

	BULLETIN			
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San Francisco's Trolley Cars

by
Mike Prero

Did you know that San Francisco cable cars are the only moving National Historic Landmark, and 9.7 million people take a ride on these transports each year? Traveling only nine mile per hour, the cable cars are powered by electric motors that turn these seemingly endless loops of cable. The motors that run the cables are housed at the Cable Car Barn Museum, located in San Francisco.

The city has several historic streetcars that run between the Ferry Building, along the Embarcadero, and to Fisherman's Wharf. The streetcars only run on Market Street and Church Street when they are pulling into and out of service.



Trolley buses (also known as "trolley coaches" or "trackless trolleys") are vehicles with rubber tires, and motors powered by electricity from overhead wires. The word trolley refers to the poles on the roof of the bus that are used to transmit the electricity from the overhead wires. To differentiate trolley buses from the streetcar trolleys and cable cars, trolley buses are commonly called "Electric trolley buses."



The driving force behind the San Francisco cable car system came from a man who witnessed a horrible accident on a typically damp summer day in 1869. Andrew Smith Hallidie saw the toll slippery grades could exact when a horse-drawn streetcar slid backwards under its heavy load. The steep slope with wet cobblestones and a heavily weighted vehicle combined to drag five horses to their deaths. Although such a sight would stun anyone, Hallidie and his partners had the know-how to do something about the problem.

Hallidie had been born in England and moved to the U.S. in 1852. His father filed the first patent in Great Britain for the manufacture of wire-rope. As a young man, Hallidie found uses for this technology in California's Gold Country. He used the wire-rope when designing and building a suspension bridge across Sacramento's American River. He also found another use for the wire-rope when pulling heavy ore cars out of the underground mines on tracks. The technology was in place for pulling cable cars. The next step bringing Hallidie closer to his fate was moving his wire-rope manufacturing to San Francisco. All that was now needed was seeing the accident for the idea to become full blown—a cable car railway system to deal with San Francisco's fearsome hills.

In the late 1800's, electric motor technology was perfected. The street railway industry immediately seized upon this new source of power as a way to solve the many problems associated with operating horse cars. The first successful electric street railway installation in the United States, was in Richmond, Virginia in 1887. By the time of World War I, the street railway industry was the fifth largest industry in the United States, employing well over 100,000 people nationwide.

Do you know how the trolley got its name? The shoe or wheel at the very end of the trolley pole, the part that actually touches, and runs along the underside of the overhead wire, is called the trolley. So, the trolley is attached to the trolley pole, which is attached to the trolley car, and that's how the trolley car got its name. Although the early electric trolleys were small, and not very powerful, they were still a lot faster than the horse cars they replaced. The early electric trolleys were very small, about the size of a typical horsecar, and had one truck or set of wheels. They were not very powerful, but were faster than a horse drawn omnibus or horsecar.

The great popularity of the electric trolleys with the riding public, soon created the need for larger and more powerful trolleys, so that the trolley companies could keep up with the huge demand for service. During the warm weather months, many trolley companies operated open trolleys, which were very popular with the riding public. The open cars became known as "Breezers" to the people who rode them. They were open on all four sides, to provide a cooling breeze on a warm summer day. It was the trolley company's way of providing "air conditioned" service.

Many trolley companies, built and operated amusement parks along their lines, as a way of generating extra revenue, during the warm weather months. There are still a number of amusement parks left in North America, that were originally built and operated by trolley companies. Coney Island, in New York is probably one of the most famous. In New England, there are still several amusement parks that operate to this day (2002), that were originally owned by trolley lines. As competition from automobiles and buses increased, many trolley companies were forced to take drastic cost cutting measures. Many trolley lines did away with the conductor's job, and converted their trolleys for one man operation.

[<http://www.trolleystop.com/trolleycar.htm>; <http://www.sfcablecar.com/history.html>]

Working With Older Covers

Older covers, 1950s and before, demand extra care and attention. Like us, some age gracefully; many don't! It's certainly worth a collector's time and effort to preserve as many of these covers as possible, but to do so takes some extra, and, in some cases, extraordinary steps.

