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MEMORIES and Dreams

The Official Magazine of the Hall of Fame

THE NATIONAL BASEBALL HALL OF FAME
AND MUSEUM

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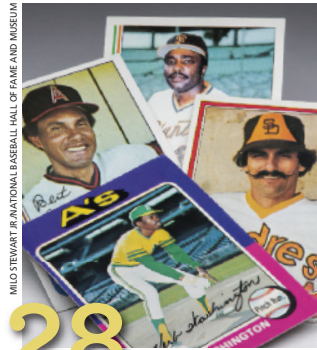
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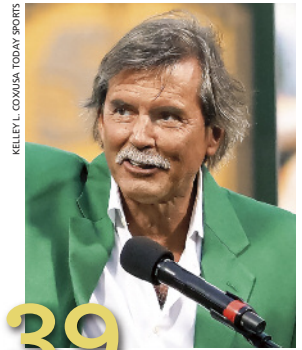
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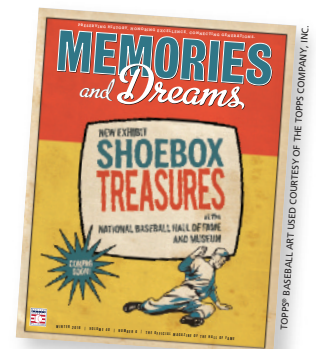
MLB stars have their own stories about collecting and sharing baseball cards.

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These ongoing projects are just a few of the ways the National Baseball Hall of Fame and Museum's mission is being supported today.

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A childhood hobby led to a love and a respect for the game that continues today. KEN KENDRICK



ON THE COVER

The Hall of Fame's newest exhibit dedicated to baseball cards, *Shoebox Treasures*, is scheduled to open in the spring of 2019. The third-floor exhibit will focus on four areas: History of Cards; Design, Fabrication and Sales; Collectors; and Holy Grail Cards. The cover image is a replication of a 1957 Topps wax pack wrap.

FROM THE PRESIDENT > JEFF IDELSON



Savvy investment strategists will tell you to diversify. Such gurus were not listed on the piece of paper with important numbers posted by our kitchen phone when I was growing up in the 1970s. Instead, my entire allowance usually went straight to baseball cards ... and I could not have been happier. It's amazing I never caught colds from the draft that sailed through the hole in my pants pocket, burned by the dollar that was singularly devoted to card purchases.

For me, baseball cards provided not only an important connection to the game, but they also provided a bond among my friends, who also collected. *The Boston Globe* delivered in-depth coverage of my hometown Boston Red Sox and the *Sporting News* was a vital information source, with game summaries and box scores of all 24 teams. But with so few home games

televised and only one *Game of the Week* broadcast nationally, if you really wanted to know the players, baseball cards were your entrée.

I often had no idea what a player looked like until I collected his cards. Career stats, interesting notes and hysterical anecdotes on the card's reverse complemented my first glimpse of someone whose career unfolded on a baseball diamond. Each card was a brief, personal résumé.

During my formative years, on Sundays after my chores were completed, I was rewarded with a \$1 allowance to save or spend as I saw fit. The decision was always the same. On Mondays, I would sprint home from Pierce Elementary School, grab the dollar sitting on my bedroom dresser and hop on my bike. My friends in the neighborhood and I would pedal the half-mile to Quinn News, our local convenience store in West Newton Square.

My dialogue with Mr. Quinn was always brief, always the same: "Ten packs of cards, please, sir." I'd place the dollar on the glass counter top, step back, and he would slide the stack of wax packs over to me. Ten cards and one stick of gum per pack. Each transaction with Mr. Quinn netted me 100 Topps baseball cards and 10 pieces of gum.

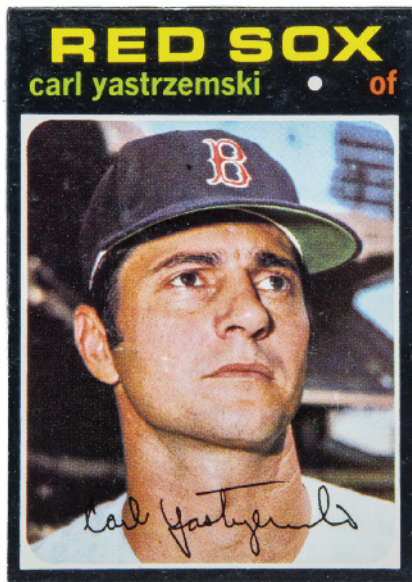
After making our purchases, we would sit outside on the steps and open them, holding our breath. Using my encyclopedic knowledge of what I had already collected, I would see if I filled any holes, how many doubles of mega-stars or Red Sox players I had secured that I could then trade – and see if the pink, chalky gum was in one piece.

My friends and I would compare and contrast. We would make trades on the spot while emotions were high; I once parted with 50 cards for a Carl Yastrzemski All-Star. Some kids would attempt the nearly impossible and chew all of their gum at once. Another saved his and must have had 3,000 sticks of gum in a box under his bed. The ritual is still fresh in my mind four decades later, and something I will always remember fondly.

Like most of my friends, cards were accumulated in a number of ways, beyond buying them. The art of "card flipping" netted a trove of cards, given my supple wrist. If your card was closer to the wall without touching it than your opponent's was, you won his or her card. If your card was a "leaner," the price was double, where you got to pick one from another set of designated players. We'd also get together at recess and play a nine-inning card game on the playground, with certain players valued more based on stats. You could win a ton of cards, if you played them right.

At home, I placed a few favorites – all from the hometown team – in three, three-ring binders I received for my birthday one year. I would carefully slide them into the plastic sleeves, not so much to protect them, but for quick reference and general comparison.

But the vast majority of my cards and all of my friends' cards lived in shoe boxes. And as frayed and musty as those relics are today, I still find enjoyment sifting through my shoebox treasures. 🍬



TOPPS BASEBALL CARD PHOTOGRAPHED BY MILO STEWART, JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM

For most baseball fans – and particularly youngsters living in New England in the 1960s and '70s – few cards were as prized as ones of the Red Sox's Carl Yastrzemski.

SHORT HOPS

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For more information and news from the Hall of Fame, visit baseballhall.org

Museum's Baseball at the Movies Exhibit Re-opening Soon

The Museum's popular *Baseball at the Movies* exhibit is undergoing an extensive update this fall. Located on the Museum's first floor adjacent to the *Scribes and Mikemen* exhibit, *Baseball at the Movies* examines the timeless bond between two cherished American institutions: The cinema and our National Pastime.

The updated exhibit, set to re-open by the end of the year, takes a fresh look at historic films as well as new classics, and is scheduled to feature such artifacts as the cap worn by Robert Redford as Roy Hobbs in *The Natural*, the Rockford Peaches uniform worn by Tracy Reiner as Betty "Spaghetti" Horn in *A League of Their Own* and the jersey worn by Chadwick Boseman as Jackie Robinson in *42*.

Take a team-guided tour through the Museum

The Custom Tour Experience offers a behind-the-scenes experience that makes for a great getaway for individuals, couples and families, or a unique holiday gift for a special baseball fan in your life.

Participants will enjoy a personalized visit focusing on artifacts from their favorite club not currently on display, along with a special team-focused guided tour of the Museum. The Custom Tour Experience is available for booking in January and February on Mondays through Fridays (excluding holidays) for up to four people per booking.

This experience is available for purchase exclusively through select Cooperstown Chamber of Commerce accommodations, so visit baseballhall.org/custom-tour-experience to begin planning your trip.

You can also learn more by contacting the Membership department at (607) 547-0230 or development@baseballhall.org.

Give the gift of a VIP Experience

Fans have the opportunity to explore the Hall of Fame through a special program designed to give Cooperstown visitors a VIP Experience. The Museum has partnered with Cooperstown accommodations to offer this unique package, which starts with a Hall of Fame Sustaining Membership (\$125 value) and features behind-the-scenes experiences at

STAFF SELECTIONS



MICHO STEWART / NATIONAL BASEBALL HALL OF FAME

Name: Becky Ashe

Position: Administrative and Events Associate

Hall of Fame experience:

Debuted July 13, 1987

Hometown: Milford, N.Y.

Favorite Museum artifact:

As I walk through the Plaque Gallery, I always look over to see Phil Niekro's plaque. Phil is such a special Hall of Famer.

Memorable Museum moment:

Hall of Fame Weekend each year is like planning a wedding or big family reunion. As the Hall of Famers and their families are like family to me, just seeing and visiting with everyone is a highlight to my year.

the Museum, including exclusive after-hours access to the Museum on Thursday evening, a Library archive tour, a Museum collections artifact presentation and concludes with a private late-afternoon reception with light refreshments served.

This special package is a great way to learn more about the Museum and baseball history, whether this is your first or your 50th visit to Cooperstown. The VIP Experience is only available for purchase through select Cooperstown Chamber of Commerce accommodations.

For more information and a list of participating accommodations, visit baseballhall.org/visit/vip-experience. Dates for 2019 include: March 14-15; Sept. 5-6; Oct. 24-25; and Nov. 7-8.

Tell us your stories

We love hearing from you and about your connections to the stories in each issue of *Memories and Dreams*. Send your note to membership@baseballhall.org.

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THANK YOU to the National Baseball Hall of Fame and Museum donors for their recent gifts to support our mission to preserve history, honor excellence and connect generations. Memorial and honorary gifts are listed below.

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Museum opens new exhibit dedicated to the fascinating career of Moe Berg

Morris Berg spent 15 seasons in the big leagues, mostly as a backup catcher with teams struggling to stay out of the American League basement.

But Berg's story remains one of baseball's most unusual and mysterious tales – and lives on today through books, movies and a new exhibit at the National Baseball Hall of Fame and Museum.

Moe Berg: Big League Spy recently debuted as part of the Museum's second-floor timeline, paying tribute to a man who – in addition to 663 big league games – compiled a résumé that intrigues historians to this day.

Berg's life was the focus of the 2018 movie *The Catcher Was a Spy*, distributed by IFC Films, which is based on the Nicholas Dawidoff book by the same name.

"The movie prompted us to re-examine our Moe Berg collection, which is quite extensive thanks to donations from his sister, Ethel, and brother, Sam, in the 1970s," said Tom Shieber, the Museum's senior curator and the lead curator on the Moe Berg exhibit. "Berg was such an interesting character, and we think people will see the exhibit and say: 'This is really amazing. I want to learn more.'"

Born March 2, 1902, in New York City, Berg was educated at Princeton University and Columbia University. In 15 big league seasons with the Dodgers, White Sox, Indians, Senators

and Red Sox, Berg hit .243 with little power or speed. But his brilliant intellect put him on a post-baseball path that would include a stint with the United States Office of Strategic Services, a government intelligence agency during World War II that was the predecessor of the modern Central Intelligence Agency.

The Museum's collection contains hundreds of facsimile declassified O.S.S. documents relating to Berg, and the new exhibit features many of these and other historical documents, as well as nearly two dozen artifacts, including a Red Sox cap worn by Berg and a bat he used in the mid-1930s. In addition to props used in the recent film, the exhibit also includes a bronze medal Berg earned at Barringer High School in Newark, N.J., in 1918 for proficiency in French, a Japanese language textbook Berg used and the U.S. Medal of Freedom that Berg's family accepted after his passing in 1972.

A video component of the exhibit will showcase the ESPN *30 for 30* film "SpyBall," an 18-minute documentary on Berg's life.

"We're so fortunate to have artifacts to be able to tell this story, which could – and does – fill up several books," Shieber said. "We think it's a unique story that our visitors will really enjoy."

Access to *Moe Berg: Big League Spy* is included with admission to the National Baseball Hall of Fame and Museum.

MEMBERS MAILBAG

Capping off a memorable trip

It's been 40 years since my first trip to the Baseball Hall of Fame in the late 1970s. I was four years of age. On the drives home from our annual trip, Dad would use the baseball caps and logos that we'd just seen on display and turn them into lifetime memories that centered around the alphabet, states and capitals, and the color wheel.

When I see the Braves cap worn by Hank Aaron, I always think of the lowercase "a." Dad used this logo to teach me the difference between upper- and lowercase letters.

Along with being the "B" in my alphabet; i.e. Atlanta, Boston, Chicago, I would remember the Red Sox cap worn by Roger Clemens as being an MLB team that played in the capital of its state.

Many teams would utilize red and blue in their color scheme, but only Oakland and San Diego would use the primary color of yellow on their caps. Whenever I see an Oakland A's cap, I can't help but think "one primary (yellow) and one secondary (green) color."

Andy Sorber, Wilkes-Barre, Pa.

Hall of Fame connection

I have been coming to the Hall of Fame since the late '40s – back then with my dad and mom, since 1980 with my son and most recently with my grandson.

It was 1948 or 1949 at the annual Hall of Fame Game at Doubleday Field, and the Pittsburgh Pirates were playing. A real good outfielder, Wally Westlake, hit a homer and I returned the ball and had Wally sign it for me. Afterward, he told me to keep in touch. I finally got in touch some years later and we have become good friends. I call him on a regular basis and we exchange Christmas cards, etc.

We talk baseball and we both really enjoy it. He was a teammate of Hall of Famer Ralph Kiner and a real good player. He is now in his late 90s and living in Sacramento, Calif., which is a distance for me. I live out on Long Island.

It makes me happy to reminisce and talk baseball, and I know he really enjoys it also.

Lenny Mileo, North Baldwin, N.Y.



The Museum's new exhibit on Moe Berg's career in baseball and beyond is located on the second-floor timeline.



Congratulations

Jack Morris on your induction into the National Baseball Hall of Fame.



Hey Nineteen

Martínez, Mussina among those returning to BBWAA ballot, while Rivera makes long-awaited debut.

BY CRAIG MUDER

The moment he left the Yankee Stadium playing field on the night of Sept. 26, 2013, Mariano Rivera became a human timepiece.

The beloved Yankees closer had ended his career with a hug from teammate Derek Jeter and a body of work nearly unmatched in baseball history. And almost immediately, the talk surrounding Rivera turned to 2019 – when he would first be eligible for consideration for the Hall of Fame.

That time has finally arrived.

Rivera is set to debut on the Baseball Writers' Association of America ballot this fall,

along with other first-time eligible stars that include Roy Halladay, Todd Helton and former Yankees teammate Andy Pettitte.

Rivera, who turns 49 on Nov. 29, is baseball's all-time saves king with 652, a total compiled during a 19-year big league career spent exclusively with the Yankees. A 13-time All-Star and five-time World Series champion, Rivera also ranks first in games finished (952) and fourth in appearances (1,115). His career WHIP (walks plus hits divided by innings pitched) of 1.000 is third in baseball history and first among pitchers whose careers started after 1910.

In 141.0 Postseason innings, Rivera was 8-1 with 42 saves and a 0.70 earned-run average.



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Hall of Fame President Jeff Idelson will announce the results of the 2019 Baseball Writers' Association of America vote on Jan. 22 live on MLB Network.



TODAY'S GAME ERA COMMITTEE VOTES IN DECEMBER

The Today's Game Era Committee will consider Hall of Fame candidates this fall, with eligible candidates being players, managers, umpires and executives whose most indelible contributions to the game came from 1988 through the present.

In 2016 – the last time the Today's Game Era Committee considered candidates – long-time general manager John Schuerholz and former commissioner Bud Selig were elected.

The 10-person ballot was constructed by the Baseball Writers' Association of America's Historical Overview Committee. The Today's Game Era Committee consists of 16 voting members, and candidates must receive at least 75 percent of the vote to earn election to the Hall of Fame.

This year's ballot consists of Harold Baines, Albert Belle, Joe Carter, Will Clark, Orel Hershiser, Davey Johnson, Charlie Manuel, Lou Piniella, Lee Smith and George Steinbrenner.

Results of the Today's Game Era Committee vote will be announced Dec. 9 from Baseball's Winter Meetings in Las Vegas.

Halladay, a two-time Cy Young Award winner, posted a record of 203-105 over 16 big league seasons with the Blue Jays and Phillies. An eight-time All-Star, he is one of only six pitchers whose careers began in 1900 or later to boast at least 200 victories and a .650 winning percentage. He also pitched just the second no-hitter in Postseason history when he shut down the Reds in the 2010 NLDS.

Helton, who spent his entire 17-year big league career with the Rockies, is a five-time All-Star and three-time Gold Glove Award winner at first base. He finished his career with a .316 batting average and a .414 on-base percentage (27th all time).

