

SABR Pictorial History Committee Newsletter

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Tom Shieber, Committee Chair

278 Main Street
Cooperstown, NY 13326

Phone: 607 547-9772
eMail: tom@shieber.com

KEEP YOUR EYE OUT FOR BASEBALL IN BIRD'S-EYE VIEWS

[*Richard Puff* has been a member of the Pictorial History Committee since August of 1994 and is a former member of SABR's Executive Board. His extensive knowledge of nineteenth century baseball and top-notch ability as a researcher are evident in this important article on an often overlooked resource for the baseball pictorial researcher.]

Nearly 10 years ago I was looking through a book of prints of nineteenth-century city landscapes. As I flipped through the pages, glancing at each print without inspecting them too closely, something jumped out at me from one that depicted San Jose, California, in 1875: a baseball game in progress! (See reproduction on p. 2.)

The aerial view of the young city was contained in the book *Views and Viewmakers of Urban America: Lithographs of Towns and Cities in the United States and Canada, Notes on The Artists and Publishers, and a Union Catalog of Their Work, 1825-1925*, by John W. Reys. While it did not have extraordinary detail to it, the print's foreground very clearly shows a ballgame in progress. A batter stands ready, the pitcher about to toss the ball and runners ready themselves on first and third. There is no crowd watching the game. In fact, except for the batter and two runners there are no others of the batting team depicted.

Nonetheless, the print clearly demonstrates baseball as an integral part of life in San Jose in 1875. Indeed, except for some fine detail on several buildings, it is probably the most detailed item in the entire print, which measures 17¹³/₁₆ by 26¹/₄ inches in its original size. With the exception of a few people strolling along the streets and a train

with smoke billowing from its engine, there is no other action depicted in the lithograph.

My discovery of the game in the San Jose print led me to begin making a much closer inspection of the prints contained in Reys' book. Additionally, I made a visit to the Geography and Maps Division of the Library of Congress, which has a vast collection of these prints, commonly known as "bird's-eye views." While I have inspected just a small sampling of the 4,480 prints cataloged by Reys, I have managed to locate several more depictions of baseball games and ballparks, an especially interesting addition to the visual library of knowledge of nineteenth century baseball.

First, though, an explanation of bird's-eye views. Bird's-eye views were an important contribution to American art during the nineteenth century. They were prints, drawings or paintings that provided a high-level of perspective, as if the viewer was looking at the city or town from a high vantage point. Today, elevated views may mean little. But for a nineteenth-century population, the ability to see an entire city spread out before them was an almost magical experience.

While no manual exists to explain exactly how a bird's-eye view was drawn by an artist, it is possible to obtain some understanding from artists' notes and some few surviving preparatory sketches. Artists would usually try to obtain some type of elevated view from the tallest buildings of a city or town — often a church steeple — or from neighboring hills or mountains. Despite the availability of hot air balloons, few seemed to use this as a tool in their prints. The artist also would

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PHC MEETING AT SABR 29!

The annual meeting of the Pictorial History Committee at the upcoming SABR convention in Scottsdale, Arizona, is currently scheduled for Thursday, June 24, at 2:00 P.M. We'll meet for half an hour to discuss a number of items. Of greatest importance in our discussion is how we want to proceed with the Player Image Index project. Should we begin gearing up for some sort of publication or should we hold off for now? Would the PII project be better suited as a Web site publication than a hardcopy book? How can we speed up the project or is that necessary? I look forward to seeing everyone in sunny Scottsdale.

— Tom Shieber

Bird's-Eye Views *cont. from page 1*

walk along the city streets making preliminary sketches of city buildings and landmarks and scenes of typical city life. Beginning in the 1860s, photographs were sometimes used.

The artist would then incorporate these preliminary sketches into a final watercolor artwork of the town or city. A lithographer or engraver would then work on the print and the piece would be printed in various quantities.

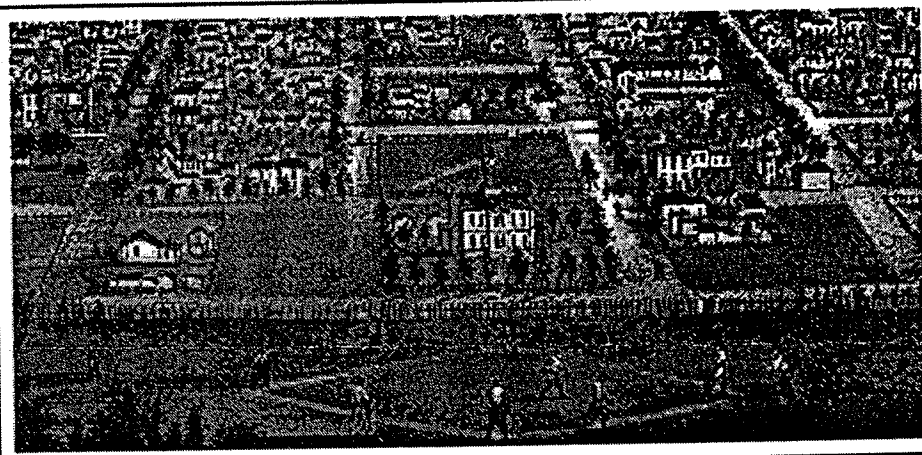
The prints were typically sold to residents of the city as a matter of civic pride. Some commercial establishments would commission a bird's-eye view and distribute them with advertisements of their business surrounding the city print. Other depictions were provided by city fathers to encourage commercial and residential growth. As the nineteenth century progressed, advances in lithography, photolithography and chromolithography made it possible for inexpensive prints to be sold for just a few dollars apiece.

