

POSTVIEW

The Newsletter of the Vancouver Postcard Club

New Vancouver Postcard Club Executives Elected
Members held an election on Sunday June 2, 2024 at the Roundhouse.
Again, thank you to the outgoing members of the Executive Team.

Our new Executive Team is as follows:

President	Rein Stamm
Vice-President	James Gibson
Secretary	Vacant
Treasurer	Arthur Davies
Archivist	Ron Souch
Membership Chair	Arthur Davies
Postview Editor	Kirnjeet Singh-Budhdeo

The term of office is for one year.

Got an article for Postview?
Send it to Kirnjeet at editor@checkmateediting.ca

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The Postcards of Howard Chapman

A BRIEF SUMMARY BY RON SOUCH

John Howard Arthur Chapman was born in England in 1861. He came to Canada and settled in Victoria by 1890. He first worked as a sales agent, but he had an early interest both in photography and in mountain climbing. In 1905, the picture postcard business was taking off after Government regulations were changed to allow both messages and addresses on the reverse side of a picture, so Chapman decided to publish some of his photographs as postcards. His mountain climbing allowed him to be able to offer unique views to those coming west to the mountains. For about 20 years before he retired in 1936, Chapman had a commercial photography business. More about the life and works of J.H.A. Chapman can be found at the BC Archives in Victoria, or in "Biographies of B.C. Postcard Photographers" published by The Vancouver Postcard Club. Chapman died in Victoria in 1942.

There are known to be at least 900 different postcards of Western Canada produced from about 650 different photographs by Chapman. There is a numbered series of printed cards that have many more numbers, but there is evidence to suggest that most of the missing numbers were not used for postcards. Over 800 of his cards are numbered collotypes that were published from 1905 to about 1915. After these, there are known to be close to 100 un-numbered real photo cards that Chapman produced in the 1920s. Many of his real photo cards can be seen at the Victoria City Archives. Chapman's collotypes regularly appear on the market, but his real photo cards are very scarce.

The cards show views from Vancouver Island to Lake Superior; however a very large majority are views in BC, and a large number are mountain views. Many of the mountain views are from photographs taken high in the mountains and they provide perspectives not found on the cards produced by any other publisher. Although a few of Chapman's images can be found on cards by other publishers, it is reasonably certain that all of the

topographical cards that Chapman published were made from his own photographs.

For the first three years, the cards of the numbered series were all black and white or duo-tone collotypes. Starting in 1908 to about 1915, Chapman re-issued a lot of his views; many as sepia and coloured collotypes with wide borders, and a few as oversized coloured collotypes that measure 20 cm by about 10cm. His cards can also be found in booklets of 12 cards, and in multi-card fold-outs. The fold-outs are made up of three or four standard sized cards, but two or three of them will have a plain back

Chapman's collotype cards are high-quality printings made in Europe. His numbered cards are not always in the order in which they were produced. The first numbers are numbers 600 to 612. These are the multi-card fold-outs providing panoramic views. There are a few scenes that Chapman returned to at a later date, and produced a new card using the same number as the original view. For some reason, there are also a few unrelated cards from different areas that bear the same number, and there are a few numbers that appear to be printing errors.

Many of Chapman's mountain views were produced in fairly large numbers, so they can still be found on the market for a few dollars each, but many of his other views including several of the First Nation's people will sell for much higher prices. ✂



Tahltan Indian children.

The Postcards of Philip Timms

A BRIEF SUMMARY BY RON SOUCH

Philip Thomas Timms arrived in Vancouver with his wife from Ontario in 1898. He worked for two notable photographic studios; S.J. Thompson, and then Edwards Bros from 1898 to 1904. In 1904 and 1905, he was a partner in a shop called the Art Emporium. And in 1906, he opened the first of his own shops. This was near the beginning of the great surge in popularity of the picture postcard, and Philip worked to take advantage of this until about 1910. After 1910, he was mostly involved in other activities. A fairly detailed account of his life and works are revealed in a book published in 2006 entitled "Philip Timms' Vancouver: 1900 - 1910", by Fred Thirkell and Bob Scullion. His biography is also included in the Biographies of BC Postcard Photographers published by the Vancouver Postcard Club in 2006. Philip Timms died in Burnaby at the age of 98. His wife and child had both predeceased him.

The postcards of Philip Timms are real photo cards made from a large number of his photographs that primarily covered the Greater Vancouver Area during the first decade of the last century. The postcards that he produced from other areas of the province are relatively fewer in number, and many of these are from a later period; from 1930 to about 1950. Philip Timms was an outstanding photographer and generally his cards are unsurpassed in quality by those produced by any of his rivals. His cards would make a valuable addition to most topographical collections of the Greater Vancouver Area because of their quality, and the fact that he photographed many scenes not covered by others. Timms produced over 1000 views of BC.

