

# SABR Pictorial History Committee Newsletter

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## THE PLAY AT THE PLATE

[I was saddened to hear that in late November, long time SABR member **Dutch Doyle** passed away. Dutch played an important role in the research that is detailed in this article. Thanks for everything, Dutch.]

The play at the plate. Safe or out? A run scored or a rally killed? It is one of the most exciting moments in a ball game. In the previous PHC newsletter (Number 95:3), an article entitled "The Winning Run—'How Is It, Umpire?'" featured an 1885 woodcut from *Harper's Weekly* of just such a play. Reproduced on p. 3 of this newsletter is one of the greatest photos ever taken of a play at the plate. Indeed, the famed photo of Mickey Cochrane diving headlong toward home in an effort to retire a sliding runner is my personal favorite. One can find the picture in any number of readily available sources. Among other books, see *Baseball in the '30s* by Donald Honig, p. 18; *The American League: A History* by Joel Zoss and John Bowman, p. 48; *Baseball: An Illustrated History* by Geoffrey Ward and Ken Burns, p. 209; *Illustrated History of Baseball* by Alex Chadwick, p. 52; or *The Baseball Hall of Fame 50th Anniversary Book* by Gerald Astor, p. 158. While the photo is oft-reproduced, no source has ever identified the time, place, or individuals pictured,

beside the obvious fact that the catcher is "Black Mike."<sup>1</sup> Here's how I conducted my research:

The most distinctive feature of Cochrane's uniform is the color scheme of his stockings. Note that they are solid colored throughout, except for a small white section at the ankle. Discounting the possibility that this is a photo of Cochrane in the minors (this is certainly not a youthful Mickey), I took a quick look through *Marc Okkonen's Baseball Uniforms of the 20th Century*. Of Cochrane's thirteen years in the majors, only with Philadelphia in 1931, '32 and '33 would he have worn such stockings.<sup>2</sup>

That seemed to be about all I could learn from Cochrane. What about the runner at home? Well, the most obvious features of the sliding ballplayer's uniform are:

- (1) his cap: white with a colored bill;
- (2) his stockings: white with a dark solid stripe;
- (3) his uniform number: 5.

Armed with this information, I once again turned to *Baseball Uniforms of the 20th Century* for help. Surprisingly, the book turned up no American League teams that wore such a combination of cap and stockings in the early '30s. In fact, for the years 1931

*continued on page 3*

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## PHC COMMITTEE PROJECT

A short article in the last PHC newsletter called for PHC members to send in ideas for a large-scale committee project. However, no new ideas were sent in to the committee chair. At the PHC meeting held during the SABR convention last summer, the following ideas were proposed: 1) the collection of all baseball cartoons as published in newspapers, books, etc.; 2) the collection of at least one image of every major league baseball player and the subsequent publication of this collection on, perhaps, CD-ROM.

In order to decide what the PHC should do with regard to these projects, committee members are encouraged to participate in the following poll. Please fill out and return the section at right. Note that comments may be included on the reverse side of this page. Please include your name and address on your envelope. However, your votes and comments will be kept confidential. Poll results will be published in the next newsletter. Please vote! And feel free to send along any additional comments with your ballot.

## RESEARCH NEEDS

**Jim Troisi** is looking for information concerning the careers of photographers Louis Van Oeyen (Cleveland Press) and William Keunzel (Detroit News). He would also like to know where to find copies of their game-action photos. Jim is also interested in obtaining "negative masters of photos that originally appeared in the *New York Herald* just after the turn of the century." Please send any information to:

Jim Troisi  
136 Walton Ave.  
Union, NJ. 07083  
908 688-3832

**Ev Parker** is preparing a talk on baseball as played in 1896. He would like to supplement the talk with pictures of ballplayers and games from that year. Some players he specifically noted were Willie Keeler, Ed Delahanty, Hugh Duffy, Jesse Burkett, Kid Nichols, and Cy Young. Ev is willing to reimburse for photocopying and postage costs. His address:

Ev Parker  
221-67 92 Avenue  
Queens Village, NY 11428

In July, soon after the SABR convention in Pittsburgh, SABR was given access to an eMail listserver. In case you aren't familiar with such

things, the listserver acts as a sort of computerized bulletin board where any user may post messages and where such messages are automatically forwarded to all users. To subscribe to the service (free and available only to SABR members), simply send the message "SUBSCRIBE SABR-L" to the email address "LISTSERV@MAIL.EWORLD.COM". I've kept an eye out for messages that may be of interest to members of the PHC.