Bird's-eye views, which were also sometimes called panoramic maps, panoramas and aero views, first appeared in the 1820s and were popular for almost 100 years. By the 1920s, the use of cameras from airplanes virtually wiped out the need for an artist to prepare bird's-eye views.

Many of the ballparks shown in bird's-eye views are not drawn to exact specifications and some even show the ball field quite differently than they actually were. Bird's-eye views, however, can show the ballpark in the context of its place within the city and culture of the day. In the case of the San Jose view, it is wonderful that the artist saw fit to include a game of baseball. Perhaps he was a fan of the game or a match just happened to be going on at the time he drew his rough sketches. Whatever prompted the inclusion of the game, it is a joy to see.

Some of the bird's-eye views which contain baseball parks or games in progress include:

An 1871 view of Chicago looking west toward the city from Lake Michigan identifies "White Stocking Base-ball Ground." This park was used by the National Association Chicago White Stockings in 1871 until the Great Chicago Fire destroyed it along with much of Chicago beginning October 8, 1871. The diamond is barely visible in the print, although it is clear that it is an early baseball park with a long rectangular fence around the premises. Next to the park are the tracks of the Illinois Central Railroad with two trains — headed in opposite directions although seemingly on the same track — complete with billowing smoke. (See reproduction on p. 3.)



CITY OF SAN JOSE, CAL. 1875.

Red Stocking Ball Park in St. Louis is found in a huge print titled "Pictorial Saint Louis." The print was published in 1875 incorporating 110 separate sheets (each 13 by 18½ inches) which when put together provided an overall view of St. Louis. Drawn by Camille N. Dry, plate 69 shows the enclosed ball grounds on Compton Avenue (along the first base line) with the Missouri Pacific Railroad along the third base line. The Pacific Stockyards are a short distance beyond the left field fence. The St. Louis Red Stockings survived for only a brief time in the National Association in 1875 compiling just a 4-14 record before disbanding by July 4.

Athletic Park in Minneapolis is depicted practically from overhead in an 1891 bird's-eye view of that city. The 29 by 41 inch print by Frank Pezolt quite clearly shows Athletic Park between 5th and 6th streets. The park was the scene of an American Association game between Milwaukee and Columbus on October 2, 1891. The print shows an imposing grandstand, but in place of the normal diamond is a large square with a cross in the center and no outfield of which to speak. Perhaps Pezolt never attended a game at the park or looked over the fences to learn the set up of a baseball diamond. (See reproduction below.)

The third incarnation of the Polo Grounds in 1897 is depicted in George Welch's "Bird's-Eye-View of the Borough of Brooklyn Showing Parks, Cemeteries, Principal Buildings, Suburbs." While

Brooklyn makes up the main part of this 20⅞ by 34⅞ inch panorama, Harlem and parts of the Bronx are clearly visible, including the Polo Grounds. The semi-circular stands behind home plate are shown with wooden stands along the first and third base lines extending into the outfield alleys. The present-day location of Yankee Stadium directly across the Harlem River is shown as an almost idyllic, sparsely populated residential area. Also, just south of the Polo Grounds is Manhattan Field, the site of the second Polo Grounds and a field used in 1889 and 1890.

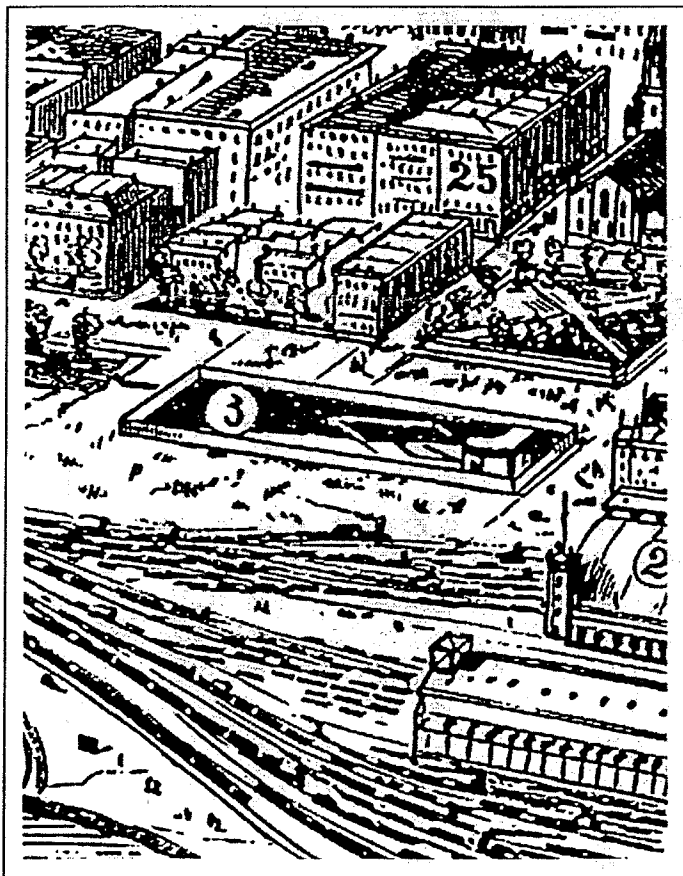
There are many bird's-eye views yet to be investigated and an unknown number of baseball-related sights to be discovered. At the very least, these prints have taught me a little more about baseball in the nineteenth century and have prompted me to look closer at art work from the period for signs of baseball life.