Although he was a prolific photographer and card publisher, most of his cards are very hard to find on the market today. The main reason for this is that he produced a large number of cards in small numbers for a very limited clientele, like his family and friends, and the small communities and things



that were important to them. The woman and child in view is very often Philip's wife, Lizzie, and their son, Harold.

Here are some very approximate estimated quantities of his cards by area of the province in round numbers;

- Vancouver and the Harbour: 500
- Bowen Island: 100
- New Westminster: 80
- North Vancouver: 60
- Barnet: 50
- Britannia Beach: 40
- Port Moody: 40
- Eburne: 30
- Steveston: 30
- Victoria: 25
- Nanaimo: 20

These are all cards from his early period to 1910. For his later period, most of his cards came from trips to the Cariboo where he had relatives to visit. There are about 30 of the Pavilion area, apparently a favourite stopping place, and about 40 along the rest of the way between Vancouver and Quesnel. Another favourite place of Timms was Garibaldi Park. There are a dozen of his cards from there, circa 1930. There are only 30 more cards known that are scattered over the rest of the province. ✂

Memories of Gladys and Eve

BY FRED HUME

[ORIGINALLY PRINTED IN THE APR 2009 VPC NEWSLETTER]

Years ago, there was a TV show called “The Time Tunnel”, where each week, the star would be transported back in time to experience a previous era. I’ve discovered while conducting research on UBC’s athletic history that, to my delight, experiencing this “time tunnel” is actually possible. Indeed I have lived this phenomenon, with one occasion in particular standing out.

It started one day while I was browsing in a Richards Street antique store pursuing my quest to add to my collection of antique postcards. Sifting through some cards, I stopped at a vintage “real photograph” postcard of an unidentified early 1900s women’s basketball team. Moderately interested, the more I looked at this mysterious image captured so long ago, the more intrigued I became. So it was decided that the four dollar price tag was a small price to pay for this opportunity to do a little detective work. Upon closer inspection of this photo, which could have been any team from anywhere, I noticed with a magnifying glass that one of the young women was wearing a crest on which appeared to be a U, a B and a C. Moreover, written on the back of the card in faded lead pencil were names. Would these be the team members? Could this be a rare collectible – a UBC sports team on a postcard? The way to find out was to see if any of the names penciled on the back appeared in any early UBC women’s basketball game accounts. This is when I started my descent into the “time tunnel”. Moving back in time via early UBC newspapers, pages brittle with age, I discovered as I approached the late teens that some of these names started to appear, verifying them as members of the Blue & Gold. Finally, Eureka! 1920/21 was the year all the names came together as a team. Not only did this postcard now come to life but this was a good year – this particular UBC team was undefeated and won the city championship. But while going through the old yearbooks I was finding myself lost in the enchantment of the day as these engaging girls



became real to me even though they were all so many years removed from the present. It was at this point I wondered; would any of the women on this team still be alive? Would it be possible to make a 75-year connection? It seemed rather unlikely, for these women would be well into their 90s. Yet it would put the human touch upon a serendipitous antique store discovery, so the question had to be answered.

Further research ensued and finally, to my amazement, I found that two of these women were indeed still alive! Not only that, but they were both living in Vancouver. In fact, both happened to live at the same senior’s home – Trinity Lodge! It was almost as if these two, Gladys Weld and Eve Eveleigh were expecting our call. Not only were they more than receptive to someone who had “uncovered” them after all these years but they delighted in sharing a fascinating glimpse of life at UBC in its formative days, in a different era, a different generation. It was an age when one played sports on campus more for participation than the competition and what may be surprising is that women were a significant component of these early athletic endeavours.

With a glint in her eye, Eve recalled one of her more memorable moments on campus; “It was 1920, the year UBC beat Stanford in rugby. Stanford had just returned from the Olympic Games. It was unbelievable, and all the entertainment that went along with that game! There was a tea dance at the Hotel Vancouver, I went with Don Morrison, I remember that. I think I’ve still got something in my old box of memories.” Memories indeed, as she

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pulled out something you don't see anymore: old dance cards from her days on campus, complete with the names of her dance partners, comments, and even sketches. The provenance of unlocking these alumni memories with an antique store postcard caught the fancy of CBC television. Guided by local TV personality Barry Macdonald along with his cameraman, we reconstructed the story in the form of a short documentary. I was to walk into the antique store, "find" the postcard, then return to the UBC Library to research the names on the back of the card. And finally the crowning moment: a visit with the "girls", Eve and Gladys, to film the last portion at Trinity Lodge. Upon our arrival, it was obvious they were thrilled with anticipation. Dressed in their finest most colourful outfits of pastel pinks and blues, they were somewhere between shy and giddy.

