



In This Issue

- **The Wall at Foist ‘n’ Toid**..... 1
Throwing some bricks at the Great Wall of Brooklyn
- **Face Police** 8
They’re not all nineteenth century stars
- **Train Wreck** 10
7-11-11 was not a lucky number
- **We Believe?** 12
It’s better when we verify
- **More Face Police** 13
Confirmation bias goes to college
- **What Are the Chances of Finding Something Like This?** 17
Better than you might think
- **Mystery Photos, Next Issue** 18

The Wall at Foist ‘n’ Toid

By Mark Fimoff, Pictorial History Committee, and David Dyte, Ballparks Committee

Some walls do have a well established historical significance. There was the confining partition that divided Berlin, and the much more durable defensive barrier that still extends across China. Of more direct interest to us is the green monster in Boston and that ivy covered masonry in Chicago. Then there is the old section of brick wall at 1st Street and 3rd Avenue in Brooklyn. What is the significance of that?

From the 4-22-2004 *SABR-zine*:

Rediscovering Washington Park

They are one of the best-kept secrets in Brooklyn — two sections of brick wall that stand along a grim industrial thoroughfare near the Gowanus Canal....*These walls were once part of Washington Park [III, 1898-1912], the Deadball era ballpark used by the Brooklyn Dodgers before they moved into Ebbets Field in 1913.* [Washington Park III was rebuilt in 1914 as Washington Park IV for the Brooklyn Federal League (Tip-Tops) club].... *Even more exciting news is that [several NYC SABR members and a photo collector] have uncovered evidence that the walls are much older than previously thought. Instead of dating from the...Federal League reconstruction of 1914, as stated by many reference and history books, they in fact date from the period 1899 through 1908...the Washington Park walls are the oldest major league structure still standing in situ anywhere; and they may possibly be 19th century....These walls saw Brooklyn’s back-to-back*

World Championships of 1899 and 1900...

From the 2006 edition of *Green Cathedrals*: *Extensive research...has determined that both walls were part of Washington Park III.*

From the summer 2002 Casey Stengel chapter newsletter:

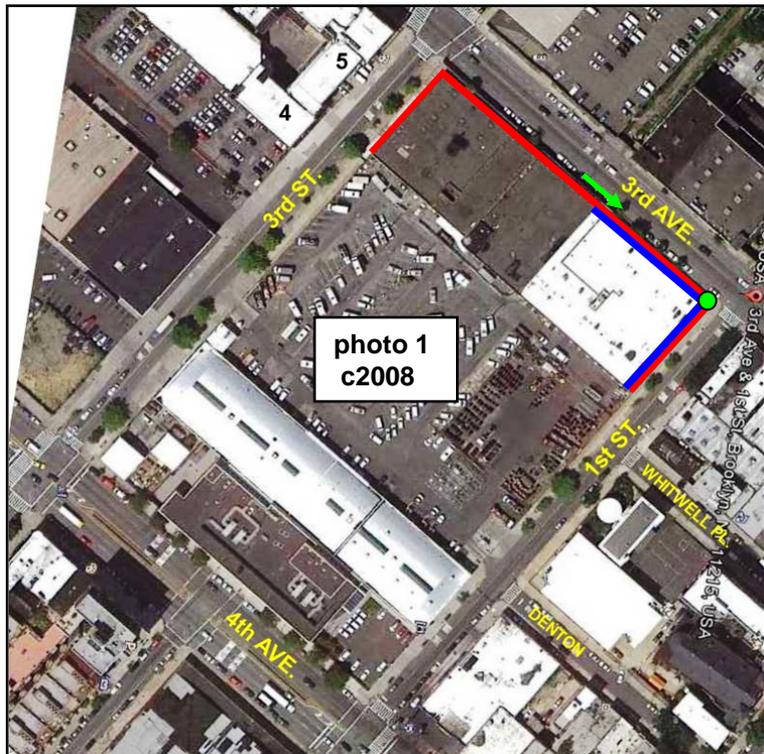
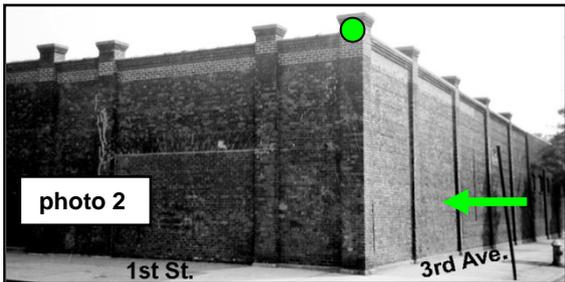
*The Con Ed group was visibly impressed with the finds, which provide evidence that this is **the oldest** standing portion of a major league ballpark (dating from the 1898-1912 Dodgers era, before Ebbets Field).*

Well, that all sounds nice, but as is sometimes the case, there is clear evidence that overwhelms the wishful thinking. Any reference or history books that date the wall(s) to the 1914 Washington Park IV reconstruction got it right. The surviving wall dates only to the FL Tip-Tops. It was not there when the Brooklyn Nationals roamed Washington Park (WP) III. In fact the evidence shows that virtually all of the National League park was eradicated prior to a complete rebuild of WP IV for the Tip-Tops in 1914. The wall is *not* the oldest standing piece of a major league ballpark. This isn’t even a tough call.

The clear absence of the massive brick wall in relevant photos has been explained away as some unspecified “photo distortion.” This is a refrain we have heard before. While the efforts of some NYC SABR members in getting the current owner, Consolidated Edison, to preserve a portion of the wall were very laudable, the claim that the wall was part of WP III and predates all other surviving major league ballparks appears unsupportable.

Just below right (photo 1) is a 2008 aerial view of the block in Brooklyn that was home to WP III (**Brooklyn NL 1898-1912**) and WP IV (**Brooklyn FL 1914-1915**). The red lines denote a massive brick wall that is about 20 feet high. Subsequent to the photo, part of this wall was taken down leaving only the portion marked in blue which survives today.

Photo 2 was taken in the 1980's and shows the wall as seen on the corner of 1st Street and 3rd Avenue. Photo 3 is more recent and shows the wall on 3rd Avenue looking towards 1st street. The green dot in all three photos marks the same spot and the green arrows all point in the same direction.



Just right (photo 4) is a c1924 aerial view of WP IV. The brick wall is marked in red (same section of wall that is marked in red on photo #1). The green dot marks the same spot (center field) as in the other photos. In addition to this, it appears that the wall extended farther down 1st street. This portion is denoted with a brown line.

Photo 5 (just below) is a 1914 shot of center field in WP IV. The parapet style and pattern at the top of the brick wall matches that of photo #2.