— Richard Puff

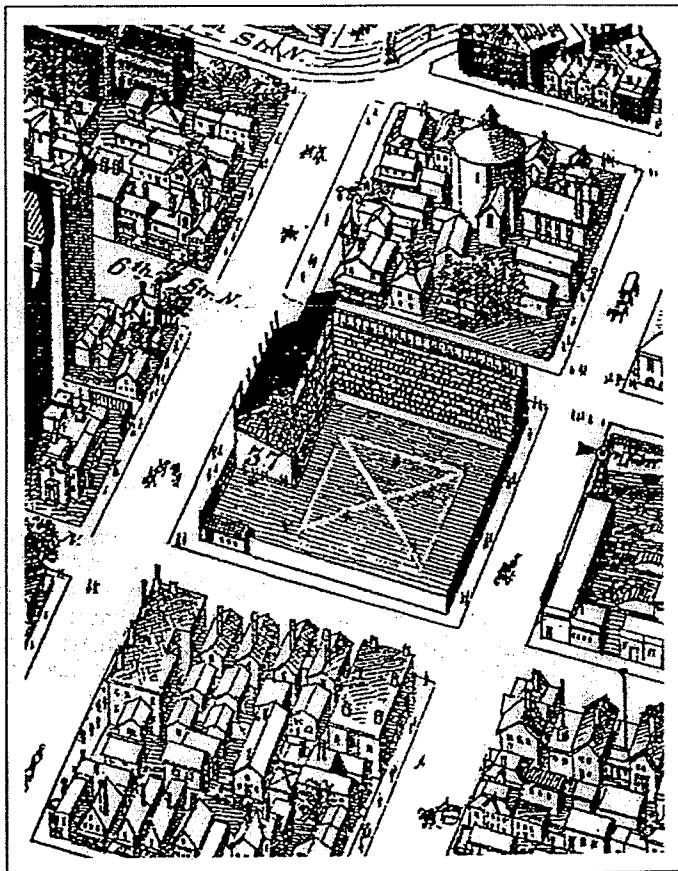
[Editor's note: A number of panoramic maps, including many of those mentioned here, can be found on the World Wide Web at the Library of Congress' American Memory site. The exact URL for their Panoramic Maps Collection is:

<http://memory.loc.gov/ammem/pmhtml/panhome.html>

This and other collections in the American Memory site are wonderful resources for the baseball pictorial researcher.]



Chicago, 1871



Minneapolis, 1891

RESEARCHING THE PHOTOGRAPH OF THE KNICKERBOCKERS AND EXCELSIORS

The first baseball photograph showing ballplayers on the playing field is the Knickerbocker-Excelsior panorama reproduced on p. 5. Standing at left is the starting nine of baseball's seminal organization, the Knickerbocker Base Ball Club of New York City, or, as they called themselves, the Knicks. At right are the Knicks' Brooklyn counterpart, the first baseball club organized in the City of Churches: the Excelsiors.

As best as can be determined, the photograph was first published in Albert Spalding's *America's National Game* (1911). However, it has been republished on numerous occasions since that time, most notably on p. 3 of SABR's *The National Pastime—Special Pictorial Issue: The Nineteenth Century*, on pp. 48-49 of Mark Alvarez's *The Old Ball Game*, and as the first plate following p. 156 of Dean Sullivan's *Early Innings: A Documentary History of Baseball, 1825-1908*. (See reproduction on p. 5.)