The piece ran on CBC's Six O'Clock News – a human interest story presented as the second item in - not at the end of the newscast! UBC memories of the past can now be shared thanks to an old postcard bearing penciled names which have faded with time. I don't think Eve and Gladys realized how precious all these memories are to us, but thanks to them, we were able to touch history. ✂

Coquitlam (Mackin House) Presentation

The Vancouver Postcard Club will be making a presentation at [Coquitlam's Mackin House](#) on:

Thursday, August 29, 2024.
Time: 6:00pm to 8:00pm.

The talk will start with a look at the early history of Canadian Real Photo Postcards, followed by a presentation of postcards and letters relating to the history of Fraser Mills.

Mackin House is at 1116 Brunette Avenue Coquitlam, BC, V3K 1G2

Participants are asked to register [here](#)

Earliest Known Date (EKD) Postcards of Canada

The Vancouver Postcard Club and the Toronto Postcard Club (TPC) are undertaking a joint project to establish the earliest known date (EKD) of Canadian Postcards for all of Canada's provinces and territories. Please have a look through your collection and let's see what deltitlogical treasures we can uncover.

Moving West to East, - here is a listing of what we presently know about Canadian EKDs:

British Columbia EKD December 23, 1903. Confirmed by postmark. Image: Four men in a racing shell. In the collection of Drew W., Victoria, BC.

Yukon EKD October 9, 1903. Confirmed by postmark. Image: Canadian Bank of Commerce building in Dawson. Rein S., Vancouver BC.

Northwest Territories (pre-Alberta & Saskatchewan) EKD August 8, 1904. Confirmed postmark. Image: Two cows. Present location of pc unknown; pc appears in TPC's Winter 2017/2018 Card Talk.

Manitoba EKD December 24, 1903; Confirmed by postmark. Image: Manitoba scene. Andrew C., Toronto, Ontario.

Ontario EKD August 5, 1903; Confirmed by postmark. Image: Steamship on the Rideau. Andrew C., Toronto, Ontario.



Vancouver Opium Postcard

BY NEIL WHALEY

I collect Vancouver, so normally this postcard wouldn't be for me: it is published in Toronto, and was sent to France from someone in Calgary. But the message in 1907 changes everything, because it translates as: "I found by chance this card which represents exactly what I saw in the opium houses of Vancouver and Victoria. I remembered your interest in the yellow race." Opium use was completely legal in Canada until 1908.

The postcard was for sale in an online auction in 2021 from a seller in Europe. They didn't understand what the card showed. In their title, they described the man as a Native American, and they translated the first sentence into English except they left out the word 'opium', so the auction listing said the message was, "I found by chance this card which represents exactly what I saw in the houses of Vancouver and Victoria."

It was an agonizingly slow week until the auction ended. Each day I mentally prepared to bid higher and higher. When it was over, I was the only bidder. With shipping and conversion into Canadian currency, the card cost a total of \$8. ✂

[Editors' note: It's important for us to look at the message on the card in the context of the time in which it was written. Nowadays, we would not use the term "yellow race", but this was common over 100 years ago.

In the postcard world, messages offer us a glimpse into the time they were written. We may come across language that is deemed offensive today, but we must not overlook it. We must acknowledge it, educate ourselves, and recognize how far we have come.] ✂



Thank you, John Mackie

John Mackie, our favourite writer at the Vancouver Sun, Province, and the World and News-Advertiser, had a terrific article published on August 3rd about Philip Timms in the Vancouver Sun. "This Day in History: The great photographer of early Vancouver finally gets his due." A great piece with some wonderful photos. ✂



Photographer Philip Timms at an exhibit of his photographs in 1970.

[Image taken from Vancouver Sun article]

What is a “Duplicate”?

[ORIGINALLY PRINTED IN THE OCT 2009 VPC NEWSLETTER]

The answer may seem obvious, but to a postcard collector, the question of what makes one postcard different from another is far from clear. That's because early photographers sometimes sold or leased the copyright of their images to several different publishers and you'll often find the same view appearing in many different formats, often with different colouring or different designs, by several different publishers. (Mostly the image was used without credit.) It seems fairly clear that the same postcard view by a different publisher is not a duplicate - particularly if your collection is organized by publisher!

