaw.ca

FOR SALE OR TRADE: Worldwide collections (mounted) by country. 30 to 50 countries still available. Also lots of individual stamps catalogued per Scott for trade. Call Joe at 277-7006

FOR SALE: Canadian plate blocks and mint stamps at face value. Call Henning at 271-2596.

COMMITTEES

Archives	Dale Speirs	701-0174
Auctions - regular	Doug Kollar	547-3838
- silent	Jim Senecal	547-7681
Bulletin - Editor	Dale Speirs	701-0174
Circuit books	Mike McPhail	239-9730
Library	Penny Borrowman	686-2662
Life Members	Jim Sadler	274-7015
Membership	Isobel Attrell	294-0935
Private Treaty books	Gerry Vader	293-0158
Programmes	Penny Borrowman	686-2662
Sergeant-At-Arms	Dave Russum	284-4775
Webmaster	Jan van Staden	285-1874

MEETINGS AND SPECIAL EVENTS

2005

September	21	Auction
October	2	Sunday bourse
	5	General meeting
	14 to 16	CALTAPEX 2005
	19	Auction
November	2	General meeting
	2	Deadline for December bulletin
	6	Sunday bourse
	16	Auction
December	4	Sunday bourse
	7	Christmas social

2006

January	4	General meeting
	4	Deadline for February bulletin
	18	Auction

MEETINGS and AUCTIONS are at the Kerby Centre, 2nd floor, 1133 - 7 Avenue SW, at 19h30. Auction lots should be in before 19h30 to allow bidder viewing

CALTAPEX is held at the Kerby Centre, main floor, 1133 - 7 Avenue SW. Details from Janice Brookes at 251-1769.

ROYAL 2006 ROYALE is at the Coast Plaza Hotel, 1316 - 33 Street NE. Details from Janice Brookes at 251-1769.

SUNDAY BOURSE is at Palliser Community Centre, 2323 Palliser Drive SW, from 10h00 to 16h00. Details and table rentals from Bill Szaroz at 337-3260.

CALGARY REGIONAL GROUP OF BRITISH NORTH AMERICA PHILATELIC SOCIETY meets second Wednesdays. For details about meeting places and times, contact Ed Harris at 274-0021.

CALGARY ASSOCIATION OF PHILATELIC EXHIBITORS meets fourth Wednesdays. For details, contact Jim Taylor at 238-3698.