STRIPPING: If you come across old full-books, you'll probably want to strip them unless you have a particular reason for keeping them intact. In any event, you'll find that, depending upon the conditions in which these books have been stored, some simply won't withstand the stripping process. Rusted staples aren't a hindrance, in and of themselves, but if the striker has become soft or brittle, forget it! You'll have to keep it as a full-book. Otherwise, it will simply fall apart when you start working on it. I've seen old full-books that separate from the striker as soon as the book is opened, so look carefully before you start to work.

Also, some of the older covers, usually 1930s and earlier, had the striking material applied *over* the staple (many old Diamond books, for example). Thus, you're going to damage the striker just to get *at* the staple. If you're lucky, you can do this and remove the staple and be left with 2 clean lines where the staple ends lay, plus the two staple holes. Again, though, if the striker has become brittle or soft, the removal process may well prove fatal to your cover.

If you can successfully strip the cover, then do so by the usual process, flatten, and so on.

HANDLING: Check all old covers for deterioration before actually working on them. Turn the cover over to the inside and look for "browning," which, when present, is almost always in the area that has the striker on the other side. If that inside area has turned brown (compared to the rest of the cover), that area is going to be extremely fragile and should be handled very carefully.

If this is the case, one thing you can do is to cover that inside area with a piece of tape. In this way, if the cover later breaks, the tape will at least keep all the pieces in place. A broken cover isn't ideal, of course, but it's highly preferable to one that has disintegrated altogether. When working with such covers, try and hold them by the sides rather than the top, where the striker is.

If the striker does happen to come off before you can do anything, you can still try and reattach it with tape on the back (but it's not an acceptable practice to replace it with a completely different striker; also...don't send such covers in trade without checking with your trader first...as a courtesy. These are now damaged covers, if they weren't before, so another collector may prefer to pass on them).

FLATTENING: Older covers are generally more difficult to flatten because they're significantly thicker than contemporary covers, but they can still be successfully flattened in the usual manner. Basically, you have to "press" them between two opposing pressures. There are a variety of ways that collectors use to do this. You can simply put them under heavy books, for example, or you can use two thin pieces of wood, heavily rubber-banded, with the covers in between. The late Tom Tresnak, CA, made small, screw-down devices especially designed for flattening covers. They work quite well. More than once, I've used the vise in my garage, again with strips of wood with the covers in between. Make sure the wood is very smooth, though, or "patterns" will be pressed into the outside covers. The wood also prevents the teeth of the vise from chewing up the covers. With the latter method, I've successfully flattened up to 50 covers at a time. I usually leave them in for a few days.

MOUNTING: Sooner or later, most of your collection is going to end up in albums, so now that your old covers are stripped and flattened, you're ready for this next stage.

Again because of the age and thickness of older covers, slotted or slit pages usually spell disaster for many of these gems. The corners get torn up, the fragile striker gets broken, and if the stock, itself, has lost some of its 'tensity' (it's gotten soft), the edges may get torn up as you try to put such covers in the slots...It's often very frustrating. If you *have* to use these pages, then it's always a good idea to widen the slots first, so you're not working with tight fits (I use an Exacto knife left over from my college biology classes). And, as usual, handle the covers carefully, trying not to apply any undue pressure to browned areas. Unfortunately, if the cover has become brittle, there's a good chance it will break later, even AFTER you've got it on the page, what with the page turning and bending (you might use the tape idea as extra insurance).

For these covers, the best reasonable solution is to put them in plastic pages. Here, you simply slip the cover into plastic pouches which make up the page. No edges roughed up; no corners bent or split (you should use flat edged tweezers to take them out and put them in). Plastic pages have the additional important advantage of showing both sides of the cover without having to take the cover in and out of the page. This produces less wear and tear on the covers. For older covers, especially, the less handling, the better. Another point in favor of plastic is that you can turn these pages all you want, and you won't have covers popping out of slots, sliding around on the page, or falling out altogether.