But what about the same image published by the same photographer or publisher? Here it begins to get more complicated because although the image may be identical on two cards many of the other features of the card may be different. For example, the card may have a different border (a common feature on cards produced by Valentine & Sons) or the caption may be located at different positions on the card - upper left for example or lower centre. The caption may be in a different colour or a different font. Sometimes it is on the front but on another card on the back. Does that make one card “different” from another?

Then of course there are the “backs”. If the front of the card is in all respects identical but the back of the card is different does that make it a “different” card and therefore worth adding to your collection; or is a card with the same front but a different back redundant?

The answers to these questions depend of course on “from whose perspective?”. We have heard it suggested that if you've come to postcard collecting from stamps you're likely to take a more precise view of what makes one card different from another. After all, if you've spent a lifetime counting perforations even the smallest variation on the back of a postcard

might justify treating it as “different”. Some would also argue that a postcard dealer might have a rather different perspective on the question than a collector - the more “different” cards, the more that get sold and bought.

But as a collector, surely it's the front of the card that matters? Postcard collectors appreciate the artistic style and composition of the photograph, as well as its social and historical interest (amongst other aspects) and are less concerned about the backs - unless of course there is a nice stamp or an interesting message or a rare cancel or a postal slogan or...To the postcard collector there can be much of interest on the back of the card! But even a serious collector would have difficulty deciding whether a different placement of the caption on the front of the card or blue printing ink rather than red justified adding the card to their collection. How long is a piece of string?

We raised this question in a recent conversation with Dr. Richard Moulton, BC's most respected collector, and not surprisingly it provoked a lively discussion. Subsequently Dr. Moulton sent us the following comment -

“Clearly there can be no hard and fast rule - every collector should and will make up their own minds about what to collect. The same image can look VERY different if printed by different methods.

Many topographical images look almost identical because there is often an obvious “good place” from which to record a fine scene, used by almost everyone.

The same photograph can be cropped in different ways to achieve what sometimes look significantly different views.

For serious students, it becomes just a matter of definition - my daughter and I collect all the identifiably different printings of everything made by Raphael Tuck - many would say a silly and impossible aim - but it gives us great pleasure and at least some of the information

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will be of interest and use to others, as all Tuck records were burnt up in the Blitz during WW II.

As we discussed, for photographers the issue is clouded by the repeated use of parts or all of the same photo - once the publisher had bought it they could do what they liked with it, and Tuck made very full use of this! Some artists and photographers leased their images rather than selling them. We are trying to trace the Sergeant Families work - they have hundreds of their UK topo images on cards made by both Tuck & Lilywhite & probably by Frith.

So there you have it. In other words, there is no simple answer to the question of what is a duplicate. It depends on how a collector wishes to interpret it. If you're collecting the postcards of a specific photographer or publisher - J. Howard A. Chapman for example - it may make sense to collect all of the different printings of a particular view. Different backs can help you date the card and may also contain useful information about who the printer was. But if your main interest is in collecting "ships" or "hotels" or "schools" or whatever, then you probably won't care as much about the colour of the printing ink used for the caption! It's "the view" that matters. Either way, it's good to make some rules for yourself because otherwise you will finish up with many (guess what?) - "duplicate" cards in your collection. They can be a costly mistake. In short, it seems that the answer to our question is that the definition of a duplicate, like beauty, is in the eye of the beholder. ✂

Upcoming Antique & Collectables Shows

Coins, Stamps, and Collectables Show

Nikkei Place

6688 Southoaks Crescent, Burnaby BC
Saturday, September 21, 2024, 9:30am-3:30pm

Showpiece Art & Antique Fair

St. Mary's Kerrisdale Church

2490 West 37th Ave, Vancouver, BC
Friday, September 27, 2024, 5:00-9:00pm &
Saturday, September 28, 2024, 10:00am-4:00pm

Vanpex 2024 (BC Philatelic Society)

Jubilee United Church

7551 Gray Avenue, Burnaby, BC
Friday, September 27, 2024, 9:30am-4:30pm &
Saturday, September 28, 2024, 9:30am-4:00pm

Antique Show

Vancouver Flea Market

703 Terminal Ave, Vancouver, BC
Sunday, October 6, 2024, 10:00am-3:00pm
Entry through far east door

Cloverdale Antique & Collectable

Shannon Hall & Alice Mackay Buildings
Cloverdale Fairgrounds, 6050 176 St. Surrey, BC
Saturday, October 12, 2024, 9:00am-3:00pm



A photo from a recent meeting!
Standing from left to right are James Gibson, Robert Horsell, Samir Budhdeo, Arthur Davies, Tim Mustart, Ron Souch, Rein Stamm, Maurice Guibord, Neil Whaley, David Johnson, Peter German.
In front from left to right are James Burton, Tim Woodland, and Diane Rogers.