



CFB ESQUIMALT NAVAL & MILITARY MUSEUM NEWSLETTER

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CFB Esquimalt Naval & Military Museum is located at Naden on Canadian Forces Base Esquimalt, in the city of Victoria, which is situated on the southern tip of Vancouver Island, province of British Columbia, Canada.

The museum's goal is to collect, preserve, interpret and display the history and heritage of the naval presence on Canada's West Coast and of the military on Southern Vancouver Island.

www.navalandmilitarymuseum.org



Morgan Sinclair with the historic HURON bell that records the date of her christening aboard the ship.

Ship's bell brings special visitor

In early January, we had the pleasure of a visit from young Morgan Sinclair, and her grandparents Peg and Dan Herlinger, who came here on a mission. They wanted to see the ship's bell from HMCS HURON which has Morgan's name and christening date of 07 October 2000 engraved on it.

The HURON bell Morgan was interested in is one of two from the ship that are part of the museum's collection –

one bell with a christening date range of 1973-1997, and a second bell, which lists christenings from 1988 onwards. Both bells, until recently, were in storage in the museum warehouse in Dockyard Building 83. Morgan's mother Gill Herlinger, who is in the Navy, got in touch with us prior to her daughter's visit to say that it was important to Morgan to see and touch

Continued on page 11

THE MUSEUM *Team*

Museum Team



Debbie Towell – Curator
 Joseph Lenarcik – Assistant Curator
 Clare Sharpe – Exhibit Designer/Administrative
 Assistant/Webmaster/Volunteer Coordinator
 Rob Nichol – Archival Assistant
 Tatiana Robinson – Archival Assistant
 Gerry Kennedy – Workshop Staff
 Vince Hadley-O'Shaughnessy – Workshop Staff

Our Active Volunteers

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David Churchill	Florence McGregor-Foxcroft
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Visit the **NEW museum online**
www.navalandmilitarymuseum.org
 Daily interesting historical facts, updates on exhibits,
 West Coast lore and characters of CFB Esquimalt's past

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Groos family film archives a great addition to museum collection

The Groos Family has made an impressive contribution to the Royal Canadian Navy over the years. Commodore Harold Victor William Groos was Commanding Officer of HMCS ORILLIA, HMCS ST. FRANCIS, HMCS GATINEAU, HMCS HURON and HMCS CRUSADER, as well as Captain of Naden from 1958 to 1961. His younger brother, Captain (N) David Walter Groos was commander of Royal Roads, Captain of VENTURE, and Commanding Officer of HMCS COLLINGWOOD, HMCS RESTIGOUCHE, HMCS CRESCENT, HMCS SIOUX and HMCS ONTARIO.

Our museum recently partnered with the Groos Family to convert a box of 16 mm films related to the career of Captain (N) David Walter Groos to DVD format. Much of the film footage dates from 1954 to 1956, when David Walter Groos was Commanding Officer of HMCS

ONTARIO. The resulting DVD is 127 minutes long and it provides us with a view of the world from the bridge of HMCS ONTARIO. Major stops include San Francisco, Hawaii, the Panama Canal, Diamond

The biggest surprise was the lack of airport security at Prestwick Airport, where the arrival of a Trans-Canada Air Lines propeller driven plane was filmed.

Rock off Martinique, Portsmouth, Copenhagen, Scotland, Yokohama, Sydney, and New Zealand. Added attractions include a Crossing the Line ceremony, an informal baseball game, a tour of Scotland from a blue navy jeep and the filming of the ship's company formal photo sitting.

There is also footage of Duntze Head and A Jetty in Dockyard and the Public Works Dry dock. Most of the film footage is in colour but one small parade sequence is in black and white.

For me the biggest surprise was the lack of airport security at Prestwick Airport, where the arrival of a Trans-Canada Air Lines propeller driven plane was filmed. There is also a total absence of cell phones, laptop computers, MP3 players and even televisions in the film. People somehow managed to function without them then.

In closing, I wish to thank Lt (N) David Utzinger of Venture, The Naval Officer Training Centre, and Brian Groos, Captain (N) David Walter Groos' son, for bringing these films to our attention and working with us to get the films converted.