There are some disadvantages to using plastic pages, however. They're relatively expensive, running from .28¢ - .45¢ per page, depending on where you buy them and in what quantities. Also, the older plastic pages can be heavy! And when you get an album full, we're talking *forklift!* If it's cold, the pages tend to get stiff, as well. Although, with the newer plastic pages, which are lighter and much more flexible, these disadvantages have been minimized.

In light of what you're trying to accomplish, though, any such disadvantages are all minor if you can manage the money side. I've gotten around it by compromising. I can't afford to put all of my covers in plastic pages, but I do use them for my old covers and selected other categories, and the pages have worked out quite well. Just make certain that the plastic pages you use are PVC-free, which was a problem with some earlier plastic pages. I've tried a variety of brands, and I'm most satisfied with the Bettervue pages that Sierra-Diablo is the distributor for. I believe we currently send in two orders a year, so contact Jack Benbrook, AZ, for ordering information and deadlines..

STORAGE: Generally, the rules for storing old covers are the same for any covers. If they're loose, they should be banded together in stacks (with paper bands rather than rubberbands). This prevents them from getting jostled around and the corners getting banged up. If they're in albums, and they should be, you won't have this problem.

Whether loose or not, though, keep them out of high humidity areas, as this will cause mildew, mold, and striker deterioration. Keep them out of direct sunlight, as protection from fading. Additionally, it's always a good idea not to store covers at ground level...just in case of flooding.

And, always keep the ones you're especially proud of within easy reaching distance. People always want to see the "old ones!"

“Hey! Did You Take My Billfold?”

by Bev Haslebacher

In this hobby, I've had three interesting incidents happen to me: one in Las Vegas at the Thunderbird where I stepped on Joey's Bishop's heel was in 1962 before I collected in earnest. The other two were in the 1980's.

The gun pointed at me at a Lake Tahoe motel didn't scare me, and this next one taught me a lesson that I still obey to this day. In the wharf area in San Francisco, I stopped to get a couple more music boxes for my collection and checked out nearby restaurants for 'covers'.

Bill and I looked around the wharf and decided to check out Chinatown. We walked, as I wanted to go in for covers. Leaving, we took a streetcar and had to stand. My purse over my shoulder and two large sacks over my wrist and hand, I held onto a strap with my right hand. Curious, I wanted to know what street we were near and bent down to look. Once upright, I noticed my purse was open and my billfold was gone.

I turned to a Black man near me and asked if he took it. Then twice more, and a bit louder, I asked, “Did you take my billfold?” Several people glanced up at me. A minute or so later the streetcar stopped and the guy took off. I looked down on the floor where he had been and there lay my billfold.

Since then, I no longer carry important things in my billfold, and, most importantly, I keep the zipper pull in front of me. These three things I'll never forget!

By the way, within eight days, our newspaper had an article about another party who 'lost' his billfold on a streetcar!

“How Do You Say ‘Merry Christmas’ in...?”

Judi Wittwer, AZ: I ran into this cover again & thought you might want to put it in one of your Christmas newsletters. It is on the inside of a 40s Christmas cover. It is a foil type cover, so the outside doesn't copy. Your choice.

[Ed. I made this pic extra big, so I hope you can read it]





An American Tour: **10**



San Francisco's Bay Bridge

Conceived in the Gold Rush Days, a bridge spanning the San Francisco Bay linking The cities of San Francisco and Oakland always seemed like an engineering and financial impossibility. The water separating the cities was too deep and wide. In fact, in 1921 a transbay underwater tube crossing was recommended as the best way of crossing the bay. However this idea was soon deemed inappropriate for automobile traffic.

Practical and economic concerns would make the bridge a reality. Oakland streetcar lines were laid out to feed passengers to a fleet of ferry boats traversing the bay. In 1928, ferries carried over 46 million passengers between the two shorelines. Finally, with the popularity and mass production of the automobile, it was determined that a bridge was necessary and such a structure could support itself with tolls.

