

# SABR Pictorial History Committee Newsletter

© 2000 Society for American Baseball Research

Number 2000:1

April 2000

Tom Shieber, Committee Chair

P.O. Box 508  
Cooperstown, NY 13326

Home: (607) 547-9772  
tom@shieber.com

## HARVARD AND YALE AT THE POLO GROUNDS

It is sometimes quite amazing what one can find out about a baseball photograph by doing just a little digging. By way of basic research techniques, a photo slowly gains life and quickly enriches the researcher's knowledge. A wonderful case in point came by way of a generous donation to the PHC files from **Cappy Gagnon**, collegiate baseball researcher extraordinaire and long-time SABR member.

Cappy sent along an eight-page article (original, not photocopy) titled "The Making of a Baseball Nine" by Edward B. Bloss, published in *Outing* of July 1903. The article provides a brief description of collegiate baseball, touching generally on the history of the college game. To the pictorial researcher, the text is of little use, but the accompanying half-tone photographs, 11 in all, are very fine.

The lead photo (reproduced here on top of p. 2) shows the Yale Nine galloping across a ballfield and is captioned "Coming On to the Field." Careful comparison of this photo with a wonderful shot titled "The Modern Diamond" (reproduced here on bottom of p. 2) reveals that each photo was taken at the same park. A number of clues beyond the outfield fences support this claim: in particular note the position of the flagpole, the four-windowed building behind the flagpole, the advertisement for Robert Burns 10¢ Cigars, and the distinctive trellised bridge.

Note the chalk line behind home base. This line, drawn perpendicular to a line running from home through second and is located 10 feet behind the center of home base, marks the lower side of the triangle that forms "catcher's lines." The lines were not called for in the rule of the game until 1901. Eventually the catcher's triangle was replaced with the more familiar catcher's box in the mid-1950s. As an interesting aside, note what appears to be a broom in the foul territory grass to the right of the catcher's triangle.

Both "Coming On to the Field" and "The Modern Diamond" were photographed by James Burton. Three other images from "The Making of a Baseball Nine" were also shot by this photographer: "Will It Be a Ball or Strike?" (not reproduced here), "The Bleachers" (reproduced here on p. 4), and "The Players' Benches" (reproduced here on p. 3). "Will It Be a Ball or Strike?" is of little concern, but "The Bleachers" is an interesting view of a section of outfield stands chock full of fans. In the extreme upper left of the photo are two very interesting clues. First, seen in the far background is the bottom portion of a building. The pattern of the wood structure appears to match that seen on the building in the far right in the background of "The Modern Diamond." Second, a small portion of a scoreboard is seen (inset enlargement in photo on p. 4), with no games showing scores. The eight teams listed on the scoreboard read (in top to bottom order):

New York  
Brooklyn  
Philadelphia  
Boston  
Pittsburg  
Chicago  
Cincinnati  
St. Louis

The significance of the order of these teams will be revealed below. Note that Pittsburgh is spelled without a final "h." As dictated by the United States Board on Geographic Names, this shortened name for the city was the

*continued on page 3*

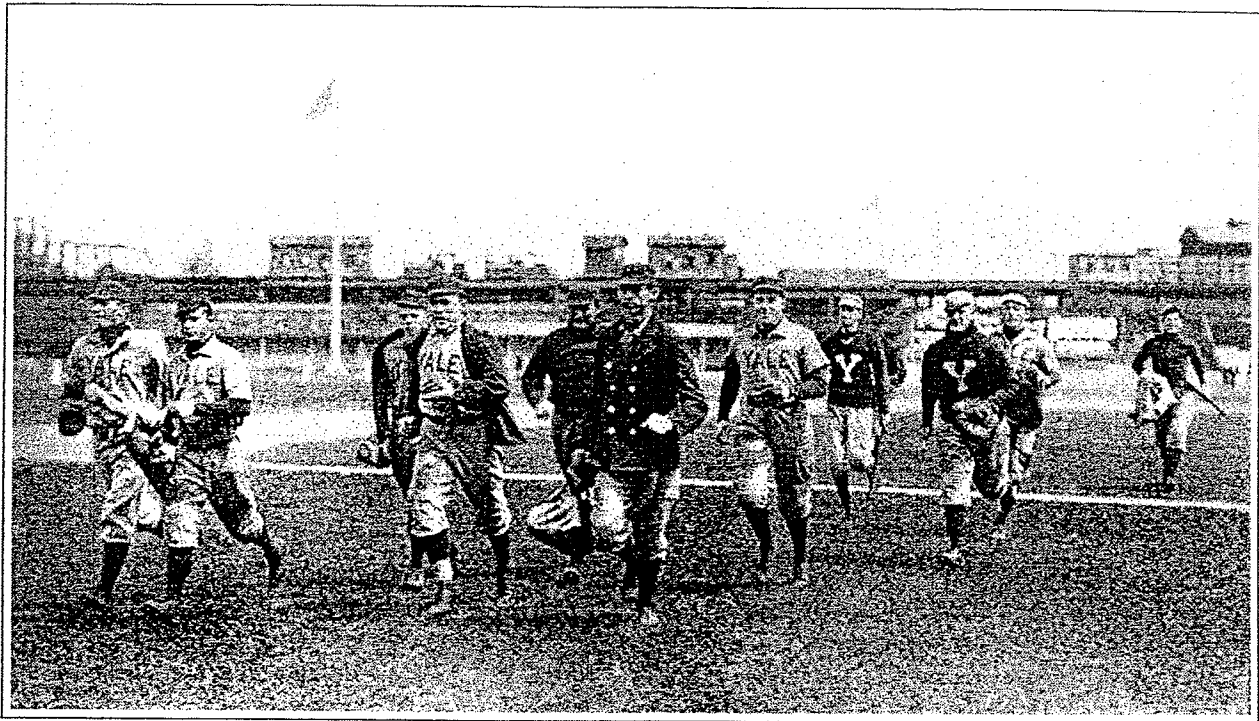
## PHC MEETING AT SABR 29 & UPCOMING MEETING AT SABR 30