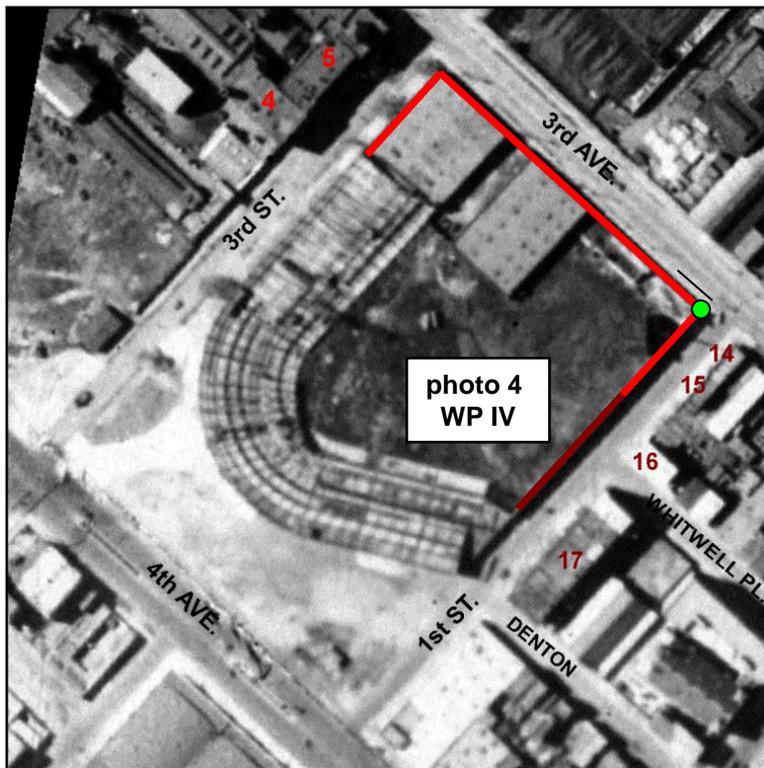


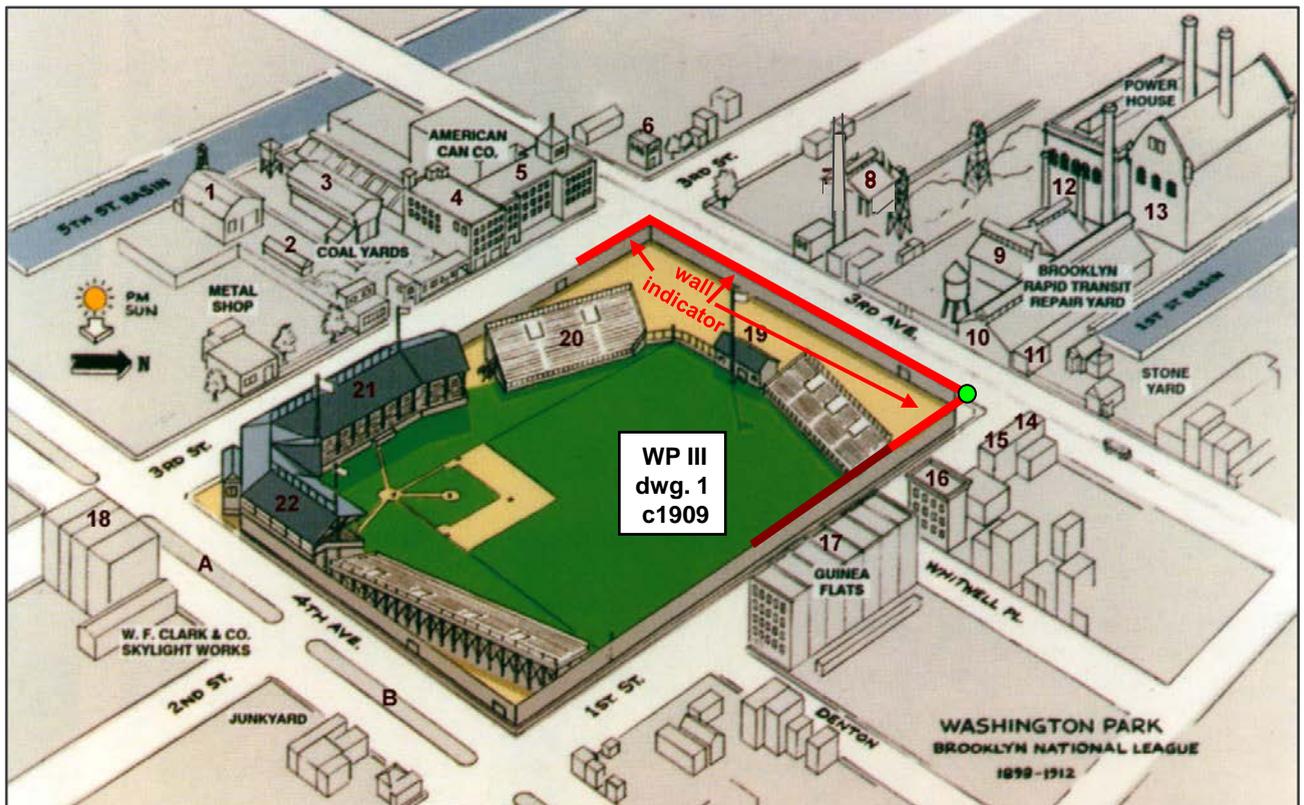
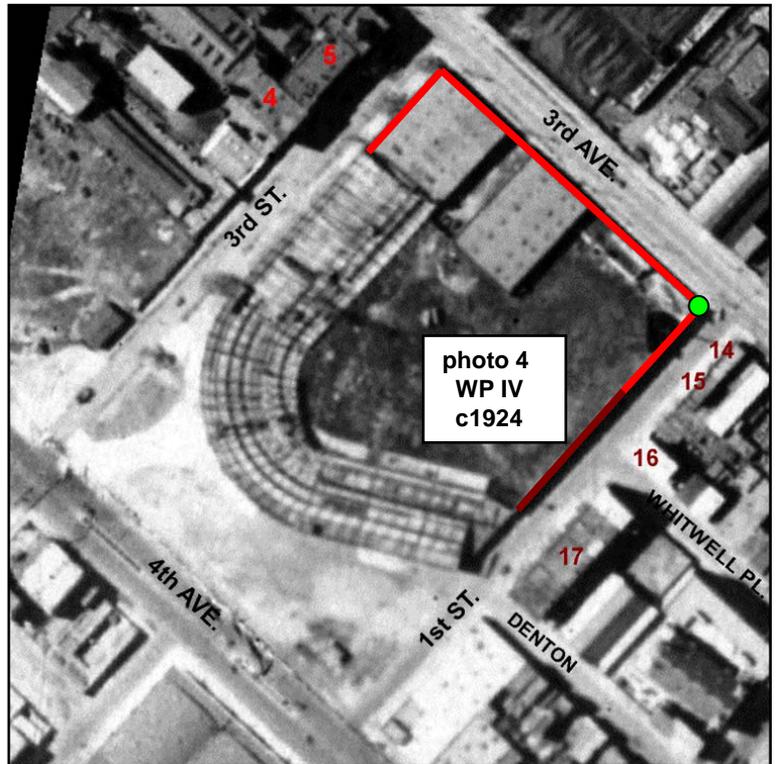
Photo 4 depicting WP IV is repeated on this page (right), and just below we have the line drawing of WP III from Marc Okkonen's [Baseball Memories 1900-1909](#) (dwg. 1). The red and brown lines of photo 4 have been transferred to dwg. 1, indicating where the brick wall would have been *had it been present* during the life of WP III. This will be referred to as the "red wall indicator."

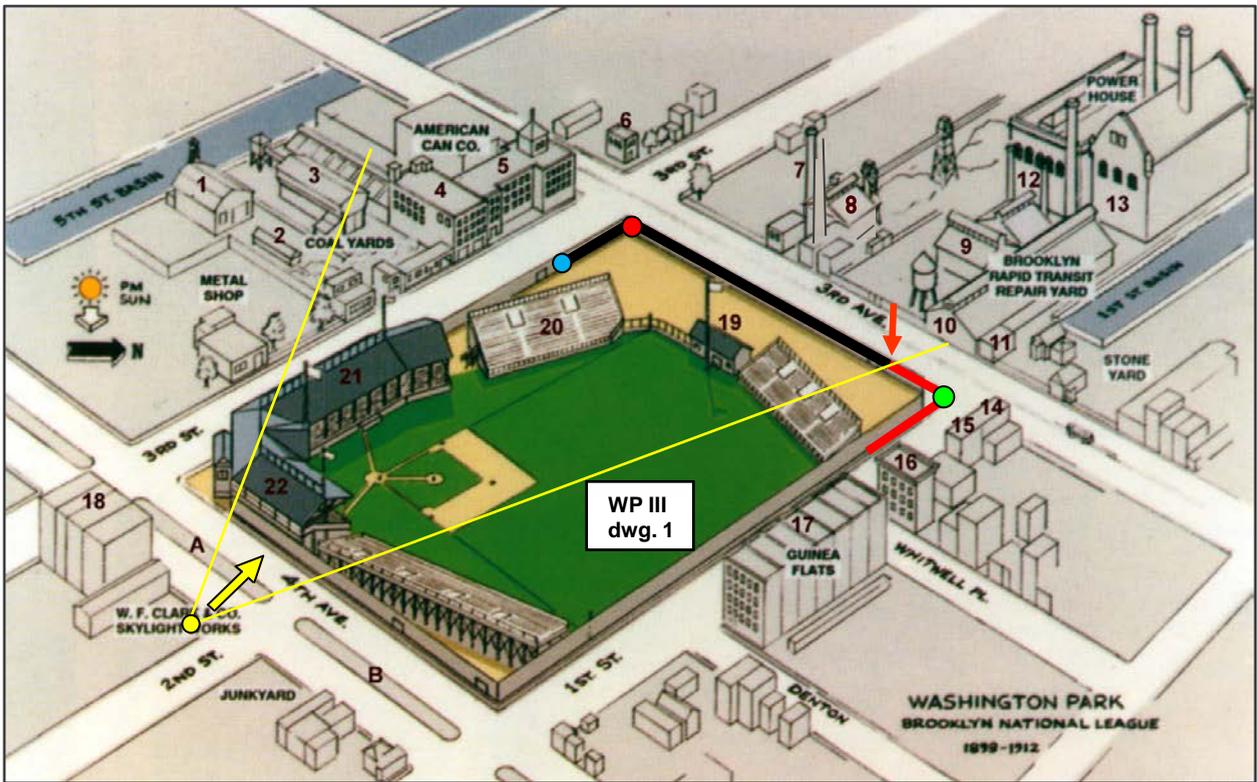
It is interesting to note that while the outfield of WP IV butted up against 3rd Avenue with empty space bordering 4th Avenue, the WP III 1st base side grandstand was close to 4th Avenue with open space bordering 3rd Avenue.

While dwg.1 represents a snapshot of a single point in time (probably c1909), most of the buildings are very well-drawn and can be identified in other photos of interest. Various structures are numbered 1 - 22. Note that building 8 is absent in Okkonen's original drawing and was added for this article.

The buildings of dwg. 1 will be used as a reference to help determine points of view in various photos of this location that will be presented. While dwg. 1 should not be considered to be a blueprint that is accurate to a fraction of a foot, it is more than accurate enough to support the arguments that will be given.

The section of the wall denoted by the brown line was gone before 1996 and is not relevant to the discussion here. The objective will be to show piece by piece, with a series of photos, that a brick wall was not present along the location denoted in red during a point in time in 1914, and hence the wall was not part of 1898-1912 WP III.