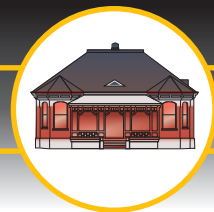
- By Joseph Lenarcik,
Assistant Curator



Left: Diamond Rock, Martinique viewed from HMCS ONTARIO

Right: White Ensign flying from the stern of HMCS ONTARIO





Canada's Boy Seamen

From its inception in 1910 as the Canadian Naval Service, until July, 1941, the Royal Canadian Navy (RCN) had a category of sailor known as "Boy." He joined as young as age fourteen, though in later years admission was increased to age seventeen and one-half.

This designation was inherited from the Royal Navy (RN), where it was used as a recruitment device to attract boys, often from poorer homes or even orphanages, who were too young to meet the normal entry age of eighteen. The hope was that if recruited at such an early age, they would become attracted to naval life and eventually trained up to assume the responsibilities and skills of Petty Officers (POs) and Chief Petty Officers (Chiefs) in certain vital trades in the Seaman branch (Gunnery, Torpedoes) and Communications (Visual Signals and Wireless Telegraphy (WT) branch - sending messages via what we now refer to as radios - and to a much lesser degree, in the Supply (Writers, Storesmen) and Medical branches.

Canada's Boy Seamen joined the first two cruisers RAINBOW (Esquimalt) and NIOBE (Halifax) in 1910 under a seven year engagement, though their "men's time" did not commence until they turned eighteen, at which time they were advanced to the rank of Ordinary Seamen or the appropriate equivalent in Signals, WT, etc.

During the hostilities of 1914-1918 the training of Boys in the cruisers on either coast was limited, and any boy approaching the RCN to enlist as a Boy was given only one option, the Royal Naval Canadian Volunteer Reserve (RNCVR).

The RN was fighting a submarine war off its coasts, and desperately needed Boys in the Seaman branch - "Men of Good Character and Physique" - who were sixteen years of age or older. Canadian boys



Photo Catalogue No. VR992.84.14 from the museum's collection

"Five little sailor boys" of the patrol ship GALIANO, which disappeared in Queen Charlotte Sound.

jumped at the chance to defend the British Empire though, in fact, many would stay in Canada and in smaller Canadian ships, even if others were able to go to the RN and service in whalers, anti-minesweeping and anti-submarine trawlers and a host of other patrol vessels. Most served in British waters but some went as far as the West African coast where they performed patrol and escort duties.

At home, four Boys were lost out of a crew of thirty-eight when, in October, 1918, HMCS GALIANO, a patrol vessel, disappeared during a severe storm in Queen Charlotte Sound.

In all, 422 men of the Canadian naval forces would die on active service between 1914 and 1918. GALIANO was the only vessel lost.

Both Boys and the RCN survived the harsh budget cuts of the early 1920s, but the training for gunnery, torpedoes, visual signals and wireless were carried out almost exclusively in the United Kingdom (UK)

at shore establishments and was followed by further training in training ships in the Home Fleet. The RCN was expected to function as an arm of the RN, so training in these four key trades had to be carried out in a big fleet situation. Most of the advanced training for those who were already eighteen and already in their trades was also carried out in the UK.

After his training with the Home Fleet, the Boy would have turned eighteen, rated as "trained", promoted and thus been ready to rejoin the RCN. By the late 1930s Boys were serving in the usual battleships and cruisers, but increasingly in destroyers and the new generation of RN aircraft carriers.

In the pre-war years boys had joined as Boys for adventure, travel and to learn a trade with an eye to having a career with the RCN, but with the outbreak of war in 1939 motivations began to change. Now it was more and more a case of joining to fight in a war, and when it was over to get on with other things. This undermined the key

reason for having Boys: training them up to be POs and Chiefs, or even commissioned officers.

Furthermore, the RCN was recruiting Ordinary Seamen at age seventeen and one-half, like Boys, and training them in an identical fashion as they waited for them to turn eighteen, thereby placing them beyond the legal prohibition against having underage sailors at sea in war time. Ordinary Seamen had no prohibitions on smoking, no shorter leave periods, no earlier bed times and other petty restrictions, but there the differences stopped. The Boys' programme no longer seemed to make sense - though it would be kept in the RN until the mid-1950s - and in mid-1941 it was discontinued.