Thanks to everyone who attended our committee meeting at the SABR convention in Scottsdale, June 24, 1999. One topic of discussion was what the final form of the Player Image Index Project should be: A book? A Web site? A joint project with the Minor League Committee? The discussion was minimal and no consensus was reached.

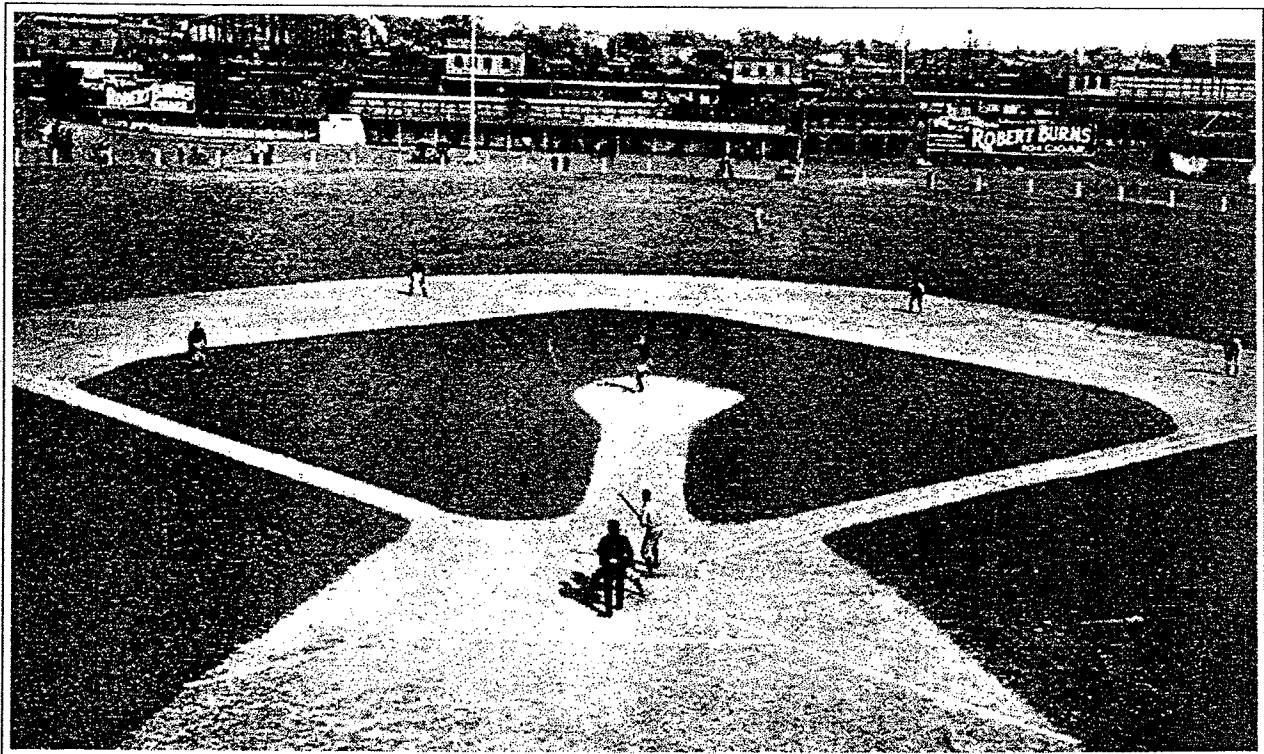
As chairman, I also announced my upcoming resignation as head of the Pictorial History Committee. Recently, **Mark Rucker** has offered to take over as committee chair. For more information please see p. 5 of this Newsletter.

PHC members who attended the meeting include: **Richard Frank, John Husman, Pat Kelly, Steve Milman, John Pardon, Fred Schuld, and Mark Stangl**. Non-PHC members who attended include: **Bill Bircher, Jim Freeman, Jessica Frank, Fred Ivor-Campbell, John Lewis, Jerry Mezerow, Robert Mitchell, Dick Silar, Doug Stagner, Dean Sullivan, Charles Trudeau**.

SABR 30 is right around the corner. Be sure to make arrangements for the convention in South Florida. I look forward to a big turnout for PHC members, especially at our annual meeting. The PHC is currently scheduled to meet on Friday, June 23, at 8 a.m.



Coming On to the Field.



The Modern Diamond.

## Harvard and Yale at the Polo Grounds *cont. from page 1*

official version from 1890-1911.