The owner of 2,519 hits and 592 doubles (19th all time), Helton is among seven players in big league history with at least two seasons of 400-or-more total bases.

Pettitte won 256 games in 18 seasons with the Yankees and Astros and was a part of all five Yankees World Series-winning teams between



Left: Mariano Rivera debuts on the BBWAA Hall of Fame ballot this fall. The legendary Yankees closer is baseball's all-time saves leader with 652. **Right:** Edgar Martínez received votes on 70.4 percent of all BBWAA ballots cast in 2018 – just 20 votes shy of election – and returns for his 10th-and-final appearance on the ballot.

1996 and 2009. He went 19-11 with a 3.81 ERA in 44 Postseason games – all starts – the most wins of any pitcher in Postseason history.

The 2019 BBWAA ballot also will feature 15 returning players from 2018, among them two-time AL batting champion Edgar Martínez and former Rivera teammate and 270-game winner Mike Mussina, who cleared the 60-percent plateau last year.

Martínez, who appeared on 70.4 percent of the 422 ballots cast a year ago, is making his 10th-and-final appearance on the BBWAA ballot. If the number of ballots cast remains the same, Martínez would need to pick up 20 votes to cross the 75-percent threshold necessary for election.

Mussina, making his sixth appearance on the BBWAA ballot, earned votes on 63.5 percent of all ballots cast last year. Every player who



Roy Halladay was an eight-time All-Star who won the Cy Young Award in both the AL and the NL.

has reached that level of support in a BBWAA election has been subsequently elected to the Hall of Fame by either the BBWAA or via the Veterans Committee/Eras Committees.

Other players returning to the BBWAA ballot this year include (with 2018 voting percentage in parenthesis): Roger Clemens (57.3), Barry Bonds (56.4), Curt Schilling (51.2), Omar Vizquel (37.0), Larry Walker (34.1), Fred McGriff (making his final appearance on the BBWAA ballot, 23.2), Manny Ramirez (22.0), Jeff Kent (14.5), Gary Sheffield (11.1), Billy Wagner (11.1), Scott Rolen (10.2), Sammy Sosa (7.8) and Andruw Jones (7.3).

The results of the 2019 BBWAA Hall of Fame vote will be announced Jan. 22. 📌

Craig Muder is the director of communications for the National Baseball Hall of Fame and Museum.

CARD CORNER

MUSEUM'S NEW *SHOEBOX TREASURES* EXHIBIT
SET TO OPEN IN MAY.

BY CRAIG MUDER

The journey to the love of baseball has virtually infinite paths.

But for generations of fans, their baseball genesis can be traced to simple slabs of cardboard with a photo on one side and numbers on the other.

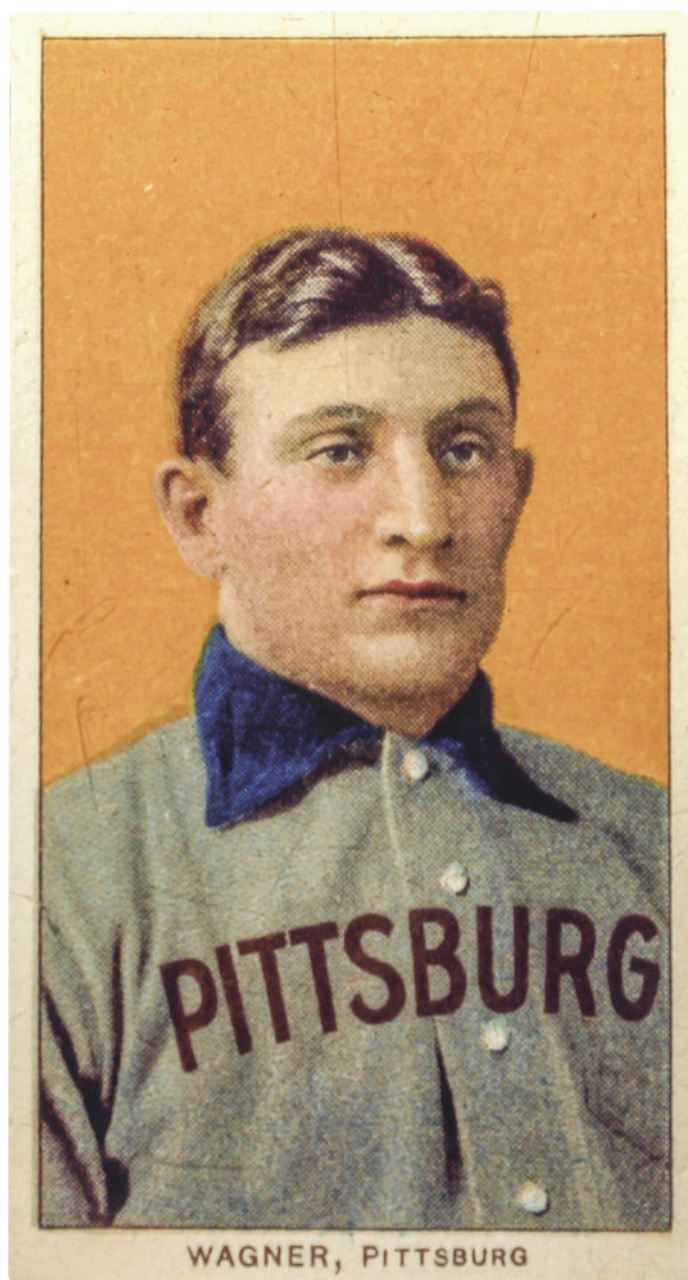
They were our “shoebox treasures.” And in 2019, the National Baseball Hall of Fame and Museum will celebrate them with a new exhibit dedicated to the story of baseball cards.

Earlier this year, the Museum began a fundraising campaign to design, build and maintain a fun and interactive permanent exhibit on the history of baseball cards, with a goal of raising \$800,000. Thanks to generous donations from Ken Kendrick, Glenn Doshay and Bill Janetschek, with additional support from Tony and Nanar Yoseloff and an outpouring of generous gifts from Museum Members, to date more than \$920,000 has been raised.

This grassroots support has allowed the project to expand to include cataloging and conservation work on the Museum’s collection of cards, which numbers about 145,000, many that were on display for years in an exhibit on the Museum’s third floor. When that area was renovated almost a decade ago, it wasn’t long before plans for *Shoebbox Treasures* were in the works.

“Soon after the old exhibit came down, we heard from Museum visitors who said they wanted to see another exhibit on baseball cards,” said John Odell, the Museum’s curator of history and research who serves as the lead curator for *Shoebbox Treasures*. “We knew that when we did another baseball cards exhibit that it was going to be a deep dive, not just rows of cards in a case. We wanted visitors to see cards and collectors over time – then find themselves ... or a collector they knew ... or the history of collecting – in this exhibit.”

The exhibit, which is scheduled to open in May 2019 and will feature more than 700 square feet of space on the Museum’s third floor, will be divided into four primary themes: History of Cards; Design, Fabrication and Sales; Collectors; and Holy Grail Cards.



The most famous baseball card in the world, the T206 Honus Wagner, will be part of the Hall of Fame’s new *Shoebbox Treasures* exhibit that opens in May.



An artist's renderings of the Museum's *Shoebox Treasures* exhibit, which will open on the Museum's third floor in 2019. The 700-square-foot exhibit will be divided into four themes: History of Cards; Design, Fabrication and Sales; Collectors; and Holy Grail Cards.

WITH 1 STICK
BUBBLE GUM

NEW EXHIBIT

SHOEBOX TREASURES

at the
NATIONAL BASEBALL HALL OF FAME
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10

PICTURE CARDS

5¢



46 6'3" 195 lb. BATS: LEFT THROWS: LEFT DRFT: MARINERS #1-JUNE, 1987
 ACQ: VIA DRAFT BORN: 11-21-69, DONORA, PENNSYLVANIA HOME: WESTCHESTER, OHIO

George Kenneth Griffey, Jr. • OF

from The Register

Oakland, California—Ken made his major league debut drilling a Double and scoring a Run at Oakland, April 3. He entered pro ball at Bellingham in 1987 where his first pro Hit was a Home Run vs. Everett, June 17. Ken was named Northwest League Player of the Week, June 16-thru-22.

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● COMPLETE 1989 BATTING RECORD

	G	AB	R	H	2B	3B	HR	RBI	SB	SLG	BB	SO	AVG
MINOR LEAGUE							NONE						
MARINERS	127	455	61	120	23	0	16	61	16	.420	44	83	.264



TOPPS BASEBALL CARD PHOTOGRAPHED BY MILO STEWART IN NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Top: Card collecting continues to thrive into the 21st century, as evidenced by the popularity of recently retired players like Ken Griffey Jr. **Bottom:** A 1952 Topps Mickey Mantle card is an example of cards that have become “must-haves” for collectors. The 1952 Topps set is a story unto itself; unsold boxes of the cards were dumped in the Atlantic Ocean, making the cards that exist even more valuable.

Lighting the fire

Baseball was not the only subject for collector cards, but quickly became the industry standard. Starting in the 1880s, tobacco companies used baseball players’ photographs on cards to promote their product.

“Baseball cards began as a promotional item for a product, tobacco, but quickly evolved into a product itself,” Odell said. “Other card images featuring actors and singers accompanied baseball cards, but soon baseball became the theme of choice, reflecting the popularity of the game in America.”

A wide range of companies produced cards throughout the first half of the 20th century, but it was the entrance into the market by the Topps Chewing Gum Company in the 1950s that was the game-changer. With the release of its second full set of baseball cards in 1952, Topps – aided by the work of pioneering designer and marketer Sy Berger – conquered the market, which had been dominated by Bowman.

“Once the 1952 Topps set was released, a baseball card war with Bowman broke out,” Odell said.

Topps maintained its industry dominance into the 1980s until a court order opened the market to competitors such as Fleer and Donruss. What followed was a baseball card boom that saw the creation of a market for old cards and a voluminous demand for new ones.

“In the early 1990s, it’s estimated that 81 billion baseball cards were produced every single year,” Odell said. “That’s about 300 for every man, woman and child in the United States at that point.”

A drop in the market soon followed, but card collecting has since rebounded – with packs still sold at stores but also with digital technology allowing for “virtual” cards and limitless designs.

Players and photographers

Each card starts with a photograph, but the story of the photographers is often lost to history. *Shoobox Treasures* will explore the men and women who took the photos, such as legendary Topps photographer Doug McWilliams, who shot baseball cards for 23 years and captured



Tony Pérez (left) and Carlton Fisk (right) pose with their respective Topps rookie baseball cards after a news conference in New York in January 2000, in which they discussed their election into the National Baseball Hall of Fame.

more than 1,400 individuals – about seven percent of all players in big league history (see McWilliams feature on page 28).

“When you opened those packs of cards as a child, you never thought about who took the photos of the players,” Odell said. “And yet, those images were the foundation of the entire card.”

“For a photographer like Doug McWilliams, the initial work was simply for the cards themselves. But he has since donated his collection to the Hall of Fame, and that means thousands of color images of players are now preserved – images that are unique.”

Shoobox Treasures will also explore the legal and copyright angle of this story – one that ultimately helped fund the Major League Baseball Players Association when it was in its nascent stages in the early 1970s.

Something to hold on to

What was produced as an almost disposable item turned into a collector’s dream when the cataloging of card sets began in the 1930s with a man named Jefferson Burdick, whose categorical systems are still used today.

The hobby then morphed into a lucrative market in the 1980s, spawning publications such as the “Beckett Baseball Price Guide” that put value on cards, both historic and new.

“The collecting world is different now than it was decades ago when 10-year-olds were collecting cards pack-by-pack at their local convenience store,” Odell said. “We’ll get into the boom that happened in the 1980s and ’90s, right through the digital cards that exist now. But it remains a big and still active business.”

In search of...

Even before the collecting boom of the 1980s, fans searched for that one card that would “make” their collection. In the days prior to card shows, that meant buying pack after pack of cards.

“I was always looking for Willie Mays’ card,” said Kansas City Royals manager Ned Yost. “Nobody else really mattered too much to me as a kid growing up in the Bay area. Willie Mays was my idol growing up.”

Today, collectors still chase these “Holy Grail Cards” – many of which will be on display in the new exhibit in vertical drawers that will allow visitors to explore the Museum’s collection.

“Every collector has a ‘Holy Grail Card,’” Odell said. “But two cards we had to have in this exhibit were the Honus Wagner T206 (of which only about 50 are known to exist) and the Mickey Mantle 1952 Topps rookie card. You just couldn’t do the exhibit without those two.”

For Odell, the planning and design of *Shoobox Treasures* has demonstrated the power of these simple cards that first gained popularity in a decidedly non-digital age.

More than 100 years later, the passion for the pastime of card collecting remains strong.

“The response we’ve received from fans and supporters shows how much passion people feel for this subject,” Odell said. “Baseball cards connect fans of all ages with the game they love in a very special way.”

Craig Muder is the director of communications for the National Baseball Hall of Fame and Museum.



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IT'S ALWAYS BEEN TOPPS

FROM BUBBLE GUM TO BICYCLE SPOKES, THE STORY OF TOPPS IS THE STORY OF BASEBALL CARDS.

BY SCOTT PITONIAK

The story of how Topps became the Babe Ruth of baseball card companies can be traced to the kitchen table of a Brooklyn apartment in the autumn of 1951, just weeks after the Giants' Bobby Thomson smacked his "Shot Heard 'Round the World" pennant-winning home run. There, amid the clutter of photographs, baseball reference books and note pads, marketing whiz Sy Berger, with a huge assist from graphic artist Woody Gelman, began designing a set of cards they hoped would encourage kids to chew more Topps bubble gum.

"The ironic thing is that it wasn't supposed to be about the cards," Berger said a few years before his death in 2014. "Back then, Topps was in the business of selling gum and they thought if we put a bunch of cards into a package with a stick of gum, it would boost sales. Never in a million years did any of us think that baseball card collecting would become such a big part of popular American culture. But it did. And Topps quickly adjusted their focus. The cards became the thing."

Did they ever.

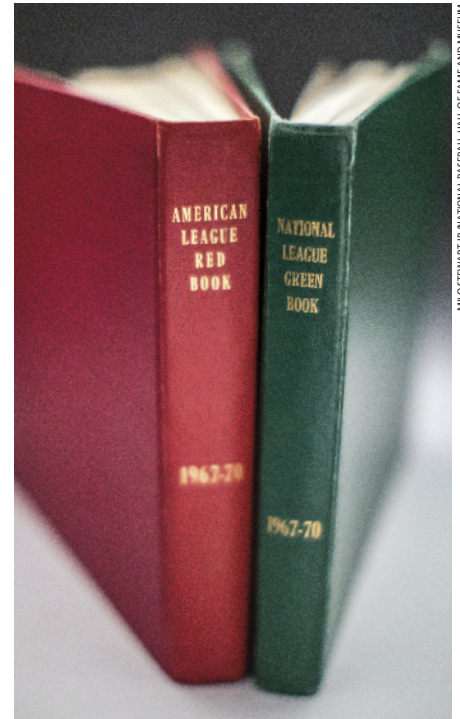
Up to that point, baseball cards had not been overly popular among kids. But the

gorgeously designed 1952 Topps set changed all that. Boasting colorful, up-close photographs of the players, facsimile autographs, team logos, hard-to-come-by statistics and mini-biographies, this 407-card set impacted the hobby like a fastball off the barrel of Aaron Judge's bat. Over time, millions of youngsters began purchasing packages in search of their favorite players and began trading with friends and relatives to fill out their sets.

And the biggest beneficiary would be a company that chose the name Topps in 1938 because its founders wanted it to be "tops" in its field. That mission would be accomplished, though not in the field Topps owners Abram, Ira, Philip and Joseph Shorin had originally intended.

"The release of the 1952 set was the true launching point for the hobby and for Topps," said best-selling author Marty Appel, who spent six years as the company's public relations director after having served in a similar capacity with the New York Yankees before and during the George Steinbrenner ownership years. "Sy became known as the 'Father of the Modern Baseball Trading Card,' and it's a title he richly deserves. That set and the others that followed clearly have stood the test of time."

So, too, has the company that once employed Berger. Sixty-six years after the



Topps' Sy Berger took facts found in the annual "American League Red Book" and "National League Green Book" to provide content for the back of baseball cards.

release of its iconic set, Topps continues to dominate, claiming an estimated 60-to-70 percent of the baseball card collecting market with an annual card production in the millions. Each year, the company produces roughly 30 different sets, including its innovative Topps NOW cards, which are made available to collectors immediately. For example, when the Yankees' Judge smacked his 50th home run on Sept. 25, 2017, to break Mark McGwire's Major League Baseball rookie mark, a card chronicling the young slugger's feat was ready for purchase the next day at Topps.com and delivered to consumers within a week. Until the program was introduced three years ago, collectors would have to wait until the following February for such a card.

