



The British Columbia Mountaineering Club

Vancouver, B. C.

Founded 1907. :: Incorporated 1912.

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IT HAPPENED

Not many months ago one of our old time members suggested that it was impossible to suppose a forest fire would creep up or down the mountainside of Grouse to endanger our new cabin as no such event was known in the history of the club from the time of the building of our first mountain home.

Events of this past week have proven otherwise and it might not be untimely to suggest that while the wood-cutting season is with us that the dangerous fire-hazard surrounding our beautiful new edifice might be removed supplying us with heating material for use in the colder season and clearing the view cityward. The fire which drew some of our members up to the cabin Monday has proven the

hazard exists. Let us grasp this "menace" by the forelock before the forelock burns and takes the cabin with it.—Ed.

NOTE:—A considerable forested area just west of the old cabin site was laid waste in the recent fire.

The COOLER is nearing completion. This part of the building will not need chinking but there is a lot to be done on the cabin. Two cold winters have passed since we moved into our new mountain home; are we going to allow a good bale of oakum to spend several more months in the tool room while the interstices between the logs are growing larger as the material in the building continues to dry out?

THE GOLDEN EARS MOUNTAIN.

The first club trip to this peak was favored with perfect weather conditions after rains earlier in the week had cleared the air of smoke, affording an excellent view of surrounding country in all directions.

Seven members with four others left the city at three-thirty p.m., Saturday, arriving by car at Allico, where the Abernethy-Lougheed Logging Co. kindly transported the party to the end of steel, which left but a mile to walk to the cabin and the night's sleeping quarters.

"Starting out at 5.30 a.m. a steady walk of nearly two hours along a ridge brought us to our first resting place, where a few photos were taken. From here we descended this ridge and crossed over to the base of the peak by 7.45 a.m. Here a real breakfast was eaten and at 9 o'clock the climb of the south peak began. A fifty-foot cliff at the commencement was the most interesting part of the climb. The six hundred feet of climbing here took an hour and a half to complete when the reward for our labours was an extensive view of massive peaks in three points of the compass, the view to the south-west and south revealing a flat country, with the Pitt, the Alouette and Fraser rivers threading their way across this vast prairie-like area. The descent was made in two hours to the ridge, where a swim and good meal put the finishing

touches on a very delightful outing, the trip back by speeder and auto, completing a very pleasant day's manoeuvres. It is needless to state that those who made this trip are grateful to the Abernethy-Lougheed Co. for the assistance rendered in making such an easy week-end trip possible." Those members present were Miss F. Riddock; Messrs. H. L. Sommerville, D. McKee, J. Horan, E. Henderson, J. Mackenzie, W. Westall (endman), J. Irving (leader). Visitors E. Anton, M. Bell, W. Head.

IDEALS

Photography as a mechanical process is one of the easiest of all crafts; as a means of artistic expression, it is one of the most difficult. Some have denied photography a place among the arts because of its expressive detail, its enerring truthfulness, and its lack of imaginative quality. We must admit, however, that photography is the only method of reproducing those rapidly changing, but beautiful, effects in nature, such as falling water, storms, and sunsets, which fade away and disappear before the painter has time to capture them.

Moreover, the sincere worker of aesthetic taste and a live sense of what is beautiful in the great world of out-doors may achieve results of high artistic merit and may reveal his personality, not only by his choice of subject, but by his method of treatment. The man behind the camera is reflected in his work. To the artist, photography is an art. The great difficulty to be overcome is that nature must be depicted very nearly as she appears. No landscape is ideally perfect in every part. The

painter can invent a foreground, eliminate an offending detail, or change a line to secure a harmonious result. The photographer must strive to reach the same result. The photographer must strive to reach the same end by long study of his composition and tireless re-arrangement of lines until in the finished picture the eyes are magnetically drawn to a certain spot and unknowingly made to rest where the artist wants their attention. Then he portrays Nature by selective choice, his judgment, his imagination, and his artistic sense ever alert, waiting for days, weeks or months, if need be, till the grouping of clouds and the effects of light and atmosphere adjust themselves to his individual conception of what is beautiful. Nature herself is the final artist and some-day she will consent to paint his picture. It is as if yesterday the cloud forms were wonderful, to-day the play of light and shade over a sparkling pool shows a constant change of varied attractions, while to-morrow gives promise of dreamy and poetical effects of distance in the atmosphere and yet the great necessity of the photographer is that all these complex elements of the scene must be simultaneously perfect. I have calculated that on certain Canadian Rocky Mountain lakes these conditions are realized, and then only in scattered intervals of minutes, or even seconds for a total of but a few hours in the entire year. For this reason it generally requires a larger expenditure of time and patience to properly photograph a landscape than to paint it.

Photography is essentially and necessarily truthful. Retouched or faked pictures, especially in landscapes, are false to nature and create distrust. They show im-

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patience on the part of the worker and a misconception of the dignity of the art. It is not true to photography to make an untruthful picture, and all are such that do not represent a single, continuous interval of time.