The yellow dot on 4th Ave. in dwg. 1 (above) provides the approximate viewpoint for photo 7, below, which looks out across 4th Ave. towards the corner of 3rd Street and 3rd Ave. (red dot). Photo 7 is said to depict the construction of WP IV in 1914. The ventilation grills (A) were built as part of the 1910-1911 4th Ave. subway construction, so the scene is later than that. It is certainly after the demolition of WP III in Dec. 1912. The red dot, light blue dot and orange arrow denote the same locations on both images.

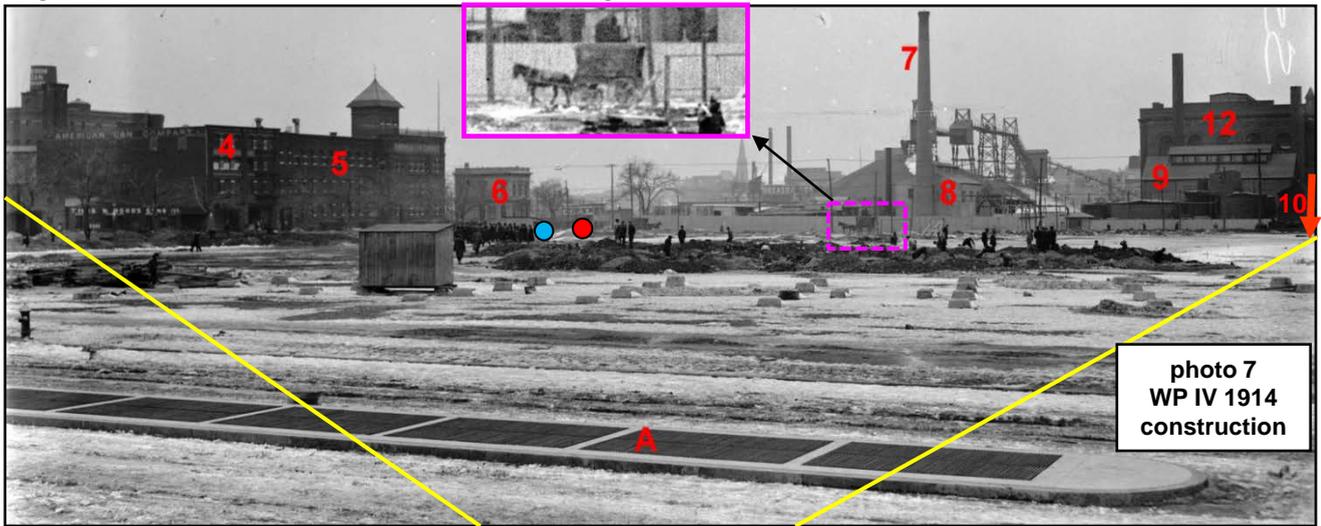


Photo 7 shows that the massive brick wall that was *to be* part of WP IV was not present within the considerable field of view (approximately between the yellow lines). The magnified inset shows a fence on the far side of 3rd Avenue, about 830 feet from the camera. The fence is about 9 feet high and would not be visible if there existed a 20 foot brick wall on the near side of 3rd Avenue (about 750 feet from the camera). The terrain is flat. There is no place for the wall to hide. This cannot be explained by unspecified “photo distortion.” There is no other rational explanation for this scene other than that there is *no brick wall* within the span of the photo. This section of “no brick wall” at a point in time in 1914 is denoted by the thick black line overlaid on the red wall indicator in dwg. 1 along 3rd Street and 3rd Ave (between the blue dot and orange arrow). This black line denotes space where any surviving brick wall (as of 2008) had to have been built *after* the time of photo 7, i.e. after the demolition of WP III, and thus it has no connection to the Brooklyn NL club.

Photo 8, right, is a later view of the 1914 WP IV construction. The likely viewpoint is high up at building 18. It is indicated by the yellow dot in dwg.1, just below right. In photo 8 we do see a high brick wall along 3rd Avenue crossing in front of buildings 10 and 11 and ending at the green dot at the corner of 3rd Ave. and 1st Street. This will be discussed later. Note the green and magenta reference dots in both images.

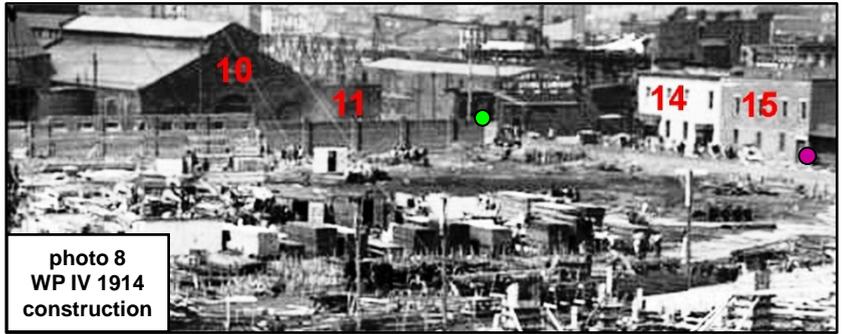


photo 8
WP IV 1914
construction

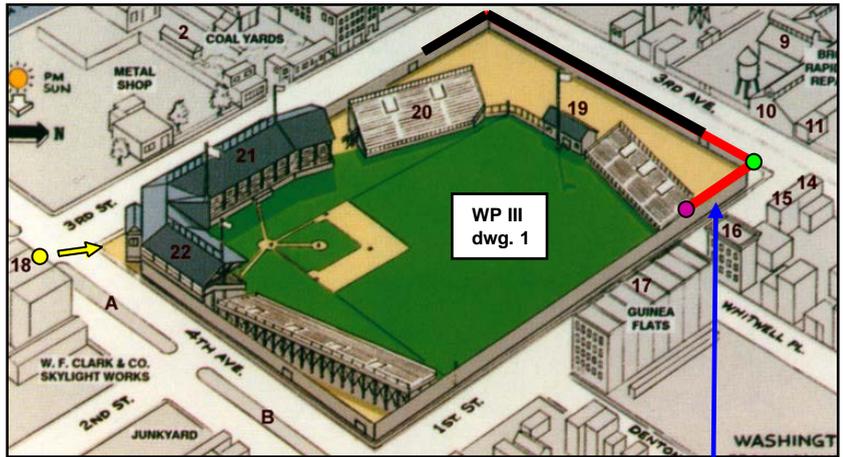


Photo 8 is shown again, right. It is clear that a substantial section of wall that today exists along 1st Street has not yet been built. This is indicated by the transparent red rectangle in front of buildings 14 and 15 (blue arrow).

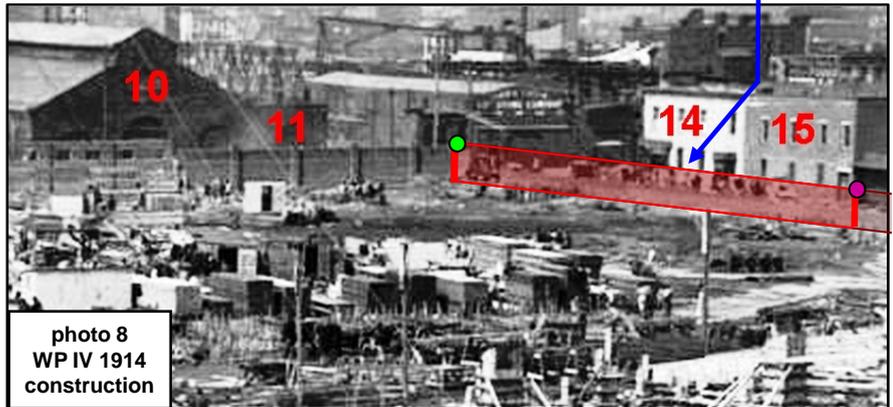


photo 8
WP IV 1914
construction

Hence another piece of black can now be placed over the red wall indicator in dwg.1 in front of buildings 14 and 15, and given the perspective of photo 8, in front of building 16 (see blue arrow right), extending from the corner of 3rd Ave. and 1st Street towards 4th Ave. Thus we know that the portion of the wall that survives today along 1st Street did not exist prior to 1914 and thus had no connection to the Brooklyn NL club.