According to the caption in Spalding's history of the game, the photograph was taken in 1858. Each of the above named sources followed Spalding's lead, stating that the image dated from that same year. Spalding also identifies 13 of the 19 gentlemen pictured. For purposes of this article, we have numbered the Knickerbockers and lettered the Excelsiors (left to right):

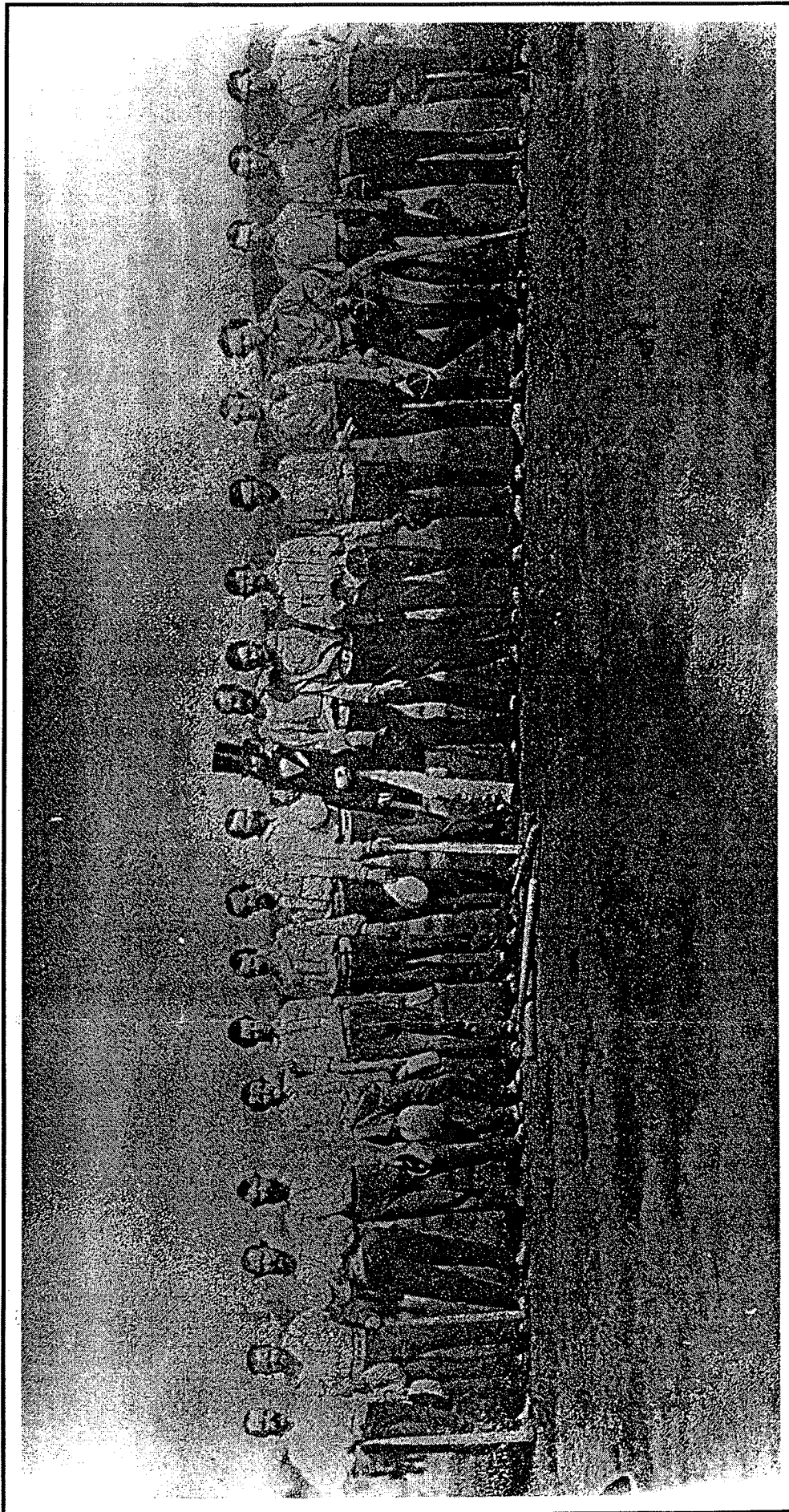
- 1) —
- 2) Davis
- 3) DeBost
- 4) —
- 5) Stevens
- 6) Harry Wright
- 7) —
- 8) Kissam
- 9) —
- A) Dr. Jones
- B) Polhemus
- C) Pearsall
- D) Leggett
- E) Holden
- F) Russell
- G) Dupont
- H) H. Brainard
- I) —
- J) —

Exactly when was the photograph taken? Are the given identifications correct? Can we determine the names of any of the unidentified players? These are the questions that we tried to resolve. For the initial stages of our research, we disregarded Spalding's caption, and started the identifications from scratch.

As advertised, the clubs are indeed the Knickerbockers and Excelsiors. Careful examination of the Knicks' uniforms reveal a shirt as described in an August 13, 1855, entry in the Knickerbocker Club Book: white flannel trimmed in narrow blue braid. Numerous changes in the caps and belts were noted in their records between this date and the date of the photograph, but no shirt changes were noted.

As for the club at right, a number of clues point to their being none other than the Excelsiors. The Old English "E" on the jersey bib and the distinctive striped cap with light-colored bill can be found in other images of club members. Compare the cap to the photograph of Excelsior Jim Creighton found on p. 14 of Geoffrey Ward and Ken Burns' *Baseball: An Illustrated History* and p. 32 of SABR's *Nineteenth Century Stars*. (See reproduction below.) Compare the stylized "E" with the Excelsior team photo found on pp. 58-59 of Mark Alvarez's *The Old Ball Game*, p. 76 of *America's National Game*, and that reproduced on p. 7.