Another popular – and immediately available set – is Topps Living, which features artist renderings of modern-day players on cards using the template from the critically acclaimed 1953 set. Responding to the internet

MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM



LET'S GET DIGITAL

On Aug. 7, 2016, Ichiro Suzuki laced a triple for his 3,000th hit. Within hours of that milestone moment, a Topps NOW card commemorating the feat was available for purchase at Topps.com. More than 11,000 fans bought the card during the 24 hours it was available and were holding it in their hands within days.

"Had Ichiro achieved the milestone a season earlier, collectors would have had to wait until it came out in a regular set six or seven months later," said Topps Marketing Communications Manager Susan Lulgjuraj. "But thanks to the new technology that allows us to print quality cards immediately, we're able to provide them to fans within days rather than months."

The Topps NOW program has been an instant hit with collectors, young and old. Ichiro's card set a sales record that didn't last long. Aaron Judge's rookie-record 50th home run in 2017 sold 16,138 cards, and was topped by a 2018 card of Shohei Ohtani signing with the Los Angeles Angels (17,323).

The Topps Living Set, which features cards of current day players using the classic 1953 template, also has been immensely popular. A player appears on the card just once, unless he's traded or signs a free agent contract with another team. And cards are available for a few days only. To date, Atlanta Braves rookie sensation Ronald Acuña Jr. is the sales leader with 46,809 cards, followed by Juan Soto, Gleyber Torres and Ohtani.

"This is a great example of how we remain current, but also utilize Topps' rich heritage," Lulgjuraj said. "These are the first (MLB) cards many of these guys appear on, and we know from the popularity of the 1952 Topps Mickey Mantle card that rookie cards are coveted by collectors."

— Scott Pitoniak

proclivities of young collectors, the company also has created digital cards and on-line collecting games.

"I think one of the reasons Topps has remained king is innovation," said Mike Payne, the editorial director of Beckett Media, which produces price guides and card magazines popular among hobbyists. "They're constantly trying out new things, but they've done so while remaining true to their history and their brand. They're still relying on what made them great, but with a modern twist."

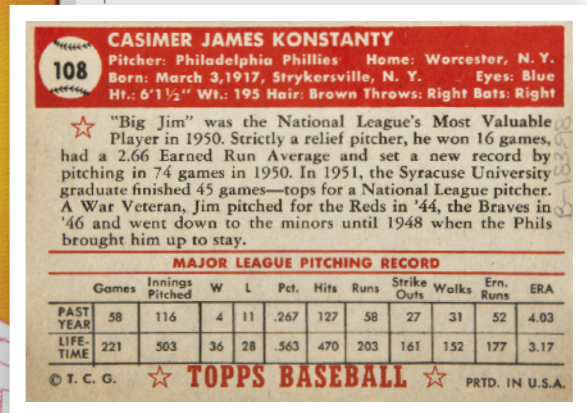
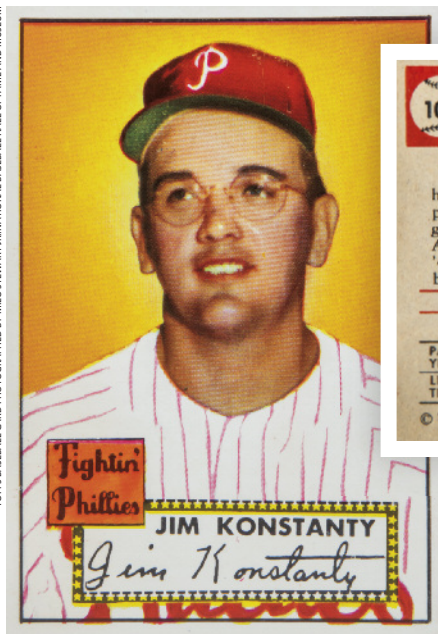
Bowman was the hobby's heavy hitter before Topps stepped to the plate, but its dominance would be short-lived. And once Topps began its climb, it became a full-fledged phenomenon.

In 1955, at Berger's urging, Topps released a set with head and action shots on the front. And two years after that, the company settled on the 2 1/2-by-3 1/2-inch card size still used today. By that time, Bowman no longer could keep pace and wound up being acquired by its triumphant competitor.

Throughout the 1950s, '60s and '70s, Topps was dynastic, easily fending off challenges from Fleer and Leaf, as well as some regional card producers. But in 1980, after a monopoly law suit, other card companies were allowed to join in on the fun, with Upper Deck, Fleer, Donruss and Score also becoming MLB licensees.

"That wasn't a bad thing because Topps may have become a little complacent and stale," Payne said. "Those other companies produced some really cool cards, shook things

TOPPS BASEBALL CARD PHOTOGRAPHED BY MILO STEWART/IR NATIONAL BASEBALL HALL OF FAME AND MUSEUM



The 1952 Topps set, which featured cards that included this Jim Konstanty offering, set the new standard for collectors and fans.

up a bit, and that forced Topps to respond with some higher quality cards of their own. They no longer could rest on their laurels."

Card collecting would then enter a golden age, as each company attempted to out-do the other. But the oversaturation of the market, coupled with the cancellation of the 1994 World Series, would lead to a dramatic decline in interest among collectors. One estimate had baseball card sales plummeting from a high of \$1.5 billion in 1992 to \$200 million by 2008.

Several companies folded, but Topps weathered the storm and has enjoyed an uptick in sales in recent years, thanks to its 21st century innovations and the arrival of young superstars,

such as Mike Trout, Bryce Harper, Ronald Acuña Jr., Mookie Betts and Judge. Topps recently signed a contract extension that continues its exclusive agreement with MLB through 2025. These days its main competitor is Panini, which has working agreements with the Players Association and the Baseball Hall of Fame.

Topps also has benefitted from publicity over the recent auction sale of a 1952 Topps Mickey Mantle for \$2.8 million.

"The fact it was produced by Topps," Payne said, "certainly helps further cement their brand as *the* brand when you think about card collecting." 📌

Scott Pitoniak resides in Penfield, N. Y., and recently published his first children's book, "Let's Go Yankees! An Unforgettable Trip to the Ballpark."



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COMPETING INTERESTS

AN ANTITRUST RULING IN 1980 TURNED CARD COLLECTING FROM A HOBBY TO AN INDUSTRY.

BY MATT KELLY

Reggie Jackson in a white Oakland vest. An imposing Mickey Mantle, staring down an imaginary pitcher. A vivid, hand-painted rendition of “The Say Hey Kid,” Willie Mays.

For fans of a certain age, these words conjure up memories of the most popular baseball cards of the 1950s and '60s. But the images also represent, by and large, the only cards of the era.

Before card shows and countless stacks of binders became ubiquitous, collectors had just one product to look forward to: Topps' annual 2 ½-by-3 ½ inch series. While never formally recognized as a “monopoly” by U.S. courts, Topps was about as synonymous with the modern baseball card as Kleenex was to tissues. But that all changed on June 30, 1980, when a Pennsylvania court ruled that Topps could no longer sign players to long-term, exclusive licensing contracts. With that verdict, baseball card collecting opened from a niche childhood hobby to a full-blown industry.

“The idea was born of baseball cards being something to invest in,” said Dave Jaimeson, author of “Mint Condition: How Baseball Cards Became an American Obsession.”

To understand the impact of the court's decision, one must look back at how Topps ended up there in the first place. It's a story that will be told through artifacts and images in the Hall of Fame's new *Shoebbox Treasures* exhibit that will open in 2019.

The Brooklyn-based company competed with Bowman in the early 1950s for control of the burgeoning interest in baseball cards. America's suburbs were proliferating, and within them were swells of kids running to their local corner stores to buy a stick of gum and a pack of cards. But the notoriously stiff gum was secondary, considering there was a chance that a Mantle or Mays card was waiting inside the pack.

“The most furious trading in the U.S. nowadays goes on not in Wall Street or the Chicago grain market,” stated *Sports Illustrated* in its inaugural 1954 issue, “but among youngsters out to collect a connoisseur's fistful of baseball trading cards.”

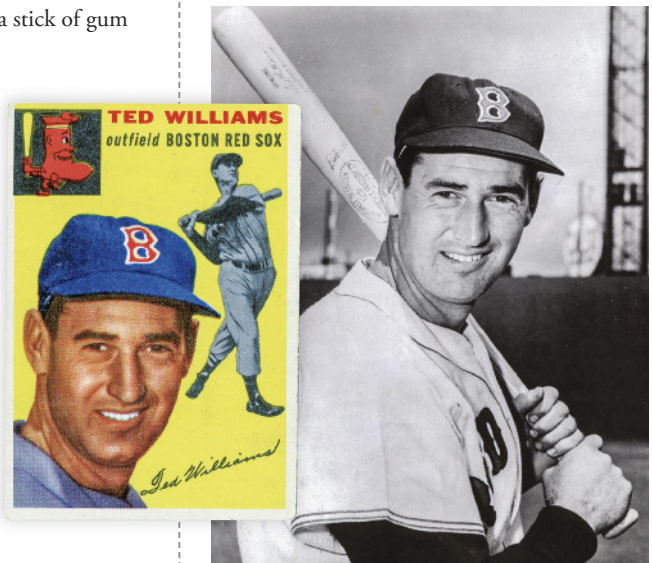
Topps and Bowman were out to collect fistfuls

of children's nickels, and their competition yielded some of the most beautiful cards in the medium's history. But they also left incomplete sets, thanks to a 1952 court decision, which stated that players' images could be used by only one card company. Topps recognized it needed to cover the entire crop of major league players – and its executives set to work.

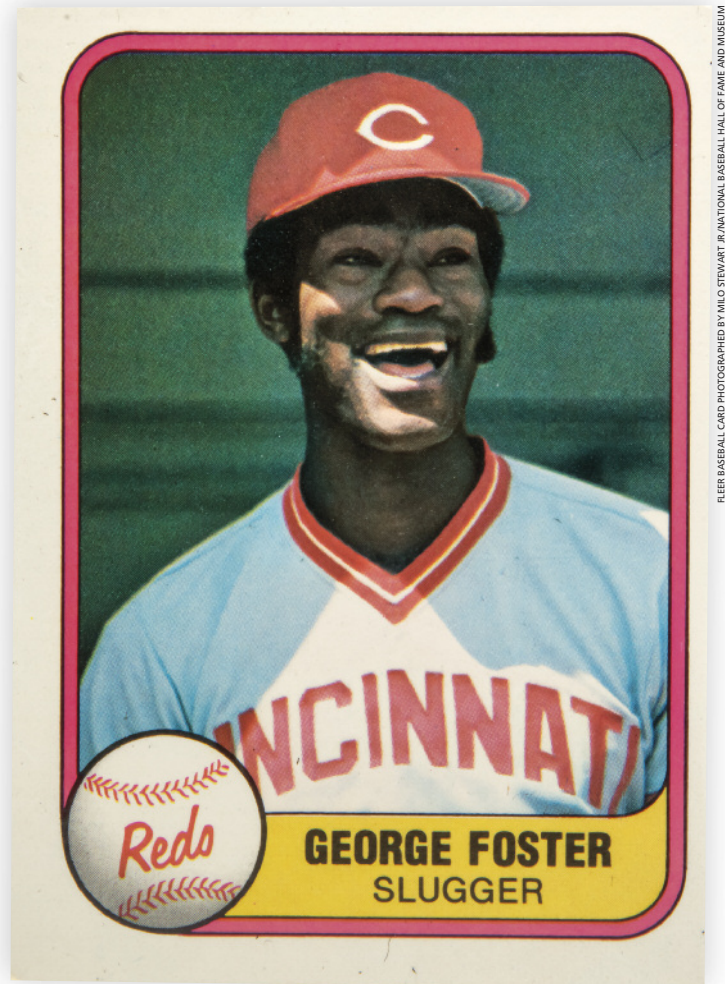
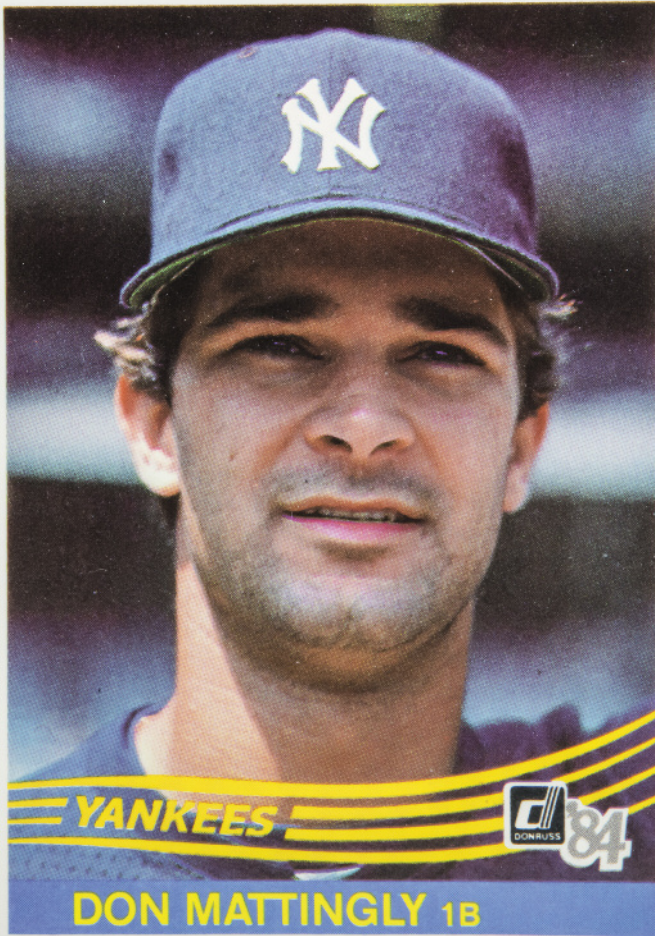
“Topps was super aggressive and really effective at getting players on board,” Jaimeson said. “They basically got a lot of Major League Baseball on their payroll with coaches and scouts.”

In the 1950s and '60s, Topps execs could be found in big league clubhouses, scouting prospects at minor league games and out on the town with players and their wives. The company was able to sign stars to exclusive deals for as little as \$100-200, and many lower-profile players – happy for any sort of secondary compensation outside their team contracts – signed for even less. Some simply picked a household appliance out of a catalog.

Soon the upstart Topps was outperforming the more established Bowman, and when it bought out Bowman's contracts for \$200,000 in 1956, it effectively had access to nearly all 400 major leaguers in a given season. Over the



Red Sox slugger Ted Williams was featured in Topps' 1954 set, but he later signed an exclusive deal with Fleer.



Left: The 1984 Donruss set proved a watershed moment for the industry when Donruss' rookie card of Don Mattingly outsold Topps' version. **Right:** Fleer had marketed baseball cards for several decades prior to 1981, but starting that year the company was able to use current player images following a court ruling. The emergence of Fleer and Donruss into the market in 1981 launched a baseball card boom that lasted more than a decade.

next two decades, Topps did everything in its power to make sure things stayed that way.

"Topps was the only game in town," Jaimeson said.

Without player licenses, competitors could only sell novelty items that failed to move the needle. Fleer tried several approaches, most notably landing an exclusive deal with Ted Williams in 1959. On paper, Williams was a huge draw. But in reality, kids weren't lining up to buy cards commemorating some of the more mundane parts of The Splendid Splinter's persona – from one card showing Williams signing his 1959 contract with Boston to another one simply titled "Ted Relaxes."

Fleer's legends series also failed to ignite the passions of pre-teens too young to remember the former stars, and the cookies that came with Fleer's cards often crumbled and made a mess when the product was opened. Fleer also spent several years drumming up a small set of players not under Topps' control, but it sold

poorly when it finally came to market in 1963. Fearing the instability outside of Topps' domain, the players largely obeyed their original commitments.

The Federal Trade Commission found Topps guilty of violating antitrust laws in 1965, but reversed its decision within a year. In 1968, players' union chief Marvin Miller convinced big leaguers to hold out on signing any renewals with Topps, and they eventually forced the card maker to both increase its contract offers and pay the players a royalty share. Still, Topps retained its exclusive contracts, and now it had the Players Association – which had become the primary negotiator at the licensing table – as a vital partner.

