

South Jersey Post Card Club Newsletter

July 2003

Serving Post Card Collectors Since 1971

Re. Vol. 3 No. Three



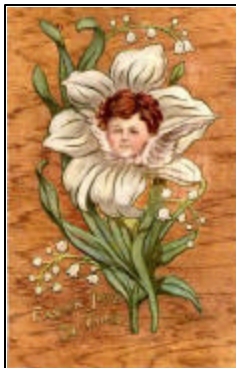
CONGRATULATIONS, BOB DUERHOLZ!

SJPCC Vice-President, Bob Duerholz is our 2003 exhibit champion. After a very short apprenticeship in board making, Bob has learned his lessons well, and it showed when he walked away with the **Best of Show** award at PoCax '03. Bob's board, entitled: *"... and You Thought Santa Came By Reindeer"* received a land-slide vote from the visitors at the exhibit. One person commented that it was difficult to choose from so many nice boards but the "Santa Claus" board was an exceptional collection of rare and beautiful cards.

In the years to come we expect to see many more boards from Bob, and an educated guess would be . . . he will be in the winner's circle many times.

Congratulations, Bob - for your win and your participation in the PoCax exhibit.

Honorable Mention Medals to Emily DiVento, Ray Hahn and Sal Fiorello



Emily DiVento knows how to win post card contests – she certainly holds the club record for consistent wins at meetings and PoCax exhibits. After all, what do you expect? Emily always says, "I have a postcard of that."

Some day, someone is going to mention, a man-eating eggplant, and you better not bet against Emily having a postcard of such a creature.

For PoCax '03 Emily prepared a board that she titled, *Flower Faces*. Each card was a different variety of flower with a face in the center that complimented the flower and a somewhat mysterious collection

of backgrounds.

Delicate and beautiful would be the best adjectives to describe this collection.

An Honorable Mention to Emily. Congratulations!



He has collected unusual occupations for less than a year, but at present **Ray Hahn** has nearly a hundred postcards of people doing strange things with unusual tools. For his PoCax '03 entry, Ray prepared a board entitled, *The World at Work*.

Some representative occupations pictured on the board include Russian ice cutters, shingle makers on an English church steeple, Ceylonese tea pickers, sled-cab drivers from the Madeira Islands, and Austrian salt-miners.

Ray's favorite card on the

Twenty-eight boards were exhibited at PoCax '03.

Other entries came from Jay Miller, Paula Coccione, and Judi Kearney.

Thanks to all who participated.

board is his Christmas present from SJPCC President Judi Kearney – it shows ladies working in a large room making postage stamps at the Bureau of Engraving and Printing in Washington, D.C.

Congratulations, Ray, for your Honorable Mention.



In his quiet way of going about business, our club treasurer once again arrived at PoCax with a winning entry.

Sal Fiorello

confided that his board was a repeat from a few years ago, and he submitted it again just as a filler. It is interesting that when *The Magnificent Chevy* was first entered into competition at PoCax it did not win an award, so by club rules it was eligible to be entered again. This time it gathered enough votes for an Honorable Mention.

Most of the cards on Sal's board were early Chevrolet advertising cards, and each card would certainly bring back memories for the devoted Chevy owner.

An Honorable Mention to Sal. Congratulations!

Card of the Month Contest Topics

July . . . Any era restaurant or hotel/motel interior.

August . . . Children's games or children playing a game

September . . . in observance of Labor Day . . . the American Worker at his/her job.

A Challenge For Our Members



This picture, taken at Lakehurst, New Jersey, May 6, 1937 is likely one of the most famous photographs of the 20th century. We all know it is the airship *Hindenburg* as it burst into flames at the mooring tower of the Lakehurst Naval Air Station.

The 803 foot long, hydrogen-filled Zeppelin could move through the air at a top speed of 83 mph. She was powered by four 1050 horsepower engines and had a range in excess of 8,000 miles. During the sixty hour trip, from Frankfurt am Main, Germany to Lakehurst, seventy passengers enjoyed amenities such as a dining room, library, and a sitting room with a grand piano.