Although the rank of Boy disappeared, their impact did not. They helped see the RCN through some of its toughest times, the Second World War, the Korean War and the Cold War. The last of the former Boys left the RCN in the late sixties and the early seventies as POs, Chiefs and Commissioned Officers in specialist areas, and like the Boys before them they gifted the RCN with a rich legacy of dedication and service.

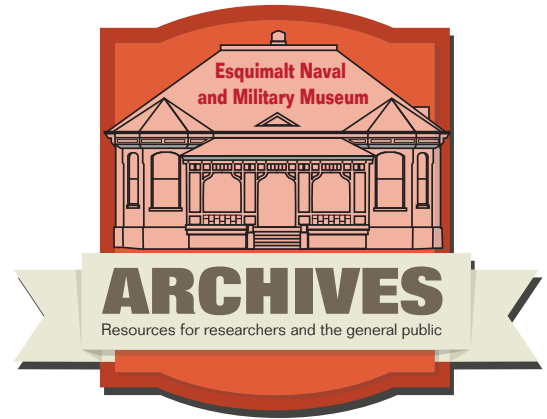
- By Bonar A. (Sandy) Gow, Professor
Emeritus of History, Concordia University
College of Alberta, Edmonton.



Photo Catalogue No. VRP993.12.7
from the museum's collection

A young RCNVR sailor c.1910-1920.

WRITERS
RESEARCHERS
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STUDENTS
MODEL SHIP BUILDERS
VETERANS
AND MORE



THERE ARE SO MANY REASONS TO VISIT US!

- 17,000+ digitized images in the museum database;
- Key publications, including the Naval List, and the first Crowsnest and Crow's Nest magazines;
- The Women's Royal Canadian Naval Service wartime newsletter The Tiddley Times;
- Files on Canadian naval vessels;
- News cuttings and official ship histories;
- Biographies of leading figures in the Canadian Navy;
- Information about the history and development of what is now Canadian Forces Base Esquimalt;
- Maps and charts;
- Ship plans;
- Plans for historic buildings at Work Point and CFB Esquimalt;
- Official seamanship and naval trades training manuals;
- Historical documents;
- Diaries and personal journals.

www.navalandmilitarymuseum.org

ARMY HISTORY



PCMR members of 29 Coy, Sardis, B.C.

Pacific Coast Militia Rangers to be featured at the museum

World War II brought about a sense of insecurity not seen before in British Columbia. Citizenry were uneasy as they felt the threat of war creeping ever closer to their doorstep. There needed to be a way to reassure the population.

On the 31st of January, 1942 a letter was sent from Ottawa to the Pacific Command in Victoria which stated, "I am directed to say that in the present situation it is considered most important that everything possible be done on the west coast to satisfy public opinion in respect to military security, provided it can be done without prejudice to our major war effort."

It was determined that the organization of a Home Guard could meet these security needs and do it with citizens



Lower Fraser Valley Commander, Lt. Col. A.L. Coote (right) with Capt K.H. White, CO of 29 Coy, Sardis, B.C.