• From the SABR listserver on August 16th: **Kevin Kerr** is looking for "any photographs of Hal Chase or the Highlanders prior to 1915." Kevin's address:

Kevin Kerr  
712 Westwind  
Wylie, TX 75098  
eMail: [kkerr@skopen.dseg.ti.com](mailto:kkerr@skopen.dseg.ti.com)

• From the SABR listserver on September 14th: **Russ Lake** is looking for a photograph of old Busch Stadium sometime during the period 1953-66 that he could frame for his office. Russ's address:

Russ Lake  
505 West Dunbar Street  
Mahomet, IL 61853-9244  
eMail: [rlake@parkland.cc.il.us](mailto:rlake@parkland.cc.il.us)

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## NEW MEMBERS

The SABR Pictorial History Committee welcomes the following new members:

Steve Gietschier      P.O. Box 56  
                                 St. Louis, MO 63166

Jim Kreuz              70 Bayberry Ct.  
                                 Lake Jackson, TX 77566-4624

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### SABR PHC Project Poll

• I would like the committee to pursue the following project(s) (check one or more):

- ☐ Collection of baseball cartoons  
☐ Collection of image of every major leaguer ball player  
☐ Other: \_\_\_\_\_

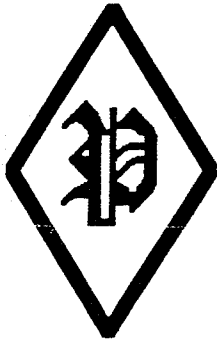
• I will *actively* help in the following PHC project(s) (check one or more):

- ☐ Collection of baseball cartoons  
☐ Collection of image of every major leaguer ball player  
☐ Other (as described above).

## Cochrane Photo *continued from page 1*

through '33, only the 1931-33 Phillies ('33 road uniform only), '31-33 Reds, and '32 Cardinals wore such a uniform.

However, upon closer examination, a key element of the sliding player's uniform revealed itself. Look at the player's left sleeve. Aha! Barely visible is



part of a shoulder patch: an old English "P" enclosed within a diamond. The full version looks something like the figure at left. This patch was worn by the Phillies on their road uniforms from 1927-32 (see the photo of Chuck Klein and Lefty O'Doul on p. 111 of *Baseball: The Illustrated History of America's Game* by Donald Honig or that of Klein and Bill Terry on p. 172 of

*The Ultimate Baseball Book* edited by Daniel Okrent and Harris Lewine) So, it appears that Cochrane's foe at the plate is wearing a Phillie uniform from either 1931 or '32.

What about the uniform number 5? In order to take advantage of that clue I turned to Mark Stang and Linda Harkness' *Rosters*, a massive four volume encyclopedia of uniform numbers. This impressive work earned Stang and Harkness the Macmillan-

SABR Research Award in 1991 and is a very valuable tool for photo historians. So, who wore number 5 for the Phillies in 1931 and/or '32? Conveniently, *Rosters* states that the Phillies began wearing uniform numbers sometime during the first few months of the 1932 season. So already eliminated is the possibility of a 1931 uniform. Regarding 1932, *Rosters* notes that the Phillies' number 5 was worn by outfielder Hal Lee.

Now, what are the Athletics doing playing the Phillies? Well, at the time, the Phillies and Athletics would play one another in a series of games just prior to the opening of the regular season. They would play a few contests in Florida (either at Winter Haven or Ft. Myers), then travel to Philadelphia to play a city series. Generally, clubs wore their previous season's uniforms during spring training so that they could unveil new, clean uniforms on opening day. Thus, the game action is narrowed down to spring training of 1933.

It seemed to me that the stands in the background were probably not from one of the parks in which the Philadelphia teams trained in Florida. No ... more likely it was Shibe Park or Baker Bowl. As it turns out, it didn't take much looking through old photos to match up the stands with those of Shibe (see *The World Series* by Donald Honig, p. 82). This also jibes well with the fact that the diamond patch was characteristic of the Phillies' road uniform only.