In 1926, the California Legislature created the Toll Bridge Authority, with the responsibility for bridging San Francisco and Alameda County. The challenges facing the Toll Bridge Authority were monumental. California State Highway Engineer Charles C. Purcell was put in charge of organizing the design and construction of the Bay Bridge. Fortunately, between the two shorelines was a mountain of shale rock rising above the Bay: Yerba Buena Island. The island divides the Bay into two sections allowing for two crossings, which would meet at the island. Yet spanning the 1.78 miles between the San Francisco and Yerba Buena Island required ingenuity on a grand scale. The water, 100 feet deep at some points, and the underlying soil conditions required new techniques for placing bridge foundations. The solution: build two suspension bridges. Purcell decided to build a center anchorage between the shoreline and Yerba Buena Island supporting one end of each of the two suspension bridges connecting Yerba Buena Island with San Francisco.

Almost as soon as the bridge was opened in 1936, traffic on the Bay Bridge exceeded levels predicted for 1950. The bridge operators lowered tolls in an attempt to lure ferry users. The strategy was successful. In the early years, the bridge carried three lanes of auto traffic in each direction on the upper deck. In 1958, \$49 million was allocated to re-configure the bridge. The railway system was removed and the upper deck was re-aligned to carry five lanes of westbound truck and auto traffic. The lower deck carried five lanes of eastbound traffic. The road deck through Yerba Buena Island had to be lowered to accommodate the large trucks that would now be allowed on the upper lanes. This work was done while traffic continued to use the bridge.

A section of the bridge was damaged in the 1989 Loma Prieta earthquake which measured 7.1 on the Richter scale. The earthquake demonstrated that despite the Bay Bridge's behemoth stature and deep piers, it was vulnerable to damage during strong quakes. Retrofit work to prevent any future failures has begun.

Bay Bridge Facts:

- Length: 4.5 miles; total project: 8.4 miles.
- Deepest Bridge Pier: 242' below water level - 396 feet high
- Tunnel: Largest bore tunnel in the world: 76' wide, 58' high (546 meters (1700') long)
- Opened: November 12, 1936
- Cost: \$77 million (Including Transbay Transit Terminal)
- Avg. Daily Traffic: 270,000 vehicles

<http://www.dot.ca.gov/hq/esc/tollbridge/SFOBB/Sfobbfacts.html>



New Members

904. Larry S. Gold, 57 St. Paul, #3, Brookline, MA 02446-6540
Collects: India, Hong Kong, Macao, and China

905. George E. Varville, 545 River Road, No. 506 Des Plaines, IL 60016

Ads

LISTINS IF ALL THE OLDIES: See my web site for categories and prices. Mike Prero, <http://matchpro.org> [*note the new address, please*]

Coming Up

SOUTHERN SWAPFEST: March 6-10, 2007. Holiday Inn, Orlando area, FL. Contact Zoraida Aponte, Res. Manager, 1-407-862-455, Ext. 194. Rooms: \$79/\$99. Auction, she box trading, pool side picnic, tour, banquet, and more! Check out www.home.earthlink.net/~gayliano13/

SIERRA-DIABLO SPRING SWAPFEST: March 30-April 1, 2007, Roseville, CA. Featuring heavy duty one-on-one trading. Always fun...and profitable! Big auction on Sunday. FMI: Loren Moore, POB 1181, Roseville, CA 95678 (877-752-6247) (loren@bgsplacnco.com)

AMCAL 2007: May 20-26, 2007, Piccadilly Inn Airport, Fresno, CA. (559-251-6000). Room: \$79. Theme: Halloween.

Group tour, Freebie tables, auction, AMCAL Players, Champagne party, Get-acquainted buffet, Pool-side Bar -B-Q, Champagne brunch, Wine & cheese party, Drawings, Club meetings, Awards banquet, and more! FMI: Bob Borton (bortonpi@netwalk.com)

UES 2007: June 20-23, 2007. Plaza Hotel, Hagerstown, MD (301-797-2500). The hobby's premier swapfest. Try not to miss this one. FMI: Linda Clavette, 13 Creekstone Dr., Mon Alto, PA 17237 (clavette_324@msn.com)

RMS CONVENTION 2007: Aug 5-11, St. Louis, MO. The biggest get-together in the hobby! All sorts of fun, including huge auctions! Check out <http://www.matchcover.org/Convention%20Central.html> for latest details.