"The Players' Benches" shows a ground-level "dugout" populated with ballplayers and a portion of the stands above. None of the player uniforms show evidence of a team insignia, but there is one significant clue that helps to identify the ballclub. The individual seated at far left is notable because he is the only black player on an otherwise white ballclub. In fact, it is none other than Clarence Matthews, the great shortstop for the Harvard Baseball Club from 1902 through 1905. The interesting career of Matthews is discussed in a brief but informative biography titled *William Clarence Matthews* by Karl Lindholm, published in the 1997 issue of SABR's *The National Pastime*. The article can also be found online at SABR's Web site at the following URL:

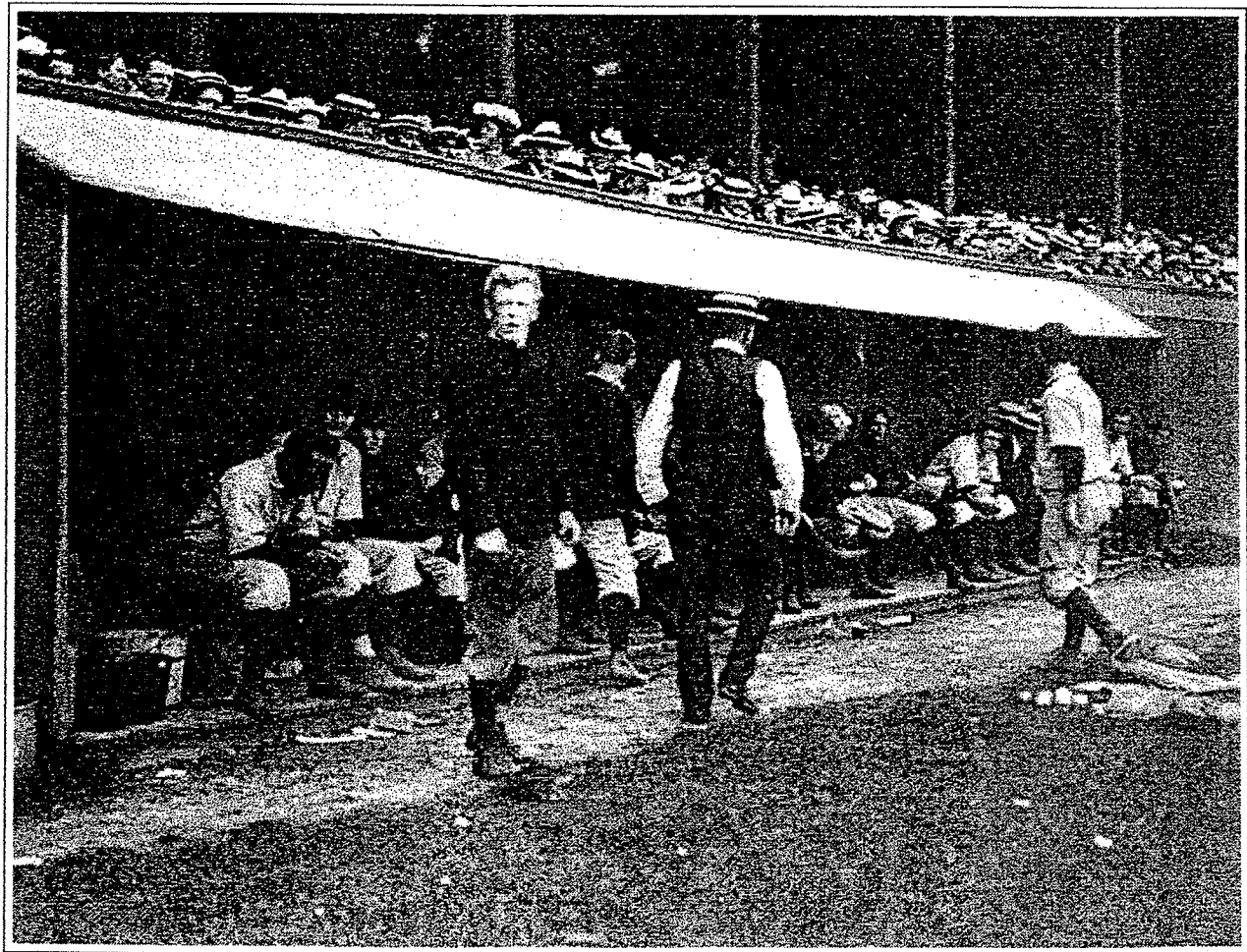
<http://www.sabr.org/archive/art1.shtml>

A photo of Matthews is included in the article (not the online version), but clearer images of Matthews can be found in *The H Book of Harvard Athletics* edited by John A. Blanchard. This latter book, published by The Harvard Varsity Club in 1923, is an excellent compendium that not only features the score of every Harvard baseball game from the very first match played June 17, 1865, through the 1922