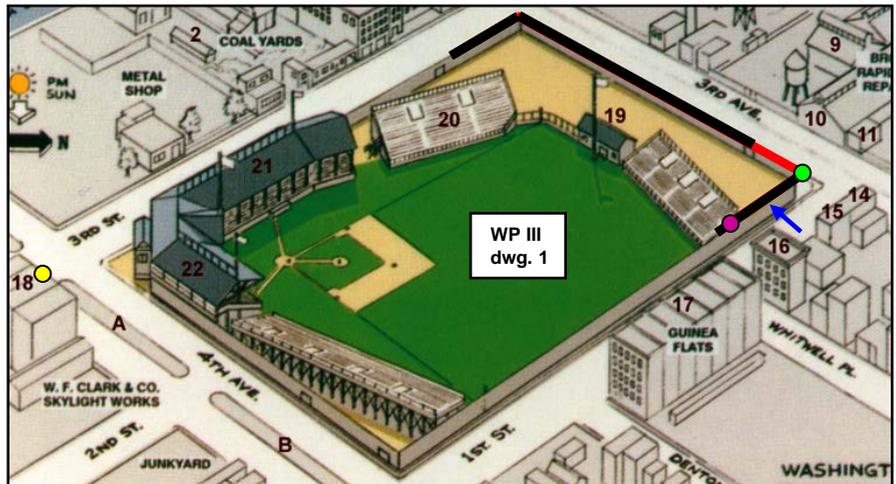
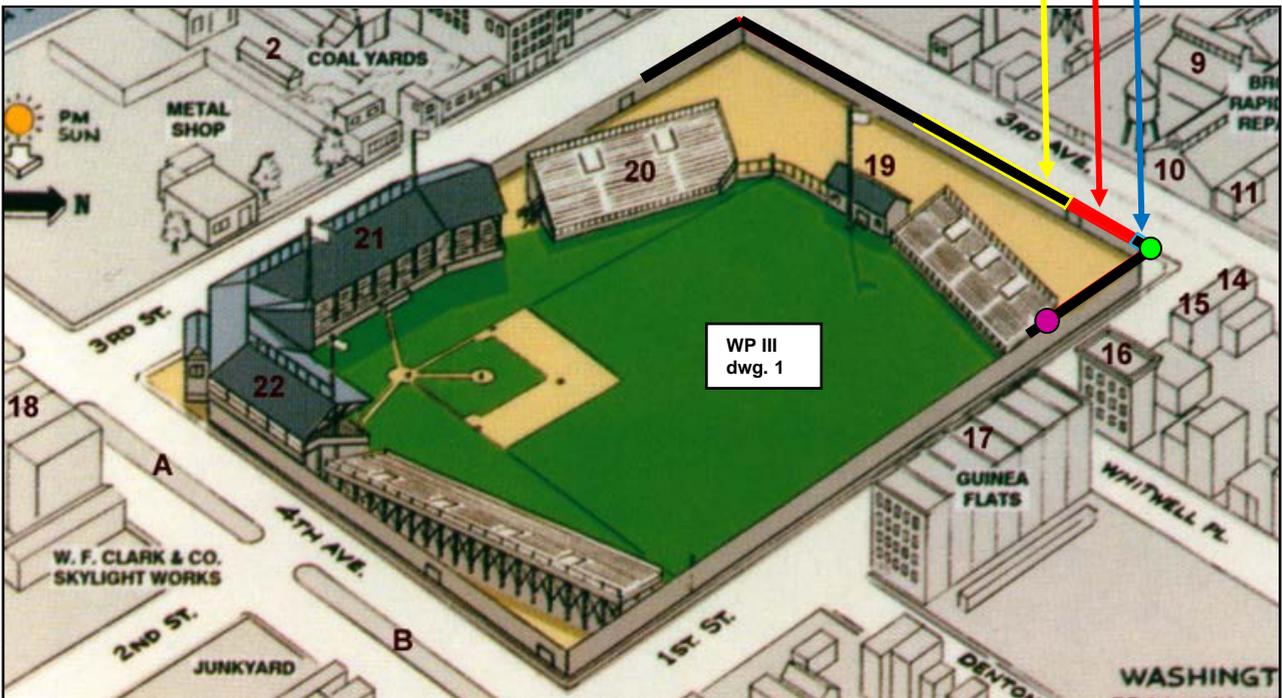
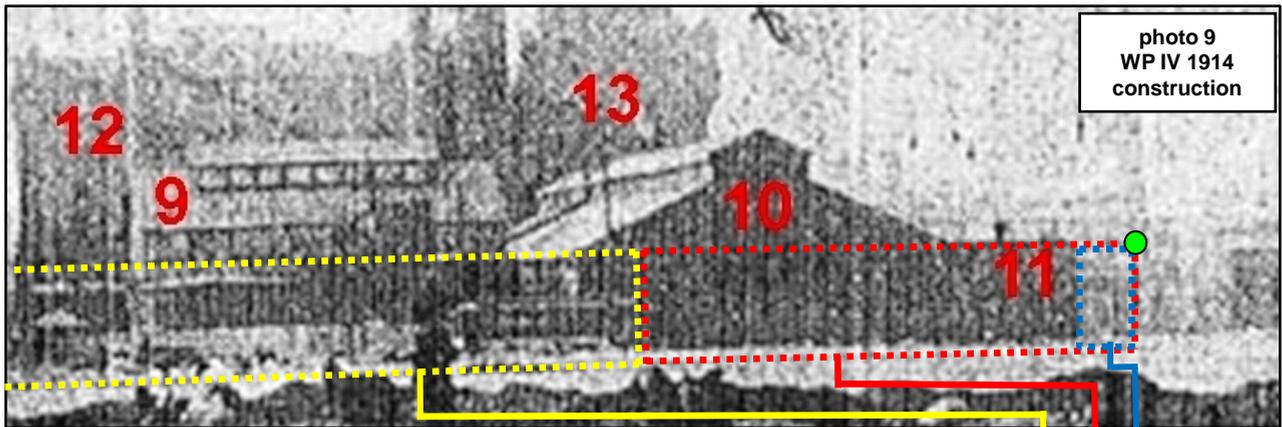


Photo 8 is repeated here, right. The windowed portion of the brick wall outlined in yellow indicates a space already shown in front of buildings 9 and 10 at the far right of photo 7 (earlier 1914 construction photo two pages back) that had no wall, hence this part is new in 1914. Adjacent to it is a mostly non-windowed section outlined in red which coincides with the remaining exposed red section of the wall indicator in dwg.1 (as shown at bottom of previous page) – the last part of the brick wall not yet accounted for.



Photo 9, just below, from the 4-11-1914 *Brooklyn Daily Eagle*, shows the same area at ground level from a different perspective. The same spaces are outlined in the same colors. We can see that, as in photo 7, at the time of this photo there was no brick wall in the area within the yellow outline (the fence across 3rd Ave. in front of building 9 is visible). Note the area outlined in blue at the right side of the area outlined in red that extends beyond building 11. It is obvious that the brick wall is absent from that section. That allows us to place another very small piece of black over the red wall indicator in dwg. 1 (blue arrow).



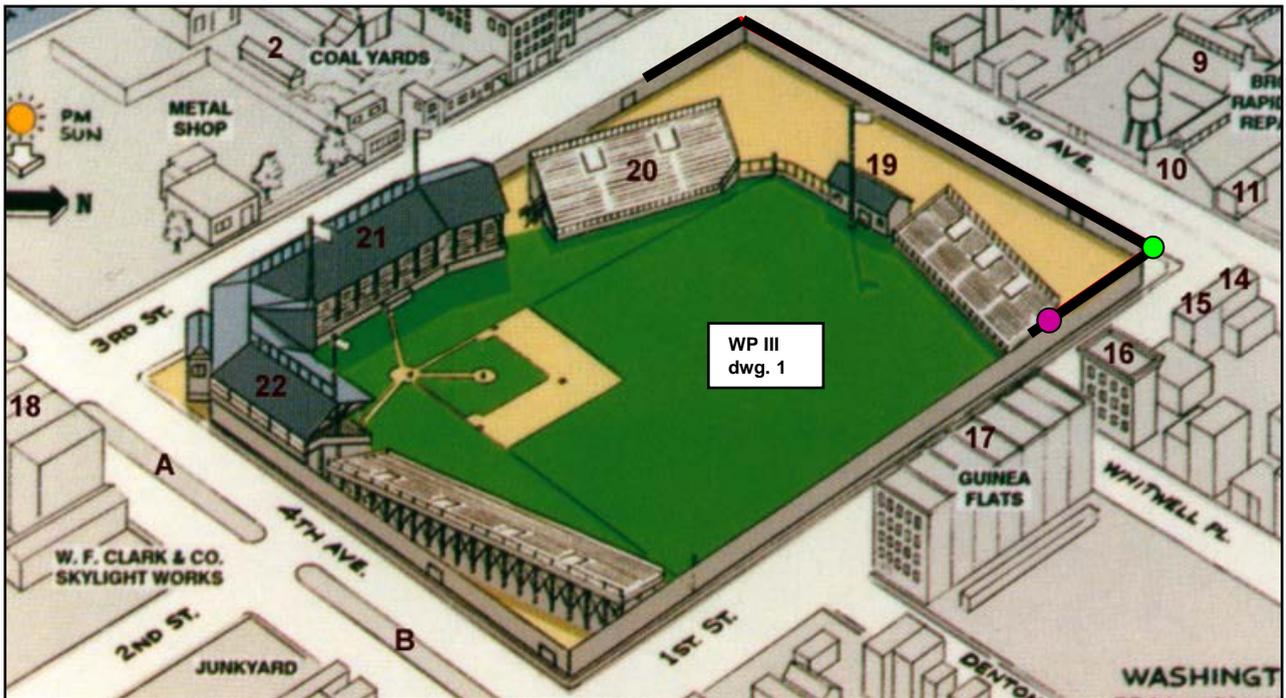
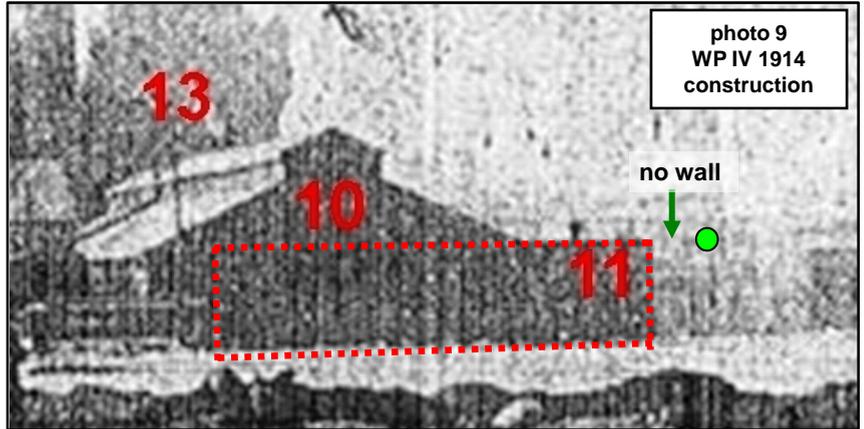
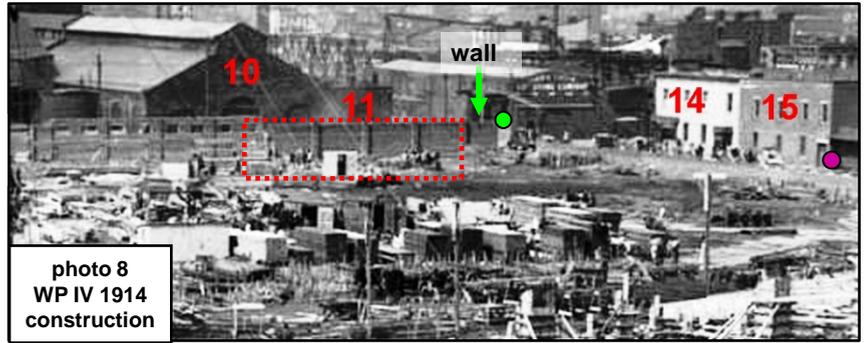
Repeating photo 8, right, and a cropping of photo 9, just below right, the red outlined area represents the last piece of the surviving wall that we have not yet proved was newly built in 1914.

