



Van Arty Assoc and RUSI Van Members News Sept 9, 2014

Wednesday Lunches

The Mess dress requirements for Wednesday lunches is Business Casual. Business casual can best be described as our 'summer dress'. Minimum requirement is an open neck button up shirt with dress pants or slacks (no blue jeans, pls), Ladies is the equivalent. Of course we never discourage the wearing of jackets and ties. Guests are always welcome.

Manning the Guns of Ferguson Point

On 27 August 1939, in preparation of war, the Ferguson Point Gun Position in Stanley Park was officially occupied by personnel of 31 Battery from the 15th Coast Brigade of Artillery, the predecessor of today's 15th Field Artillery Regiment. To celebrate this event, the 15th Field Artillery Regimental Society is holding a Sunset ceremony at Ferguson Point, followed by a dinner at the Teahouse, on September 26, 2014. [See Invitation at the end of newsletter.](#)

RUSI WW1 Series Continues at Vancouver Public Library

RUSI Vancouver, in collaboration with the Vancouver Public Library, will co-sponsor a series of four presentations to commemorate the centenary of the beginning of the First World War at the VPL Central Branch on West Georgia and Homer in Vancouver. The involvement of RUSI Vancouver in the VPL series is part of RUSI's community engagement initiative.

The next RUSI-VPL presentation will be on Tuesday, **September 16th** featuring *From the West Coast to the Western Front* a new book co-authored by Mark Forsythe and Greg Dickson.

In addition RUSI, in cooperation with various Regimental museums in Vancouver, will organize and install First World War memorabilia displays at three separate Vancouver Public Library branches. These are Kensington, Terry Salman (Hillcrest) and Kerrisdale. The exhibits will be installed at these branches from October 15 to November 15, 2014 as part of the 100th anniversary of the beginning of World War One.

All presentations are free and run from 7:00 to 8:30 pm in the Alice MacKay Room at the VPL Central Branch.

From the Journal of Capt Fred G Coxen RFA - Sept 1914

(ran across these entries on line. Don't know if they will continue to be posted)

September 7, 1914 - Marched 3:45 am joined [the] Advanced Guard to FALEYS.

[On arriving we found that] engagement was in progress between our Cavalry and the enemy, but the enemy retreated before we could drop into action, [so we] continued [our] advance to

JOUY-SUR-MORIN.

September 8, 1814 - [On our arrival at Jouy-Sur-Mor] fighting was in progress on our front. We turned to find a German [artillery] Battery [firing] at [us from] MONTSLAGIEL - [As the fighting continued], a thunderstorm [sprang up and] the Germans retreated. [That night] we bivouacked in the rear of the 2nd Infantry Brigade. [There were] sounds of heavy fighting in front all night

September 9, 1914 - Marched at 4:00 a.m. with the Advanced Guard of 3rd Infantry Brigade to the river MARNE, and [the] Cavalry crossed the river. We finally stopped 2 ½ miles north of CHARLY.

Sir John French: Our advance resumed at daybreak on the 10th, and we were opposed by the enemy's strong rearguard. We were able to drive the enemy northwards and in the process we obtained thirteen guns, seven machine guns, about 2,000 prisoners, and a quantity of transports. The enemy left many dead.

September 10, 1914 - Marched at 6 am, at head of [the] main Body, and was soon in the thick of the fight [that afterwards would be] known as the Battle of the Marne. We dropped into action in the open, my chum and I deciding to run our telephone wire, over a small ridge from our observing party to the Battery. [Doing so], a French Cavalryman galloped past me with blood running from himself and [his] horse. I laid out my wire quickly to the guns, and as I was about to connect my instrument, [when] I heard a loud whining sound, [followed by] a horrific explosion, It was our christening of heavy artillery fire. [The bombardment continued] for two continual hours, it was Hell. I crouched beneath a gun limber, and thought each moment was my last. I was like a jelly man, and must confess my nerves were for the time gone. I wanted to run anywhere, and it was only by the greatest effort of will power, I stood to my work and yelled out the orders to the Battery Leader, for the firing of the guns.