Panoramic Photograph of Knickerbocker and Excelsior Base Ball Clubs
(Courtesy Peter Nash)

As there are few images that are definitively of Knickerbocker Club members, we chose to first turn our attention to the Excelsior Club photo mentioned above. A number of faces from both the panoramic image and this Excelsior Club photo match up quite easily. The tall, balding Harry Polhemus (player B) is quite recognizable, as is Edwin Russell (player F) and his goatee. Not only does player C look like Aleck Pearsall, but the letters on his belt actually read "A.T. Pearsall."

The positive identification of Pearsall is important, as it eliminates 1858 as a possible year in which the photograph was taken. In 1858, Pearsall, a physician by trade, played with the Esculapians, a baseball club formed by and comprised of doctors (Aesculapius being the Roman god of medicine). The young doctor's name does not appear in the Excelsior lineup until May of 1859. Pearsall most likely came to the attention of the Excelsiors when he stood out for the Esculapian first nine in a game played against the Excelsior second nine in October of 1858.

An interesting story regarding Aleck Pearsall is worth retelling. During the Civil War, much of organized ball playing was, quite understandably, curtailed. At the time, Pearsall, along with Excelsior club president Joseph Bainbridge Jones, were successful physicians at the Brooklyn Dispensary and Eye and Ear Infirmary. However, in early 1863, Pearsall mysteriously disappeared. Later that year it was found that Aleck had jumped to the Confederacy, working as a brigade surgeon under General John Hunt Morgan. It seems that Pearsall was leading a group of Union prisoners through the streets of Richmond, Virginia, when he happened upon an acquaintance from Brooklyn. Pearsall asked the gentleman to say hello to a number of Excelsior Club members. The message was dutifully relayed back to the Brooklynites, but rather than welcoming the greetings of their long lost friend, the Excelsiors instead chose to expel the "rebel" from the club.

Given the identifications of these three Excelsiors (Polhemus, Russell, and Pearsall) we chose to review every Excelsior-Knickerbocker game from 1859 (Pearsall's first season with the Excelsiors) through 1862 (Pearsall's last season with the Excelsiors). Below is the short list of these games:

June 30, 1859, at Hoboken Excelsiors 26 - Knickerbockers 22

August 2, 1859, at Brooklyn Excelsiors 20 - Knickerbockers 5

August 25, 1860, at Brooklyn Excelsiors 32 - Knickerbockers 9

(The clubs did not play one another again until 1863, as the Knickerbockers chose not to take part in any match games during 1861 or 1862.)

Of the three dates listed above, only those of 1859 appear to be likely candidates for the panoramic photograph, as Russell did not take part

in the match of 1860. By that season, Russell's position as pitcher had been taken over by the young standout Jim Creighton, and Edwin had been dropped to the club's second nine. Creighton does not appear in the Knickerbocker-Excelsior photo.

At this point we chose to review the Knickerbocker Club books in hopes of gaining a final clue regarding the date of the photograph. Happily, we found just what we were looking for in an entry from August 8, 1859:

On motion of Mr. [Fraley] Niebuhr, the Secretary was empowered to have the photograph of the 1st Nines of the "Excelsiors" and "Knickerbockers" framed at a cost not to exceed \$10.

Given the fact that this note was entered into the club books less than one week following the clubs' second match of 1859, it seems likely that the photograph was taken on August 2 rather than June 30.