Learn Something New Everyday

by Judi Wittwer

I drove up to Chandler to visit and trade matches with a fellow match collector. My whole back seat as well as the front passenger seat and floors were full of matches for trade in my pickup. Plus, I knew I was going to go to California with other match collectors, so I left a lot with him to take with him. I did not want to bring them back home.

Well, when I went into their bathroom I saw some very nice framed drawings. I just look at them and thought, "Oh, they look like some matches I have." I told Mitch when I got out and was continuing going thru all the matches. He said they were drawings from the movie star Lionel Barrymore. I thought that maybe his drawings just look similar, said OK to myself, and thought no more about it. Mitch said it was probably a funny place for them, in the bathroom. But good thing they were, otherwise I would not have seen them.

As soon as I got home, I went to my sets album and knew they were the Brown & Bigelow 30-strike covers. Sure enough, they were signed by Lionel Barrymore. I have a set of 6. I have a few more similar, but there is no signature like this! set. They are gold, reverse strikers. I guess I did not look closely at them when I put them in my album to know they were a celebrity that drew them. Shame on me! But, maybe others do not realize that also; that is why I am telling on myself...All 'cause I went to the bathroom after a two-hour trip.

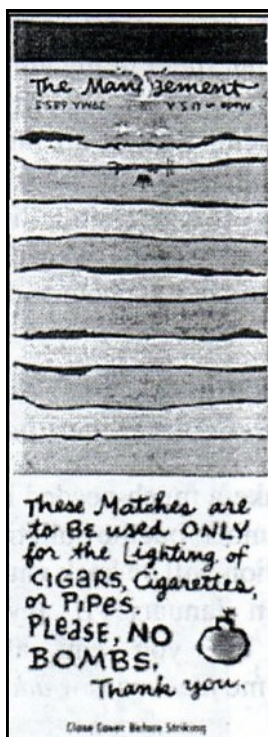
Remember...There's no bulletin in December

We take a much-needed hiatus in December, but the bulletin and auction will be back in January!

Happy Birthday!

Prestella, Ed.....	11-1
Berger, Jerry.....	11-2
Cherny, Louis.....	11-5
Fawcett, Scott.....	11-5
Kuzniewski, Tony.....	11-5
Hackney, Walt.....	11-7
Hickey, Mike.....	11-11
Farley, Thomas.....	11-21
Fox, Derek.....	11-22
Milas, Lee.....	11-23
Boal, John.....	11-25
Thompson, Rich.....	11-30
Hiller, Bob.....	12-2
Burnell, Dennis.....	12-5
Wittwer, Judi.....	12-5
Ready, Duane.....	12-6
Dalton, Rob.....	12-15
DeGennaro, Joe.....	12-20
Leslie, Peggy.....	12-20
Sather, Eric.....	12-21
Smith, Robert.....	12-23
Gutierrez, Alfred.....	12-30

November's Smile



Readers Write

Jeff Davis, TX: *Jeff actually dropped this error cover off as he was passing through town.*



New Addresses For The Ed

My internet service provider has suddenly announced that it's dumping of all its internet connection customers, so I've had to move. Please note my new addresses:

E-mail: rmsted@matchpro.org
My site: <http://matchpro.org>

The transition may be a little rocky so let me know, please, if

you encounter any problems.

Dates Set for Sierra Swapfest 2007

March 30-April—usual place, usual great fun, cool covers, good deals, and fantastic trading! See you there!

COMING UP



Jan: "Perkins Americana"

Feb: "Archiving"

Mar: "Dealing Overseas"

SIERRA-DIABLO...we're the hottest club in the hobby!

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Visit the Sierra-Diablo Web Site at:
<http://www.matchcover.org/sierra>

You can reach the Ed. on line at RMSED@matchpro.org for help with Bulletin/hobby questions, concerns or problems.