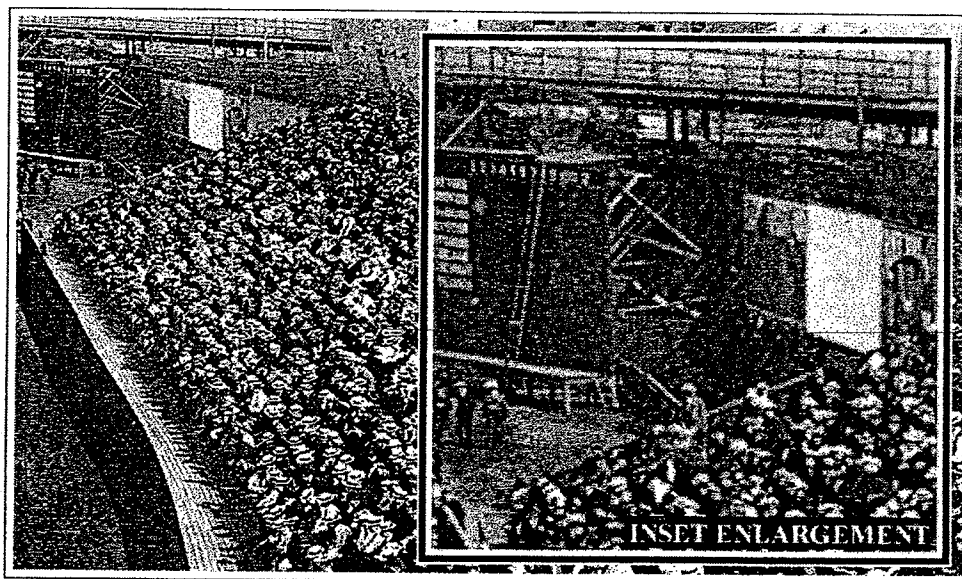
season, but also is illustrated with a photo of every Harvard baseball club from 1866-1922! Matthews can be found in the 1902, '03, '04, and '05 club photographs.

The puzzle presented by these four James Burton photos begins to be resolved when one compares them with other baseball pictures. A few photographs from *Baseball's Golden Age: The Photographs of Charles M. Conlon* by Constance and Neal McCabe prove to be enlightening. A close inspection of a 1904 photo of Jack Dunn (p. 48) shows the identical bridge and flagpole seen in "The Modern Diamond" and "Coming on to the Field." The same is true for the 1904 photo of Johnny Evers (p. 74) and the 1905 photo of John McGraw (p. 125). Finally, compare the Burton photos to that reproduced on the bottom of p. 60 in *Baseball Memories: 1900-1909* by Marc Okkonen: a clear match. The photos were all taken at the same location: the Polo Grounds in New York City. Photos of the Polo Grounds found at the Library of Congress, and featured on their wonderful American Memory section of their Web site also show the walkway in front of the stands as seen in "The Bleachers." In particular, see the following photo:

<http://lcweb2.loc.gov/pnp/pan/6a28000/6a28500/6a28541r.jpg>



The Players' Benches.



The Bleachers.

What are Harvard and Yale doing playing in New York? According to *The H Book of Harvard Athletics*: "It was in 1893 that Harvard and Yale agreed to play two games, with a third in the event of a tie...." A third game, always played at neutral grounds in New York, proved necessary in a number of years. Though it is not a certainty, it is highly likely that the for Burton photos were taken on the same date, that of a third Harvard-Yale game played at the Polo Grounds. The "The Modern Diamond" was photographed after 1901 (as evidenced by the catcher's triangle), Matthews played on the Harvard Nine from 1902-05, and the article was published in July of 1903. Thus, 1902 and 1903 are the only possible seasons in which the photos could have been taken. However, Harvard won both the Cambridge and New Haven games in 1903, so no third game was necessary. This leaves 1902 as the sole possible year.

The first Harvard-Yale game of 1902 was played at Soldiers Field in Cambridge on June 20. In an otherwise close match, Yale scored six runs in the seventh inning and won 7-2. Four days later, Harvard traveled to New Haven and avenged the earlier loss with a 10-4 pounding of the Elis. Matthews did not participate in either game.

The third and deciding game was played at the Polo Grounds on Saturday, June 28. Interestingly, while *The H Book of Harvard Athletics* confirms this location, the *Spalding Guide* of 1903 specifically notes that the rubber match took place in New Haven "instead of on Neutral grounds." But both this new research and a small note about the game in *The Sporting Life* of July 5, 1902, clearly indicates that the match was played in New York.

The starting pitcher in all three Harvard-Yale matches that season was Walter Clarkson. The much younger brother of Hall of Famer John Clarkson, Walter later signed with

New York (AL) and pitched parts of 5 seasons in the big leagues, compiling an unremarkable 18-16 record.

For this pivotal game, Matthews was in the starting lineup and playing right field. Harvard was the "home" team and, after shutting down Yale in the initial frame, scored two runs in the bottom of the first to take a quick 2-0 lead. The score remained unchanged until Yale tied the game a 2-2 in the top of the seventh. Harvard responded with a run in the bottom of the seventh, but one again lost the lead when Yale scored three in the eighth. The bottom of the eighth saw Harvard tally two runs to knot the game at 5-5. Yale was shot out in the top of the ninth and with two out in the bottom of the ninth, Harvard scored the winning run in the thrilling 6-5 victory. Clarkson struck out 12, while Matthews was 2-for-4. The umpire for this and the other two Harvard-Yale games was one "Mr. Lynch." Is it possible that this was former long-time National League umpire Thomas Lynch?