The 1936 travel season had been a success because over 1300 passengers used the *Hindenburg* for scheduled crossings of the Atlantic, but because of what happened at Lakehurst, that was the end of airship

travel forever.

Now, here is your challenge. Who has a *Hindenburg* collection?

Postcards of the *Hindenburg* and what happened at 7:25 PM that spring night are rare. Help me! Your editor doesn't know a single person who collects *Hindenburg* postcards. If you do, please tell us about your collection.



Haddonfield, "Ground Zero" of Dinosaur Paleontology

by Hoag Levins

In the summer of 1858, Victorian gentleman and fossil hobbyist William Parker Foulke was vacationing in Haddonfield, New Jersey, when he heard that twenty years previous, workers had found gigantic bones in a local marl pit. Foulke spent the rest of the summer directing a crew of hired diggers shin deep in gray slime. Eventually he found the bones of an animal larger than an elephant with structural features of both a lizard and a bird.

First Nearly-Complete Dinosaur Skeleton

Foulke had discovered the first nearly-complete skeleton of a dinosaur - an event that would rock the scientific world and forever change our view of natural history. Today, located where a tidy suburban street dead ends against deep woods, the historic site is marked with a modest commemorative stone and a tiny landscaped park. Just beyond the stone the ground drops away into the steep ravine where the bones of *Hadrosaurus foulkii* were originally excavated on the eve of the Civil War.

The "Ground Zero" of Dinosaur Paleontology

In relation to the history of dinosaur paleontology, this Haddonfield Hadrosaurus site is ground zero; the spot where our collective fascination with dinosaurs began. Visitors can still climb down crude paths into the 30-foot, vine-entangled chasm to stand in an almost primordial quiet at the actual marl pit where the imagination of all mankind was exploded outward to embrace the stunning fact that our planet was once ruled by fantastically large, bizarrely shaped reptilian creatures.

From the web site at
<http://NewJerseyDinosaur.com>

Congratulations to Tom Kearney

In the last *Newsletter* there was a mystery postcard on page seven. The first person to correctly identify that card to your newsletter editor was Tom. Sorry, Tom, you only win bragging rights, but there is a prize for naming the next "page seven mystery."

The answer from last issue is: the main building of Girard College, a West Philadelphia, private boarding school for academically capable students from families of limited means. The school is endowed by the fortunes of the late Philadelphia business man Stephen Girard, 1750 - 1831.

An all new mystery card is on page seven. Good luck!

Dinosaur Post Cards

by Ray Hahn

Tyrannosaurus Rex, *Triceratops*, *Diplodocus* - if these names are unfamiliar to you, ask your grandchildren or any neighborhood ten year old. Dinosaurs and their history have been a favorite school science project for generations.

One of my best friends at Memorial High School was the biology teacher. He was also the Science Department Chairman and the Coordinator of the annual Science Fair. Guess who got to be a judge - year after year? With a little training, I could have been a "professional" science fair judge.

Not too long ago I was asked, what would be a good post card topic for a young child to begin collecting? Without hesitation, I answered, "Dinosaurs!"

Recently, I looked through my collection and found three dinosaur cards - I thought I had many more, but here are two

"Rex," above, is a linen card from the Dinosaur Park in Rapid City, South Dakota. I think I got this card about fifty years ago on a family vacation.

At right is a real-photo card of the *Triceratops*, also at the Dinosaur Park in South Dakota.

Most dealers have dinosaur cards. Prices: who knows? Ten cents to ten dollars, I would guess.



A Night View? Really?



This Wildwood post card has a caption that reads: *A Night View of Ocean Pier, Wildwood-By-The-Sea, N.J.*

Look closely. If it is a night view, why do all the board-walkers cast such strong early-morning shadows?