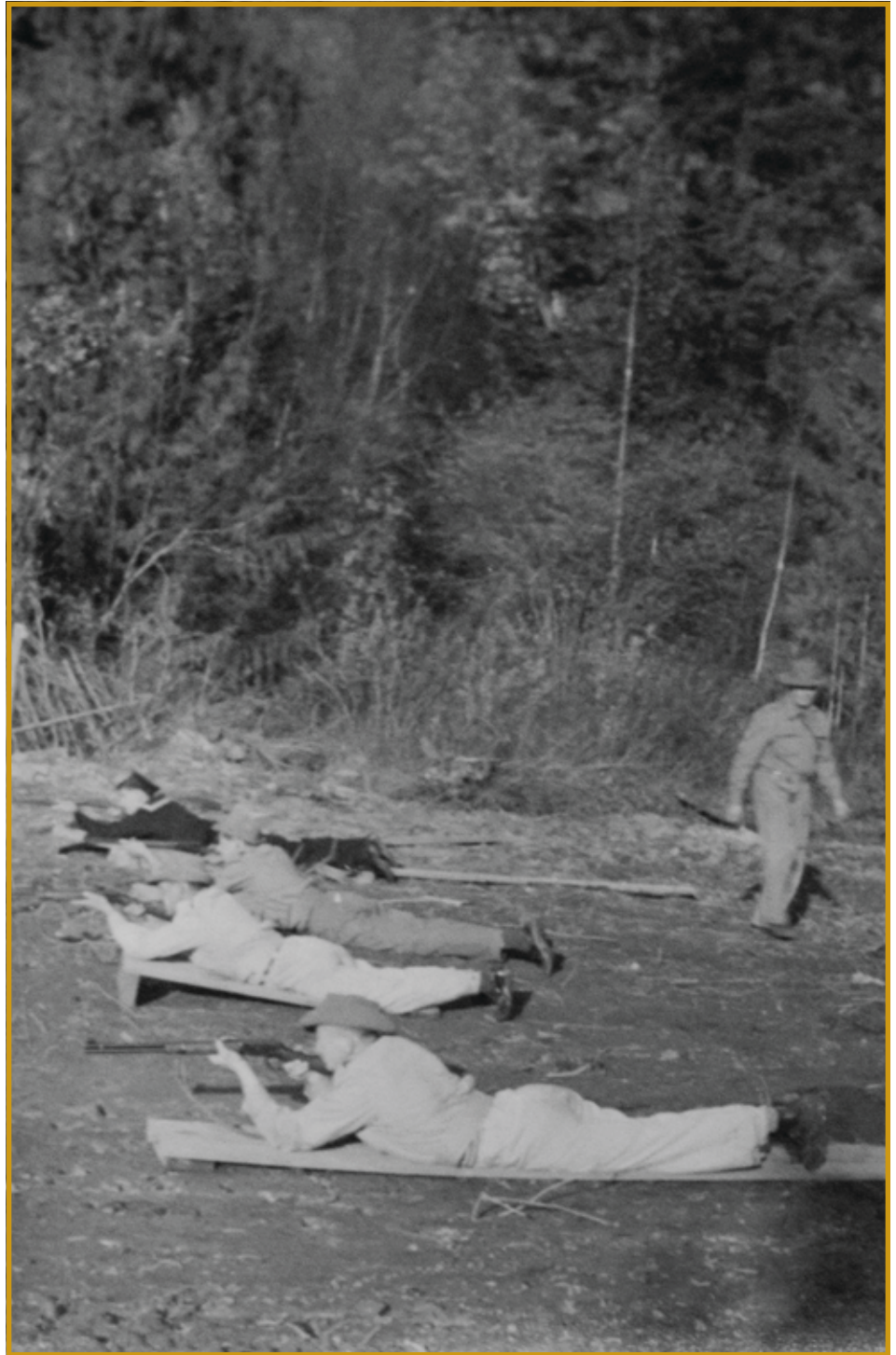
Though many British Columbians may have never even heard of them or know of their existence, they were there to keep us safe, our own home guard.

who came ready prepared and trained to deal with British Columbia's rugged terrain and coastline: the Pacific Coast Militia Rangers or PCMR.

Though many British Columbians may have never even heard of them or know of their existence, they were there to keep us safe, our own home guard. The men who volunteered to protect the west coast were, in many cases, considered to be too old to go overseas to fight but still wanted to be able to contribute in meaningful ways. The PCMR were made up of loggers, trappers, fisherman and any number of skills that required a deep knowledge of the terrain and local environment. They were there to keep watch for threats from potential invasion by land, sea and even from the air with the arrival of Japanese incendiary balloons or Fugo.

From 1942 to September 1945, the Pacific Coast Militia Rangers, BC's own Home Guard, played an important and unique role in the history of Canada. We want to recognize that role at our museum in an upcoming exhibit. We have a unique collection of PCMR material such as copies of their publication the Ranger Magazine, nominal rolls from 29 Company (Coy), uniform components and photographs. We need more. If you have or indeed know of anyone who has some PCMR material they would like to donate, please have them contact us. If you do not wish to donate, we can in the case of photographs make digital copies. We want to remember these men and not forget their important contribution to the protection of British Columbia and Canada.

- by Debbie Towell,
Museum Curator



PCMR training on the rifle range.



"On Guard" 1943, Oil painting

Artist captured wartime life in Naden

The Honourable Mark Hudson Kearley, Official Second World War Artist at HMCS Naden

These paintings are the work of the Honourable Mark Hudson Kearley (1895–1977), who was appointed in 1943 as an Official War Artist at HMCS NADEN. The War Artists Committee chose him to chronicle naval activities at NADEN, the home port of the RCN on the Pacific Front in the Second World War.