What about those National League teams listed on the scoreboard? Well, the Giants certainly were not playing at the Polo Grounds on June 28. In fact, they were playing in Philadelphia. The Giants' previous home game took place back on June 24 in a match against Brooklyn. The other League games that day: Philadelphia at Boston, Pittsburg at Chicago, and Cincinnati at St. Louis. Note this schedule jibes perfectly with the pairings on the scoreboard. Quite simply, the last time there was a big league game at the Polo Grounds, these were the games that were updated on the scoreboard for the fans. There was no need to change the pairings until the Giants returned home, which did not occur until June 30. Just over a week after their return, John McGraw would sign on as the new manager of the Giants.

— Tom Shieber

## NEW MEMBERS

The SABR Pictorial History Committee welcomes the following new members:

Jerry Malloy	1257 Ballantrae Place Mundelein, IL 60060-3285	Harry Swanson	275 Springdale Drive Ronk, NY 11779
David Nemec	1517 Irving Street San Francisco, CA 94122	C. Newton Weaver	2 South Baltimore Ave. Ocean City, MD 21842-4102
Cary Smith	Box 271 Spray Island Spring Park, MN 55384		

## MARK RUCKER TO TAKE OVER AS PHC CHAIR

As noted in our committee meeting at the SABR Convention in Scottsdale, June 24, 1999, I will resign as Chair of the Pictorial History Committee at the upcoming PHC meeting SAB 30 in South Florida.

The time has come for the PHC to re-invent itself with the aid of a new leader with fresh thoughts and new ideas. Such a change is not only productive, but is a necessary part of the evolution of the committee. PHC vice-chair **Mark Rucker** has offered to take over as committee chair. Mark is not only a charter member of the PHC, but is a long-time,

well-respected photo researcher and collector. I am confident that he will prove to be just the right person to lead the PHC into the 21st century. Please remember to contact Mark for all future PHC matters:

Mark Rucker  
1645 Gillaspie Drive  
Boulder, CO 80303  
(303) 494-6715

— Tom Shieber

## THANKS

- Thanks to the late **Jack Kavanagh** for sending along two photos of Frank Pytlak on the day he caught a baseball dropped from over 700 feet from Cleveland's Terminal Tower. One photo is a posed shot of Pytlak catching the ball, the other shows the actual catch taking place.

- Thanks to **Jim Ball** for his donation of two interesting photos which, according to Jim, originally "appeared in *Clock Dial*, the bottler newsletter and later magazine of [the] Dr. Pepper Company." The first photo was shot in July of

1946 at Quincy Stadium, in Quincy, Illinois. The Quincy Gems of the Three-I League are posed in front of a giant Dr. Pepper scoreboard advertisement. In the front row is a young Hank Bauer, a couple of years before his big league debut. Each player in the team photo proudly hoists a bottle of Dr. Pepper. The second photo is of the Orioles' Vic Wertz, April 1, 1954, at Bringham Field in Alexandria, Louisiana. The photo was taken during an Orioles-Cubs exhibition game and shows Wertz leaning against a Dr. Pepper advertisement with bottle in hand, as three young fans look on.

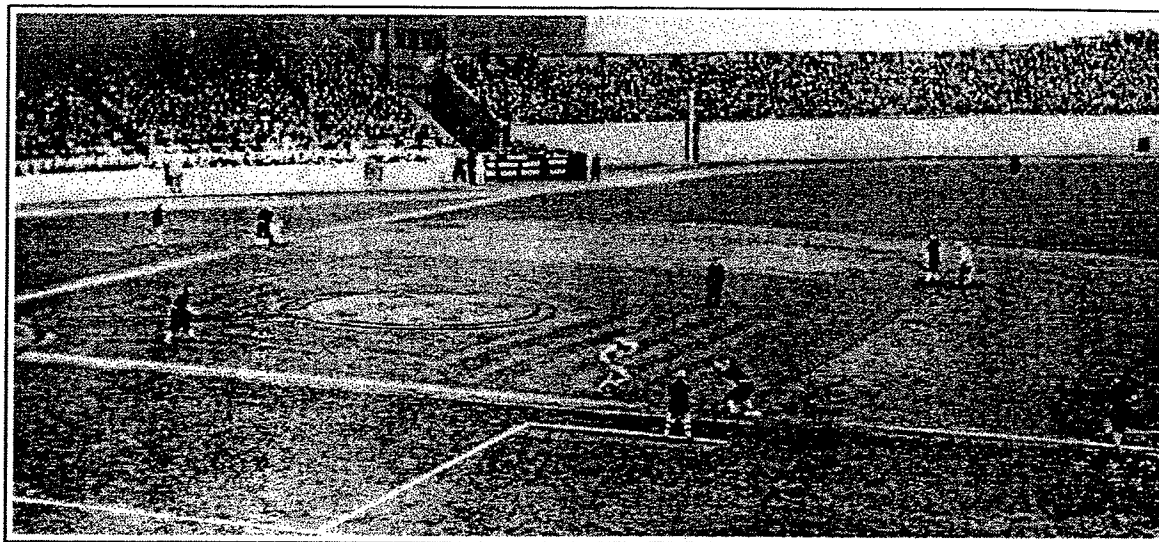
## AN INTERESTING PHOTO FROM PITCHING IN A PINCH

*Pitching in a Pinch* by Christy Mathewson is a classic baseball book and though there are less than 20 photographic plates in the book, most every one is a beauty. However, one plate (that found following page 144) is problematic. The captions states: "Mathewson throwing Baker out in the fourth inning of the first game of 1911 World's Series, with Collins on the base line running down to second." The problem is that in the fourth inning of the first game of the 1911 World Series the A's went down 1-2-3: Danny Murphy fouled to Chief Meyers, Harry Davis was out 6-3, and Jack Barry popped out to Art Fletcher at short. Mathewson didn't have a chance, no one was on base. What gives? I decided to try to determine the true story of the photo.