They Called Him the DaVinci of Detroit . . . and Now His Ghost Is Selling Us the New 2003 Buick



Anyone who watches television these days has seen the Buick commercial where a ghost in a 1940s double-breasted suit and a neat fedora hat appears and says, "I'm Harley Earl, and I've come back to build you a car."

I was mildly curious about who the commercial was trying to portray, but it wasn't until I found this postcard last week that curiosity got the best of me. So, off I went to the library and this is what I found.

Say hello to Harley Earl

It is the 1950's. The economy of the depression was in full recovery, the war was over, the GI had come home to find prosperity, and now it was time to purchase a dream automobile. So what did they do in Detroit? They hired a man by the name of Harley Earl to design, engineer and build cars with big engines, flashy fenders and lots and lots of chrome.

Born November 22, 1893, in Hollywood, California, Earl was the son of J. W. Earl, a Michigan native who had earned his living as a lumberjack. In 1889, J.W. moved his family to the west coast and invested in a Los Angeles body shop where he made coaches, carriages, wagons, and racing sulkies. Business was good and with the introduction of the automobile J. W. founded the Earl Automobile Works.

Harley was a brilliant student with an innovative mind. He studied at Stanford University and after graduation he joined his father's business. By the mid 20s he ran his own branch of the Earl Auto Works making custom automobiles for the movie stars. His first job was a \$28, 500 sleek profile auto body for none other than Fatty Arbuckle. Another of his customers was the movie cowboy Tom Mix.

Harley Earl to the Rescue

In the late 20s, General Motors executives began to take notice of Earl's work. The LaSalle had just been marketed but the sales were dismal. GM had too much invested to abandon their newest division, so it was Harley Earl to the rescue. GM paid Earl a signing bonus (unheard of in those days) and took the LaSalle away from the GM engineers and gave it to the new design department – you guessed it, headed by Harley Earl.

The new car was sensational. It had a V8 engine that could develop 75 horsepower and could average 95 mile per hour. At the end of the 1929 sales season 49,300 LaSalle had been sold. Unfortunately, after the depression, sales never recovered and the LaSalle was discontinued in 1940.

During the 1930s Earl continued his refinement of the LaSalle and introduced some striking changes to the Cadillac, but his most famous design became known as the Buick "Y-job" – the first truly original "concept" car. Y-job styling and features began to show up on other GM products all through the 1940s. Longer and lower was Earl's principal design concept. The Y-job had folding headlights, flush door handles, an electric convertible top and windows, and wheels with air-cooled brake drums. For the man who could have any car he wanted, Earl decided it was the Y-job Buick that he wanted to drive as his personal car when production was suspended for the war years.



When Chrome Was God . . . Earl Was Its Prophet

The "fabulous fifties," as some people called that decade, saw some of the most beautiful and some of the most outlandish cars ever made. The newest of Harley Earl's creations was introduced – the 1950 Buick LeSabre. One observer lamented, "styling became tyrannical" and another said, "Chrome was god, and Harley Earl was its prophet." The LeSabre made such an impression on the public that within the decade Buick made it a permanent production line. Buick still makes thousands of LeSabres every year.



R. L. Teague, a designer for Oldsmobile, wrote, ". . . the employees always called the boss Mr. Earl. He demanded respect and he got it. All us young guys were afraid of him. He kind of scared everybody half-to-death but he was still a terrific guy."

Teague remembered in his biography that Harley Earl firmly believed that if small taillfins were good, then a big ones had to be better and if a little chrome was good, then lots of chrome was better still.

Earl was six feet, four inches tall. He was a poster-boy for male fashion – dressing in blue suits and colorful neckties. His fashion trademark was two-toned shoes. He had over a hundred pair. He was proud of the fact that he could fold himself into a long, low car, ride comfortable and be seen by people who admired his design and engineering handiwork. After all, lower, longer and wider was what America wanted and he, with GM's backing would make sure that companies like Studebaker, Kaiser-Frazer, Hudson, Nash, Packard, Willys, and Crosley were never heard from again. Harley Earl made only one miscalculation – Americans grew weary of the excess. When the era faded the symbol of the new day was the Volkswagen Beetle. The Earl era had ended, but it had been a terrific run.