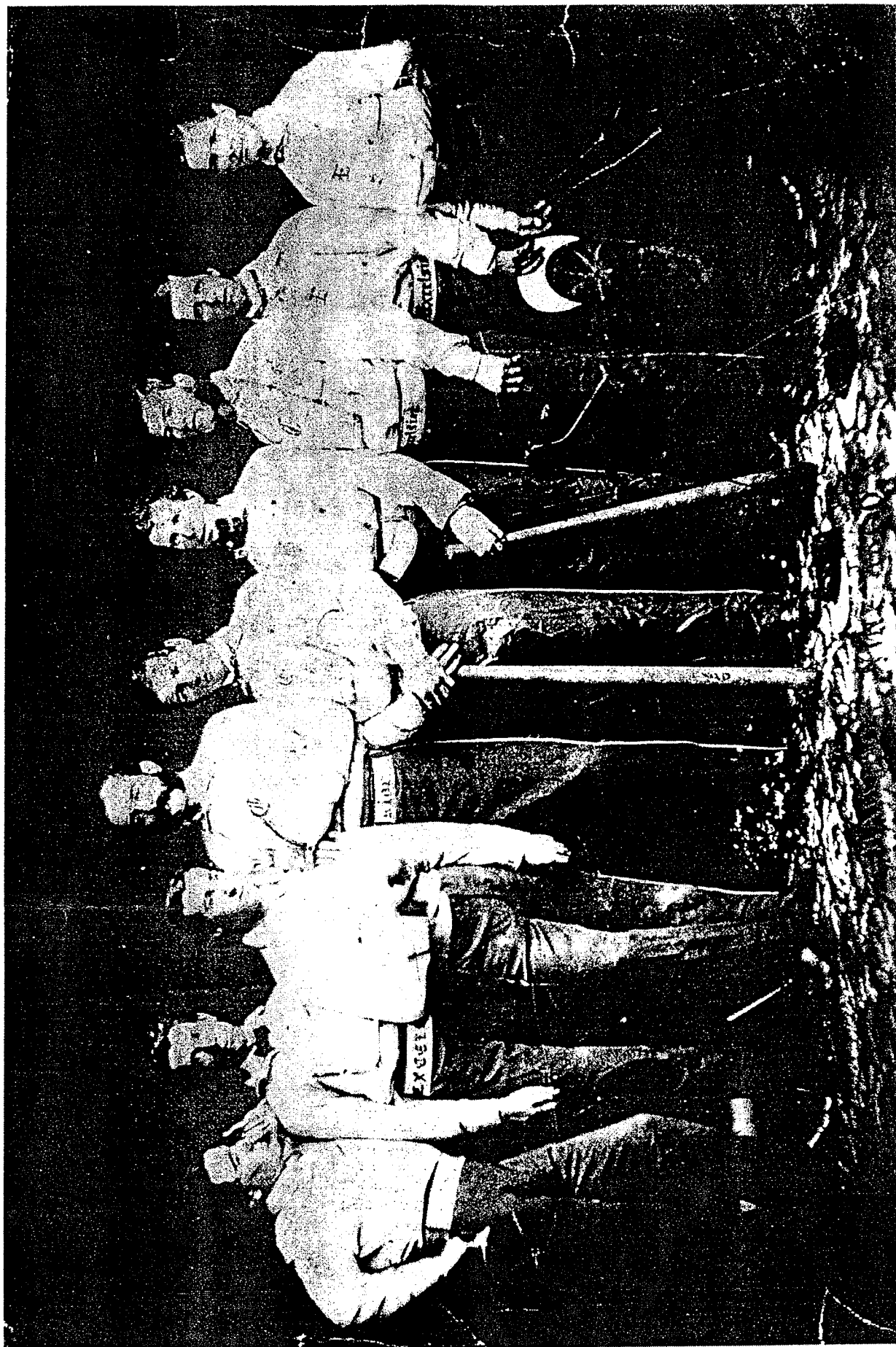
Another piece of evidence helps date the image. The match of June 30 took place at the Knickerbocker Club grounds at the Elysian Fields, Hoboken, New Jersey. These grounds are known to have been completely surrounded by large trees. Such was not the case for the Excelsior Club grounds at the foot of Court Street in South Brooklyn. The panoramic image shows no evidence of trees close by in the background.

In a very recent and fortunate development, a previously unpublished version of the panoramic image has surfaced. Peter Nash of Cooperstown, New York, has in his possession a copy of the image complete with a never-before-seen ornate caption found below the actual photograph. (A reproduction of the caption is found on p. 8.) The image that eventually made its way into the collection of Albert Spalding and that is now found at the New York Public Library does not have this caption.

Remarkably, the date found in this caption is 1859, not the oft-repeated and inaccurate 1858. A likely scenario is that early in the history of the photograph a number of prints of the image were made. At least one of these prints was contemporaneously decorated with this ornate caption. An "undecorated" version found its way into the collection of Albert Spalding. That image was adorned (most probably at some time well after the photo was taken) with a bland caption stating simply:

Base Ball Team - 1858
Knickerbocker & Excelsior

With the date of the image well-established, we now return to identifying the individuals posed. Just who played in the game of August 2, 1859? Here is the box score for this very Excelsior-Knickerbocker match game as gleaned from the Knickerbocker club book:



Excelsior Base Ball Club, Brooklyn

Left to right: Thomas Reynolds, John C. Whiting, James Creighton, Harry Ditmas Polhemus, Aleck T. Pearsall, Edwin Russell, Joseph Bowne Leggett, Asa Brainard, George Flanley

Excelsior

	Pos.	HL	R
Reynolds	2b	3	3
Pearsall	1b	3	3
Russell	p	3	3
Whiting, Cha.	rf	2	5
Holder	s	3	2
Polhemus	cf	4	0
Markham	lf	2	1
Whiting, John	3b	4	1
Leggett	c	3	2
		27	20

Knickerbocker

	Pos.	HL	R
Davis	lf	4	1
Wright	c	3	1
McLaughlin	p	3	0
Stephens	1b	4	0
Kissam	rf	3	1
Morrow	cf	3	0
DeBost	s	4	0
Adams	3b	3	0
Welling	2b	3	0
		27	5

	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	Total
Excelsior	3	6	2	0	0	3	2	4	0	20
Knickerbocker	0	0	1	0	0	1	0	1	2	5

Umpire: P. O'Brien of "Atlantic" Club Scorers: S.S. Gregory of Excelsior, Jas. F. Wenman of Knickerbocker

Authors' note: HL denoted Hands Lost (i.e., outs made either at bat or on the bases)

Of the nine Knickerbockers seen in the photo, the most famous is certainly Harry Wright (player 6). Wright also happens to be the only Knickerbocker pictured whose likeness can be found in numerous other photographs. (A complete list of known images of Harry Wright can be found in *Barry Sloate's* article *The Three Wise Men of Baseball*, originally published in the July/August 1996 issue of *The Vintage & Classic Baseball Collector*, and republished in the September 1996 issue of the *Pictorial History Committee Newsletter*). Most revealing in corroborating the identification of Wright is the photograph of Harry with his father, Sam, found on p. 18 of *The National Pastime—Special Pictorial Issue: The Nineteenth Century*. Note the pronounced setting of Harry's lower lip in both the panoramic image and that with his father.