It's worth noting again that on the previous page it was demonstrated that the right end part of the wall seen in photo 8 was not present in photo 9 (green arrows) and thus it was newly built in 1914. It would be odd for the red outlined area to be old construction (in 1914) while just that end piece was new.

While the quality of photo 9 is not good, there is nothing to indicate that the red outlined area is anything but the exterior wall of buildings 10 and 11 on the far side of 3rd Ave. However, it would be nice to have something more.

The *Brooklyn Daily Eagle's* description of December 31, 1913, in an article reviewing possible sites for a Federal League club, summarizes the state of the lot, "A visit to the historical grounds at Fourth avenue and Third street....Only the ruins of the old clubhouse remains...."

On April 1, 1914, the *Eagle* was even more succinct, "Two weeks ago, little could be seen but a few holes in the ground and piles of lumber." A massive brick wall would have been hard to overlook. Given that descriptive support which is entirely consistent with the photo evidence, a myth is busted. The wall that survives today at the corner of at 1st Street and 3rd Avenue is very significant, but only as one of the last redoubts of the Federal League^{1,2}.



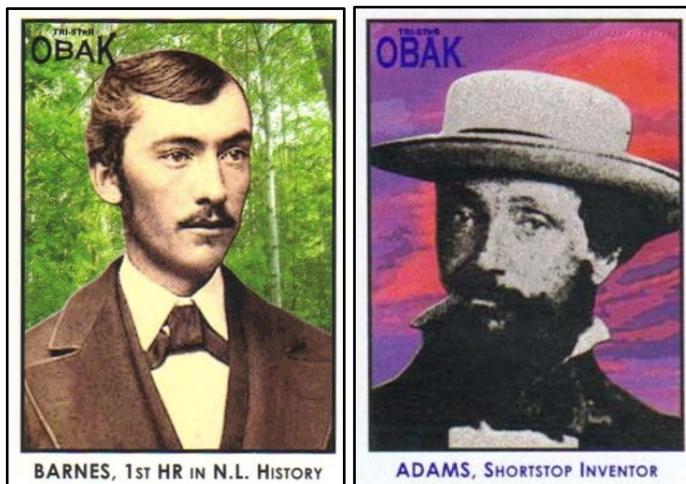
[1] Arguably the oldest continuously standing piece of a major league ballpark is a portion of the rebuilt LF wall of Forbes field that was constructed in 1911. This was discovered by Robert Williams. Thanks to Ron Selter for that information.

[2] The c1699 "Old Stone House" was part of Washington Park I (1883). It was razed in 1893, and rebuilt from the original stones in 1934.

Face Police

The photo, near right, purported to be Ross Barnes some years ago, has long since been debunked. It was with considerable frustration that reader **Gary Passamonte** noted seeing it on a website still identified as Barnes. In fact, in 2011 it was issued with the Barnes ID as #55 in the Tristar OBAK set.

A year earlier, Tristar issued card #62, far right. The face on the card is claimed to be that of Doc Adams. The card appeared on the front page of the spring 2012 SABR *Nineteenth Century Newsletter* along with the Adams ID. That OBAK card face originates from the half-plate daguerreotype that was the subject of the previous two issues of *MPS*. He is not Adams, and I wasn't the first person to publicly question that ID. Is his recent appearance in a prestigious SABR newsletter frustrating? Maybe a little, but one can't expect everyone to read *MPS*. (There might even be someone who doesn't agree.) Some misidentified baseball photos have substantial momentum and will continue to be repeated.



not Ross Barnes

not Doc Adams

SABR recently re-released the 1989 book *Nineteenth Century Stars* in ebook and print on demand formats. The new edition includes revised stats. It's a terrific book, but there are at least six photo IDs that also should be revised. The photos accompanying the articles on Frank Flint, Chicken Wolf, Ned Williamson, Ed Morris, Denny Lyons and Tip O'Neill do not depict those men. The face claimed to belong to Flint was analyzed in detail on page 9 of the October 2010 issue of *MPS*:

<https://sabr.box.com/shared/static/vv40c21g6t4ctbbzk34g.pdf>

In brief, as can be seen here, c1885 Flint, far right, has a hair line that is considerably forward compared to the very much receded hairline of the c1876 "Flint" claimed to be depicted in the photo outlined in red, near right. Either we have a reversal of the arrow of time, or the guy near right cannot be Flint.



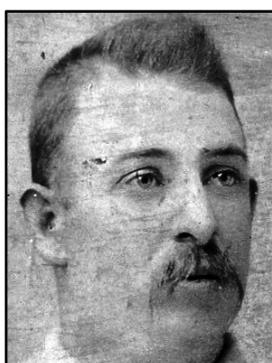
not Flint

Frank Flint c1885

The photo claimed to depict Wolf, below far left, was discussed in the January 2010 *MPS*. The analysis therein was rather light. Putting a finer point on it, the ear and nose shapes of Wolf and the player claimed to be him are markedly different. For the not Williamson – Ned Williamson pair, below right, it can be seen that Williamson had a very distinct horizontal crease across the middle of his chin (red arrow). The man in the photo claimed to depict Williamson clearly lacks this characteristic. He is not Williamson.



not Wolf



Chicken Wolf

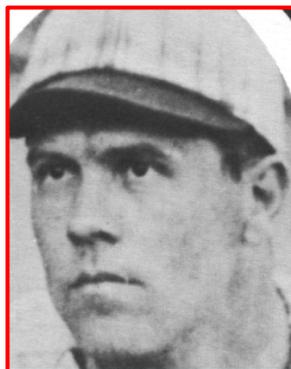


not Williamson



Ned Williamson

The photo, near right, was identified as Ed “Cannonball” Morris (exemplar far right) to whom he bears no resemblance, either subjective or analytical (ear, chin crease location, philtrum). It has been suggested that the photo actually depicts Walter Edward “Big Ed” Morris who played for the Red Sox in the 1920’s. Though there is some resemblance to that Morris, it can be shown that Big Ed is not the player in the photo.



not Ed Morris



Ed “Cannonball” Morris

The image just right was claimed to be Denny Lyons, the Lyons exemplar is shown far right. Again, nothing matches. However for this one we have the very same photo in the NYPL Spalding collection identified as James H. Devlin. That ID can be verified by comparison to other images of Devlin. One is shown just below, far right.



not Denny Lyons



Denny Lyons



James H. Devlin



It should be obvious that this wavy-haired guy is not Tip O’Neill. If need be, one can just look at the ears.

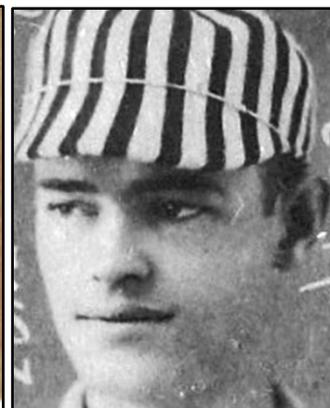
It seems that at least the ebook version of *Nineteenth Century Stars* could easily be fixed. These mis-identified photos need not be repeated.



not Tip O’Neil



Tip O’Neill



Train Wreck

By Brian Campf

The nine car train carrying the St. Louis Cardinals baseball team jumped the rails at 3:32 on the morning of July 11. It was 1911, the year Addie Joss died and the Philadelphia Athletics won the World Series behind two wins by pitcher Chief Bender.