32 Years On the Job . . . 35 Million Cars

Earl worked for GM for 32 years, and directly supervised the design of over 35 million automobiles. He started with 39 employees in his first design office, but when he retired in 1957, eleven-hundred designers, engineers and concept artists worked for him. When he reflected on his career, he said, "My primary purpose has been to lengthen and lower the American automobile, at times in reality and always at least in appearance. Why? Because my sense of proportion tells me that oblongs are more attractive than squares, just as a ranch house is more attractive than a square, three-story flat-roofed house or a greyhound is more graceful than an English bulldog."

LaSalle, LeSabre, Corvette, Cadillac Eldorado – we all know this man's work. It's a shame America forgot his name.

Harley Earl died in West Palm Beach, Florida, on April 10, 1969, at age 75.



Harley Earl, in 1953, with his Buick Y-job, the Firebird II, the Firebird I and LeSabre

This page is rated for adults only. If stories of sexy ladies offend you, skip to page 5.



Caroline "La Belle" Otéro

This 1910 era Reutlinger postcard, pictures a woman named Caroline Otéro. Biography on Ms. Otéro is scarce, but we know a few things about her that put her in that class of women known as the Grand Dames of the Theatre.

After she gained fame in the theatres of Europe, she seldom used the name Caroline and became known as La Belle Otéro. Her career as an actress, singer, dancer, and for the lack of a more genteel term, courtesan, took her to St. Petersburg, Moscow, Paris, London, Buenos Aires, Rio de Janeiro, New York and dozens of other world capitals.

Her fans – and there were many of them – jammed concert halls and theatres to see her, much the same as teenagers today flock to auditoriums around the country to see their rock-star heroes.

The press was not kind to Miss Otéro. She was accused of being the lover of no less than six crowned-heads of state – including King Edward of England and Czar Nicholas of Russia. Similar accusations were leveled at the kings of Spain and Serbia, the Grand Duke Peter, and the Duke of Westminster. It is a fact that at least two men fought a duel over her, and another committed suicide because of her rejection of his advances.

Caroline Otéro was born in Barcelona, Spain, in 1868. Her family life was unstable and her parents cared little if Caroline was part of their family. She left home at age twelve and found small jobs in cafes, bordellos, and music halls. By 1889 she had worked her way to Paris, where she joined the *Follies Bergere* at the age of twenty-one – somewhat old by comparison to most *Follies* stars.

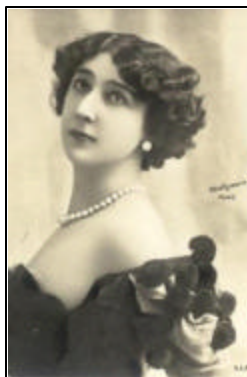
In her second *Follies* season, Le Belle gained instant notoriety with her new, self designed stage act. She had worked hard in the decade after she left Barcelona and had acquired much wealth, most of it in the form of jewels, precious gems and pearls. With the help the Parisian *haute-couture* designer Collette, Otéro created a wardrobe of outlandish costumes that included diamond and pearl brassieres. Naturally most men ogled her and the women were jealous.

Legend has it that Le Belle Otéro was the darling of so many that her breasts became the inspiration for the two cupolas on the Carlton Hotel in Cannes, France. No argument could change the minds of those who believed that, but if you're curious, the Riviera's most famous hotel is pictured below.

Caroline Otéro acquired and squandered several fortunes. She enjoyed the casinos of Monte Carlo and was never bashful when spending her money. She paid nine million francs (in US dollars of today: \$15,000,000) for the home in the south of France where she retired shortly after World War I.

Miss Otéro died in 1965 at the age of 97. She died penniless, but with her dignity intact and her most notable features immortalized at the Carlton Hotel.