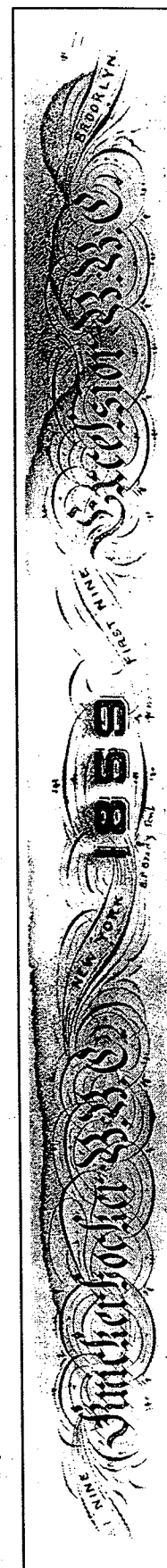
We know of only one other Knickerbocker already identified by Spalding for which a separate image exists. Player 2 is identified as [James Whyte] Davis, President of the Knickerbockers from 1858 through 1860. Davis' likeness (along with those various other ballplayers) can be found in a woodcut published November 4, 1865, in *Frank Leslie's Illustrated Newspaper*. Unfortunately, the quality of the image is not sufficient enough to either concur with or discount Spalding's identification.

While we cannot positively corroborate any of the other Knickerbocker identifications made by Spalding, we did make headway in identifying Daniel Adams in the photograph. Until recently, there were no known images of the long-time Knickerbocker club member. However, independent research on the part of David Pietrusza and John Husman has uncovered two photographs of "Dock" Adams. (Note that while most modern-day sources spell Adams' nickname "Doc," the original Knickerbocker Club books exclusively use the spelling of "Dock.") Comparison of these pictures to the Knickerbocker-Excelsior photo shows that the player fourth from left is Adams.

We are thus left with only two certainties with regard to identifications of the Knickerbockers: Harry Wright and Daniel Adams. The other Knickerbockers identified by Spalding are: [James Whyte] Davis, Charles Schuyler DeBost, Richard F. Stephens (misspelled "Stevens" by Spalding), and Samuel Kissam. The other players who took part in the game for the Knickerbockers, but not yet identified in the photo, are Napoleon B. McLaughlin, Morrow, and Norman M. Welling.

We have already positively identified three Excelsiors: Harry Polhemus, Aleck Pearsall, and Edwin Russell. What of the other Excelsiors? We first examine those identified by Spalding.

Player E is identified by Spalding as "Holden." This is most probably a misspelling of John Holder's surname. A daguerreotype found in Bill Mastro's "The Best of Yesterday" November 7, 1995, auction catalog of the Mark Rucker Collection purportedly shows Excelsiors John Holder and Aleck Pearsall, though the identification of Holder is tenuous. Nevertheless, there are some similarities between the individual identified as Holder in the daguerreotype and Excelsior player E in the Knickerbocker-Excelsior photograph. Spalding's identification of Dupont is a mystery. Not only is there no Dupont in the Excelsior lineup of August 2, 1859, but as best as can



Caption of Panoramic Photograph of Knickerbocker and Excelsior Base Ball Clubs
(Courtesy Peter Nash)

be determined no individual named Dupont ever played for the Excelsiors of the era. We are left to dismiss this identification as completely erroneous.

Spalding's identification of player H as "H. Brainard" is quite interesting. As was the case with "Dupont," no individual named Brainard took part in the Excelsior-Knickerbocker match played that day. Could the first initial be in error and, in fact, meant to be an "A" as in Asa Brainard? Perhaps, but Asa Brainard's first appearance in an Excelsior lineup did not occur until a little over a week following the date of the Excelsior-Knickerbocker photograph. Asa later gained fame as the star pitcher of the Cincinnati Red Stockings of the late 1860s, but at this stage of his career he was generally found playing second base. Most positively identified images of Asa Brainard date from his playing days with Cincinnati, and these invariably show Brainard with muttonchops and a full mustache. However, the Excelsior team photo noted above shows Brainard sans whiskers. Comparing player H with known images of Brainard (note especially Brainard in the Excelsior team photo of p. 7) unquestionably refute Spalding's caption.