At this point, I decided to make some phone



calls. Perhaps someone else knew the details about this photo. Initially, no one did. But independently, two of the people I called recommended that I talk to the expert on Philadelphia baseball: SABR member **Dutch Doyle**. I phoned Dutch and he was wonderfully helpful. He was very familiar with the photo, of course, but had never seen any information beyond the identification of Cochrane. I told him what I had gathered so far. Dutch said that there was no doubt that the action took place at Shibe Park,<sup>3</sup> but he thought that the runner sliding home looked more like Pinky Whitney than Hal Lee. Hmm ... according to *Rosters*, Pinky Whitney wore number 6, not 5, for the '32 Phillies. Close, but no cigar.

Now was the time for the inevitable: I needed to get my hands on some 1933 Philadelphia newspaper microfilm and dig through some early April issues. None of my local libraries had the goods, but, as they say, "You have a friend in Pennsylvania." In fact, I have a brother in the "City of Brotherly Love." I gave him a call and though he's not much interested in baseball, he agreed to do the dirty work.

As it turns out, my brother is evidently a natural at research. (It must be a genetic thing). He managed to find the exact photo in its first published appearance: the *Philadelphia Inquirer* of Sunday, April 2, 1933. Atop the sports page was a montage of photos from the previous day's game: "The inaugural tilt of the city series at Shibe Park." In the upper right corner is our photo of the diving Cochrane—its corresponding caption reading: "Whitney, nailed at the plate in the fourth inning."

Dutch was right! It was Pinky Whitney, not Hal Lee, sliding home. Either *Rosters* has the uniform numbers of Whitney and Lee mixed up, or the numbers changed sometime during the season of '32 or pre-season of '33. *Rosters* does not give uniform numbers for Whitney or Lee with the '33 Phillies, but this is probably because the scorecard used for determining the Phillie uniform numbers that year

was from a date after Whitney and Lee had been traded to the Braves.

John Isaminger's *Inquirer* article tells us what happened:

"Bronzed and fit after a month of Florida sunshine, the Athletics and Phillies put major league baseball on view in Philadelphia yesterday for the first time this year when the American Leaguers downed their National circuit foe, 6 to 3, to open the series for the city championship. ...Threatening weather cut the crowd to 2500." (That explains the poor showing as seen in the stands in the background.) "A brilliant play by [Pinky] Higgins blanked the Phillies in the fourth. After [Gus] Dugas popped to [Eric] McNair, [Bob] Johnson muffed Whitney's drive after a hard sprint to the scoreboard. Pinkey [sic] took third on the error. In a spectacular play, Higgins shoveled up Lee's teaser and pinched Whitney at the plate."

The final piece of the puzzle is the identity of the home plate umpire. As listed in the boxscore, the umpires were "Quinn and Stark." Convention has it that the home plate umpire is listed first. So, John Quinn was stationed behind the plate and Dolly Stark was on the bases. I had no photos of the umpire John Quinn, but eMailed a message along to umpire guru Larry Gerlach asking for his opinion. After reviewing a few photos he had, Larry concurred: "That's Quinn."

Interestingly, umpire Quinn didn't break into the majors until 1935. However, as he made his home in Philadelphia, it was probably quite convenient for him to be teamed with veteran National League umpire Stark to gain some experience on the major league level.

Cochrane, Whitney, and Quinn. April 1, 1933. A pre-season game between the Phillies and Athletics. The play at the plate.

- Tom Shieber

<sup>1</sup> The photo is also reproduced on pp.14-15 of *This Great Game* published by Rutledge Books, Inc. In the caption accompanying the photo it is stated that the sliding runner is Gabby Hartnett. This is obviously incorrect.

<sup>2</sup> Note that the first edition of *Baseball Uniforms of the 20th Century* shows the Athletics with multi-striped stockings similar to those which they wore in 1930, but the second edition corrects this error.

<sup>3</sup> Later, Dutch sent me a photocopy of an award-winning photo showing the Phillies' Mickey Livingston tagging out the Cardinals' Marty Marion at home at Shibe Park in 1942. The angle is almost identical to that of the Cochrane photo and it is obvious that the locales of the two pictures are one and the same.