In "On Guard" 1943, a lone sentinel gazes across the harbour to a ship at anchor. It is as if the viewer can look over his shoulder. The painting's tones are earthy and Kearley paints in a realistic style appropriate to his appointment as a war artist. Kearley's artwork also reflects knowledge of trends in

contemporary painting and is reminiscent of some of the Group of Seven, especially the palette of A.Y. Jackson and perhaps the style of Victoria painter Emily Carr. Carr used natural brown and green tones and painterly brushstrokes when depicting life in remote B.C. native communities and later when she shifted to forest and sea scenes. Kearley was an early champion of Carr so it is likely she was an influence for him.

As NADEN was one of the primary RCN training centres in Canada, the subject matter is not the aftermath of a land-based battle or a boarding party approaching a U-boat, but the instruction and drills

associated with training officers and men for their roles in the navy. "Parade Ground HMCS Naden" 1943 shows men marching on the parade ground which still exists today. Kearley positioned himself inside the drill hall while he worked. It is unlikely that he painted directly onto a canvas to produce the final painting but probably sketched a number of drawings first.

"The Quarterdeck HMCS Naden" 1943 shows men during their off duty hours in front of the building now used as the carpentry shop in the museum complex at Naden (Building 29, Naden). They



"Parade Ground HMCS Naden" 1943, Oil painting.



"The Quarterdeck HMCS Naden" 1943, Oil painting

lean casually against the posts or are seated luxuriating in some leisure time. It is unusual to have such a scene included, as most war art depicts dramatic action or the devastating aftermath of war. This brief moment of relaxation is part of wartime life and its inclusion thematically rounds out Kearley's selection of subject matter for his war art paintings.

As the son of Hudson Ewebank Kearley, 1st Viscount Devonport (1856-1934) and Selina Chester, Kearley had an education befitting his class. He attended Eton College and then Magdalen College at Oxford University. From 1914-1918 Kearley was a civil prisoner of war at Ruhleben Germany. He later made a presentation regarding his experience, "The Germany That I Have Known: A Talk by the Hon. Mark Kearley" delivered before the United Services Institution of Vancouver Island, Victoria, B.C. on February 8, 1941. In 1928 he married Mabel Florence Dagley.

In 1941 Kearley and family relocated to Metchosin to "Windy Oaks" a home built for them in 1941. Shortly after, Kearley became a supporter of the visual arts community in Victoria and was instrumental in forming the Victoria branch of the Federation of Canadian Artists (FCA). By 1944 he co-founded the Art Gallery of Greater Victoria. He was a supporter of Emily Carr and donated a number of her artworks to that gallery including "Light Swooping Through" and "Dancing Tree." He also published a short

paper, "A Few Hints and Suggestions about Emily Carr and Her Work" in 1946.

When Kearley contributed to the Canadian war art program he joined an institution with history going back to the First World War. Lord Beaverbrook originated the Canadian war art program in November 1916. There were 116 artists selected from Canada and Great Britain to paint over 900 paintings of Canada at war. Artists were sent to fronts in France and Belgium to produce preliminary sketches and then worked on paintings in London. The artists sent home images of the First World War to Canada that must have impacted viewers in a profound manner, as the depictions are unflinching and graphic.

Inspired by Lord Beaverbrook, Canada's High Commissioner Vincent Massey spearheaded Canada's official Second World War art program. In January 1943, Kearley produced the paintings in this museum's collection. The 31 artists hired to paint the activities of the armed forces at home and overseas were given materials and instructions regarding what subject matter to choose. They were also told the number of artworks they must complete. Female artists also represented the activities of women at war that paralleled women's increased participation in the workplace during the Second World War. In total, 5,000 works of art were completed before the end of the program in 1946.

The Second World War art program had a positive effect on the visual art scene in

Canada subsequent to its end by creating an increased awareness of the arts in Canada. During the Depression art was perceived as a luxury and many artists had to supplement their incomes by turning to other work to support themselves. Wartime meant that people's attentions were of necessity directed towards the war effort. Peacetime and increased prosperity in the postwar period meant that people had time and resources to devote to the arts.