Perhaps the "H" of "H. Brainard" was not a mistake. After all, Asa Brainard was quite a famous player in the annals of early baseball history. Why would Spalding err with his first initial? And why not simply spell out his first name as Spalding did with his identification of the well-known Harry Wright? Interestingly, Asa had a brother by the name of Henry who played ball for the Excelsiors. Was Spalding identifying player H as Henry Brainard? If so, Spalding is still in error as Henry Brainard did not play with the Excelsiors until well after the panoramic photograph was taken.

Spalding identifies player D as Excelsior catcher Joe Leggett. Positively identified pictures of Leggett invariably show the veteran with muttonchops similar to those of Asa Brainard, but without the mustache. Though player D has a mustache and no muttonchops, his eyes do appear to match those of Leggett. Though this identification is less than 100% sure, we feel that Spalding was in this case most probably correct.

The other members of the Excelsiors who took part in the match of August 2, 1859, are Tommy Reynolds, Frank Markham, John Whiting and Charles Whiting. Tommy Reynolds is seen in the Excelsior team photo, but from the side. Nevertheless, his height and hairstyle suggest that he is player J.

John Whiting is also found in the Excelsior team photo and though he is clean-shaven in that image, his appearance matches quite well with player I, second from right in the panoramic photo. As player H is quite similar in appearance to the now identified John Whiting (note especially the eyes and nose), it is not unlikely that he is John Whiting's brother Charles.

By process of elimination we are left to assume that player G is Excelsior left-fielder Markham. Markham later became an actor under the stage name Frank Mordaunt. Hopefully an image of Markham will surface to corroborate this deductive identification.

Finally, what of the individual at center, "player" A? Spalding identifies the gentleman as Dr. [Joseph Bainbridge] Jones, president of the Excelsiors. As the match was hosted by the Excelsiors, it does not seem unlikely that the club President would pose for a photograph with members of the competing clubs. Interestingly, most sources state that the individual at center was the umpire for the match, but this is not the case. Pete O'Brien of the Brooklyn Atlantics, not Dr. Jones, umpired the game of August 2, 1859.

With varying degrees of confidence, we thus present the following identifications of individuals in the photograph taken on August 2, 1859:

- 1) —
- 2) James Whyte Davis
- 3) Charles Schuyler DeBost
- 4) Daniel Lucius Adams
- 5) Richard F. Stephens
- 6) Harry Wright
- 7) —
- 8) Samuel Kissam
- 9) —
- A) Joseph Bainbridge Jones
- B) Harry Ditmas Polhemus
- C) Aleck T. Pearsall
- D) Joseph Bowne Leggett
- E) John Holder
- F) Edwin Russell
- G) Markham
- H) Charles Whiting
- I) John C. Whiting
- J) Thomas Reynolds

The authors wish to thank Peter Nash for the use of his copy of the Knickerbocker-Excelsior photograph.

— John Husman and Tom Shieber

A NOTE ON THE TYPE

The following conventions are used in the PHC Newsletter: names in **bold** type are SABR members; names in *italic bold* type are PHC members.

NEW MEMBERS AND MEMBERSHIP CHANGES

The SABR Pictorial History Committee welcomes the following new members:

Richard Egan 1111 Central Ave.
Westfield, NJ 07090-2232
Howard Singer P.O. Box 1138
Dundee, IL 60118-1138

Please note the following address changes:

Frank D'Amico 93 Dutcher Street
Hopedale, MA 01747-1032

ARTICLES AND RESEARCH AVAILABLE

• **Cliff Otto** sent in a note regarding a great Web site with lots of baseball images (as well as other baseball research resources): The National Archives. Check them out at:

<http://www.nara.gov/nara/nail.html>

Cliff notes that "all their motion picture holdings are listed, including newsreels; several

Detroit Tigers baseball games, a film showing Walter Johnson and Nick Altrock drinking milk, etc."

A quick search of the keyword "baseball" turned up 146 online digital copies from 795 total matches. Many of the digital copies are images, while some are text.

DONATIONS TO THE PICTORIAL HISTORY COMMITTEE

Richard Agran sent in a high-quality copy of a photo album showing wonderful, unique, candid shots of ballplayers from the 1930s and '40s. The photo album is especially strong with Cardinal and Cub pictures, though ballplayers from many other teams are well represented. Though the album is too large to duplicate and send out, the PHC Chair is happy to copy portions of the album or help with particular research requests regarding the album.

Jamie Selko sent in a number of photocopies of ballplayers from an edition of *Spink Sport Stories*.

The Pictorial History Committee is happy to accept donations relating to baseball pictorial research. Any images that may be of use for the Player Image Index project should be addressed to project coordinator, **John McMurray**:

John McMurray
P.O. Box 1492
Mentor, OH 44061

PITCH IN!

Have an idea for an article? Want to review a book? Do you have any comments? Want to submit some newspaper clippings, photographs, or artwork? Do you have any research needs you'd like to post? The Pictorial History Committee and the PHC Newsletter need your participation. The sole requirement of the Newsletter is that it remains devoted to baseball pictorial history research. Please send submissions to PHC Chair **Tom Shieber**:

Tom Shieber
278 Main Street
Cooperstown, NY 13326