The first task was to ascertain whether or not the photo was of action from the 1911 World Series. The answer is clearly yes—the image is from the 1911 Fall Classic. The

only time the Giants wore black uniforms was in the 1905 and 1911 World Series (both against the A's), but the 1905 version had giant white letters "NY" on the front. The uniforms in the picture in question are apparently blank. Also, the 1905 A's wore solid colored stockings, while here we see that both the first and third base coaches (each donning long sweaters) are wearing striped stockings. Finally, the unique pattern around the pitcher's mound matches that seen in other photos of the 1911 World Series games played at Shibe Park (see pp. 66-67 of the 1912 *Spalding Base Ball Guide*).

What is certain in this picture is that there is a baserunner on third (just slid in?), a baserunner on second, and a baserunner on his way to first. The play is clearly to first base and the throw is being made by the pitcher (a right-hander). It is unclear whether or not a player scored on



the play, as home base is cropped out of the photo. Thus, play most likely began with runners on first and second (and possibly third). Given this information, all that is left to do is to find a matching situation in the play-by-play of the 1911 World Series. The breakdown:

- **Game 1** at New York (Giants win game 2-1, Giants lead series 1-0)

This is not a possibility as the photo here is of Shibe Park, not the Polo Grounds. Besides, at no time in this game did the pitcher make a play to first with runners on first and second.

- **Game 2** at Philadelphia (A's win game 2-1, series tied 1-1)

Though this game took place at Shibe Park, the Giants started lefty Rube Marquard. In the bottom of the 8th New York did have a right-hander (Doc Crandall) on the mound, but only one runner reached base for the A's that inning. Thus, this game is eliminated.

- **Game 3** at New York (A's win game 3-2, A's lead series 2-1)

Wrong park.

- **Game 4** at Philadelphia (A's win game 4-2, A's lead series 3-1)

Matty was on the mound for much of the game, but no situation matches that seen in the picture.

- **Game 5** at New York (Giants win game 4-3, A's lead series 3-2)

Wrong park.

- **Game 6** at Philadelphia (A's win game 13-2, A's win series 4-2)

In this, the final game of the series, there are actually two promising possibilities.

In the bottom of the seventh, the A's had runners on first (Rube Oldring) and second (Bris Lord) when Eddie Collins attempted to sacrifice. Giants pitcher Hooks Wiltse scooped up Collins' bunt and threw to Fred Merkle covering first, but Merkle dropped the throw. The floodgates opened and Philadelphia went on to score 7 runs in the inning and ice the World Series. Wiltse's play of the Collins bunt is consistent with the situation in the picture except for one major problem: Hooks is a lefty.

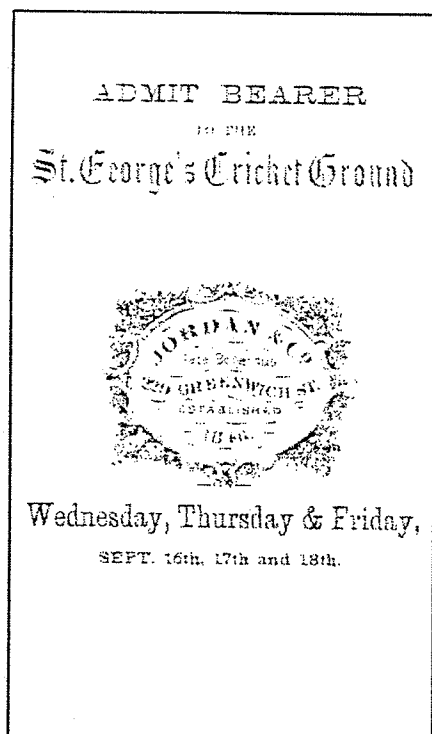
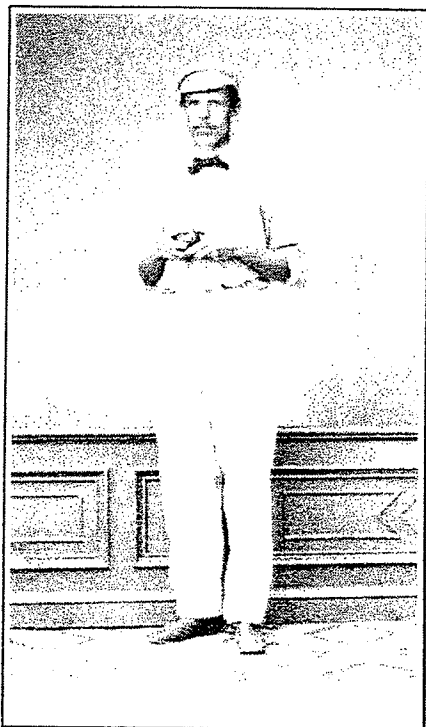
Circumstances earlier in the game, however, jibe perfectly with the clues seen in the photo: In the bottom of the fourth inning, Giants starting pitcher (and right-hander) Red Ames gave up back to back singles to Frank Baker and Danny Murphy. With runners on first and third, Harry Davis hit a grounder to Giant second baseman Larry Doyle. Doyle fired the ball home to Chief Meyers, but Baker beat the throw and the A's went ahead 2-1. With runners on first and second, the A's Jack Barry attempted a sacrifice bunt. Ames fielded the bunt, but his throw hit Barry in the back (some sources claim the ball hit Barry's head) and bounded into right field. Red Murray fielded the ball and threw to third in an attempt to nab Davis, but the throw went wide of third and both Davis and Barry scored. The crazy play added three runs to the scoreboard and put the A's ahead 5-1. Clearly the photo was taken during Barry's run toward first base. Indeed, it appears to have occurred just as or shortly after Barry was hit by Ames' errant throw.