An outgrowth of the Second World War art program was the establishment of a Royal Commission on the National Development of the Arts, Letters and Sciences chaired by Vincent Massey. The results of the Royal Commission remain an influence on Canadian cultural policy to this day.

By Tatiana Robinson,
Archival Assistant

Further Resources:

- "Canvas of War: Masterpieces from the Canadian War Museum 1914-1918 & 1939-1945." Canadian War Museum, online exhibition.
- "Dear Nan: Letters of Emily Carr, Nan Cheney & Humphrey Toms." Vancouver: UBC Press, 1990.
- Gordon Funk, Betty. "Tweed Curtain Pioneers." Victoria: Trafford Publishing, 2004.
- www.thepeerage.com/p36949.htm. This website contains biographical information on Mark Hudson Kearley.

New graphic on museum door turns heads

This article reprinted by kind permission of the Lookout newspaper.

Visitors to CFB Esquimalt's Naval and Military Museum now have another reason to admire the building's charming heritage exterior.

On Dec. 2, Museum Exhibit Designer Clare Sharpe had a black-and-white photograph from the museum's photo collection blown up and adhered to the front doors of the naval exhibits building (building number 37).

"The door has no real heritage value as it stood," says Sharpe. "It was pretty plain, so we've been looking at ways to jazz it up and thought a graphic would really suit the spot."

The now larger-than-life size image, which originally appeared in the Vancouver Daily Province in 1944, features Signalwoman Madge Foster proudly posing in a pair of bell bottom pants – almost unheard of for women in the early 1940s – as a sailor looks on, clearly delighted. The photograph's caption published in the Province read: "No wonder this husky sailor seems slightly puzzled. He has just spied a Wren wearing, of all things, bell-bottomed trousers!"

The sailor looking on is Yeoman Walter Clements of Saskatoon, a sailor who worked closely with the Signalwomen.

"As far as we know only a limited number of women in the naval service were able to wear bell bottoms as part of their uniform attire," says Sharpe, who explains that for a Signalwoman, pants suited the physical demands of the job better than a skirt. "Madge was one of the four in a group of signallers who was permitted to wear the bell bottoms."

Foster, originally from Vancouver, was stationed at a West Coast naval base, possibly HMCS Discovery, to send and receive navy messages in code and cipher.

Sharpe says the photograph's vertical orientation fit well with the shape of the door, but her main reason for selecting the image was to pay homage to the role women played in the Second World War and postwar era.

She says she spent the past year sifting through hundreds of photographs before settling on Foster's.

"I've always loved that picture, and it was donated by the daughter of Yeoman Clements, so it has a really direct connection to the museum's collection and heritage," she says.

After choosing the photo, Sharpe photo shopped the image, and had it printed up on adhesive Phototex material. Danny Glubus of Suite Signs installed the photograph.

- Rachel Lallouz,
Lookout Newspaper



COMING SOON

We're looking forward to hosting a new bilingual travelling exhibition entitled From Vimy to Juno.

The exhibition, which examines Canada's role in the First and Second World Wars, is anchored on the Battle of Vimy Ridge in April 1917 and the D-Day landings on Juno Beach in June 1944. It was developed by the Juno Beach Center in participation with the Vimy Foundation.

A national tour of the exhibition begins in March 2016 and will continue through 2017. Booking dates for CFB Esquimalt Naval & Military Museum are still to be confirmed.



Compulsory military service has always been a controversial issue, and nowhere more so than in Canada.

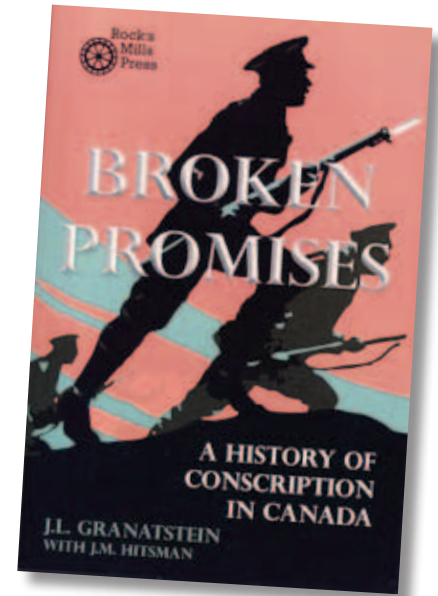
Award-winning historian J.L. Granatstein considers the thorny questions it raises: "is it worthwhile to impose conscription if by so doing you threaten to destroy the nation and the national unity that the men at the front are presumably fighting to preserve?"