After a four game series in Philadelphia against the Phillies, the Cardinals boarded a train called the Federal Express bound for Boston for a July 12 contest against the Rustlers. The Federal Express originated in Washington, and though not on that day, it would ferry President's Taft's private car when he went to New England.

The July 12, 1911 New York Times recounted what unfolded for the Cardinals. The players were in two cars near the front of the train. Manager Roger Bresnahan complained that they could not sleep due to engine noise. Upon arriving in Harlem, the Cardinals' cars were shifted to the back of the train.

The shifting of their cars saved the players. The train, traveling at high speed, derailed as it pulled into Bridgeport, Connecticut when it transitioned from the express to the local track. Only the last two cars transporting the Cardinals stayed on the track. The other cars plunged down an 18-foot embankment.



Cardinals after the crash

standing: secy Herman Seekamp (unverified) – Wally Smith – Ivy Wingo — Jack Bliss – Grover Lowdermilk – Bob Harmon - Ed Konetchy – Rebel Oakes

sitting: Arnold Hauser – Rube Ellis – Lee Magee – Steve Evans – Roger Bresnahan

"It was one of those dreadful episodes which mark the bungling progress of transportation towards its ultimate goal of safety," the September, 1911 issue of Sporting Life summarized.

Fourteen died and 47 were injured. A thorough discussion of the tragedy was published in 2011 by the Hartford Courant and recounts the details of the event and its aftermath, including player explana-

tions that their train car was moved for the convenience of the railroad, not at the request of Bresnahan.

Regardless of how it happened, the players were safe. For the next three and a half hours they bravely assisted in rescue efforts. They included Wally Smith, Ivy Wingo, Jack Bliss, Grover Lowdermilk, Bob Harmon, Ed Konetchy, Rebel Oakes, Arnold Hauser, Rube Ellis, Lee Magee, Steve Evans, and Bresnahan.

We Believe?

In 2009 the documentary *We Believe* was released on DVD. This fine effort is an imagery rich history of the Cubs and their fans, and it contains some interesting vintage film footage.

There are two sequences shown (at just under 44 minutes in) that are claimed to be the earliest known Cubs films. Both were found apparently by accident at the Library of Congress, and to my knowledge haven't appeared in public in at least a very long time. (Note that the unabridged footage is significantly longer than the brief cuts included on the DVD).¹

The film's director claims that both sequences date to 1909, with the first sequence shown on the DVD having been taken at Forbes Field (see two frames, right). The second sequence is said to have been taken at West Side Grounds¹.

That second sequence is quite remarkable. It clearly is West Side Grounds in 1909. The shot was taken from behind the plate with the right field Chicago Tribune billboard clearly visible. The wording on the billboard is unique to 1909.

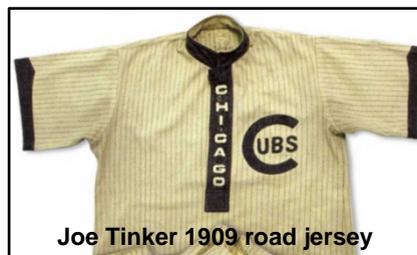
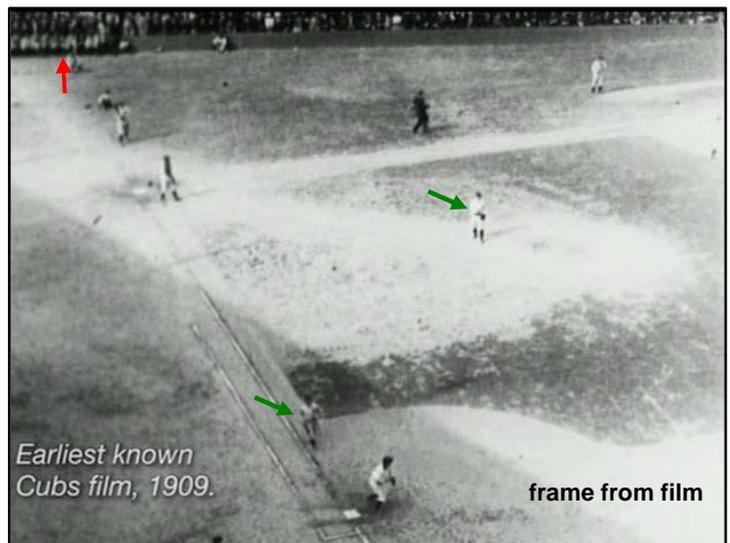
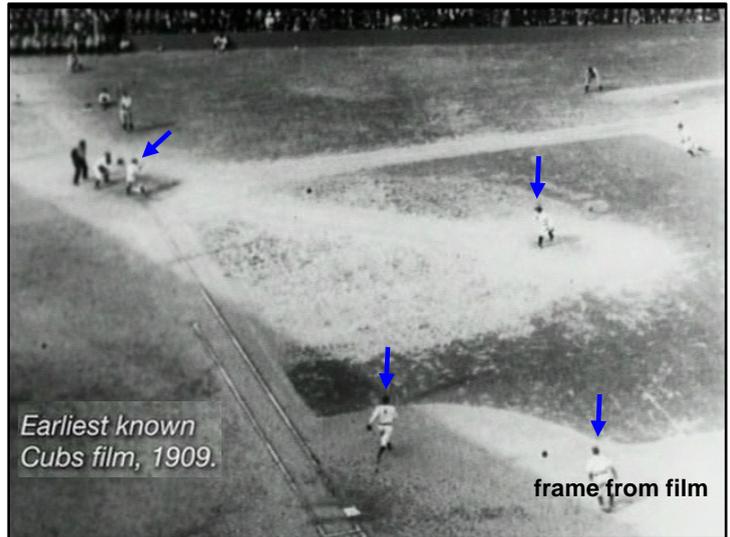
It is the first sequence that is questionable. Is it Forbes Field as claimed? In the frame just right, note the player's bench (no dugout) located in line with the 1st base line extended (red arrow), and the low first base line wall. Comparing this to a Forbes Field photo from the 1909 WS, just below right, it does seem to match. But is that the 1909 Cubs on the field?

The 1909 Cubs road uniform is shown, bottom left (this one, attributed to Joe Tinker, fetched \$132,000 at auction a few years back). It has a thick vertical black stripe down the middle (a black placket) with "CHICAGO" appearing in vertical white lettering. The 1909 road cap is shown atop the head of Frank Chance, bottom right. The crown is light gray.

In the top frame, it appears that the players of both teams are wearing dark caps (blue arrows for batter, pitcher, first baseman, runner on first base). In the second frame, it appears that the front of both the pitcher's and batter's jerseys lack the thick black placket (green arrows).

So, absent confirmation that at some time in the 1909 season the Cubs wore dark caps and placket-less jerseys on the road, the film sequence does not likely depict what is claimed. It would be nice to have some high resolution frames in hand to help figure out who the visitors really were. 🤖

[1] *Lost (and Found) Baseball*, fall 2011 edition of the journal *Base Ball*, Rob Edelman



More Face Police

Back in early 2011, several postings on the SABR-L email list server sent me off to a facebook page sporting the Grove City College (GCC) team photo, below, along with claims that all the faces save one belonged to major leaguers. The fact that all but two of the ID's were clearly wrong did not seem of great consequence. Such innocuous things can be found all over the web.

After some digging I found that the ID's given were sincerely and strongly believed to be correct. In the last [MPS](#), considerable effort was made to explain and provide support for the notion that identifying a face in a photo using subjective holistic facial comparison (HFC) can be very unreliable (i.e. do they "look alike" to me). HFC is highly vulnerable to external factors. This

is particularly so when the desire for a great find enters into the mix. Especially in such cases, an opinion that two photos depict the same person can be strongly and sincerely felt, yet still be wrong. Confirmation bias actually alters perception.

I also found that the facebook posting wasn't without consequence. Grove City College, owner of the photo, previously had no player ID's listed, and they had then accepted the seemingly authoritative ID's on the facebook page at "face-value." I made contact with **Tricia Corey** at GCC. She sent me a nice hi-res scan of the photo and I offered to do an analysis. Of those named, all but "Radcliffe" played in the majors. Let's take a close look at those faces.



COURTESY GROVE CITY COLLEGE

Grove City College, ID's as given on the facebook page:
Back row: Frank E. Smith, Sam Brown, Bobby Wallace, Doc Marshall
Middle row: Spike Shannon, Charlie Jones, ?, Frank Hemphill, Charlie Hemphill
Bottom row: Mal Eason, Terry Turner, Charles "Teddy" Radcliffe

These Two Really Are Present

The best way to respond to HFC is with morphological facial comparison (MFC). – the comparison of isolated facial features. So we now embark on three pages of mostly MFC. Overkill perhaps, but it's good practice.

Both Frank Smith and Sam Brown played ball at GCC. Frank Smith exemplars are not hard to find, and his presence in the GCC photo is easily verified. The left ears in the photos, right, seem to match as do the lips/philtrum and chin structure. No significant differences can be seen.