Other Caroline "La Belle" Otéro post cards.



The *Carlton Inter-Continental Hotel* is located in the center of Cannes, the French Riviera's most dazzling resort. The hotel has welcomed an international clientele since it opened in 1912 - a unique hotel where hospitality, coupled with service and the treasured art of discretion, reign supreme. Boasting panoramic views of the Bay of Cannes, the *Carlton* provides the perfect setting for the perfect luxury experience. The hotel's 338 rooms, priced from \$285 to \$2,149.53 per night, reflect the style and ambience of the Cote d'Azur while providing the ultimate in comfort and luxury.



Riverview Beach Park, Pennsville, New Jersey

Two miles south of the Delaware Memorial Bridge along State Highway #49 in Pennsville, New Jersey, stands a sixty-foot wide, lattice-work arch. A gate has been at that location, in one form or another, for over a hundred years. Since 1889 when the first annual Farmer's Picnic was held on the site, the residents of Pennsville have used this entrance to the river side amusement park.

At that first farmers picnic the site was known as the Silver Grove Picnic Grounds, and it's easy to see why, even today the grounds are thick with silver maple trees that shade the picnic areas, and in the fall, blaze with autumn color unequalled in other parts of South Jersey.

A history of the park is more or less a chronology of what "amusement" rides arrived in which year. The farmers in 1889 had a hand-crank merry-go-round that was such a success that the following year they splurged for a horse-powered carousel.

By 1891 a permanent merry-go-round, children's swings, a summer dance hall and movie theatre were added. Also, the picnic area was enlarged and improved by the addition of stationary tables.

In the early 1920s, the park was enlarged by the purchase of a 30 acre farm. By the mid-20s, the highest sliding board any kid in South Jersey had ever seen was built, and so was a flying-airplane ride and a forty-five foot Ferris wheel. A 500,000 gallon olympic swimming pool was built at a cost of \$150,000 in 1936.

Nearly every Philadelphian over the age of fifty will remember the Wilson Line Ferry Company. On some summer

weekends, no less than twelve river voyages would bring city-weary people to the park. The down-river trip of 31 miles would take just two hours and there are many people who will tell you they remember the "sound of thunder" as the passengers (particularly the children) would run off the ferry, down the wooden pier to secure their family's favorite picnic site. A warm summer afternoon would be spent on the rides and amusements and a return trip up-river would take



the day-trippers home with fond memories of the Humming Bird or the Wild Cat roller-coasters.

The roller-coasters were the favorite rides but the Ferris wheel, a caterpillar and a bubble-bounce were well liked by the children and teenagers. There was an Old Mill Ride and an iron-rail miniature railroad.

(The railroad is still in operation today. It was purchased when the park closed and moved to a near-by farm. Today, it is used by the owner to educated and entertain school groups.)

For those who were less adventurous, there was a Showboat ride, a scaled-down Mississippi riverboat, that sailed on a large man-made lake. Rowboats were available for rent. On weekends, a favorite was the roller-skating pavilion with a hard-wood inlaid floor.

Each Friday night, there were fireworks on the wharf that visitors could see from the beach or the ferry boats.

As time passes, the Riverview Beach Park, like so many such enterprises, experienced a timely demise. The Wilson Line service was discontinued in 1961. In 1965 admission prices were increased for the first time in twenty-two years in an attempt to stay a bankruptcy and then in 1966 the roller-coaster and Old Mill were destroyed by a suspicious fire. Finally in 1968 the park was sold and the amusements were dismantled and removed from the property.

Dozens of postcards exist that show the history of Riverview Beach Park, most of them typify the fun and care-free life style of the thousands of visitors who came to Riverview Beach Park every summer for nearly nine decades.

Today the park has returned to its 1889 status. It is once again a large picnic park for families and school groups. There are a few tennis courts and a gazebo where small bands present occasional concerts. As may be expected the Wilson Line Wharf is now rotted down to only a few pilings whose heads stick out of the water at low tide.