The status quo continued until 1974, when Fleer petitioned the Players Association for a license to market 5-by-7 inch satin patches with pictures of active major leaguers. Topps advised the Association to reject the proposal, which proved to be the last straw for Fleer.

The Delaware company sued Topps for violating antitrust laws, and a five-year legal process ensued.

"Fleer felt that Topps had an unfair advantage in the marketplace," recalled Ted Taylor, a popular hobby columnist who Fleer subpoenaed to testify in the case. Topps argued that baseball collectors only needed one major series per year to be satisfied. But times were changing; vintage items like Mantle's rookie card from 1952 and Pete Rose's Topps debut fetched big prices at auctions, and adult collectors with financial motivations began looking for the next payday card.

"Baseball card collecting was huge in the late 1970s," said Taylor, "and the hobby was demanding more cards and more choices."

In 1980, collectors got their wish. The court ruled that Topps, with help from the Players Association, had engaged in practices to "impede rather than promote competition." Furthermore, the court ruled that baseball



Lacking player licenses prior to the 1980 court ruling, Fleer used drawings and events as the subjects of baseball cards. This set from 1968 featured historic moments, such as the 1966 World Series, which saw the Orioles sweep the Dodgers.

cards had grown to such stature that their prestige had exceeded other types of trading cards. Topps, the court found, had singular control of a lucrative marketplace; one that deserved more competitors.

And so, while the courts refused to grant Fleer any of the monetary damages it sought, it granted the company something more lucrative: A ticket into the marketplace. Topps' exclusive contracts were deemed illegal, and Fleer, Donruss and, not long after, many others, were granted access to MLB players and their photographs.

Within a handful of years, collectors went from waiting for one 400-player series of Topps cards per year to having their pick from a variety of manufacturers. Donruss made a breakthrough when its Don Mattingly 1984 rookie card outsold Topps' version.

Upper Deck introduced glossier cards into the marketplace and found it could sell them

for prices that were unheard of 15 years before. Soon, companies were selling "chase cards" that included small pieces of authenticated jerseys and bats. Card collecting expositions became a staple in cities across the country.

Reports valued the baseball card industry at roughly \$1 billion by the early 1990s, but a bubble was forming. Kids were essentially priced out as adult collectors hoarded cards believing they would be worth something down the road, but the marketplace simply became too flooded.

"Cards from the 1950s actually did become valuable because the market didn't think to hold on to them," said Jaimeson. "Collectors thought the same thing would hold true for cards in the '80s, but now everyone was hanging on to their sets."

The MLB work stoppage in 1994 did a lot to burst the bubble, too, as fans' anger toward the sport extended to its memorabilia. Card

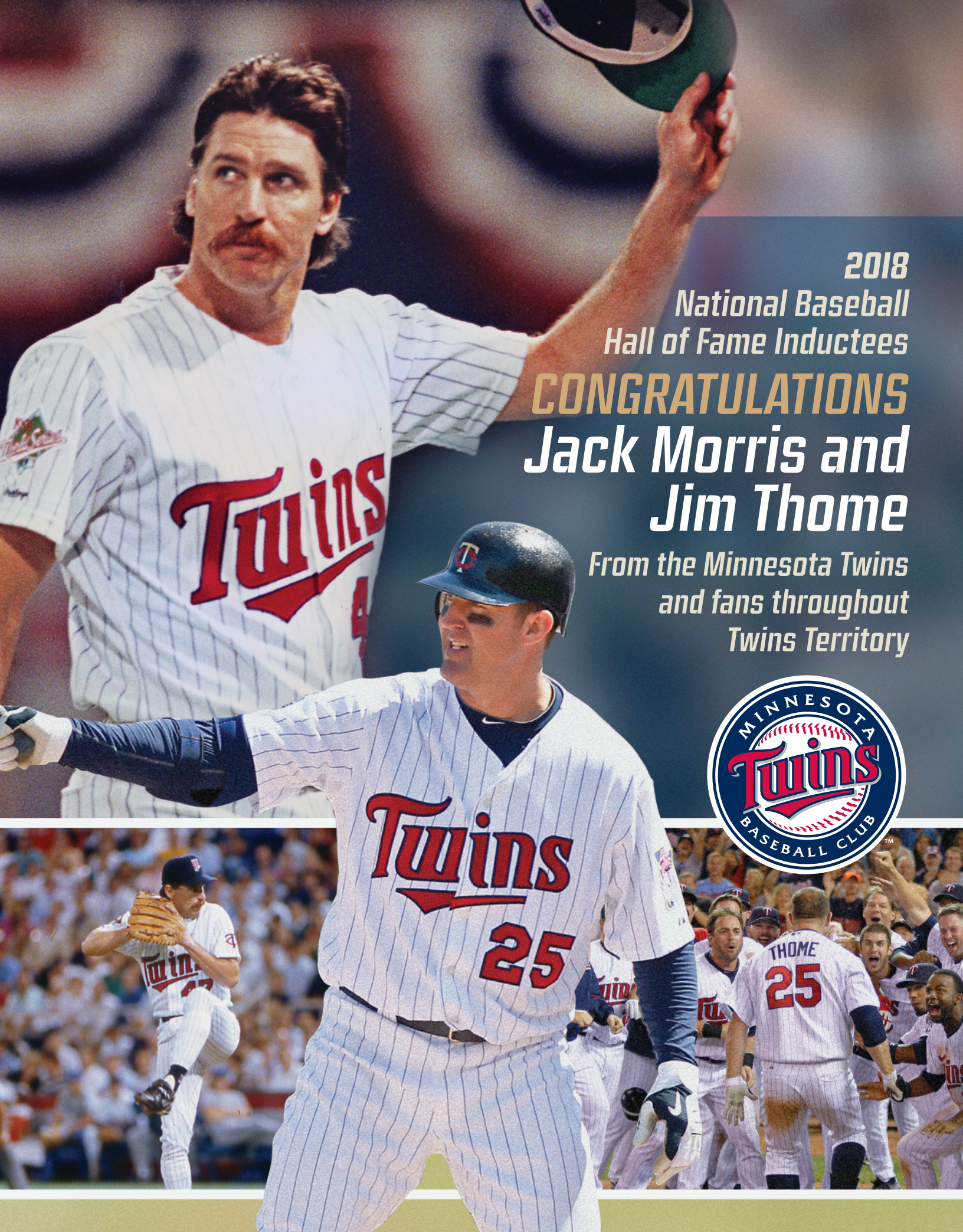
companies began folding, and in 2009 MLB selected Topps to be the league's official card. That means that nearly four decades later, things look very similar to the way they did in 1980. Topps, while less powerful than before, is again the king of baseball cards with very few competitors.

But while baseball cards may not own the same share of America's imagination as they did in their heyday, one statement from the court's verdict in 1980 still rings true:

"The concept of baseball cards is now so embedded that they literally define themselves."

A simple, pocket-sized piece of cardboard exploded into a phenomenon that grew so big it necessitated an antitrust case. After 1980, card collecting had a much more colorful and diverse feel. 📌

Matt Kelly is a freelance writer based in Brooklyn, N.Y.



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and fans throughout
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THEY'VE GOT YOUR BACKS

THE REVERSE SIDE OF BASEBALL CARDS TAUGHT THE GAME TO GENERATIONS OF FANS.

BY MARTY APPEL

Not every ballplayer in the '50s and '60s spent his off-season hunting and fishing – even if the back of baseball cards may have made it seem that way.

But in truth, there was a wealth of material to be found on the reverse side of cards, which were a creative challenge for card companies and a treasure trove of information for baseball fans.

Once the idea of reviving the baseball card industry in the late 1940s was made, decisions needed to be made about the “card backs.” What goes there?

Philadelphia-based Bowman made Blony bubble gum and Topps made Bazooka (a successor to their non-bubble Topps gum), which was quickly becoming the more popular. It would have been tempting to simply put an ad for the gum on the card backs, just as the early tobacco cards featured little more than ads for cigarettes.

“Sweet Caporal Cigarettes: The Standard for Years,” for example, was what one might find on the back of early 20th century cards.

Sy Berger, the World War II veteran and Bucknell University grad charged with the baseball card project for Topps, was working

with a blank canvas when he began making decisions of what went onto both the fronts and backs. Assisting him was the company's art director Woody Gelman. Much of the work would take place after hours at Sy's kitchen table on Alabama Avenue in Brooklyn.

“Sy would sometimes work until 2 or 3 in the morning,” recalled his widow, Gloria. “He'd come home from work, eat dinner, spend time with our children, untie his tie, put his slippers on, and sit at the table and go to work, gathering the facts for each player.”

The backs of Bowman cards repeated the player's name, position and team, and then added place and date of birth, height and weight, whether he batted or threw left- or right-handed, and the card number. Then there were 8 to 15 lines of editorial copy, such as on the back of Jackie Robinson's 1949 card, which said, “When Brooklyn signed him to Montreal Royal contract, he became first Negro to enter ranks of pro ball.”

Cards manufactured by rival Leaf had a little bio information. Earlier, Goudy Gum (makers of Indian Gum) back in the '30s had cards featuring “Lou Gehrig Says” sayings on the backs, with advice about clean living and being a better ballplayer, courtesy of Lou's agent Christy Walsh.

There were no statistics, other than what

might have been found in the editorial. In Robinson's case, there followed an ad for an adjustable, “official” baseball ring, which one could receive for 15 cents and three wrappers.

Berger, an accountant by training, liked numbers and wanted stats. By the time Topps' 1952 set was ready for sale, he had created what would long remain the prototype of what was expected on card backs: Card number, full name (the nickname was on the front), place of birth, date of birth, current hometown, height, weight, along with batting and throwing hand.

The statistics in that first year of 1952 shows “Past Year” and “Lifetime,” as Sy was careful to not specifically say “1951” for past year, since he thought the product might not have an annual release, and might sit on store shelves for more than a year. He didn't want the cards to appear outdated.

The stats included games, at-bats, runs, hits, home runs, RBI and batting average, along with putouts, assists, errors and fielding average. Over time, doubles, triples and stolen bases would appear, and fielding stats would fade away.

For pitchers, the stat line listed games, innings pitched, wins, losses, percentage, hits, runs, strikeouts, walks, earned runs and ERA.

“Sy was such a perfectionist that he would check and cross check reference books so that what he submitted was accurate,” added Gloria Berger.

Berger's reference materials were *Sporting News* publications – the “Register,” “Guide,” “Dope Book” and a record book called “One for the Book” – plus the “American League Red Book,” the “National League Green Book,” “Who's Who in Baseball,” the “Little Red Book of Baseball” (the Elias Sports Bureau record book) and a variety of periodicals that featured stats and player stories.

For many fans – as well as scouts, coaches and front-office officials – those were the key measurements for generations.

“What are his card stats?” was a common front-office question.

In some years, the stats would cover the previous season and lifetime; in other years (often alternatively), they would show the year-by-year columns. When computers made it easy to “shrink” the font size, Topps gained national media attention with Nolan Ryan’s 1994 card, his last, which showed 27 seasons of statistics – a record. The card was No. 34 in Topps’ set, Ryan’s uniform number.

Berger had a formula for numbering the cards, with the “stars” usually getting numbers that ended in zero. Number 540 may not seem special at first glance, but to Sy, it made the player better than whoever had 541. And after Mickey Mantle died in 1995, Topps “retired” the number 7 (his uniform number) for several years as a tribute to all that Mantle meant to the trading card industry.

A decade later, the company began honoring Mantle in a different way, one that has made collectors happy. Since 2007, number 7 in the annual Topps base set has been a Mantle card.

As much as Sy loved his statistics, Gelman, the art director, loved little cartoons. After all, Bazooka bubble gum was largely popular because of its Bazooka Joe comics. So the Topps cards evolved into a showcase for cartoon art, often with three panels replacing editorial copy. It made the product more fun in the hands of young fans. This is how fans could learn how Ted Williams risked his .400 average on the last day of the 1941 season, or how Mike Jorgensen was born on the day Babe Ruth died.

As for “hunting and fishing,” Sy gleaned that information (as well as the player autographs) from “The Baseball Register,” which in turn got its information directly from player questionnaires distributed through their local team correspondents.

But Sy had an additional source of information: The players themselves. He bore the happy responsibility of visiting clubhouses in Spring Training and throughout the season to get players to sign contract renewals with Topps. Friendships were formed. If a player needed some new linoleum for his home, he called Sy. A new TV? Call Sy. A new toaster oven? Sy. The players were paid through a gift catalog in those early years, and they loved being able to surprise their wives with the gifts.

Berger’s friendships were genuine, however, and not based on the gifts that might show up



Sy Berger, who led Topps to the front of the baseball card industry, is shown at a Hall of Fame event celebrating Topps’ 60th anniversary.

PHOTOS BY MILO STEWART FOR NATIONAL BASEBALL HALL OF FAME AND MUSEUM

 A 1963 Topps baseball card for Wally Moon, number 279. The card features a cartoon illustration of a player with a long nose and a speech bubble saying "WHAT A ROOKIE!". Below the cartoon is the text "WALLY HOMERED IN HIS 1ST MAJOR LEAGUE AT BAT". The card includes a "COMPLETE MAJOR AND MINOR LEAGUE BATTING RECORD" table.

YEAR	TEAM	LEA.	G	AB	R	H	2B	3B	HR	RBI	AVG.	
1950	Houston	Texas	4	4	1	1	0	0	0	0	.250	
1950	Omaha	West.	82	276	53	87	16	5	6	34	.315	
1951	Omaha	West.	16	49	6	11	3	1	1	6	.224	
1952	Omaha	West.	119	424	69	108	14	11	10	60	.255	
1953	Rochester	Int.	131	387	83	119	24	8	12	61	.307	
1954	St. Louis	N. L.	151	635	106	193	29	9	12	76	.304	
1955	St. Louis	N. L.	152	593	86	175	24	8	19	76	.295	
1956	St. Louis	N. L.	149	540	86	161	22	11	16	68	.298	
1957	St. Louis	N. L.	142	516	86	152	28	5	24	73	.295	
1958	St. Louis	N. L.	108	290	36	69	10	3	7	38	.238	
1959	Los Angeles	N. L.	145	543	93	164	26	11	19	74	.302	
1960	Los Angeles	N. L.	138	469	74	140	21	6	13	69	.299	
1961	Los Angeles	N. L.	134	463	79	152	25	3	17	88	.328	
1962	Los Angeles	N. L.	95	244	36	59	9	1	4	31	.242	
Major League Totals			9 Yrs.	1214	4293	682	1265	194	57	131	593	.295

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For years, Topps took the info for the back of its cards from publications that included “The Baseball Register,” while the accompanying cartoons added a human touch to the statistics. This Wally Moon card is from the 1963 Topps set.

TOBY HARRAH

HEIGHT: 6'0" WEIGHT: 180 BATS: RIGHT THROWS: RIGHT
 SIGNED: PHILLIES-1966, FREE AGENT ACQ: TRADE, 2-5-84
 BORN: 10-26-48, SISSONVILLE, W. VA. HOME: FORT WORTH, TEX.

COMPLETE MAJOR LEAGUE BATTING RECORD

YEAR	CLUB	G	AB	R	H	2B	3B	HR	RBI	SB	SLG	BB	SO	AVG
1969	SENATORS	8	1	4	0	0	0	0	0	0	.000	0	0	.000
1971	SENATORS	127	383	45	88	11	3	2	22	10	.290	40	48	.250
1972	RANGERS	116	374	47	97	14	3	1	31	16	.321	34	31	.259
1973	RANGERS	118	461	64	120	16	1	10	50	10	.364	46	49	.260
1974	RANGERS	161	573	79	149	23	2	21	74	15	.417	50	85	.260
1975	RANGERS	151	522	81	153	24	1	20	93	23	.458	98	71	.293
1976	RANGERS	155	584	64	152	21	1	15	67	8	.377	91	59	.260
1977	RANGERS	159	539	90	142	25	5	27	87	27	.479	109	73	.263
1978	RANGERS	139	450	56	103	17	3	12	59	31	.360	83	66	.229
1979	INDIANS	149	527	99	147	25	1	20	77	20	.444	89	60	.279
1980	INDIANS	160	561	100	150	22	4	11	72	17	.380	98	60	.267
1981	INDIANS	103	361	64	105	12	4	5	44	12	.388	57	44	.291
1982	INDIANS	162	602	100	183	25	4	25	78	17	.490	84	52	.304
1983	INDIANS	138	526	81	140	23	1	9	53	16	.365	75	49	.266
MAJOR LEA. TOTALS		1846	6464	974	1729	262	33	178	807	222	.401	954	727	.267

Cracked 4 Hits in 8-5 opening day win at Oakland, 4-4-83. Belted 8th-inning Homer for Game-Winning RBI in 5-2 win vs. Mariners, 6-1-83. Erupted for 2 Homers vs. Red Sox, June 29, 1983. Walloped 2-run Homer in Indians' 5-2 conquest of Milwaukee Brewers, July 3, 1983.