## CALL FOR ARTICLES

Have an idea for an article? Want to review a book? Do you have any comments, newspaper clippings, original pictures, or artwork? The PHC and PHC newsletter need your participation. The sole restriction that I think necessary is that the newsletter remain devoted to baseball pictorial history research. Please send submissions to:

**Tom Shieber**  
P.O. Box 203  
Mt. Wilson Observatory  
Mt. Wilson, CA 91023

## REVIEWS

*DiMaggio: An Illustrated Life* by Dick Johnson and Glenn Stout (1995: Walker & Company, New York) \$29.95

*Lou Gehrig: An American Classic* by Richard Bak (1995: Taylor Publishing Co., Dallas, Texas) \$29.95

*The Sports Photography of Robert Riger* (1995: Random House, New York) \$45.00

*DiMaggio: An Illustrated Life* by Dick Johnson and Glenn Stout is an excellent book with a large selection of photographs, but it is marred by an uneven design and some acutely embarrassing errors. The cover photograph is dazzling, but the frontispiece photo is blurry and washed out; the full-page DiMaggio portrait opposite page one is breathtakingly beautiful, but the book's excessively large typeface and pointlessly wide margins mean that for far too many other photographs the reader must use a magnifying glass. This is tragic, because where else can the average fan gain access to these exquisite photographs from the collections of Dick Dobbins, the *Boston Herald*, the *Boston Globe*, etc.? Lawrence S. Ritter, the author (with Mark Rucker) of the best "illustrated life" to date, *The Babe: A Life in Pictures*, offered this common-sense prescription to Mike Shannon in *Baseball: The Writers' Game* (p. 224): "A photo should be at least a quarter page. I don't like postage stamp photographs. You can't see them well enough."

On p. 80 of *DiMaggio* a quarter-page photo is captioned: "(l-r) Joe DiMaggio, Tommy Henrich, and Charlie Keller at Fenway Park, c. 1940. This trio formed perhaps the greatest outfield in Yankee history and one of the greatest in baseball history." Unfortunately, the authors inexplicably fail to notice that the man in the middle is not all-time-great Henrich; he is actually mediocre first baseman Johnny Sturm, which means that the picture was taken in 1941, his only big league season (Sturm is seen wearing a nearly identical expression in *Streak: Joe DiMaggio and the Summer of '41* by Michael Seidel). On p. 220 of *DiMaggio* is a very, very famous picture captioned: "Joe DiMaggio and Mickey Mantle in 1956, the season of Mantle's Triple Crown." Say what? Both men are wearing shoulder patches commemorating the American League's Golden Anniversary in 1951, Mantle's rookie season. This error wouldn't be quite so bad if there weren't a picture (correctly captioned) of DiMaggio with Bob Cerv wearing that same patch just fifteen pages earlier. Such blunders inevitably lead the reader to wonder

about the accuracy of less easily-verifiable captions in the book.



The basic format of Richard Bak's *Lou Gehrig: An American Classic* is virtually identical to that of *DiMaggio*, but, since Bak adheres more closely to Ritter's prescription for an ideal illustrated biography, it is far more successful. The livelier design means that full-page pictures abound, and the margins rarely shrink the pictures unnecessarily. Here again, puzzlingly, a badly washed-out picture was chosen for the frontispiece, and here again an embarrassing error crops up: in the picture of "Mom and Pop Gehrig" on p. 67, "Pop" is actually J. G. Taylor Spink, the publisher of *The Sporting News*. Despite such errors, however, both of these books are monumental efforts, and they are essential additions to the library of any SABR member interested in the pictorial history of baseball.



Baseball pictures make up only one-third of *The Sports Photography of Robert Riger*, but they are a must-see for any SABR member: Jackie Robinson dancing off third base, the Mets' bullpen dwarfed by an enormous Listerine sign, Mickey Mantle grimacing in pain, Warren Spahn winding up—well, you get the idea. This is a gorgeous book, marred only by one major error on p. 44, where the caption reads: "Milwaukee Braves' rookie Hank Aaron is greeted at home plate by Del Crandall. Ebbets Field, Brooklyn, 1954." The first clue that something is wrong here is the fact that Aaron is wearing the immortal number 44—which wasn't his original number. Once again, the shoulder patch gives it away, and, after consulting *Baseball Uniforms of the 20th Century* by Marc Okkonen, the correct date turns out to be ... 1957. Thus the picture turns out not to be a rare document from Hammerin' Hank's rookie year. It is amusing to note that when authors and editors guess at dates and/or identities in pictures (as in the above examples) they often try to improve upon reality, unconsciously creating a more exotic fantasy. We want to see Old Reliable and Pop Gehrig and Triple Crown Winners and Home Run Kings in embryo and ... well, certainly not Johnny Sturm! But reality can be just as interesting, provided we are paying close attention.