The Northampton and Sussex Regiments retired right through our guns, and drew the enemy's fire on to us. Their retirement developed into a hopeless rabble and panic, our CRA Gen Finley and Colonel Sharpe with a few more Artillery Officers tried to stop them, and urge them to go forward, but it was no use. While trying to stop them the genl[sic] was killed and two officers wounded, and both regiments lost very heavily. Nothing was between us and the enemy. The infantry in their mad rush broke my telephone wire [and] I thought my chum at the other end had got knocked over, he thought the same of me. So the Battery for a few moments was out of action, but the orders were passed down by Semaphore by two more chums, and we set out to mend our wire. [In the] mean time the 60th Rifles advanced where the Northampton's and Sussex retired, and the enemy continued their retreat, how thankful we [were].

Harper is No Big Defence Spender, and He's Learned That's OK

8 Sep 2014 · Ottawa Citizen · DAVID PUGLIESE OTTAWA CITIZEN

When it comes to defence spending, the old Stephen Harper wouldn't recognize the new one. The new one looks at lot more like Jean Chrétien. Mr Harper came to office believing that

bigger defence spending paid off in terms of influence, particularly in that most important capital, Washington. But he's since decided that the results are not worth the extra billions. It all seems so incongruous. Last week, Mr Harper announced that Canada is sending up to 100 special-ops advisers to fight the *jihadi* Islamic State in northern Iraq, and dispatched a frigate to US-Ukraine military exercises in the Black Sea, designed to send a signal to Russia. At the same time, Mr Harper brushed off demands of his biggest NATO allies for bigger defence spending, pushing back against U.S. and British efforts to have allies commit to larger defence budgets. That's not really unusual, in the historical sense. Canadian prime ministers have in the past calculated that they can afford to leave some of the burden of defence spending to larger allies. And others, like Mr Chrétien, handed the Canadian Forces a medley of tasks while squeezing their funding. But in Mr Harper's case, it's the product of lessons learned on the job.

Back in 2008, when he unveiled his government's Canada First Defence Strategy, Mr Harper criticized his Liberal predecessors for the so-called "decade of darkness," when military spending was cut in the 1990s. "Even as new conflicts erupted in Africa and the Balkans and elsewhere, our military was starved and neglected. They kept getting new responsibilities but not the tools to keep them going," Mr Harper said then. He promised to provide stable defence spending increases, expand the forces and buy new equipment. He argued nations that don't spend on their military aren't taken seriously. His government had increased budgets. But it didn't last. One reason was the financial crisis of 2008-09. Another was misadventure in Afghanistan. It seems clear he also decided that increased defence spending wasn't really buying Canada clear influence on the world stage, or in Washington – or at least not enough to justify political sacrifices at home. Under the Conservative government's 2008 strategy, defence spending was supposed to be about \$22-billion this year, 2014-15. Instead, it's one-fifth less, \$18.15-billion in accrual accounting terms, according to Defence Department documents. Adjusted for inflation, spending is now lower than in 2007, according to David Perry, senior security and defence analyst with the CDA Institute. In other words, it is essentially back to Liberal levels. Compared to the size of the Canadian economy, it's less than it was in Mr Chrétien's tenure, at about 1 per cent of GDP.

What changed? When Mr Harper took power, George W Bush was US president, prosecuting two wars, and it seemed reasonable to argue Canada's influence depended on military burden-sharing. But Barack Obama disengaged from wars. Mr Harper found a sizable role in Afghanistan didn't necessarily pay with NATO allies. It's not clear that increased defence spending earned extra influence with Mr Obama – it certainly didn't transfer to a cherished file, the Keystone pipeline. Of course, in theory, defence spending isn't supposed to be quid pro quo. Canada is supposed to share the burden of global security. But Canadian prime ministers don't face major domestic threats, and bigger allies can be counted on for global ones. They'd usually rather spend the extra billions at home. When crises come, Canadians often want their country to play a part, and allies request it. Mr Harper, like Mr Chrétien, asks the military to send modest contingents to hot spots, while budgets are shaved. Mr Harper argues, rightly, that it's not how much you spend on the military that counts. Allies care about who is willing to contribute, even modestly. But that calculation only lasts so long.