So the caption in *Pitching in a Pinch* should have read (underlined sections differ from the original caption):

"Ames attempting to throw out Barry in the fourth inning of the sixth game of 1911 World's Series, with Davis on the base line running down to second."

— Tom Shieber

## EARLIEST BASEBALL TICKET?



A SABR member who has asked to remain anonymous has sent along a copy of a wonderful and important find: an 1863 carte-de-visite of Harry Wright (reproduced at left). This never-before-seen photograph is a studio-posed shot of the Hall of Famer in an all-white uniform and holding a ball.

Is Harry wearing a baseball uniform and holding a baseball? Or is that a cricket uniform and cricket ball? Comparing this image with a c. 1867 CDV of Harry posed with his father Sam (see p. 10 of *Base Ball Cartes* by **Mark Rucker**) reveals very definite similarities in the uniforms worn by Harry. In the later CDV, it is likely that both Harry and Sam are posed in cricket uniforms, as Sam is clearly posed with a cricket bat. Thus it is very possible that this newly discovered CDV is technically a cricket photo, not a baseball one.

Most interesting is the text on the reverse. Though no year is given, the days and dates listed correspond to a New York vs. Long Island cricket match (Wednesday, September 16, and Thursday, September 17, 1863) and a New York vs. Brooklyn baseball match (scheduled for Friday, September 18, 1863).

The cricket match was a benefit for four cricketers: Harry Wright, Sam Wright (the father of Hall of Famers Harry and George Wright), Crossley and Hammond. A page from the Harry Wright scrapbooks at the New York Public Library gives a breakdown of the receipts and expenses for the cricket match. Corroborating with this CDV the scrapbook noted that there were "tickets with a picture of a Professional on each." 150 Harry Wright tickets were sold along with 47 Hammond tickets, 57 Crossley tickets, and 11 Sam Wright tickets. Of interest in the "expenses" column is the cost of the photographs (\$25) and printing (\$7.25), as well as the high cost of the cricket ball (\$2.50). A profit of \$118.61 was made and split equally among the four cricketers with each man netting \$29.65.

Rain prevented the baseball match of September 18 from being played. However, the third game of a home and home series between the Mutuels and Atlantics was played the following week and, as noted by the *New York Clipper* of October 6, 1863, "an admission fee of ten cents [was] charged on the occasion, the proceeds going to Harry Wright for his benefit, in lieu of a match between New York and Brooklyn, which the rain of the previous week had prevented." According to the Harry Wright scrapbooks, the profit from this baseball match was actually split between Harry and Sam Wright. While the *Clipper* estimated that "at least two thousand" spectators were on hand, a breakdown of the receipts points to just over one thousand fans paid. After expenses, Harry and Sam split a profit of \$86.95. Thus, the cricket match and the baseball match earned father and son \$73.12 each.

—Tom Shieber

## BOOK REVIEWS

*Fenway* by Dan Shaugnessy and Stan Grossfeld (1999: Houghton Mifflin) \$30.00

Most Red Sox fans, and all fans of antique ballparks, venerate Fenway Park passionately. So it is a bit disconcerting to encounter a mood of resignation concerning Fenway's endangered future in this book's introduction and foreword. In the introduction, author Dan Shaugnessy enumerates the ballpark's flaws and inconveniences, and in his forward Ted Williams is even more caustic. "When they tear it down, I think it will be a good thing," he writes. "I really do." But he also ended his essay by writing, "Take a lot of good pictures of it."

This is exactly what Pulitzer Prize-winning photographer Stan Grossfeld did. Grossfeld has an intuitive sense of the game's dynamics, and, even better, a sharp eye for ballpark detail. His photographs are stunning reminders of why we love Fenway Park, and Shaugnessy's text along with some lively guest essays, combine memory and mythology seamlessly. In addition to Grossfeld's photographs, there are several vintage black and white images that will please an archivist's eye. If the ballpark's future is cloudy, we are able, thanks to this book, to celebrate it now and remember it always.

— Chris Jennison

*Fenway Saved* by Bill Nowlin and Mike Ross with Jim Prime (1999: Sports Publishing Inc.) \$29.95

It is hard to imagine baseball without Fenway Park, but it appears that we must face its demise. With the loss of Tiger Stadium, only Fenway and Wrigley remain as true ballpark classics. Sorry, but Yankee Stadium is too mammoth and too refined to be ordained as such. "Great ballpark?" Yes. "Classic?" No. Through text and images, Nowlin and Ross attempt to retain, contain, and explain the beauty of Fenway for all time as one would press a flower for future generations to admire. The thought was wonderful and necessary, but the execution was flawed.