— Neal McCabe

## ARTICLES AND RESEARCH AVAILABLE

**John McMurray** has sent in detailed information about photos recently published in Cleveland newspapers. The descriptions include the caption, newspaper, date, page number, type of photo, photographer, individuals pictured, and a description of the photo. He also has information about some photos in **Charles Alexander's** *Ty Cobb* and a number of early '90s issues of "Baseball Cards" magazine. Over 150 photos are included in the database. For an approximately 15-page double-sided printout of the database, send a self-addressed \$1.00 stamped 8x10 envelope to **Tom Shieber**.

**Lyle Spatz** sent in a *Washington Post* article (8/21/1995) about the New York Public Library's picture collection. For a copy of this article, send a self-addressed 32¢ stamped envelope to **Tom Shieber**.

**Jim Kreuz** has sent along five photos:

- 1) Ray Cunningham with St. Louis NL in 1932;

- 2) Cunningham with Red Schoendienst in 1993;
- 3) Legion Field in Donora, PA, where **Stan Musial** played high school ball;
- 4) Musial playing harmonica at his 1938 high school baseball team reunion;
- 5) Jo-Jo Moore posing next to a picture of himself when he was 4 years old (with ball in hand).

Two brochures from the Missouri Historical Society exhibit "Discover Greatness! An Illustrated History of Negro Leagues Baseball." are available. For photocopies, send a self-addressed 55¢ stamped envelope to **Tom Shieber**.

Editors note: I have decided to eliminate charging for photocopies. At this point, I think these costs can be absorbed by the PHC budget. If I find our funds are running low, however, I may have to revert to the old policy of charging for each page copied. Research offered in previous newsletters is still available, but without photocopying charges. Happy Holidays!

## AN INTERVIEW WITH PAT KELLY

In late November I had the pleasure of interviewing (by telephone) Pat Kelly, Photo Collections Manager at the National Baseball Library. You may be familiar with Pat through your own research at the NBL, or perhaps you have seen her name in the acknowledgement section of most any baseball book containing photos. She is exceptionally friendly and extremely accommodating to baseball researchers. She was kind enough to grant me this enlightening interview.

- **Tom Shieber**

**Tom Shieber:** As Photo Collections Manager at the National Baseball Library, what does your job entail?

**Pat Kelly:** Well, my duties include supervising a staff of four full time people: one being a lab technician and three being photo researchers. I am not as involved in the day to day hands-on requests as I used to be. My job has become more administrative. I do spend my days taking care of the preservation part of our department. We are transferring all of our original and copy negatives into acid-free envelopes versus the good old glassines they had been in for years. We are transferring our postcard collections, glass plate negative collections and any other kind of collection we have in the photo department into Mylar sleeves and acid free envelopes—just a lot of preservation work. That's what I'm pretty much doing day to day now.

**T.S.:** What are the duties of the three researchers you mentioned?

**P.K.:** They take care of all requests via the phone, FAX, mail, walk-ins, and appointments. For instance, a typical request might be someone calling in and saying "I love the players from the 1920s and '30s, what do you have?" Well, of course, we have a lot (laughs). We have probably 400,000 black and white photos. We need the person to be specific. We write down what they need, who they want to see, how much they want to see. The researcher then goes into our photo files, pulls those files out, searches through the photos, pulls out things they feel will be appropriate for the request, Xeroxes them, and then sends them off with the appropriate letter to the customer. The customer looks at those Xerox copies, decides which ones they want, and they either return to us the Xeroxes of which they want prints made or they call us. The researcher then goes in and pulls the copy negatives (if we don't have a copy negative they pull the photo back out), it then gets typed up onto an order form, and then goes to our lab technician who produces it. The photos go back to the photo researcher. They then put all the identifications on the photos, add the proper copyrights and the proper stamping (disclaimers or credit lines). They then figure out what the bill will be, and mail out the appropriate letter and invoice. It sounds pretty simple and pretty quick but, let me tell you, it can be very involved. That example was for a simple request. Some requests involve a lot of research. A request can take anywhere from 5 minutes to do to days.