Politically, it's long enough. Mr Harper's government has pushed back spending on training and new equipment, so one day soon Ottawa will face a big spending crunch, when things like jet fighters and navy frigates have to be purchased – though not until after the next election. In the meantime, Mr Harper has apparently learned what Mr Chrétien knew: that he can afford not to spend big on defence.

London's Imperial War Museum Revisits Horrors of World War I

By Jack Curtis | GLOBE CORRESPONDENT AUGUST 31, 2014

For the next four years, Britain will commemorate in a wide-ranging series of events and programs the centenary of the country's entry into the First World War on Aug. 4, 1914, when it declared war against Germany. "The centerpiece of our commemorations," in the words of Prime Minister David Cameron, is the renovation of the Imperial War Museum London. Cameron and Prince William attended the recent official opening of the museum's new First World War Galleries, which draws upon the museum's collections, the richest and most comprehensive in the world. Opened last month, the compelling and emotional World War I exhibition introduces visitors to the trials and triumphs, the destruction and death that marked the "War to End All Wars." Historians, curators, and exhibit designers have assembled more than 1,300 objects, ranging from weapons, uniforms, and equipment to diaries and letters, keepsakes and trinkets, photographs, art, and film, along with 60 interactive displays, to transport and edify viewers. And you don't have to be a WWI junkie to enjoy the tour; you just need an eye and an ear for the war that shaped today's world.



"Gassed: In Arduis Fidelis" (1919) is by Gilbert Rogers, a portraitist who served in France in the Royal Army Medical Corps. Iwm (imperial war museum)

Visitors encounter a vibrant people's history of World War I. They can follow the narrative of the war through the eyes of people in Britain and its empire, both on the fighting fronts and on the home front. They will gain a grasp of the war's origins, why and how it continued, how the Allies (with the aid of US forces) won, and the war's long-range, global impact. The new galleries are part of a four-year, \$67 million renovation of the Imperial War Museum, which was established while the war still raged to ensure that future generations would remember the toil and sacrifice of those who experienced the four-year conflict. It opened in 1920, after the armistice. The transformed museum features a newly configured atrium (designed by Foster & Partners), three new souvenir and gift shops, a cafe that opens

onto the surrounding park, and improved visitor facilities. Over the decades, the scope of the museum expanded to focus on later 20th-century warfare and the lives of people affected by war and conflict from the Second World War to the present day. Imperial War Museum now encompasses four additional sites, including IWM North in Manchester and the Churchill War Rooms in London.

“We felt that our biggest contribution to the centenary,” says Paul Cornish, senior curator, “would be the First World War Galleries and its fresh approach and new interactive elements for the 21st-century visitor. My hope is that the exhibition will provide a clear and coherent picture of the war to a modern audience. As a team we aimed to bring immediacy and excitement to events which now lie beyond living memory.” The use of sound effects, video, touch screens, and interactive games in the galleries further grounds visitors in the horrors and workings of the epochal war. Evoking the experience of the war is the exhibition’s task and goal. The galleries roll out in 14 “chapters,” presented chronologically, ranging from “Hope and Glory” to “War Without End,” each with its own story, protagonists, and artifacts. An annotated tour of the key points follows.

The first chapter, “Hope and Glory,” opens at the turn of the 20th century, when Britain ruled the seas and the financial world. Yet rising tensions and rivalries in Europe, including the Anglo-German naval race, led to the crisis of summer 1914 and the outbreak of war. At center stage are three large ship models, including the HMS Hercules, one of the fearsome dreadnought battleships. Next, screaming shells and shattering blasts announce “Shock” at “the murder of troops by machines.” Visitors come face to face with the deadly French 75mm field gun and other “quick-firing” guns that resulted in a million dead in just four months of fighting in 1914.



Then onto to “Deadlock,” which solidified on the Western Front as soldiers sought refuge in trenches and dugouts. Trench signs such as “Hellfire Corner” and “Piccadilly Circus” attest to the

grimness and complexity of battlefield networks. Displays include “geophones,” which detected the enemy in mine shafts beneath the trenches, anti-gas fans and masks, and a hollowed-out tree that served as a lookout post in no man’s land. The large interactive maps of “World War” portray Germany’s global strategy, and Britain’s attempt to counter it with campaigns in the Middle East, Africa, and Gallipoli in Turkey.