© 1984 TOPPS CHEWING GUM, INC.

MIKE TROUT

ANGELS®
OUTFIELDER

BORN: 8-7-81
VINELAND, NJ
BATS: RIGHT
THROWS: RIGHT
HT: 6'2" WT: 230
ACQUIRED: 2008 DRAFT, RD1, PICK 25

In 2014, Trout became the second youngest player to win the MLB All-Star Game MVP Award behind Ken Griffey, Jr. in 1992. Mike turned in another superlative season in '14, recording career highs in home runs and RBI on his way to winning his first MVP award.

MAJOR LEAGUE BATTING RECORD

	G	AB	R	H	HR	RBI	SB	TB	SLG	OPS	AVG
2014	157	602	115	173	36	111	16	338	.361	.939	.287
CAREER	493	1873	373	572	98	307	102	1029	.349	.945	.305

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271 MIKE MUSSINA

Pitcher
Bats: L Throws: R
Ht: 6'2" Wt: 190
Born: 12/8/68
Williamsport, PA

After a 2007 campaign that wasn't up to his lofty standards, Mussina was pinpointing his pitches well during '08. He embarked on a 9-1 stretch from 4/23-6/14.

YR	TEAM	W	L	ERA	G	GS	SV	IP	H	BB	K
99	ORIOLES	18	7	3.50	31	31	0	203.1	207	52	172
00	ORIOLES	11	15	3.79	34	34	0	237.2	236	46	210
01	YANKEES	17	11	3.15	34	34	0	228.2	202	42	214
02	YANKEES	18	10	4.05	33	33	0	215.2	208	48	182
03	YANKEES	17	8	3.40	31	31	0	214.2	192	40	195
04	YANKEES	12	9	4.59	27	27	0	194.2	178	40	132
05	YANKEES	13	8	4.41	30	30	0	179.2	199	47	142
06	YANKEES	15	7	3.51	32	32	0	197.1	184	35	172
07	YANKEES	11	10	5.15	28	27	0	152.0	188	35	91
08	YANKEES	20	9	3.37	34	34	0	208.1	214	31	150
18-YR TOTALS		270	153	3.68	537	536	0	3562.2	3460	785	2813

2009 UPPER DECK BASEBALL SERIES 1
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 All rights reserved. Printed in the USA. Major League Baseball trademarks and copyright are used with permission of Major League Baseball Properties, Inc. MLB.com ©2009. Official License of Major League Baseball Players Association. Visit www.MLBPlayers.com.

Top: Computer typesetting helped Topps add different statistical categories to the backs of cards, as seen in this 1984 Toby Harrah card. **Bottom:** As printing technology improved, the backs of cards became more glossy and image-driven, shown in this 2015 Stadium Club card of Mike Trout (left) and Mike Mussina's 2009 Upper Deck card.

in the mail. He was an engaging guy, perfect for working the clubhouses. His best friend, out of the thousands of players he dealt with, was no less than Willie Mays. They loved each other like brothers. Sy called Willie "Buck."

When Berger died in 2014 at 91, Mays said, "He helped me from my first days in the majors. I never could have made it without him. We worked together, we laughed together, we grew up together."

As a tribute to Sy in retirement, Topps later put its toe in the water with advanced metrics

by providing "Cyberstats" on the backs of cards in the mid '90s. SyBer stats.

Once card values began to soar with the popularity of weekend card shows, other manufacturers jumped in, and each one created different brands. The proliferation was rapid and left collectors breathless. When Mantle retired in 1969, there were basically 18 Mantle cards from Topps, plus one from Bowman and a few bonus cards.

When Ken Griffey Jr. retired in 2010, he had over 8,000 different variations produced

by multiple manufacturers with multiple brands and subsets. It became a challenge, to say the least, to show creativity on the backs.

Grey backs gave way to white backs, a glossy "UV coating" was added and a company called Score became the first to use full color on both front and back.

The rise of all these varieties coincided with the arrival of computers to help produce stats and to efficiently develop spreadsheets to carry them. Slugging percentage and on-base percentage were always there, waiting to be used, but now advanced stats came along – answering the demands of the growing number of fantasy players.

Topps reintroduced the Bowman brand in 1989 – and for that first year sized them at 3 ¾ x 2 ½ – making it the place to find what players did against each rival team the year before. Bowman has since become focused on the game's top prospects.

A really daunting task befell Upper Deck when it decided to produce a 6,742-card set featuring every Yankees home game from 1923-2008 to honor Yankee Stadium, which was being replaced. A weary team of staffers worked long overtime hours to write the card backs – a description of every game.

At Topps, "Our sports team of seven only grew to 10, even as we did football, basketball, hockey and baseball," said Fred Girello, a veteran of those days, noting that Topps, Topps Finest, Stadium Club and Bowman all needed to be different.

"Sy was no longer doing the cards, and we brought in freelancers to help with the writing. We had only one computer until 1992. The copy was done by hand and typeset. It went to the accounting department to tabulate the columns, then to the art department, then back to us," Girello added. "The late Bill Haber, a god-like figure among baseball stat people, was our chief baseball guy. The demands for creativity and brand differential were overwhelming. But we did it."

There was indeed a remarkable amount of information to be found on those 3 ½ x 2 ½ cardboards.

And even the occasional chance to get an official ring. 🏆

Marty Appel is the magazine historian for Memories and Dreams and the author of 24 books, including "Pinstripe Empire" and "Casey Stengel."



Giving Season

2018 brought a bounty of artifacts into the Museum's collection.

BY CRAIG MUDER

The 2018 baseball season made history. And much of that history now has a home in Cooperstown.

The National Baseball Hall of Fame and Museum added to its unparalleled collection of more than 40,000 three-dimensional artifacts this past year, thanks to generous donations from Major League Baseball teams and players as well as fans from around the globe.

Some of the donations included:

Cap for a Halo

The Los Angeles Angels' Shohei Ohtani wore this cap (below) when he made his big league pitching debut on April 1 in a win over the A's.

Ohtani went 4-2 in 10 starts in 2018, striking out 63 and posting a 3.31 ERA in 51.2 innings. He also hit 22 home runs and batted .285.



Doubling up

Three-time American League batting champion Joe Mauer of the Minnesota Twins recorded his 2,000th career hit on April 12 while wearing this batting helmet (above).

Mauer became just the third player – joining Hall of Famers Rod Carew and Kirby Puckett – to have at least 2,000 hits in a Twins uniform.



National sensation

Washington Nationals outfielder Bryce Harper wore this jersey (above) on May 4 when he hit two home runs in a 7-3 win over the Phillies.

Harper was named to the All-Star Game for the sixth time in his seven big league seasons in 2018.



PHOTOS BY MILO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM



PHOTOS BY MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Mariners moment

While wearing this cap (top left) on May 8, Seattle Mariners left-hander James Paxton pitched a no-hitter against the Blue Jays.

Paxton faced just two batters over the minimum – and needed only 99 pitches – in throwing the sixth no-hitter in franchise history.

Scooting around

Scouter Gennett of the Reds hit this ball (top right) over the fence in right field at Nationals Park at the July 17 All-Star Game in Washington, D.C. It was the seventh homer of the game, which broke the record for home runs in an All-Star Game.

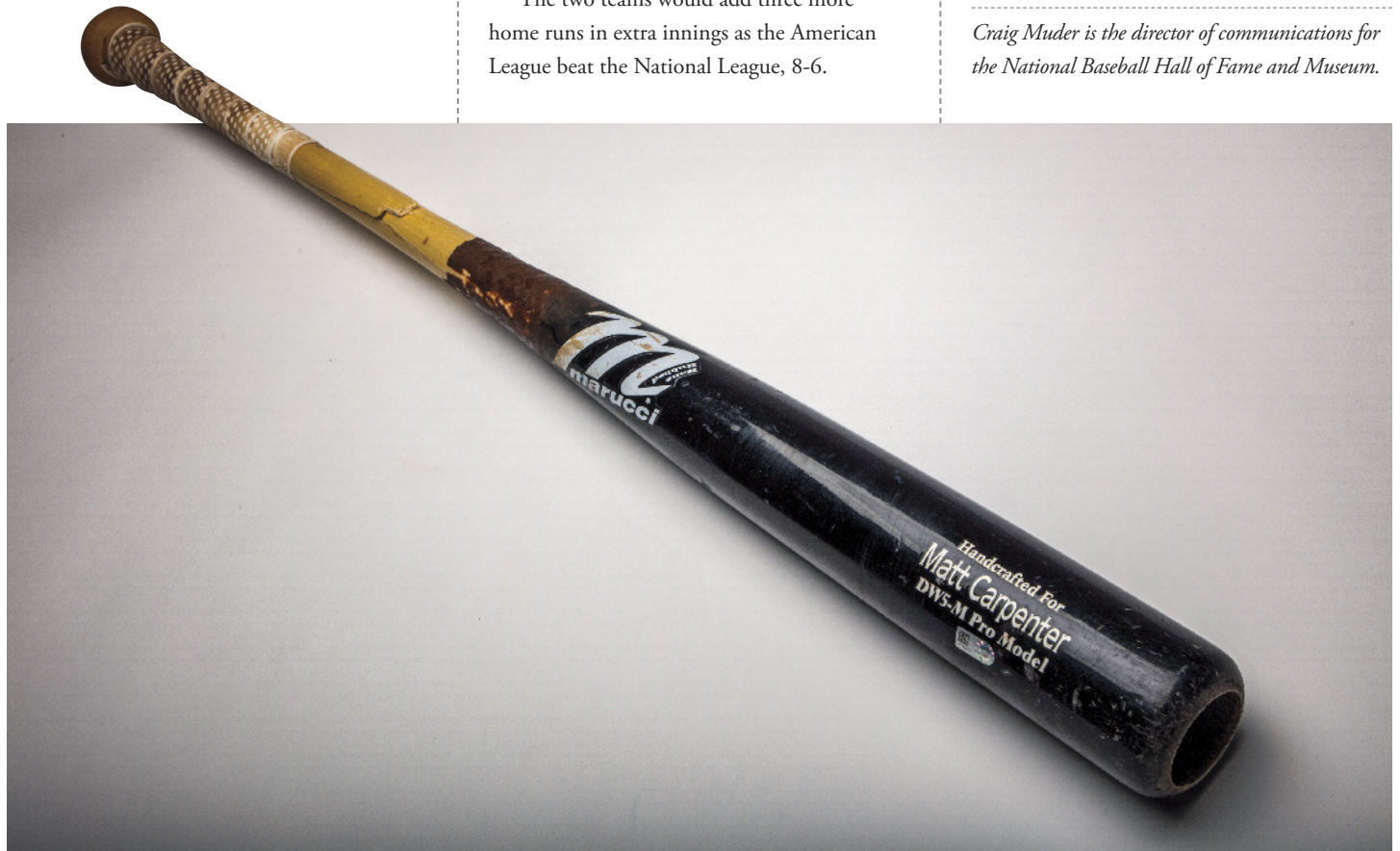
The two teams would add three more home runs in extra innings as the American League beat the National League, 8-6.

Carp's lumber

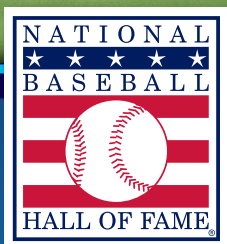
Matt Carpenter of the Cardinals used this bat (below) to hit three home runs and two doubles on July 20 – part of his seven-RBI afternoon – in an 18-5 victory over the Cubs.

Carpenter topped the 30-home run mark for the first time in his career in 2018. 🍌

Craig Muder is the director of communications for the National Baseball Hall of Fame and Museum.



**CLASS
OF
1980**



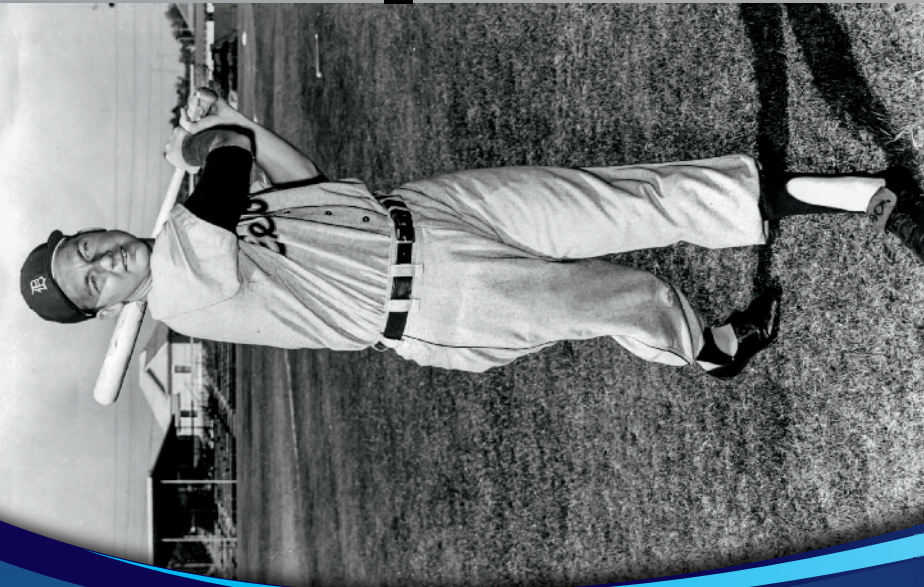
Right Field

AL KALINE



ALBERT KALINE

Elected: 1980 • Born: Dec. 19, 1934, Baltimore, Md.
 Batted: Right Threw: Right • Height: 6'1" Weight: 175
 Played for: Detroit Tigers (1953-74)



Year	Team	G	PA	AB	R	H	2B	3B	HR	RBI	SB	BB	BA	SLG
1953	DET	30	30	28	9	7	0	0	1	2	1	1	.250	.357
1954	DET	138	535	504	43	139	18	3	4	43	9	22	.276	.347
1955	DET	152	681	588	121	200	24	8	27	102	6	82	.340	546
1956	DET	153	693	617	96	194	32	10	27	128	7	70	.314	530
1957	DET	149	636	577	83	170	29	4	23	90	11	43	.295	478
1958	DET	146	607	543	84	170	34	7	16	85	7	54	.303	490
1959	DET	136	594	511	85	167	19	2	27	94	10	72	.327	530
1960	DET	147	629	551	77	153	29	4	15	68	19	65	.278	426
1961	DET	153	665	586	116	190	47	7	19	82	14	66	.324	515
1962	DET	100	452	398	78	121	16	6	29	94	4	47	.304	593
1963	DET	145	616	551	89	172	24	3	27	101	6	54	.312	514
1964	DET	146	608	525	77	154	31	5	17	68	4	75	.293	469
1965	DET	125	474	399	72	112	18	2	18	72	6	72	.281	471
1966	DET	142	572	479	85	138	29	1	29	88	5	81	.288	534
1967	DET	131	550	458	94	141	28	2	25	78	8	83	.308	541
1968	DET	102	389	327	49	94	14	1	10	52	6	55	.287	428
1969	DET	131	518	456	74	124	17	0	21	69	1	54	.272	447
1970	DET	131	555	467	64	130	24	4	16	71	2	77	.278	450
1971	DET	133	501	405	69	119	19	2	15	54	4	82	.294	462
1972	DET	106	314	278	46	87	11	2	10	32	1	28	.303	475
1973	DET	91	347	310	40	79	13	0	10	45	4	29	.255	394
1974	DET	147	630	558	71	146	28	2	13	64	2	65	.262	389
22 Years		2834	11596	10116	1622	3007	498	75	399	1582	137	1277	.297	480

All statistics are from baseball-reference.com • All bolded marks are league-leading totals, numbers in italics led both leagues and career stats asterisks are all-time records
Awards & Records: 18-Time All-Star • 10-Time Gold Glove Award Winner • 1955 American League batting title

DID YOU KNOW ...

- ★ ... that Al Kaline won the American League batting title at age 20 in 1955, becoming the youngest major league player to win a batting crown?
- ★ ... that Kaline is one of only six outfielders to win at least 10 Gold Glove Awards?
- ★ ... that Kaline never played a day in the minor leagues, going right to the majors at 18 years old?