**T.S.:** What are the costs for this work?

P.K.: We have two different fee schedules. We have a fee schedule for just personal use—that's the great majority of our work. We do make our money from commercial use, but the majority of our work is done with just the fan. For them, we would charge, for an 8x10 black and white, \$20. An 11x14 is \$25, and 16x20 (which we do only if it is a really good, sharp photo) would be \$35. That's for personal use. We have different fees for institutions and non-profits—that's even less than \$20.

T.S.: *What about color photos? That must cost more.*

P.K.: Color does cost more. But our collection is 99% black and white. If the day ever comes that I have time to go through the probably thirty or forty thousand slides that have come into us in the last two years, we'll have a heck of a color collection. But right now we're just too busy to do any of that. So, we don't do a lot of color work.

T.S.: *Do you have non-photographic images, such as wood-cuts or drawings, in the collection?*

P.K.: We have a few things. And we have reproduced them. That's taken care of by our registrar and curator.

T.S.: *So, that's not really part of the photo department?*

P.K.: No. It's kept separately ... and the paintings also. We've managed to shoot a lot of the paintings and have a transparency or a color negative on file.

T.S.: *How accessible is the photo department to those who just walk in?*

P.K.: Probably more accessible than we want it to be (laughs). But, we really don't turn people away. We bring them in and basically we treat them as though they had made an appointment two weeks ahead of time. It does disrupt us, but that's what we're here for. We're here to serve the public, even though we're really not a public library. We do take care of them. And many of those people just come in and just want to look. We do get a lot of people who walk in, we give them their white gloves, they sit down and they're like kids in a candy store. They could spend all day having you chase for files for them, just because they're just having a ball. We aren't hard sell here—if you just want to look, you can just look.

T.S.: *Are the files open for people to browse through?*

P.K.: No, they have to talk to us. The photo research area in our new building is all up on the first floor. The files are all under basic lock-and-key down in the basement. What we do is bring up the files for them. We set them at the table with a pair of white gloves and some instructions and they sit there and look through the files.

T.S.: *How much has the new library helped out the photo department as compared to the old library?*

P.K.: Wow. It's a night and day difference. Previously the photos were housed in probably about thirty five-drawer lateral files. And, the researchers and my staff (including myself) were all kind of sitting on top of those file cabinets. They were just all in one spot. I'm sure the researchers thought it was great, because our repeats think it's terrible that they can't be that close to the photos anymore. But as a security matter it's wonderful. We're really efficient now. All of the photos are down in climate control, they're in hanging files folders. But we have to bring them up and we have to take them back down.

T.S.: *So there's no place down there to do research at a desk?*

P.K.: It's not allowed. Security is much different now than it ever was.

T.S.: *Isn't that inconvenient for one of your researchers to go up and down the stairs?*

P.K.: Well .. we have an elevator (laughs). It's just something we've gotten used to and we really do like it. We really do. In the old days, there was a tendency if we were really busy to say to the researcher: "Yep, go ahead. Go get the file if you want it." I can't believe we used to do that. So ... there's a lot more restrictions and maybe it is a little bit more time consuming, but it's wonderful. Those photos are now down in climate control. There in a room that's set at about 48 degrees, and it's great.

T.S.: *When I was last in Cooperstown, about two and a half years ago, there was talk of digitizing images or perhaps entering information about images into a database. What's happening with that?*

P.K.: We're doing both. We're scanning photos and entering the information. Yes, we are doing that. We're not happy with the system we're using for the photos at the moment so we've kind of held off on it. The system we're using is great for the museum and artifacts and those kinds of things. We're looking into something different for the library and photo department. And we are researching that right now.

T.S.: *So what would you say is the status of digitizing images?*

P.K.: We probably have about five to seven thousand images in the computer right now. But, we're just not happy with the system we're using. It will be a big project because we're also working on getting on the Internet in '96.

T.S.: *Do you mean that through the Internet we could be able to bring up images on our screen. Or would we just be able to make a request to the library for something.*

P.K.: I believe both, but I really can't say a whole lot right now. We have an Internet committee here in the museum. I'm not involved with it, other than they'll come to me and ask me a question or whatever. They're deep into it.