Real-Photo Post Cards. Some Random Thoughts!

----- Misunderstood -----

In some forgotten context, I once used the phrase, "Post cards are the Rodney Dangerfield of historical documents. They get no respect." I think that is still generally true, but as you read or browse the Internet for information on historical events, a renaissance is taking place. Dozens of authors and site designers are using postcards as illustrations. The reasons are obvious. Post card images are usually accurate and they are cheap, since the copyright has expired or was non-existent on about 99% of the postcards we see at shows.

Now I'm going to take another step and say, "Real photo cards are the most misunderstood of all post cards."

Do you need proof? Just go to eBay (the Internet's premiere auction house) and look at some of the cards that some sellers are calling real photos.

----- What is a Real Photo Post Card? -----

Simply stated: a real-photo post card is a photograph. A photograph is an image made from a film negative, enlarged in a machine designed to cast a focal image on paper treated with silver-haloids to make it light-sensitive. In the case of a real-photo postcard, the light-sensitive paper has a postcard back printed on the reverse side of the paper.

Emphatically – there is no printing, i.e., ink impressions on paper, involved.

----- Who Collects Real Photo Post Card? -----

What makes RP cards enjoy their universal appeal is their characteristic uniqueness, and most collectors will confess to owning real-photo cards. Remember, some one spent time in a darkroom making real-photo post cards one-at-a-time.

----- Skeptic, Me? Never! -----

When club President, Judi, suggested a real-photo silent auction as an added feature at PoCax, a first thought was: She has a real enthusiasm for her idea, let's support our president and try it. A second thought was: Wow! this is going to be a flop!

So . . . I and several club members donated cards to the silent auction, and at PoCax, twenty-nine real-photo cards were up for auction. Emily DiVento made exhibit boards and because of a suggestion made by John Valentino there was a photocopy of the back of each card to help bidders make decisions about their bids.

From casual observation, it can be said that everyone who took time to look at the exhibits also took another couple minutes to examine the auction.

Well, let me tell you. I love being proved wrong when the results show that we did something our visitors like.

Five of the cards on auction were mine. Am I surprised that four of them sold? No, beyond surprised. I'm dumbfounded.

Oh, by the way, the auction raised a lot of money for our club. Now! I stand and applaud for Judi's idea.

----- The When and Where of Real Photo Cards -----

My card that did not receive a bid at the auction had a caption: *Easter, March 27, at the foot of Avon Creek Bridge.*

In a discussion with the SJPCC's real-photo guru, Don Pocher, I learned that it is easy to get a general idea about when a real-photo postcard was made. Don keeps a coded crib sheet in his wallet (ask him, he'll show you) with the active dates of real-photo card stock. From the manufacturer's logo, you can establish a date to within a dozen or so years. Easy. Then by using the Naval Observatory website (with all kinds of calendar information) the date of Easter can be narrowed down to 1910. Easter Sunday, 1910 was March 27th.

But, finding out where the picture was taken is quite a different story. Not even the National Geographic Atlas could tell me where Avon Creek is. I found an Avon in nine states, I found nine Avon rivers around the world. Also an Avon Lake and Avon Park. Six Avondales, and of course Avon County (more accurately Avonshire) in England. But, Avon Creek – no luck. I guess the card deserved to be unsold since the picture was taken in a place that does not exist.

----- Who Are Those People in Real Photo Post Cards? -----

This one's easy.

People like you and me. Everyday folk. People who got dressed up on Sunday to attend church. People who worked hard the other six days of the week and paid their taxes thinking they were doing their civic duty. People who farmed the land they lived on and probably took one vacation in their entire life – to Coney Island or Atlantic City, where an enterprising boardwalk photographer asked if he could take their picture. They said, "Sure!" and meant it.