This new edition of Granatstein's classic account of conscription begins with a reflection about why he has changed his mind since first writing this book over 30 years ago. It remains the only history of conscription in Canada.

When Britain declared war on Germany in 1914, Canada sent a volunteer

force. As the war progressed, however, reinforcements were needed. Quebec resisted, for demographic reasons, but there were larger questions as well: "To speak of defending French civilization in Europe while harrying it in America seems to us an absurd inconsistency," Henri Bourassa wrote in August 1916. Bitterness and division were the product of poor government handling. Granatstein also explores how conscription did not go away following World War I.

Conscription has plagued Canadians for a century. Granatstein compellingly argues that no single issue has done more to muddy the political waters or to destroy the unity of the nation.



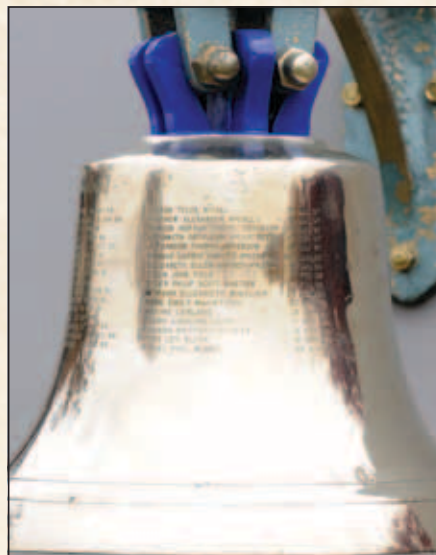
More bells to be in "open storage" as space allows

Continued from page 1

"her" bell, and could we help make that happen for her?

We were more than happy to bring the HURON bell from the Dockyard to Naden in anticipation of Morgan and her grandparents' arrival on January 11, (which was a Professional Development Day for the teachers at Morgan's school and so a 'free' day for her.) She put the time to good use by showing up to view the bell and get some photos with it, and we were glad to assist, and delighted to see her genuine interest in this part of her and her family's heritage.

As staff members, we are often powerfully reminded of how much these artifacts mean to the people who form part of their history. That's the reason the museum website includes a project devoted to listing the names and inscriptions recorded on christening bells (www.navalandmilitarymuseum.org/christening-bell) in our own collection



A close-up of inscriptions on HURON's christening bell, one of two such bells in the museum collection.

and collections elsewhere. It's also part of the reason why we intend to begin actively displaying more christening bells in the museum exhibits building in Naden 37, so they're accessible to the public and interested visitors. So Morgan's bell will be staying here

at Naden and not returning to its former location in the Dockyard. As space permits, and as we can find means to properly and securely display them, more bells will come here to be put in what's called "open storage" or "visible storage".

Museums are increasingly using open storage as a way to display parts of their collection which would not normally be on view to the public. The University of British Columbia's Museum of Anthropology is often credited with originating the idea of visible storage when it moved into its present building in 1976. In many ways, open or visible storage harks back to the 19th century museum idea of displaying absolutely everything, or as much as will fit into the building, in a sometimes overstuffed or even chaotic way. It's a principle that later became outmoded but has gained traction again in recent decades, however in a more disciplined and informative manner.

-by Clare Sharpe,
Museum Exhibit Designer

Write us...

We welcome your questions and comments with regard to any of the articles we have featured in this or past issues of *Headway*.

Please write to the museum at:

CFB Esquimalt Naval & Military Museum
P.O. Box 17000 Stn. Forces
Victoria B.C. V9A 7N2

Or email:

curator@navalandmilitarymuseum.org

CFB Esquimalt

NAVAL & MILITARY MUSEUM

The museum is open on
Monday, 08 February –
BC's Family Day holiday

HOURS OF OPERATION

Monday to Friday
10.00am - 3.30pm
(Closed weekends & statutory holidays)

SUGGESTED DONATION

Adults	\$2
Family of Four:	\$5
Children, Youth & Seniors	\$1

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