T.S.: *Is the photo department currently attempting to acquire new and/or old photos?*

P.K.: Well, we've always depended upon donations. And, very honestly, we haven't (up until really these last few years) been that actively seeking them out—mostly because we've just been busy trying to build a building (laughs), get organized, and get in it. This is an extremely busy collection. There are days you just don't have time to think about anything else other than filling somebody's request. The museum itself has talked to a lot of the family members of deceased and still living Hall of Famers. A lot of them are sending us photos or sending us things that we're duplicating so we can return their originals. We let it be known to a lot of people (and the word has really spread) that if you have things, send Xeroxes off or call me .. let's hear what you have. If we feel we want to add it to our collection and you don't want to donate it, we'll reproduce it. If you want an extra copy, maybe we'll even make one for you. That type of thing.

T.S.: *So people interested in donating should contact you.*

P.K.: Yes. We would really prefer to do the copy work, but we will accept copies. There isn't a whole lot that we turn down, because usually these people have things that we want. I do turn things down if it's just really a lousy photo.

T.S.: *One project that the PHC may undertake is that of collecting an image of every major league baseball player. What percentage of major league ball players would you say are in the photo collection at the National Baseball Library?*

P.K.: Well, that's pretty interesting. Probably about five or six years ago, when we were young and foolish (laughs), we took an encyclopedia, and one of my staff in his spare time put a blue dot by anybody we didn't have a photo file on. We had less blue dots than white spaces (laughs). And since then we've found a lot of those [missing] people. We have some [researchers] out there who helped us out and came through and found a lot of those players for us.

T.S.: *Now, that's just of players for which you have a photo file. But I assume that, for instance, not each and every player in a team photo has a copy of that photo in his own file. So, you certainly must have more ball players than the blue dots might otherwise indicate.*

P.K.: Yes. Most definitely. We do, because people will call and say "My dad (or grandfather) was up for five or six games. Any chance he might be on the team photo?" It is surprising how often he is. Yes, we don't have an individual file for him. Though it is kind of funny, we have individual files for some players that show that they had one at bat. I don't know, it probably would be a really rough guess, but we must have 80%? Maybe it's higher, maybe it's lower. I don't know ... we keep saying that as soon as we have everything in the computer we'll have the answers to all of those questions.

T.S.: *But that's a never-ending project.*

P.K.: Yes.

T.S.: *Besides the Internet possibilities, what else is in the future for the photo department?*

P.K.: Right now the photo department is in pretty darn good shape. We're very well organized, we're set-up, we're really moving along getting things preserved. There's no real big plans other than trying to increase our collection. Our big thing right now is to figure out storage for our slide collection and to get some editing work done with that. We need to go in and identify the [slides] and decide: "Do we want that slide?" That's probably our next big project. And, we are going to be doing some advertising of our department and our collection, which we haven't previously done. It's basically been by word of mouth. And we are pretty darn busy just by word of mouth, so I'm not sure what's going to happen.

T.S.: *Where are you going to advertise?*

P.K.: Well, actually I think we're probably going to be taking an ad out in your SABR Bulletin. And they're talking about [advertising] in probably one or two of the major sports publications. The sale of reproductions is to support this collection: to keep it going, to preserve it for the future. If we want to do all this conservation and preservation we need the money to do it. We want this collection to be here sixty, seventy, a hundred years from now. And it won't be if we don't continue our preservation work. Preservation is expensive and so we need to make some money.

T.S.: *How can SABR in general and the PHC in particular help your photo department?*

P.K.: Well, probably by getting the word out that we're always looking to increase our holdings. We're willing to work with people. I'm willing to do a one for one trade for things that we may really want. I'm willing to do the reproduction work. Hey, I have two files of unidentified photos. I would love someone to be able to come in and identify them for me. Believe it or not, the Ty Cobb sliding [photo] ... we never knew what year it was and who the other player was until a few SABR people gave us the information.

T.S.: *Right. Neal McCabe finally nailed that down. It's amazing that probably one of the most famous baseball pictures of all time wasn't fully identified until a few months ago.*

P.K.: And we have a lot of photos like that. So any time any member of the PHC gets information on well known photos [we'd like to hear from them]. And there may be times we come to you also. Some day we'll probably really want to use the committee.

T.S.: *We certainly hope so. We're always around.*