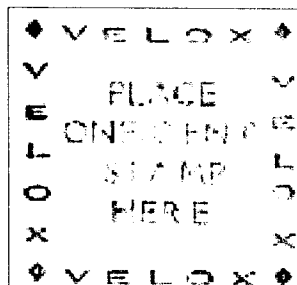
An hour later they went back to the same little boardwalk hut and saw a picture of themselves in their finest clothes at a time in their lives when they were having fun. They paid a nickel for the picture and went home happy. That real-photo souvenir lasted their lifetime and now it's a fodder for us post card collectors.

----- So How Do I Find-out the Date of a Real Photo? -----

This one is easy too. Look at the 'stamp-box'.

Real photo cards were made to be mailed, therefore the vast majority of the manufacturers imprinted their papers with stamp boxes that doubled as bits of advertising.

Here are a few of the more common ones:



These samples give the collector only an idea of the wide variety of papers once used to make real photo cards. As we continue to collect real-photos the stamp box is one of two methods we have to date our cards.

Some researchers have made comparisons of stamp boxes and postmarks and have published scholarly documents in which fairly accurate accounts of paper use and stamp issue dates combine to pinpoint dates within days and weeks.

A parallel date determination trick for real-photos with no stamp-box is the post card top, such as seen here:



The words "Post Card" are nearly as unique as the stamp boxes. This one was once used by the Photo Art Shop of New York City, circa 1930.

----- Where Can I Find More Information About Real Photos? -----

There are many good sources of information about real photo cards but to take advantage of some wonderfully research and mostly accurate data, simply go to:

<http://www.playle.com/realphoto/photoa.htm>

If you have real-photo thoughts, send them for the next issue.

The Story of Nipper and other RCA Victor Facts



Post card advertisement mailed from Camden, NJ, April 6, 1927

Meet Nipper, the dog.

Nipper, was easily amused. Legend tells that Nipper would sit in front of an Edison phonograph and quizzically gaze into the horn from which came some of the first recorded sounds in history. "His master's voice," is very doubtful, but his owner, the English artist Francis Barraud, painted the dog and entitled the picture, *His Masters Voice*. In 1901 Eldridge Johnson purchased the right to use the image as a corporate logo in the United States from the Gramophone Company of London, and thus the RCA Victor trademark was created. When Victor and RCA merged in 1929, the trademark was passed along and continued to be the company logo until 1969 when it was discontinued following the retirement of David Samoff from RCA.

Here are a few of RCA Victor Milestones

- 1901 – Eldridge Johnson founded Victor Talking Machine Co.
- 1929 – RCA merged with Victor Talking Machine Company
- 1939 – First commercial television sets and commercial television station equipment are manufactured at RCA Camden
- 1946 – RCA introduces the first post-war televisions at the Camden plant.
- 1955 – RCA introduces the first line of commercial color television sets at their plant in Camden.
- 1968 – An RCA camera is carried on Apollo 7 to send back pictures from space.
- 1969 – Neil Armstrong's words from the moon are transmitted from an RCA radio backpack manufactured in Camden.
- 2002 – Dranoff Properties purchases the historic plant complex and begins a transformation into luxury apartments at the cost of \$58 million.
- 2003 – By fall the first residents of *The Victor* are expected to take occupancy.

The Victor at the Camden Waterfront



An artist conception of *The Victor*, a 525,000 square foot luxury apartment complex will not change the Camden skyline significantly but the rents will sure help the south Jersey economy.

Did you know the original idea for the 75 foot-tall Nipper Tower was to provide the RCA-Victor manufacturing complex with a 200, 000 gallon water supply?

It's true. There are four water tanks on the 9th and 10th floors that are 14 feet in diameter and 40 feet high. Access to the roof is by a spiral iron staircase that rises up between the tanks.

The stained glass windows were created by D'Ascenzo Studios of Philadelphia. They were restored to the tower in 1998.

This Area Reserved for Your Contribution.

Sorry to leave empty space,
but . . .