WHAT THEY SAY ...

- ★ “In my book, he’s the greatest right-handed hitter in the league.”
– TED WILLIAMS
- ★ “Instinctively, he makes the right play every time.”
– TIGERS MANAGER BOB SCHEFFING
- ★ “What makes him a great player is his continued desire to go beyond the average player.” – TIGERS SCOUT ED KATALINAS, WHO SIGNED KALINE IMMEDIATELY FOLLOWING HIS HIGH SCHOOL GRADUATION



FRONT OF CARD: DOUG McWILLIAMS/NATIONAL BASEBALL HALL OF FAME AND MUSEUM



HALL OF FAME HOLIDAY CATALOG



2018



HALL OF FAME EBBETS FIELD JERSEY

Inspired by jerseys from the 1950s and 60s, this replica jersey captures authentic design details like double knit polyester fabric construction, a button-up front, ribbed knit trim and wool lettering.

Sizes M-4XL | 902016 | \$199.95 | MEMBERS \$179.95

HALL OF FAME MITCHELL & NESS MESH JERSEY

Lightweight jersey made with mesh fabric for greater comfort and breathability. Includes red, white and navy ribbed v-neck collar and sleeve cuffs, with Hall of Fame patch on left chest.

Sizes S-4XL | 203100 | \$80.00 | MEMBERS \$72.00



HALL OF FAME WOOL VARSITY JACKET

Keep warm when the temperature drops with this heavy-duty all-wool varsity jacket from JH Design. Features button front and satin lining, along with rib knit collar, sleeve cuffs and waistband. Embroidered Hall of Fame logo patch on left chest. Made in the USA.

Sizes S-4XL | 270001 | \$209.99 | MEMBERS \$188.99



HALL OF FAME REVERSIBLE FLEECE JACKET

Reversible heavyweight fleece jacket with contrast colored sleeves and nylon lining. Features rib knit collar, sleeve cuffs and waistband with button up front. Hall of Fame logo patch on left chest.

Sizes S-4XL | 270000
\$99.99 | MEMBERS \$89.99



HALL OF FAME UNDER ARMOUR ¼ ZIP

Quarter zip pullover features polyester/spandex fabric construction with moisture wicking and anti-odor technology. Hall of Fame wordmark embroidered on left chest.

Sizes S-2XL | 200600
\$69.95 | MEMBERS \$62.95



HALL OF FAME UNDER ARMOUR BASEBALL T-SHIRT

Performance baseball tee features Charged Cotton fabric blend that allows for a soft, comfortable feel with superior moisture wicking and quick drying properties. Screen printed Hall of Fame wordmark.

Sizes S-2XL | 201802
\$39.95 | MEMBERS \$35.95



HALL OF FAME NIKE SWEATSHIRT

Micro-fleece performance hoodie features lightweight Therma-FIT polyester fabric that provides maximum insulation from the cold and wind. Screen printed Hall of Fame wordmark.

Sizes S-2XL | 241133 | \$79.95 | MEMBERS \$71.95



HALL OF FAME NIKE IMPRINT T-SHIRT

Hall of Fame performance tee from Nike features breathable Dri-FIT fabric construction that wicks moisture away from the body. Hall of Fame wordmark screen printed across the chest.

Sizes S-2XL | 211110 | \$35.00 | MEMBERS \$31.50



HALL OF FAME ESTABLISHED CLASSIC T-SHIRT

Ultra-soft tri-blend tee from 108 Stitches features a vintage feel with heathered fabric and distressed Hall of Fame graphic.

Sizes S-2XL | 210800
\$29.95 | MEMBERS \$26.95



HALL OF FAME MITCHELL & NESS 1939 T-SHIRT

Retro logo tee from Mitchell & Ness made of soft ring spun cotton. Distressed screen print of the 1939 Hall of Fame logo, with our current logo on the left sleeve.

Sizes S-2XL | 203116
\$30.00 | MEMBERS \$27.00



HALL OF FAME '47 BRAND CREW SOCKS

Durable moisture wicking polyester blend crew socks feature extra foot bed cushioning and arch support. Available in men's size large, shoe size 9-13.

hofsocks | \$15.00 | MEMBERS \$13.50

HALL OF FAME TIMEX CITATION WATCH

This eye-catching timepiece from Timex features a stainless steel case and bracelet with a brushed finish. The case is water-resistant to 50 meters and includes scratch-resistant glass. The watch face features an Indiglo night light for low-light use.

100867 | \$74.95 | MEMBERS \$67.45



MLB TEAM WOOL VARSITY JACKETS

Wool varsity jacket from JH Design in team colors with contrasting color body and sleeves. Features rib knit collar, sleeve cuffs and waistband. Embroidered team logo patch on left chest. Made in the USA.

Sizes S-4XL | 270011 | \$299.99 | MEMBERS \$269.99

MLB TEAM REVERSIBLE FLEECE HOODED JACKETS

Reversible hooded team jacket features heavy-duty fleece body with contrast sleeves and nylon lining. Rib knit collar, sleeve cuffs and waistband. Embroidered team logo patch.

Sizes S-4XL | 270010 | \$109.99 | MEMBERS \$98.99



MITCHELL & NESS MESH JERSEYS

Lightweight jersey features mesh fabric construction for greater breathable and quick drying comfort. Rib knit v-neck collar and sleeve cuffs, with embroidered team logo patch on left chest.

Sizes S-3XL | 203104

\$80.00 | MEMBERS \$72.00



108 STITCHES BASEBALL CARD T-SHIRTS

Inspired by vintage baseball card designs, this tee features ultra-soft tri-blend fabric with a distressed full chest graphic for a retro look and feel.

Sizes S-2XL | 201199 | \$29.95 | MEMBERS \$26.95



MAJESTIC GOT THE WORD T-SHIRTS

Performance tee features Cool Base® lightweight fabric construction with moisture wicking properties and greater breathability. Heathered raglan short sleeves and heat sealed team logo.

Sizes S-2XL | 201110 | \$35.00 | MEMBERS \$31.50



MAJESTIC TEAM HALL OF FAME T-SHIRTS

Celebrate the all-time greats of your favorite team with this tee from Majestic. Screen printed graphic with team logo on the front, with a listing of each team's Hall of Famers on the back.

Sizes S-3XL | teamhof | \$29.95 | MEMBERS \$26.95



MITCHELL & NESS AUTHENTIC REPLICA JERSEYS

Authentic replica jerseys from Mitchell & Ness painstakingly reproduced to capture the finest details including polyester or wool flannel construction with tackle twill or wool felt lettering, numbers and patches.

Sizes M-3XL | 722900 | \$225.00-\$300.00
MEMBERS \$202.50-\$270.00



HALL OF FAME NAME & NUMBER T-SHIRTS

Soft ring spun cotton tee with screen printed team wordmark across the chest and name & number on the back. Available for over 30 Hall of Famers.

Sizes S-2XL | namenum | \$30.00 | MEMBERS \$27.00



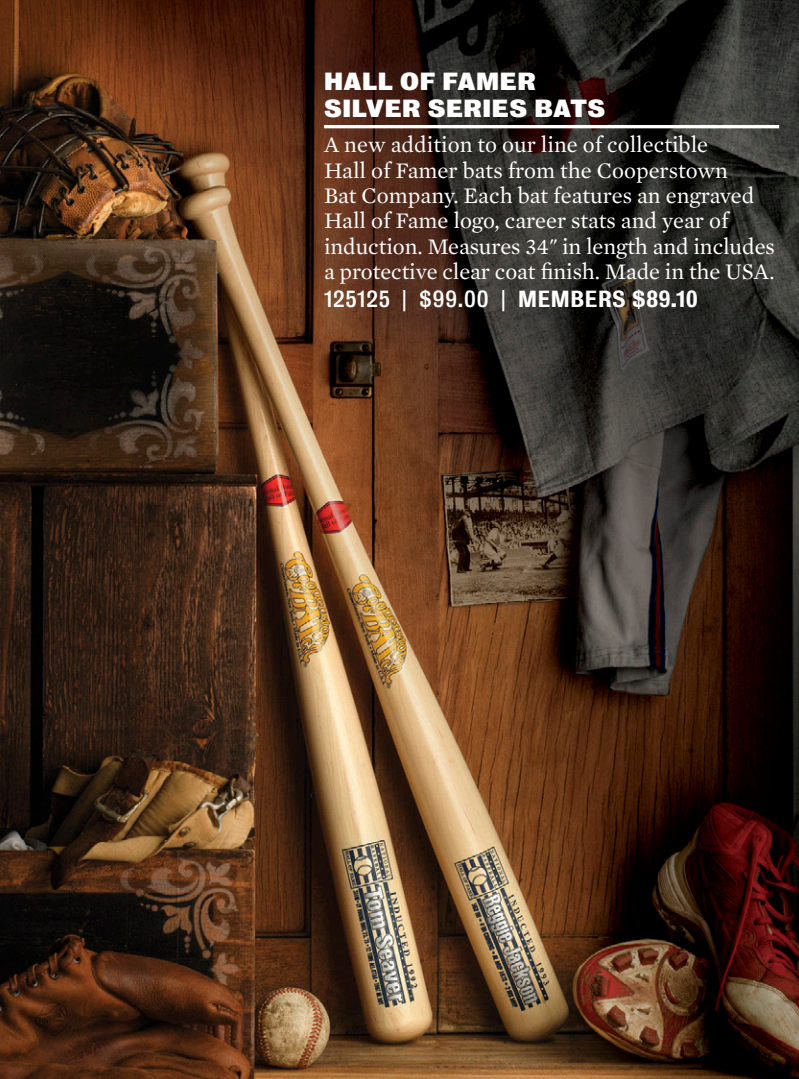
AMERICAN NEEDLE COOPERSTOWN CAPS

Traditional fitted cap features authentic design details that replicate the original color schemes and retro team logos. Six panel wool blend construction, with a mid-height crown and pre-curved brim.

Sizes 7-7 3/4 | 881700 | \$28.00 | MEMBERS \$25.20

HALL OF FAME SILVER SERIES BATS

A new addition to our line of collectible Hall of Famer bats from the Cooperstown Bat Company. Each bat features an engraved Hall of Fame logo, career stats and year of induction. Measures 34" in length and includes a protective clear coat finish. Made in the USA.
125125 | \$99.00 | MEMBERS \$89.10



FRAMED WORLD SERIES TICKET PHOTOMINTS

Replica World Series ticket photomint double matted and framed with team logo and World Series Champions coins. Each measures 12" x 15" and includes a certificate of authenticity.

435225 | \$49.99 | MEMBERS \$44.99



HALL OF FAME PLAQUE PIN SETS

Limited edition Hall of Famer three-pin set features a jersey pin, player image pin and a 3-D plaque replica pin. Each set is individually numbered and includes protective display case.
hopinset | \$35.00 | MEMBERS \$31.50



HALL OF FAME PHOTO COINS

Limited edition photo coins celebrate the careers of baseball's all-time greats. Each coin features player image embedded in the center of the coin, with the Hall of Fame logo imprinted on the back.
578010 | \$19.95 | MEMBERS \$17.96



2018 HALL OF FAME HOLIDAY ORNAMENT

Our annual holiday ornament designed exclusively for the Hall of Fame features a multi-layered snowflake design. Each ornament is crafted from solid brass with rhodium plating.
520085 | \$18.00 | MEMBERS \$16.20



HALL OF FAME ACRYLIC PLAQUES

Finely crafted replicas of the Hall of Fame plaques in acrylic with laser etched plaque image, wooden base and engraved nameplate. Measures 6.25" x 4.25".

301980 | \$39.95 | MEMBERS \$35.96



HALL OF FAME AUTOGRAPH BASEBALLS

Hall of Fame logo baseballs autographed by your favorite Hall of Famers. Includes display case with rich mahogany finish wood base and removable acrylic cover with anti-UV coating. Signatures are independently authenticated and include certificate of authenticity.

hofautobb | \$149.00-\$399.00
MEMBERS \$134.10-\$359.10



REPRINT BASEBALL CARD SETS

Add to your baseball card collection with reprints of some of the most highly prized card sets ever produced. Available for the 1915 Cracker Jack, 1933 Goudey and the 1949 Bowman sets.

cardreps | \$44.95-\$54.95
MEMBERS \$40.46 - \$49.46

COMMEMORATIVE STADIUM BASEBALLS

Celebrate the classic ballparks of yesteryear and today with these commemorative baseballs. Available for 15 classic stadiums including Ebbets Field, Fenway Park & the Polo Grounds. Each includes a lucite display box.

600290 | \$25.00 | MEMBERS \$22.50



INDUCTION CAREER STAT BAT

Handcrafted bats from the Cooperstown Bat Company. Each 34" bat features the 2018 Induction logo, career statistics, jersey number and replica signature. Available in a limited edition quantity of 500 bats per inductee. Made in the USA.

statbat18 | \$130.00 | MEMBERS \$117.00



INDUCTION REPLICA SIGNATURE BAT

A longtime favorite with collectors, limited edition bat from the Cooperstown Bat Company features an engraved Hall of Fame logo and replica signatures of each member of the 2018 Induction Class. Available in a limited edition of 1,000 bats. Made in the USA.

444418 | \$130.00 | MEMBERS \$117.00



INDUCTION STAT T-SHIRTS

Celebrate the storied careers of the 2018 Induction Class with these t-shirts from Majestic. Features player image and career stats, along with team and Hall of Fame logos.

Sizes: S-2XL | 263616 | ~~\$28.00~~ \$21.00
MEMBERS ~~\$25.20~~ \$18.90



INDUCTION BOBBLEHEADS

Limited edition bobbleheads of the 2018 Hall of Fame Class features inductee in an action pose on a Hall of Fame logo base. Individually hand numbered limited edition of 360.

140040 | ~~\$34.95~~ \$27.95
MEMBERS ~~\$31.45~~ \$25.16



INDUCTION LITHOGRAPH PRINT

Limited edition 11x17" lithograph print of an original painting by sports artist Justyn Farano showcasing the 2018 Hall of Fame Class.

192007 | \$30.00 | MEMBERS \$27.00



INDUCTION PLAYER PINS

Collectible inductee action pins feature team and Hall of Fame logos. Each measures approximately 1.5" x 1.5".

hofpin18 | ~~\$6.95~~ \$3.95 | Members ~~\$6.25~~ \$3.55



NEW ERA INDUCTION LOGO TEAM CAP

New Era 39THIRTY flex fit team caps feature structured mid-height crown, raised embroidery team logo and Induction logo side patch.

Sizes: S-M, M-L, L-XL | 280226
~~\$26.95~~ \$22.50 | MEMBERS ~~\$24.25~~ \$20.25



Exclusive Member Apparel

**MADE BY EDDIE BAUER® EXCLUSIVELY FOR MEMBERS
AT THE PATRON LEVEL OR HIGHER.**

Members are a part of the team of passionate fans that help to preserve baseball history. Fans who love baseball and share a collective passion for the Game help assure that the Baseball Hall of Fame remains the place where we celebrate the history of baseball.

This exclusive Eddie Bauer® wind jacket features an embroidered logo on the left chest stating that you are a "Member" of the "Baseball Hall of Fame." It includes "1939," the year the Museum opened, and red stitching representing a baseball.

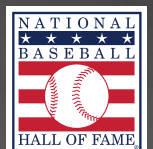
Available Size Options: Adult sizes from S to 3XL

Wind Jacket Features:

- Hood with drawcord and toggles for adjustability
- Contrast reverse coil zipper
- Underarm vents for breathability
- Packable zippered chest pocket
- Front unzipped pockets
- Elastic cuffs and an open hem
- Water repellent and wind resistant 100% nylon

UPGRADE OR RENEW TODAY

Visit baseballhall.org/renew or call 607-547-0397





Camera Man

Doug McWilliams' photographs for Topps have become part of history at the Hall of Fame.

BY BILL FRANCIS

Doug McWilliams spent nearly a quarter of a century photographing players for Topps baseball cards. Millions of those cards have been lost to bicycle spokes, flipping games and, ultimately, the trash can. But the pictures remain.

Those images, many of which are preserved in Cooperstown, are McWilliams' impressive legacy.

"I think Pat Kelly (the former photo archivist with the National Baseball Hall of Fame and Museum) said it best: 'It looks like they all know you!' That was important to me," said the 81-year-old McWilliams, whose career with Topps ran from 1971 through 1994. "I wanted to make the best portraits that I could – by being prepared and knowledgeable – and being friendly to all who I met."