Exemplars of Brown are more scarce but can be found. Here, as best as can be seen, the distinctive eyes match, as do the lips, chin and right ear shape. There is no reason to think that the GCC player is not Brown. In fact this may be the best quality known image of him. In that respect it is a nice find.

Note that the SABR database lists Brown as playing for GCC during 1899-1901. Smith is listed only for 1901. I don't know how complete the database is considered to be.

The Rest Are Not

The facebook page paid much tribute to Charlie Jones. However, the left ears of Jones and the GCC player claimed to be him (just below right) are both very distinctive and grossly different in shape (red outlines) and inner structure. That's pretty much all you need¹, but we should note that most everything else is also profoundly different. The eye shapes are very dissimilar. The GCC player has a distinctly prominent brow ridge and deep set eyes, Jones does not.

For checking proportions, the vertical registration of the two images was matched (red lines). The green line on the GCC face marks the skull width at the cheekbones. When the same size line is placed over Jones's face it is evident that his head is substantially narrower relative to its length (the slight turn of his head is not nearly enough to account for the large difference). These are two very different skulls as seen in the GCC man's much wider face.

The GCC player, near right, was claimed to be Spike Shannon, far right. The philtrum/cupid's bow shapes are noticeably different (red arrows) with Shannon having a wider and deeper philtrum. An earlobe indentation is apparent for both men (blue arrows), but the angle of the indentations are quite different. The ear shapes also do not match. These images do not depict the same person.



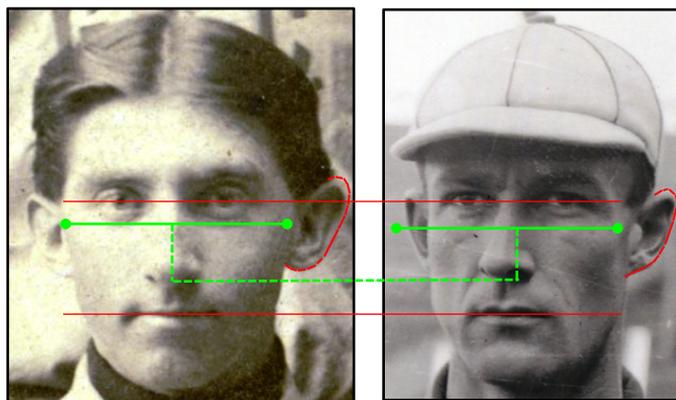
Frank Smith, GCC

Frank Smith exemplar



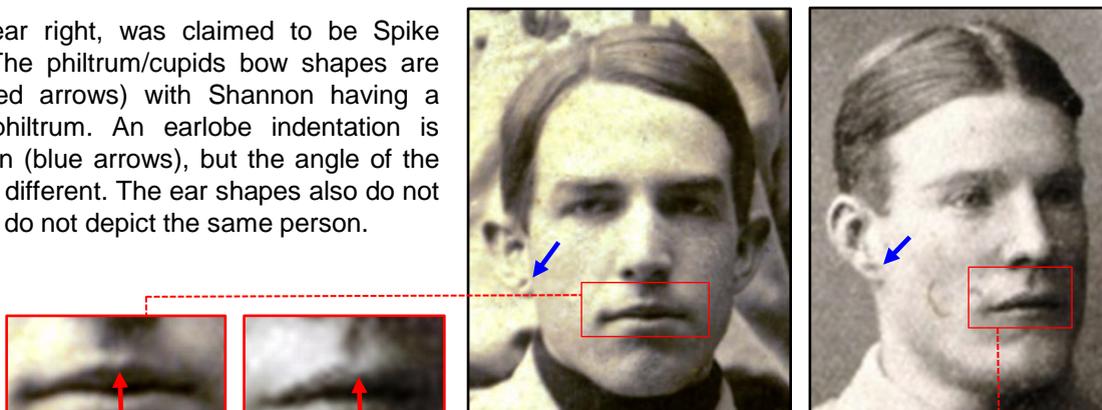
Sam Brown, GCC

Sam Brown exemplar



GCC player

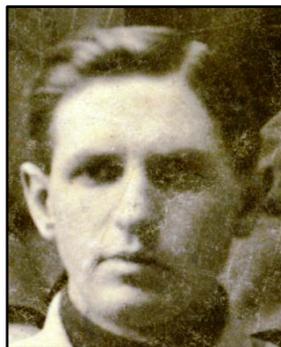
Charlie Jones exemplar 1904



GCC player

Spike Shannon exemplar

In the c1904 photo far right Terry Turner was, to say the least, very blond. A photo of Turner as a toddler shows the same hair color. The GCC player claimed to be Turner seems to have darker hair. It was also far too thick to have become so very thin by 1904. As is usually the case with two different persons, we are able to see that the ear shapes don't match.

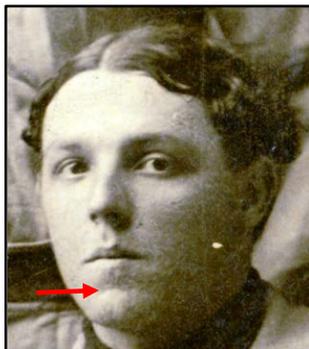


GCC player



Terry Turner 1904

The GCC player, near right, was claimed to be Charlie Hemphill. Like the player claimed to be Charlie Jones, he clearly has a wide forehead compared to his jaw line. He also had a distinct crease (red arrow) across his chin midway between his lower lip and the bottom of his chin. This crease will tend to become more distinct with aging. The face of the real Charlie Hemphill lacks the wide forehead and the mid-chin crease is not present.



GCC player



Charlie Hemphill exemplars (1902 left, 1911 right)

The ears of Mal Eason as seen in the image, center right, are enough to show that the GCC player claimed to be Eason, near right, is not. Eason's ears stick out considerably at the top and angle in sharply towards the bottom. The GCC man's ears lay quite flat against his head.



GCC player



Mal Eason exemplars (1901)

The ears tell the same story for Doc Marshall, center and far right, when compared to the GCC face, near right. Marshall's jaw is less square and the nose shape is also very different, but that is just piling on.

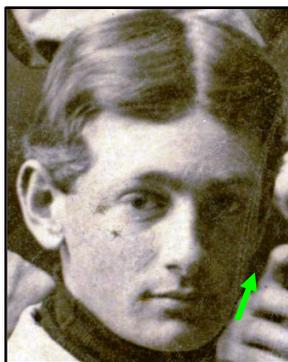


GCC player



Doc Marshall exemplars (1904 left, 1909 right)

The available exemplars of Frank Hemphill are of poor quality. This makes detailed MFC difficult. We can see that Hemphill had ears that stuck out quite a bit at the top and angle inward towards the bottom. For the GCC player, while his head is turned more to the side, my judgment is that his ears did not stick out in this manner. If they did, his left ear (green arrow) would be more visible. Subjectively, my sense is that absent the influence



GCC player



Frank Hemphill exemplars

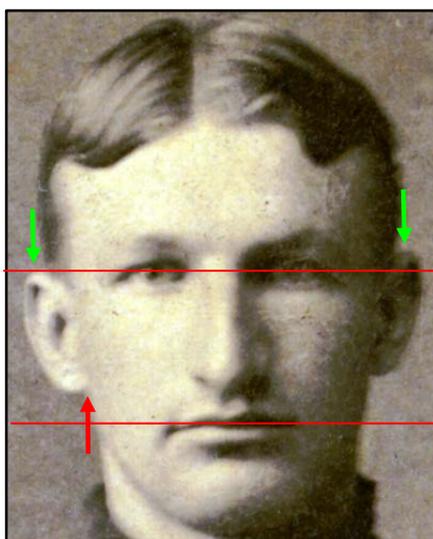


of a supposed authority, very few people would see much resemblance between the GCC player and Hemphill.

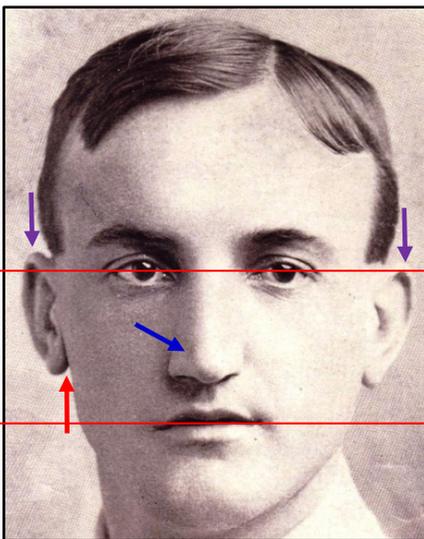
In contrast to the above examples, there is at least some degree of similarity between the GCC face, below left, and the player he is claimed to be as shown in 1898 Bobby Wallace exemplars, below center (copper plate engraving) and right (Cle NL team photo). Face shape and hair line are somewhat similar.