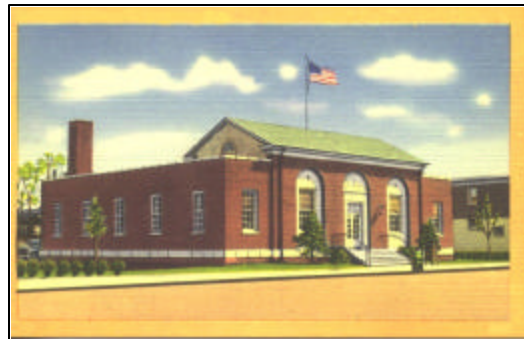
if you are receiving this newsletter,
that means you are a member in
good-standing of the
South Jersey Post Card Club.

If you have made contributions
to this newsletter, we thank you,
and ask that you consider sending
another article in the near future.

If you have never had an article in
the newsletter, would you please
consider sending your fellow club
members something like:
"One day, I decided to collect
post cards, and"

At this time, without your
contributions there will be no
October issue.

The Page Seven Mystery Postcard



Unused linen post card by Tichnor Quality Views

You Can Win This Post Card!

Be the first to correctly identify the location
of this New Jersey view.

Send your answer to the return address on this newsletter.

Lions – It's a Matter of Pride

by Emily DiVento



Number 1. Phoenix Zoo

can “stalk and attack” each other, and hone their hunting techniques. When the cubs are fully grown, the females remain at home, but the males set out on their own to search for their own pride.

Lionesses do most of the hunting, and they work the groups. In this way, they can bring down a wildebeest or zebra or even tackle a giraffe or young elephant. This is considered big game, even for a big cat.

The lion is known as the King of Beasts. A male lion can weigh as much as 500 pounds and a female can tip the scales at 300 pounds. The male has a magnificent mane, and has the look of a royal monarch.

Lions are the only large cats that live in groups called, *prides*. Prides can consist of as many as forty cats, usually several lionesses (adult females), their cubs and approximately one to four adult males. They all live together in a specific territory, which can extend ten miles in any direction. The lionesses usually are related and since the home range is inherited, they are especially proud of their pride. The males protect and defend against all intrusions by predators.

Lions have a powerful roar that can carry as far away as five miles. Their, GRRRrrrr! is a thunderous sound, vibrating over the plains. A lion's roar stakes out neighborhoods, and lets all others know who is the owner of a certain territory. A roar is a warning: “Keep Out, or Else.”

Usually, one to five cubs are born in a litter, and the babies have to depend on their mother for the first two years. The cubs “playtime” is a learning time for them, in which they



Number 2. Lion Country Safari

Lions eat what they kill or what other predators kill and are not fussy eaters. Since they have no table manners, they snap and snarl at each other. They would rather gorge on one large portion than eat a little every day. A male lion can consume eighty pounds of meat in a single meal and then not eat for a week!

It is been said that lions are the laziest of animals. They hunt and eat and sleep and sleep and sleep. If their bellies are full, lions can spend eighteen or twenty hours a day resting or sleeping in a shady spot.

It is safe to say that lions are magnificent animals. Try to get out to your local zoo for a peek.



Number 3. Lion Country Safari, California

My illustrations for this article are modern – 4” x 6” approx. – postcards from zoos.

Number One is from The Phoenix Zoo. The caption reads: *One of the social cats, the lion lives on the savannas of Africa in tightly knit family groups called prides. Mature males are distinguished by their impressive manes of fur around the head, neck and shoulders.* Phoenix Zoo Photo by Dick George.

Number Two is card #B4107 from Lion Country Safari: Africa Wildlife Preserve. The caption reads: *A montage of Lion Country Safari. Lion and other wild animals roam the open spaces of America's Authentic African Safari.*

Number Three is card #D01549 from Lion Country Safari, California. The caption reads: *Safari thru Lion and Other Wild Animals at Lion Country Safari. America's Authentic African Safari.*

REMEMBER!

This newsletter is for SJPCC members and your participation is always welcome. Send your contributions to:
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