McWilliams' goodwill also extended to an impressive and generous donation to the Cooperstown baseball institution's Photo Archives, which contains more than 250,000 wide-ranging iconic images of the National Pastime.

"The collection of more than 10,000 color negatives that Doug McWilliams donated in 2010 has been invaluable to the Photo Archives," said Hall of Fame Manager of Photo Archives Kelli Bogan. "These photographs document a period of time that was particularly weak in our archives and McWilliams' images both fill that void and elevate our entire collection. Since their donation, these have become some of our most requested images from researchers and enthusiasts alike."

A modern baseball card, at its most basic, is a small, rectangular piece of cardboard, about

the size of a credit card, with an image of a ballplayer on one side and biographical and statistical information on the other. Though their intrinsic value is small, their currency often lies in the memories they conjure.

"A card collection is a magic carpet that takes you away from work-a-day cares to havens of relaxing quietude where you can relive the pleasures and adventures of a past day – brought to life in vivid picture and prose," wrote Jefferson R. Burdick, often referred to as the father of card collecting in America, in the introduction to his seminal text "The American Card Catalog."



Bob Uecker humorously explained a card's importance.

"I knew when my career was over," said the former big league catcher and 2003 Ford C. Frick Award winner for broadcasting excellence. "In 1965, my baseball card came out with no picture."

According to Hall of Fame pitcher Goose Gossage, the thrill of seeing oneself on a baseball card is a cherished memory.

"It kind of legitimizes you. It makes you feel that you've made it," Gossage said. "Once they're established, a lot of guys say they don't care about cards, but they still want to look good when their pictures get taken."

Born and raised in Berkeley, Calif., McWilliams began collecting cards when he was a 9-year-old with money from a newspaper route. But it wasn't long until – thanks to a fortuitous gift from his father – a youthful passion of taking pictures at nearby Oakland Oaks Pacific Coast League home games in 1950 became a lifelong occupation.

"I had a little folding Kodak my father had given me that I used to take pictures during the games," McWilliams said. "Some of the pictures were OK, most were pretty bad. But after a while, some of the players began asking if they could buy some of them."

Soon after earning a degree in photography from the Brooks Institute in Santa Barbara, McWilliams was doing industrial photography for the University of California's Lawrence Berkeley Lab.

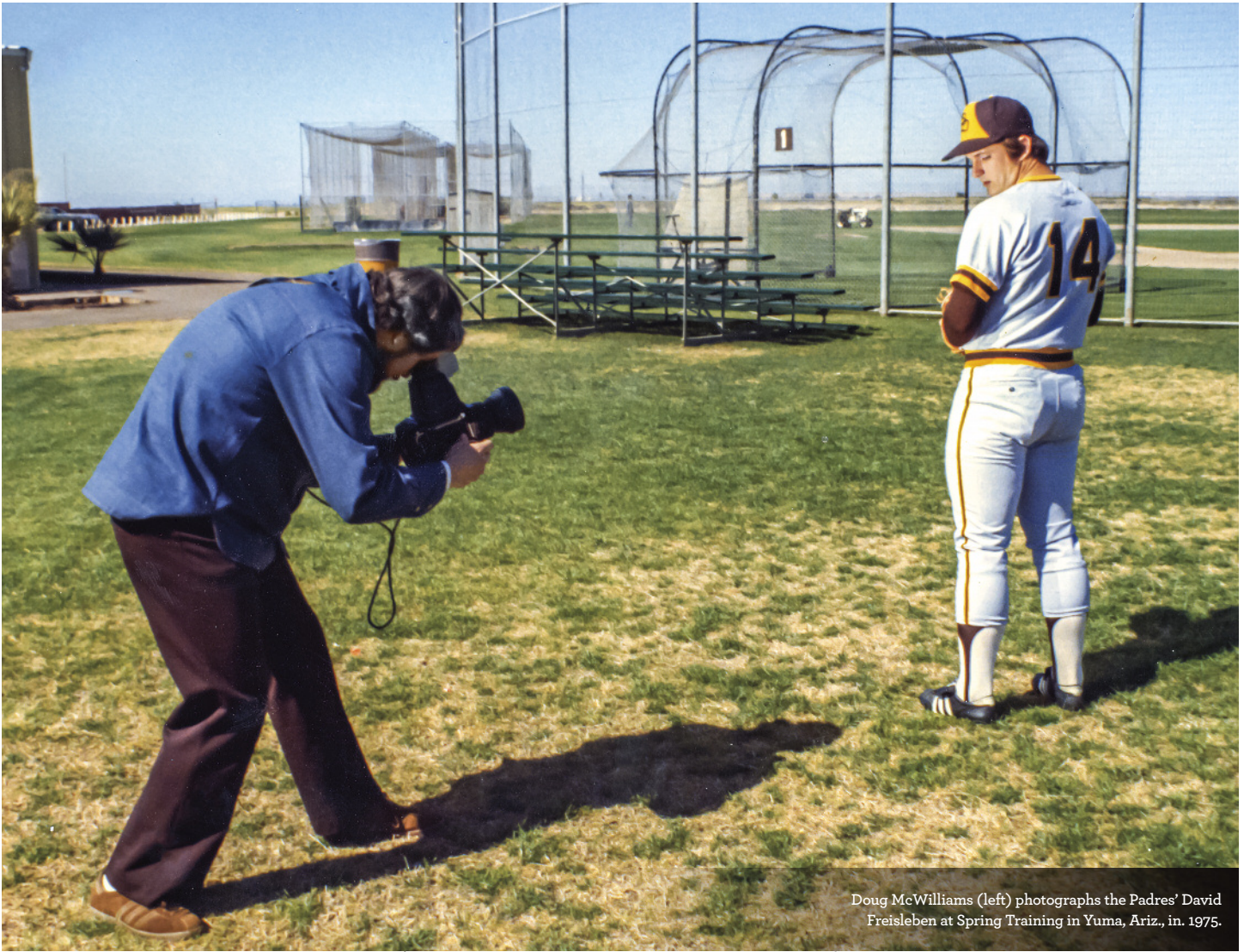
After the Athletics relocated to Oakland in 1968, McWilliams' love for the game was rekindled and he found himself again taking photos of the players from the stands. In 1971, a relationship with A's pitcher Vida Blue led McWilliams to producing thousands of color postcards for the eventual American League MVP and Cy Young Award winner to give out to fans.

One of those Blue postcards soon found its way to Topps and a part-time job offer shooting for the top sports card manufacturer was in the cards.

"Until 1981, about all my shooting was in Arizona. Occasionally I would be sent to Los Angeles or San Diego to pick up players new to the team in September," McWilliams said. "After that, I worked all season long in Oakland and San Francisco. I was the only baseball card photographer in Spring Training until 1981; in my last year, there were 65 baseball card photogs in Arizona."

In the spring of 1972, McWilliams' initial Topps assignment was to head to Arizona and shoot four teams – the Athletics, Giants, Cubs and Brewers. Initially a Spring Training photographer, McWilliams' assignments eventually took him all across the West Coast.

"For the posed shots, I used a brand new camera on the market in 1972: A Mamiya



Doug McWilliams (left) photographs the Padres' David Freisleben at Spring Training in Yuma, Ariz., in 1975.

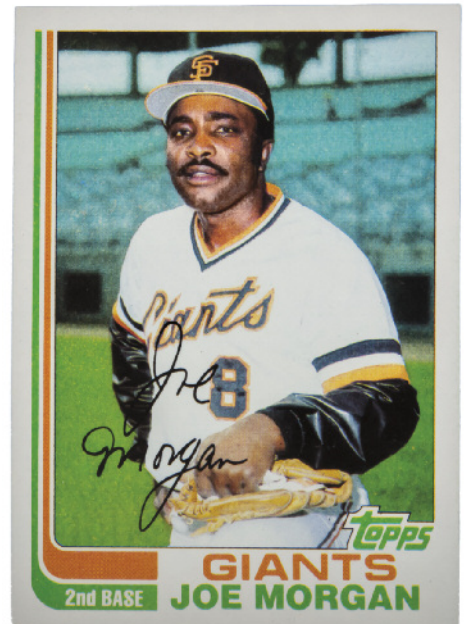
RB67. It would give me an image almost as big as the picture on the card, so the quality was outstanding. I had to provide five or six posed images of everyone in camp – players, managers and coaches,” McWilliams said. “Full color transparencies – Ektachrome 120 roll film/ASA 64 film – basically a very large ‘slide’ with electronic flash-fill balanced to the sunlight (same exposure for both light sources).

“Also, I had to shoot 15 rolls of Ektacolor 100 ASA negative film – 36 exposures of every game that I saw. So that would be 540 images of candid and game-action shots. For that I used an Asahi Pentax camera at the beginning. Later I went with all Nikon cameras and lenses: Model FE and FE2 bodies and 50mm, 90mm, 320mm, 400mm and 800mm lenses with extenders.”

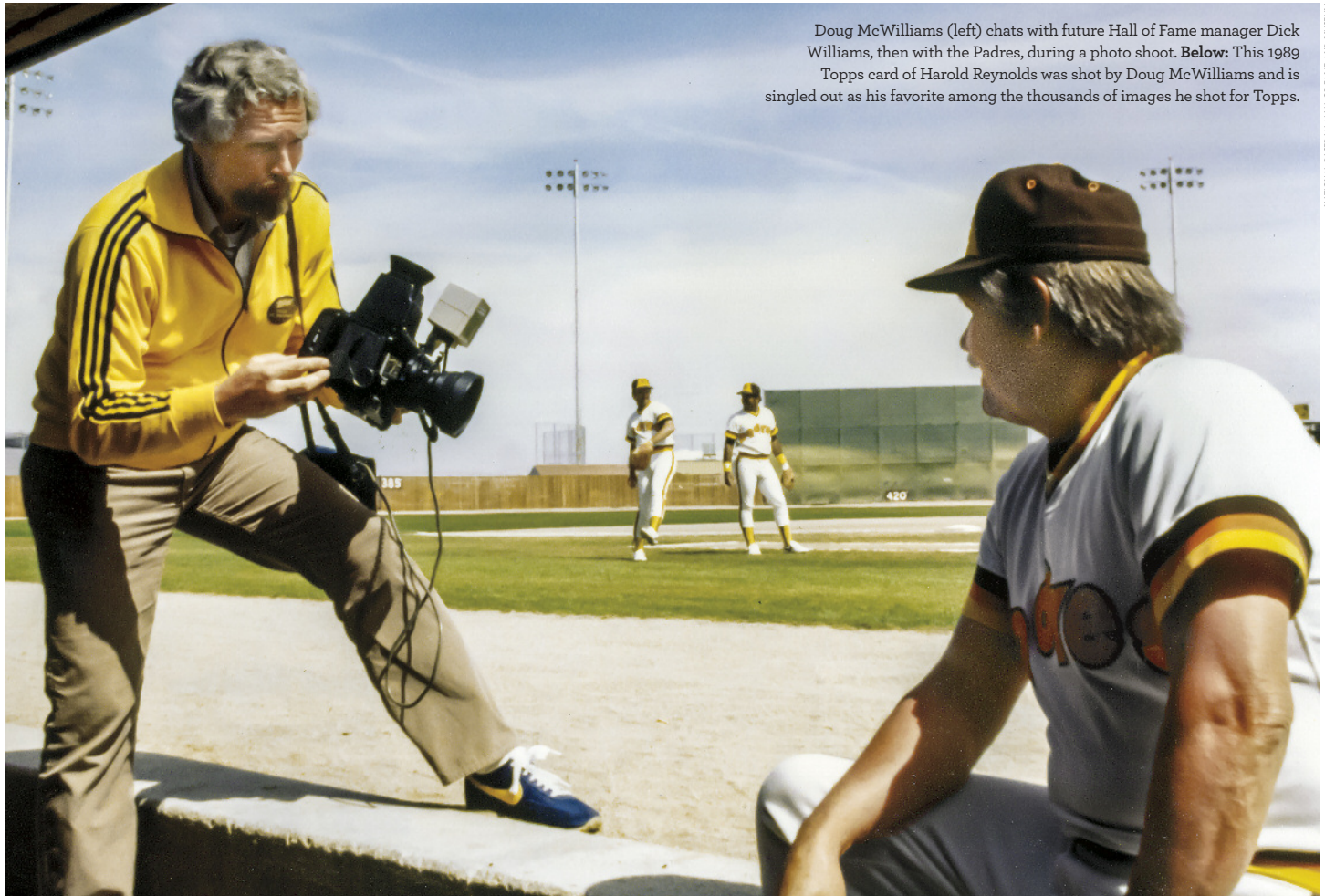
Capturing these baseball figures with color photography is an important aspect to the story.

“The only baseball photographers I generally saw were newspaper photographers, and they

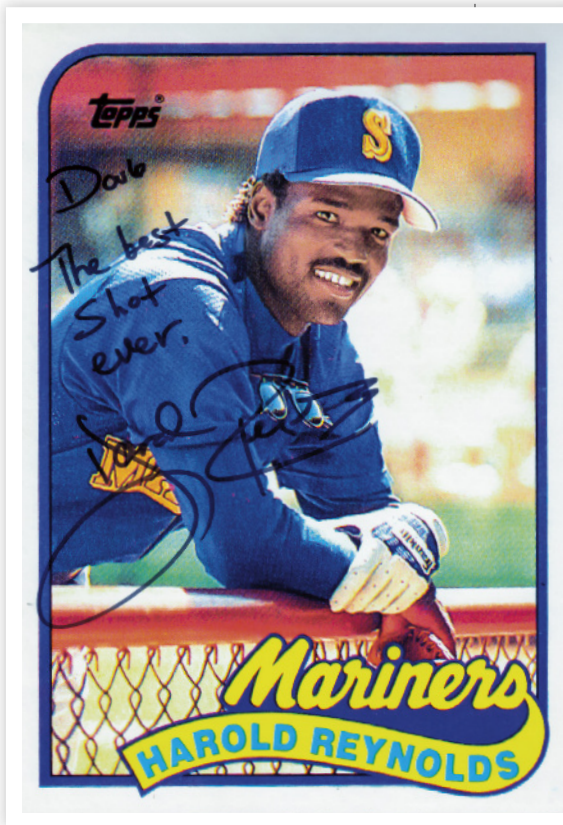
TOPPS BASEBALL CARD PHOTOGRAPHED BY MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM



Some of Doug McWilliams' favorite baseball cards with his images include two from the 1982 Topps set – of shortstop Bert Campaneris (left) and future Hall of Famer Joe Morgan.



Doug McWilliams (left) chats with future Hall of Fame manager Dick Williams, then with the Padres, during a photo shoot. **Below:** This 1989 Topps card of Harold Reynolds was shot by Doug McWilliams and is singled out as his favorite among the thousands of images he shot for Topps.



TOPPS BASEBALL CARD PHOTOGRAPHED BY MILO STEWART/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

only shot black-and-white. Color wasn't done in printed newspaper back then," McWilliams said. "I did occasionally see magazine photographers, who would be shooting color, but only a few times a year."

McWilliams' role and Topps' needs evolved over the years.

"When I first started, I was given one day per team to do all that work. I would generally get to the Spring Training site around 8 a.m. Some sites required me to leave my Sun City, Ariz., house at 4:30 in the morning," McWilliams remembered. "Later on toward the late '80s, I would go for three weeks because of so many players and teams as well as the requirements for the eight or 10 different sets being done by Topps.