However, significant differences are easy to show. With the irises leveled, the left (viewer's right) ear of the GCC player is noticeably higher than his right ear (green arrows). For Wallace, below center, the opposite is the case (purple arrows). The bulging cartilage above the

nostril flanges is evident in the rightmost Wallace photo (blue arrows). This can be seen in all clear photos of Wallace. In the copper plate reproduction, this facial flaw has been washed out on the very bright (viewer's) right side, though a rightward bend at the end of his nose is still apparent. The GCC man has a straight nose with no bulging cartilage. The GCC man's philtrum is wider and deeper than that of Wallace. Lastly, the GCC man has an attached earlobe. That of Wallace is clearly detached (red arrows). The GCC man is not Bobby Wallace.



GCC player



Bobby Wallace 1898 copper engraving



Bobby Wallace 1898 Cle team photo

The facial features used in the above comparisons are stable over the range of ages of the faces compared. Specifically as to ears, "...the structure of the ear does not change radically over time...ear growth after the first four months after birth is...proportional [i.e. the shape stays the same while the ears grow]...features of that [ear] anatomy are comparable over time."¹ Gravity does cause some stretching of the ear lobe over decades. This is especially the case after the age of about seventy^{1,2}. Everyone depicted in the all of the above photos is at least in his mid-teens and well under seventy. Ear shape and structure are relatively permanent over time spans far greater than those separating the GCC and exemplar faces.

[1] *Ear Biometrics for Machine Vision*, M. Burg, W. Burger, Austrian Association for Machine Vision, 1997

[2] *Ear Biometrics*, H. Lammi, Lapeenranta University of Technology, Lapeenranta, Finland, 2004

Is All This Tedious Facial Feature Comparison Really Necessary?

I know some will say that the detailed feature comparisons (MFC) were all well and good, but the faces in question and the respective exemplars are so dissimilar, that if you strip away the desire for the great find, and just put the face and the exemplar side by side, it is subjectively "obvious" that the images depict

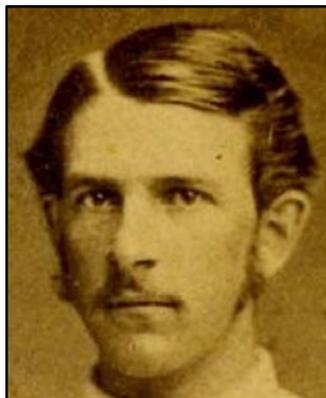
two different persons. Some reviewers of this article expressed that opinion.

In this case perhaps most would have that reaction. However, images of different persons aren't always so dissimilar...

What Are the Chances of Finding Something Like This?

The troika just below includes two Al Spalding exemplars on either end sandwiching a CDV image claimed to be a mid-teenage photo of Spalding. I am guessing that most people would say this one is OK. Not only do they look

alike, but the hairstyles of the two images on the left are very similar. Furthermore, at the bottom right of the CDV mount it says "Rockford", and Spalding grew up near Rockford, Illinois. Moreover, there is an apparent Al Spalding autograph on the back verified by no less than four "experts." This has to be him, right? What are the chances of finding an item like this that isn't really Spalding?



Spalding age 21



claimed Spalding age ~15



Spalding age 19

Let's make another sandwich, below, this time with Al pictured

at age 12 on the far left. If you look closely at both ears of Spalding, age 12, you will see that they have a distinctive shape. The ears of Spalding, age 19 far right, have the same shape. In fact, Spalding's rather large ears are always apparent in his non-profile photos. The fellow in the middle has very differently shaped, much nicer ears. That was fortunate for him, but it also means he was not Al Spalding. Either Spalding signed a photo of someone else, or the handwriting experts lost their objectivity when they saw the face. Which do you think?

Examining the CDV mount, bottom, the name of the studio and nearly all of the name of the state are rubbed out. There are quite a few cities named Rockford, and the first letter of the state may or may not be an "I" and could, for example, be an "M" or an "N".

If one is searching for a Spalding look-alike, the chances of finding one are small. If one has access to a very large number of early photos and is searching for a look-alike for *any* prominent 19thC baseball figure, the chances of finding that are pretty good. 🍷



Spalding age 12



claimed Spalding age ~15



Spalding age 19



[1] At present there is a Rockford in Illinois, Indiana, Iowa, Michigan, Minnesota, and North Carolina.

[2] Thanks to a reader for his invaluable assistance with this article.

Mystery photos

A reader sent in the c1909 Cleveland photo below. We have Deacon McGuire and Bob Rhodes on the left and Addie Joss far right. If anyone knows who the unidentified face belongs to please let us know.



This one comes courtesy of **Jeff Prizner**. The players on either side of Honus Wagner are thus far unidentified. 🧐

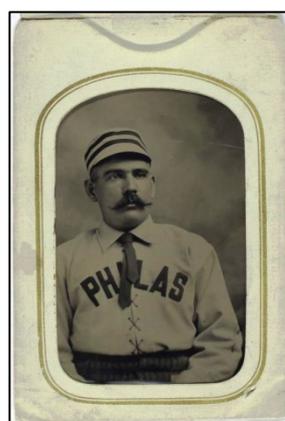
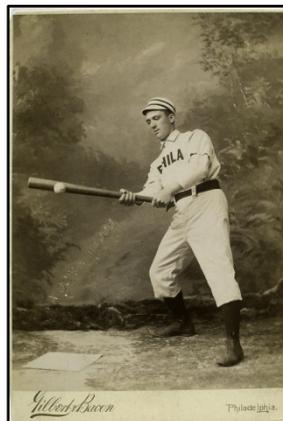


Next Issue

The New York Public Library (NYPL) Spalding collection is comprised of over 500 mostly baseball related 19th century photos. They can be seen online at the NYPL website which is popular among PHC members.

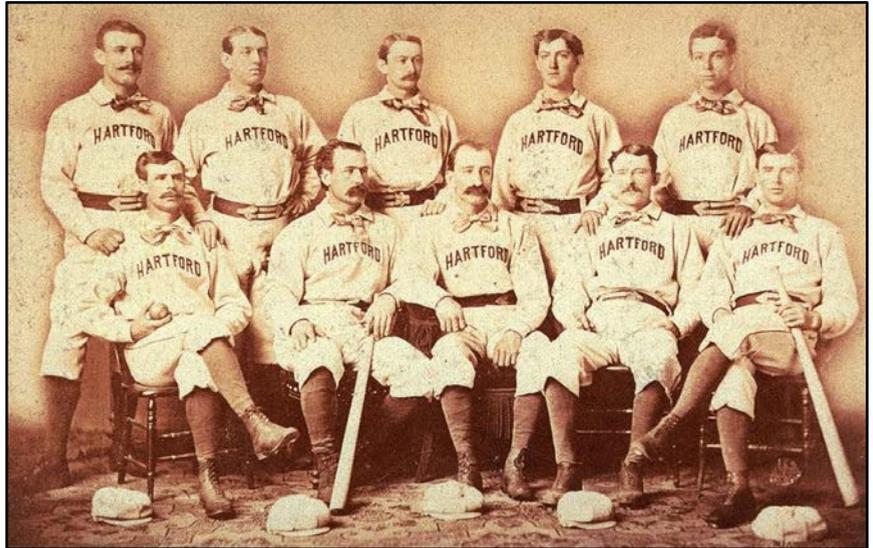
In the next [MPS](#) we will provide correct ID's for dozens of unidentified and mis-identified NYPL Spalding collection images.

→ continued



This photo, right, of the **Hartford 1875 NA** club is well-known and has appeared in a number of books and web sites, both with and without player ID's. When ID's have been given, I have yet to see them given correctly. Yes, that is Candy Cummings, back row center, but how about the rest of those guys?

The photo will be published with revised ID's in the upcoming SABR Nineteenth Century Committee book, *The 100 Greatest Games of the Nineteenth Century*. The ID's will also appear in the next *MPS* along with supporting arguments.



We will also take a look at the **1870 New York Mutuals** photo, right. There has been some controversy as to whether the identifications as imprinted on the piece are correct (see names just below the photo). In a 2003 *Baseball Research Journal* (p. 45) article it was claimed that the Charlie Mills and Everett Mills ID's were reversed and that Marty Swandell is really Bill Higham. Is that right? 🤔



Nelson, 3d B.; Martin, R. F.; Swandell, 2d B.; Eggler, C. F.;
Mills, J. P.; Hatfield, S. S.; C. Mills, C.; Wolters, P.; Patterson, I. E.

Candy Nelson – Phonney Martin – Marty Swandell - Dave Eggler
Everett Mills – John Hatfield – Charlie Mills – Rynie Wolters – Tom Patterson

Blogs of Note

A blog entitled *The New York Clipper* was recently started by veteran collector and 19thC image expert **Jimmy Leiderman**. His interesting and very well-researched articles can be found at:

<http://thenewyorkclipper.com/>

Tom Shieber's *Baseball Researcher's Blog* is another site that demonstrates rational baseball photo analysis:

<http://baseballresearcher.blogspot.com/>

Thanks to Doug Allen, Nigel Ayres, Brian Campf, Brian Cartwright, Tricia Cory/Grove City College, David Dyte, Bill Hickman, Jimmy Leiderman, Rob Lifson, David Nemeč, Gary Passamonte, Jeff Prizner and Ron Selter for their assistance with and/or contributions to this issue. If you have a comment on this issue, or a photo or a relevant article that you would like to submit for a future issue of MPS, please send it to Mark Fimoff, bmrlowe@comcast.net.