My chief aim in the past few years has been to work out beautiful compositions and to portray the visible atmosphere, whether it be in the form of a haze, mist, or the veiling of smoke of forest fires. These are the two qualities which can most surely the mere mechanical record and make it a work of art. Such mountain pictures as combine atmospheric effects with charming composition, especially those showing a water surface in the foreground, are for the photographer the most elusive, the most difficult, but at the same time the most interesting of all landscape subjects.

—Walter D. Wilcox

FUTURE TRIPS

- Sept. 21-22.** Eastern Lion via Capilano. Leader, J. Irving; endman, W. Hendry.
- Sept. 28-29.** Social at the Cabin. Men wanted to do some chinking.
- October 12-13.** Crown and the Camel via the Crater Rim. Leader, T. Taylor; endman, C. Ledingham.

WANTED FOR THE LIBRARY

Copies of the Bulletin for 1927. Mail to H. O'Connor, 1606 Nelson Street.

FOUND

Lady's hand bag left in my car while parked. Owner can have same by identifying property. If she makes satisfactory explanation to my wife, I will pay for ad, and give reward.

BOX 606, BULLETIN

THE ART OF PUNNING

I think it was Mark Twain who said that people are always talking about the weather but nobody seems to do anything about it. Similarly persons who make puns are always being threatened with drastic and ingenious punishments, but nobody ever seems to carry out these threats. The punster flourishes today as he never did before, and the yearly crop of puns increases in magnitude both of number and of atrocity. A pun has been defined as a mischievous and illogical concatenation of words of similar sound, productive of a ludicrous juxtaposition of ideas and arousing in the majority of hearers an intense desire to slay and exterminate. A pun has also been described as the lowest form of humor and it has even been alleged that he who would make a pun would pick a pocket. Is the pun, however, the vulgar and atrocious perpetration its enemies allege? Is it such a frightful crime against Society? Rather I would say that it is the very antithesis of all this. It is an important part of humor, the very essence of wit, and a vital and essential ingredient of satire.

Could any one object to this? A noted punster once remarked in the presence of King Charles that he could make a pun on any subject. "Make one on me," said the monarch. Instantly came the retort, "The King is no subject."

Again how could this offend anyone?

*"There was an old vicar of Quay,
His garden he allowed to decay;
But his wife, more alert,
Bought a powerful squirt,
And said to her spouse, "Let us Spray."*

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The pun has been sanctioned and used by the greatest men of history, by Homer, Aristophanes, Plato, Aristotle. In England many famous men have been masters of it, Thomas Hood, Chas. Lamb, Swift, Dryden, Milton and Shakespeare. In face of this who would dare cast aspersions on the pun?

A punster is not a buffoon or a clown resorting to the tricks of the circus to interest and amuse, but a talented virtuoso of words, evoking from the riches of language, harmonies no whit less beautiful than those created by a musician. There is a distinct parallel between the two arts of punning and of music. Corresponding with the first painful pianoforte performance of a schoolboy in public, is the initial effort of the novice of punning, anxious to display the latest addition to his vocabulary by some bizarre and impossible play on words. Then there is the double pun, the technical difficulty of which corresponds with double stopping on the violin; and so the parallel may be drawn through all the varied forms of musical art even up to the symphonies in words of a master punster like Thomas Hood. Who has not laughed at this famous verse of his?

*"Ben Battle was a soldier bold,
And used to war's alarms; ;
But a cannon ball took off his legs;
Then he laid down his arms."*

The ability to enjoy to the full the music of the great composers is the result only of study and a careful development of one's musical taste. In the same way it is not everybody who can really appreciate a pun. Usually the enjoyment of this form of art is a very haphazard matter. But those who will cultivate the taste for puns and study the writings of the masters of this art-form will be well repaid. They will find new zest and interest in their reading and in time will even become performers themselves. What piquancy and spice will not be added to their conversation! What a reputation for sprightly and

witty repartee will they not attain! They will become famous in their own circle and will be in demand at all times. They will have the entree to erudite and intellectual circles, and finally, ever before them will lie the dazzling prospect of achieving fame through the creation of some such masterpiece as that famous pun in Punch; "Is life worth living?—It all depends on the liver." —A. T. Peacey

BRITISH STATESMAN SKETCHES VIEW FROM TOP OF GROUSE MOUNTAIN

One of the most prized possessions which will accompany Rt. Hon. Winston Churchill back to England will be a magnificent oil painting done by himself while a guest of the National Council of Education on Grouse mountain.

One of Mr. Churchill's many hobbies is painting, and he always carries his paraphernalia with him. While viewing the wonderful sight to be obtained from Grouse mountain, Mr. Churchill was so struck with what he termed "the finest sight he had ever been privileged to see" that he immediately placed his easel in position, took out his paints and canvas and sketched a wide stretch of territory covering Greater Vancouver, out to Boundary bay, Point Roberts and away down to the Olympics. The result was that the distinguished British statesman has secured what is declared to be one of the best scenic oil painting productions ever taken from Grouse mountain.

1927 BULLETINS WANTED FOR RECORDS

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