In “Feeding the Front,” visitors of all ages can “make” food, boots, and shells through digital animations at the “Supply Line,” a 13-foot-long interactive table that demonstrates the unprecedented scale of homeland production required to keep the troops fed and fighting.

The 9.2-inch howitzer, “Mother,” towers over the “Total War” display, which explores the Battle of the Somme, a costly five-month-long campaign in 1916 that began with the unprecedented loss of 20,000 British troops on the first day of battle. A silent 1916 documentary on the battle, listed on the UNESCO film registry, captures the carnage.

In one of the highlights of the galleries, visitors to “Life at the Front,” walk through a “trench,” with a Sopwith Camel fighter plane swooping overhead, to encounter a multisensory experience complete with periscopes and a dugout and the sights and sounds of thunderstorms, gas attacks, and . . . the daily life of discomfort, danger, and comradeship.

“At All Costs” explores a feverish time when “total war” infiltrated every level of British society, when women staffed factories, hospitals, transport, and farms and even children had to contribute to the war effort, when Germany launched all-out submarine warfare, which hastened the United States’ entry into the war in 1917.

Nearing the tour’s end, “Seizing Victory” recounts the dramatic story of 1918 when the allied forces defeated Germany and its allies. The concluding chapter, “War Without End,” shows how, after enormous human cost, a new world order emerged, how this first “total war” irrevocably changed British society and its empire, and how the war didn’t end any wars.

To complement the permanent WWI galleries, Imperial War Museum has also mounted “Truth and Memory: British Art of the First World War,” which one critic noted “must be the best ever exhibition of First World War art.” Running through March 8, the major retrospective gathers 110 paintings (including John Singer Sargent’s monumental “Gassed”) and drawings, which show the poignant yet potent ways some of Britain’s most significant World War I artists portrayed the inhumanity of the front.

US visitors to the galleries can proudly view an American uniform placed alongside examples from the French and British armies to symbolize the united efforts that brought the armistice in autumn 1918. When asked about what US families stand to learn by touring the galleries, Cornish states, “There should be plenty to engage American visitors to our First World War Galleries, as the British Empire story is shown in a wider context. The most relevant displays on the USA’s role in the war are those linked to the war at sea. The galleries feature memorable

exhibits on the sinking of the RMS Lusitania in 1915 and Germany's 'unrestricted' submarine warfare — and the subsequent US declaration of war in 1917.”

A tonal thread winds through the galleries: the voice of the people whose lives were touched — and trampled — by the war. The cement-colored platforms that surround the display areas are inscribed, almost like tombstones, with quotes from the soldiers' diaries and letters written during war. “These quotes,” says Cornish, “evoke how everyday people lived through those extraordinary times. We wanted to use the voices from the people at the time to retell their stories to current and future generations.”

For those seeking some solace amid the devices and din of the First World War, the museum provides two of what it calls reflection spaces, tranquil spots where visitors are encouraged to pause and think about the difficult and terrifying aspects of the war, including the act of killing and the fear of being killed. Perhaps here, in these spaces, visitors will come to grasp the meaning of this war, of any war.

Displaying locals' collections of memorabilia, personal items, and emotional letters alongside national treasures, the exhibition deftly tells a huge story with a narrow focus.

Colt Canada to Produce New Canadian Ranger Rifle

DAVID PUGLIESE Published on: September 2, 2014

A Request for Proposals (RFP) was issued to Kitchener, Ontario-based Colt Canada to solicit a new Canadian Ranger Rifle design, the Department of National Defence says. This will later result in the award of two contracts to Colt Canada for the production of the new rifles, according to the DND. The Rangers currently use Lee Enfield rifles.

More from the government: “While these remain excellent tools for the Arctic environment, they have been in service for roughly half a century and replacement parts are becoming less readily available. The Government of Canada is replacing the Lee Enfields with modern rifles to meet the future needs of the Canadian Rangers, for a specialized, robust rifle that can perform well in below freezing temperatures.” The Government will issue two contracts to Colt Canada, as Canada's long-standing and competitively selected Small Arms Strategic Source and Centre of Excellence, under the Munitions Supply Program, the DND has stated. This work will support approximately 55 jobs in the Kitchener, Ontario area.