There is little question that the authors have a great love for the ballpark, but at times the book waxes poetic on the topic of Fenway with a style so over-the-top and dripping with saccharine sweetness, that you can almost feel the pages stick to your fingers as you flip through the book. Regarding the colors:

Some would argue that the green is a cobalt green, while others might insist that it is *terre verte* mixed with viridian. On certain hot August summer days, you'd swear that a dash of raw sienna or Indian yellow had been added to the mix. At those times, you can imagine Paul Gauguin and Vincent Van Gogh down on the concourse arguing the fine points of raw sienna versus new gamboge.

And regarding the Wall:

Walls of such stature have been built in the past to keep out the marauding Vandals. The painter Beughel in his "Tower of Babel" might have been charged with creating such a folly.

The text appears to serve as more of a personal outlet for the authors than as a means to convey what makes Fenway saveable in the first place. Frankly, the better way to convey this message is through images and to this end the book certainly is not short on photos. However, the reproduction quality of the images is often grainy and the color is generally washed out. The quality of the paper does not help matters. The lack of historic photos is also quite disappointing as nearly every photo appears to have been taken in the last few years. Finally, the layout of the images on the page is haphazard. Perhaps this is an attempt to mimic the seemingly crazy architecture of Fenway Park, but while it somehow works with Fenway, it is simply annoying on the page.

The only redeeming quality of an otherwise forgettable book is that there are a number of unique photographs that indeed help to save Fenway. Strange shots detail the corner of the Wall, openings in the scoreboard, cracks in the concrete. Photographs of the aisles, the dugout walls, the elaborate brickwork outside the park ... these images can be found nowhere else. When the park is long gone, these less-than-obvious shots will do as much (perhaps more) to remind fans of the park than will the obligatory photos of the Green Monster, the right field bleachers, the Citgo sign or Pesky's Pole.

Perhaps the message to be learned from *Fenway Saved* is that the best way to keep Fenway alive in one's memory is to simply go there. Spend your money getting in to Fenway, not getting this book, and you will be much the richer for it. Immerse yourself in Fenway, take your own photos (and lots of them), and create your own memories.

— Tom Shieber

*Reds in Black and White* by Greg Rhodes and Mark Stang (1999: Road West Publishing) \$29.95

In *Reds in Black and White*, Greg Rhodes and Mark Stang have produced a wonderful team pictorial that is worthy of both the coffee table and the researcher's bookshelf. No one knows Cincinnati baseball like Greg Rhodes, whose past works include *The First Boys of Summer*, *Crosley Field*, and *Big Red Dynasty*. And one needn't look further than the award-winning *Baseball by the Numbers* to appreciate the attention to detail and standout research work of Mark Stang. The authors poured through thousands of photos from numerous sources before settling on the 230 images reproduced in the book. While each photo is accompanied by an enlightening and entertaining caption, the images are of such quality that they well stand alone.

The authors not only found wonderful images of great (and not-so-great) Reds of years past, but did so with the

strict requirement that the players they sought out be pictured wearing Reds uniforms. Finding Bill Chapelle (1 game for the Reds in 1909) in a Reds uniform is, as they say, "a minor miracle." And seeing a Reds uniform on players like Tommy Leach, Joe Tinker, Rube Marquard, Don Zimmer, and Johnny Mize (the Big Cat never even played a big league game with the Reds) is refreshing indeed. When it came to finding photos of long-time Cincinnati players, Greg and Mark consciously chose the lesser-known shot and the more interesting pose over the well-known, oft-reproduced image. Much appreciated, fellas!

The book is clearly patterned after Constance and *Neal McCabe's* instant classic *Baseball's Golden Age: The Photographs of Charles M. Conlon*. Not a bad book to emulate. And though the reproductions and paper quality of the Conlon book are superior to those of *Reds in Black and White*, Rhodes and Stang have certainly not skimped on these important production details. Let's hope that future authors of baseball pictorials will pay attention to such important factors.

—Tom Shieber

## SPECIAL THANKS TO JIM CHARLTON

A very special thanks to SABR member **Jim Charlton** for his generous donation of over 400 photos to the SABR-Ottoson Photo Archive. A large number of the images are of Hall of Famers and many are reproductions from the Photo Department at the National Baseball Library.

Three images from the donation are featured here. That's a young Mike Cuellar with the St. Louis Cardinals in 1964. Of note in the photo is Cuellar's Cardinal home uniform. This was the first year that the Cards wore solid red caps (at home only) since 1908.

The other photo shows Pep Young with the Cardinals, c. 1945. Note that his uniform is button-down, even though

the Cardinals predominantly wore the zippered-front uniform from 1939 through 1955.

Finally, an action shot of Donie Bush with the Detroit Tigers, c. 1910. Undoubtedly, this is a Charles Conlon photo. Compare the image with other Conlon photos of Tigers George Moriarty, Ty Cobb, and Hack Simmons on pp. 123, 184, 196 of *Baseball's Golden Age: The Photographs of Charles M. Conlon* by Constance and *Neal McCabe*. The advertisements on the outfield wall (clearly Hilltop Park) match up perfectly. In fact, it is likely that the photos were all taken on the same day.