Under the first contract, Colt Canada will manage the design competition, and provide 125 rifles based on the winning design for testing during Op NANOOK in summer 2015, according to DND. A second contract will be issued, following testing and any necessary design amendments, under which Colt Canada will produce more than 6,500 rifles to be phased into use by the Canadian Rangers between mid-2015 and late-2019. Colt Canada will also manufacture spare parts and provide accessories, such as cases and trigger safety locks. “The value of these two contracts will be informed by the selected rifle design,” stated DND.

Who is it? Last Week: This picture was taken in 1954-55 when the Batteries of all AA units in the lower mainland were absorbed by the 43rd HAA . It then became 43rd MAA, with 5 Batteries, which is why there are so many WOII's in this picture. The 5 Batteries were soon reduced to two (209 and 210). In 1958, when 15 Fd absorbed the 43rd's Batteries, it also ended up with 5 Batteries, which was slowly reduced to the current 2 Batteries.



The WOII in the centre is Jim Bathurst, who was RSM of the 43rd at the time. To his right is WOII Art Beattie and at the far right of the picture is a WOII whose first name, we think, is Archie but no one remembers his last name. Anybody recognise anyone else?

This Week: This week's photo takes us back to the heady days of battledress and forage caps,



proper uniforms worn by pukka soldiers. In this undated photo, a kindly, elderly sergeant advises a youthful gunner on the meaning of life, amongst other things. In the original slide, one can see that both are members of 15 Field, but are surrounded by soldierly chaps from other units.

We think we know who some of these warriors are, but can you help to identify them, and, as a bonus, the units to which the non-gunners belong?

We'd also like to know the date and the event. By the way, if you want to bring back forage caps, start a petition.

Educated guesses and answers may be sent to the editor or the author, John Redmond (johnd.redmond@telus.net). Thanks for your help. (*email bob.mugford@shaw.ca if you want a better version of this picture*)

From the 'Punitary'

I thought I saw an eye doctor on an Alaskan island, but it turned out to be an optical Aleutian.

Murphy's other Laws

If you have always done it that way – it is probably the wrong way.

Quotable Quotes

Winning is not everything - but making the effort to win was... If you can't accept losing, you can't win - *Vince Lombardi*

Manning the Guns of Ferguson Point



Colonel
R Grant Smith OstJ, CD
Honorary Colonel
and Director of the
15th Field Artillery Regimental Society



*Requests the Pleasure of the Company of
You and Your Guest
at a dinner celebrating*

The Guns of Ferguson Point

FEATURING

*A Sunset Ceremony by
The Band of the 15th Field Artillery Regiment, RCA*

and

*A Salute Fired by the Guns of the
15th Field Artillery Regiment, RCA*

to be held on

September 26, 2014

at the

*Tea House at Ferguson Point
Stanley Park, Vancouver, BC*

Dress:

*Mess Kit, Formal or
Business Dress*

Sunset Ceremony: 1830hrs

Dinner: 1930hrs

Tariff: \$100pp

RSVP with payment to:

Mr Bernard Rowe

15 Fd Regimental Society

2025 West 11th Avenue

Vancouver, BC V6J 2C7

Cheques Payable to: 15th Field Regimental Society

India

Curry Lunch



Hosted by:
*The British Columbia
Regiment
Officers' Mess*

Coordinated by:
*The BC Regiment
(DCO) Association*



- Date:** Thursday, September 25, 2014
- Time:** 11:45 am - 1:30 pm
(bar opens at 11:45am)
(lunch starts at 12:25pm)
- Location:** Officers' Mess - The BC Regiment
620 Beatty Street, Vancouver, BC
- Dress:** Business Attire (jacket & tie, ladies similar)
- Price:** \$30/person (\$5 discount for those that confirm attendance by September 18, 2014)
- RSVP:** For more information or to register, please contact Bill Diamond at Bill@DukeaBear.com or 604.618.3607 (Please advise of any dietary needs with your RSVP)

Payment by cheque or cash will be accepted at the door
Cheques are payable to: The BC Regiment (DCO) Association
No cancellations after September 18, 2014

NEXT PLANNED LUNCH: Thursday, October 30, 2014