"My first 10 years I had to have the film processed and identify everyone, then send in the

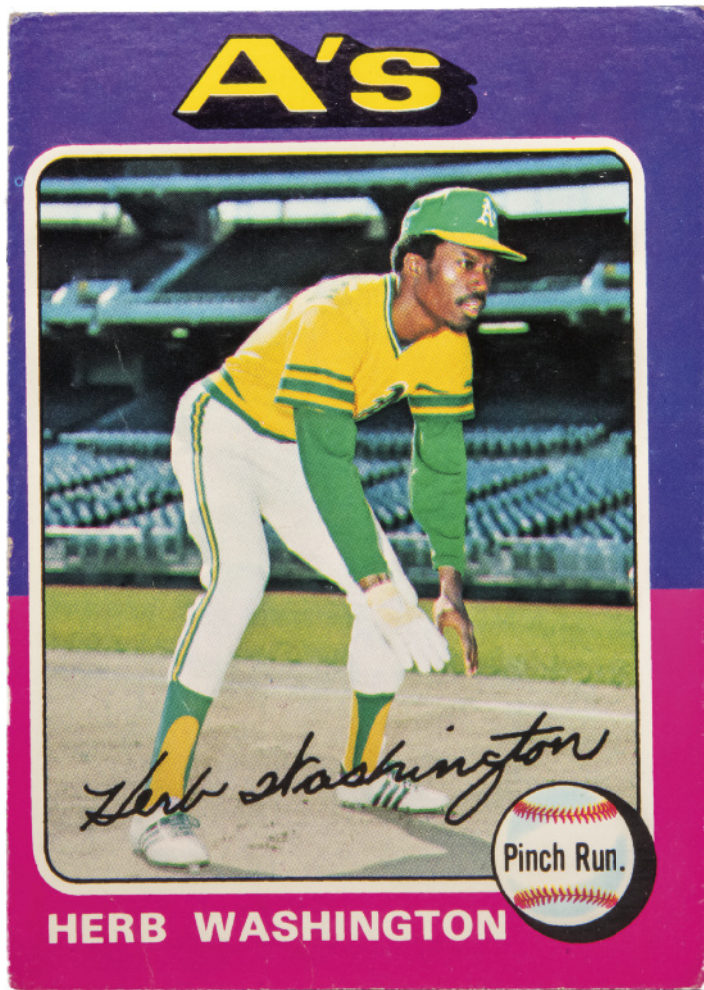
processed film to Topps in Brooklyn. In later years, I would send my exposed film to a lab in New York City every three days via FedEx."

While the process McWilliams adhered to in producing these historic photos was important, what made them memorable cardboard wonders was often more personal.

"It was a long time before I realized these guys were just regular people – and that came as a great shock to me. I wanted to make images of the players that were as good as I could do, so the fans could see their personalities," McWilliams said. "I always introduced myself and tried to get to know them in the short time I had with them – although I was there for some of their whole careers. I would only take about a minute to do five or six posed shots.

"I personally liked the rookies. They are always thrilled to pose for you."

According to McWilliams, it was the intimate relationships formed in these short time periods that often distinguished his shots from the work of others.



“I did that) by being friendly, prepared and efficient in my work. I always extended my hand and told them my name, who I was with, and what was needed,” McWilliams said. “Being nice and creating friendships were the most important things that I brought to the ballpark, my work and to Topps.

“And not just the players, managers and coaches, but the batboys, the people in the front office, as well. It would take me about one minute to take the portraits. I was required to do two headshots, two waist-up poses and two full-length poses. Simulated action, generally, or just have them being casual; I would know before I shot what I was going to ask of them.

“I got to know some of the players very well. I was asked to do their family pictures, weddings and bar mitzvahs, etc. Of course that did not have any connection to Topps baseball cards – just friendships I developed along the way.”

Asked for his favorite card in which he provided the image, McWilliams doesn't hesitate to mention the 1989 Topps Harold Reynolds (No. 580).

“Harold was a wonderful, friendly person. He took time to talk with me, and I think it shows in his expression,” McWilliams said. “I generally like a card because it is a good image or it has a good memory for me with the player. The Harold Reynolds card fits both those categories.”

McWilliams also is sure to mention another favorite: The 1975 Topps Herb Washington (No. 407). “He was the first player who agreed to go out on the field – leading off first base for a stealing pose – mainly because no one was working out before the game.”

Others baseball cards McWilliams said he was proud to have provided the image for include, in no particular order: 1974 Topps Bert Campaneris (No. 155); 1975 Topps Gaylord Perry (No. 530); 1976 Topps Hank Aaron (No. 550); 1981 Topps Rollie Fingers (No. 229); 1982 Topps Joe Morgan (No. 754); 1982 Topps Bert Campaneris (No. 772); 1976 Topps Mickey Rivers (No. 85); 1976 Topps Dave Winfield (No. 160); 1976 Topps Robin



DOUG MCWILLIAMS/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

One of Doug McWilliams' favorite photo subjects was Athletics pinch-running specialist Herb Washington, who took the unusual step of posing on the field. The 1975 Topps card photo of Washington was taken by McWilliams.

Yount (No. 316); 1993 Bowman Dennis Eckersley (No. 485); 1993 Stadium Club (Topps) Andre Dawson (No. 810); 1987 Topps Rich Gossage (No. 380); and 1975 Topps Harmon Killebrew (No. 640).

Looking back on his many successful years behind a camera viewfinder, McWilliams commented on the historic importance of his baseball images.

“Ozzie Sweet was a sports photographer who I admired, and I tried to emulate his technique,” McWilliams said. “I believe I succeeded maybe a dozen times, where if someone saw one of those images that I made, they would say, ‘Ozzie Sweet shot that,’ even though I did it.”

Bill Francis is the senior research and writing specialist at the National Baseball Hall of Fame and Museum.



Variety Pack

For decades, non-sports cards competed for the same consumers as their baseball counterparts.

BY DAVID MORIAH

Mars Attacks! Horrors of War! Atomic Laugh Bombs! Lost in Space! These are just some of the breathless titles of popular sets in the world of “non-sports cards,” a genre of cardboard collectibles that grew up and matured alongside the evolution of baseball cards from the 19th century to today.

Seeking out the origins of trading cards is akin to Biblical archeology, with a bewildering array of contestants for the title of first cards produced and distributed in the Americas. A general consensus has emerged amongst trading card historians that the first “mass produced” baseball card was issued in 1869. Peck & Snyder, a New York sporting goods

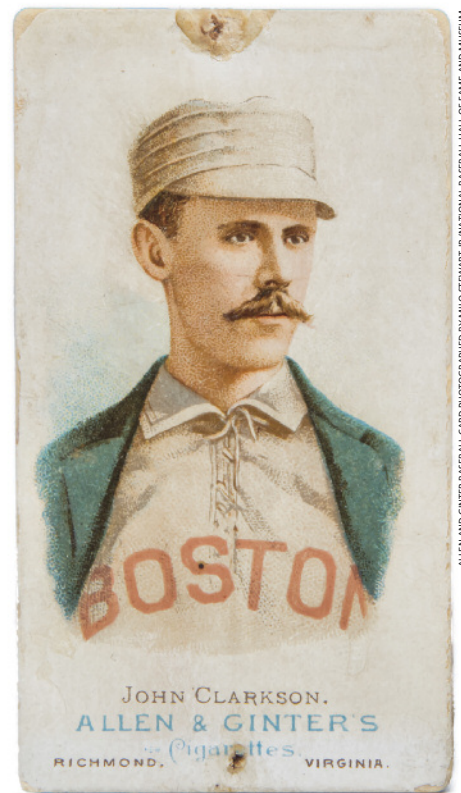
store, created a photo card of that year’s Cincinnati Red Stockings team to promote their retail business.

It took another 18 years for cards featuring individual players’ images in brilliant color to appear. In 1887, the Allen & Ginter tobacco company of Richmond, Va., produced a 50-card set titled “World Champions,” which included 10 baseball players, several of whom are in the Hall of Fame. The other 40 cards featured athletes from other sports that included boxing, billiards and even “rifle shooters” such as Annie Oakley and Wild Bill Cody. The cards were distributed in cigarette packages as a way to stiffen the packs and make them more durable.

During that same era, trading cards were



ALLEN AND GINTER BASEBALL CARD PHOTOGRAPHED BY MILO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM



ALLEN AND GINTER BASEBALL CARD PHOTOGRAPHED BY MILO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM



Left: The popularity of baseball cards inevitably led to the production of cards that had nothing to do with the National Pastime, including a set featuring the 1960s TV hit *Gilligan's Island*. **Above:** In 1887, Allen & Ginter produced a 50-card set entitled “World Champions” that mixed baseball stars with other subjects, and included world famous sharpshooter Annie Oakley (top) and Hall of Famer John Clarkson (bottom). **Opposite:** Impel’s *Star Trek* card series was popular in the early in 1990s.



emerging picturing a cornucopia of colorful subjects: Actors and actresses, breeds of horses, celebrated American Indian chiefs, bridges and ballet queens. In the late 19th century, Americans were discovering a hobby that had been enjoyed in England since the beginning of the century, and embracing it enthusiastically.

The first non-sports trading card in the Americas is believed to be the 1879 “Marquis of Lorne” card, an advertising insert in a tobacco package by a company of the same name. The card and the company were named after a popular governor-general of Canada. The tobacco brand never caught on, resulting in the card’s limited distribution. Today only four known specimens exist.

Comparing it to the most valuable baseball card in existence, Chris Benjamin, author of the classic “Sport Americana Price Guide to the Non-Sports Cards,” wrote that the Marquis card was “25 times rarer than the T206 Wagner.” One of the four existing cards resides in the Metropolitan Museum of Art as part

of the voluminous collection donated by legendary baseball card collector and cataloger Jefferson Burdick.

As the 19th century ended, non-sports cards were more abundant than baseball cards according to Peter Calderon, vintage card specialist at Heritage Auctions.

“There was more interest in non-sports cards in that era,” said Calderon, “and there were only a few baseball card sets compared to dozens featuring just about any topic you could think of, from birds and flowers to battle scenes and U.S. Presidents.”

In fact, it was a rare 1932 U.S. Caramel card of President William McKinley that sold in 2014 for what is perhaps the highest price ever realized for a non-sports card. Whereas tobacco cards were inserted into cigarette packs, a practice that resulted in children loitering near tobacco store entrances begging adult smokers for the card inserts, U.S. Caramel had a different strategy.

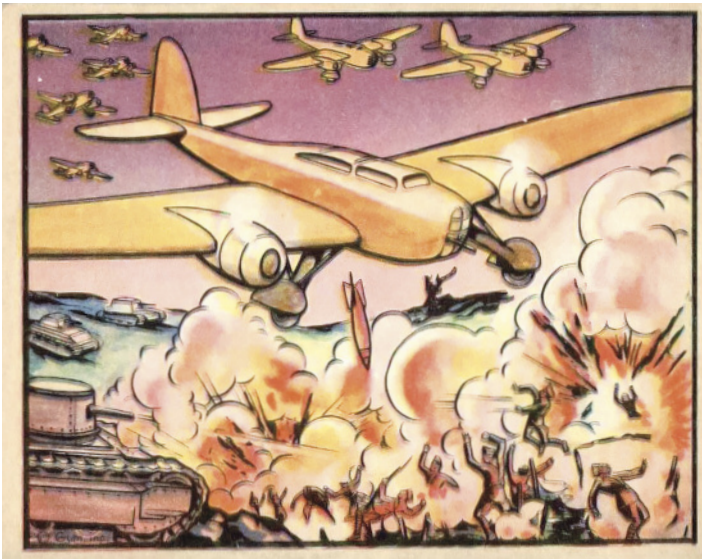
Brian Dwyer, President of Robert Edward

Auctions, which sold the McKinley, explains how the rarity came about.

“The candy company printed and inserted the first 30 cards featuring Presidential portraits along with their product in normal fashion,” Dwyer said. “The reverse of each card instructed collectors to send in the complete set of 31 cards to receive a one-pound box of chocolates. The 31st card, the McKinley, was deliberately short-printed to ensure the company would save the expense of sending out the prize.”

As a result, fewer than 10 McKinley cards are known to exist today. A similar short-print strategy was employed by the Maple Crispette Company in 1923, resulting in only one known Casey Stengel card from that set to exist today; it is preserved at the Baseball Hall of Fame.

The advent of the 20th century marked a turning point in the comparative popularity of baseball cards vs. their non-sports rivals. Much of the change was the result of the growing



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Men Against Machines

Franco's drive toward the sea in the spring of 1938 brought into play an enormous quantity of new materials, better and more effective than anything that the Loyalists could muster. Their men were expected to stand up against an overwhelming mass of death-dealing machines, without being able to reply in kind. First came the planes . . . dozens and dozens of them, dropping bombs, strafing with machine guns. The noise shattered the eardrums. Then there was artillery fire . . . quick-firing cannon which shot four shells in even fewer seconds. Next rolled up the tanks . . . hundreds of them . . . the latest models. And still no men were to be seen . . . no enemies whom the Loyalists could repay. Even so there were troops that stood up against all these devilish devices of war, and when the Rebel infantry finally made an appearance it often received a set-back.

To know the HORRORS OF WAR is to want PEACE

This is one of 240 True Stories of Modern Warfare. Save to get them all and compete for 1000 Cash Prizes. Ask your dealer. Copyright 1938, GUM, INC., Phila., Pa. Printed in U. S. A.

Above: One of the more unique non-sports card sets was the 1938 offering by Gum, Inc., called "Horrors of War." Controversial but also extremely popular at the time, the original 240-card set would add another 48 cards depicting the start of World War II. **Below right:** "Wacky Packages" stickers were issued over parts of five decades and poked fun at various consumer products.

popularity of the game itself. Baseball had truly become the National Pastime with two well-organized major leagues, a World Series and colorful heroes such as Christy Mathewson, Napoleon Lajoie and Honus Wagner.

The triumph of baseball over non-sports was sealed with the production of the classic T206 set between 1909 and 1911. The set, produced by the American Tobacco Company, included the rare and valuable Honus Wagner card. Containing 524 cards and boasting outstanding color lithography, T206 established a high bar in the field of trading cards, one which few non-sports sets could match.

Nevertheless, non-sports collecting soldiered on and thrives to this day, though with a lesser following than for baseball and other sports cards. According to Calderon at Heritage Auctions, their non-sports market measures between 10-15 percent of the volume they do with baseball products.

"Anything to do with popular culture probably has a card set created to coincide with it," Calderon said. "The Beatles, James Bond, *Star Trek*, Harry Potter. You name it and there are cards devoted to it."

Historical events have also triggered non-sports issues, from "Man on the Moon" produced by Topps to celebrate the 1969 moon landing to "Princess Diana: Queen of Hearts" after her tragic death in 1997. An especially noteworthy historical set is the 288-card "Horrors of War" produced in 1938 by Gum, Inc., which also produced baseball

cards in that era. The cards pictured gruesome scenes and were controversial at the time because of their violent depictions of battle.

Similarly controversial for its depiction of gore, violence and suggestiveness was "Mars Attacks," a colorful set featuring a fictional universe of battles between Martian invaders and Earth defenders. Released by Topps in 1962, the cards produced outrage from parents and community groups, and when a Connecticut district attorney came calling, Topps abruptly ceased production. Over the years, the set has been reprinted and remains popular with collectors.

A more recent war produced an unusual entry into the non-sports universe. When the United States invaded Iraq in 2003, the U.S. military created a set of playing cards displaying pictures of the most wanted members of Saddam Hussein's government. The cards were distributed to American soldiers in hopes they might recognize the "most wanted" if they ran into them in the field. Almost immediately, sharp-eyed entrepreneurs took advantage of the lack of copyright protection and began mass producing and selling "Most Wanted" knock-offs on eBay. The cards are readily available today and listed frequently in the non-sports marketplace.

On a lighter note, humorous cards have always been a non-sports staple, from sets devoted to television shows like *Get Smart*, *Gilligan's Island* and *The Simpsons* to "Silly Super-market Stickers" and "Garbage Pail Kids."

One of the most popular humorous sets



was the long-running "Wacky Packages," issued sporadically from 1967 to 2010. Just skirting trademark laws, the joke was visual parody of popular North American consumer products, changing the product name slightly (think "Crust" tooth-paste, "Cover Ghoul" makeup and "Ratz" crackers). "Wacky Packages" proved a successful product for Topps, which was churning out baseball cards at the same time.

Baseball may reign supreme as king of trading cards, but non-sports cards have been a noble challenger to the throne, providing entertainment, education, artwork and laughter to millions of collectors for a century and a half. ❀

David Moriah is a freelance writer from Lawrence, N.J.

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Cardboard Gems

Museum's collection of baseball cards contains several that are a collector's dream.

BY BRUCE MARKUSEN

The Honus Wagner T206 card has a well-established reputation as the "Holy Grail" of card collecting. The caliber of the player, the age of the card and its relative rarity all combine to make it the most desired card in the baseball card industry.

Yet, it is not the rarest card in existence. Nor is it the only card that is so hotly pursued as to push serious collectors into frenzies to acquire it. There are a number of other cards that deserve such a high status.

As part of its collection of roughly 145,000 baseball cards, the Hall of Fame preserves a number of cards that generate extreme interest, heated passion and even rabid obsession among hobbyists.

Here are four cards in the Museum's collection that are likely to quicken the pulse of card collectors:

1952 Mickey Mantle (Topps Gum Company)

While the T206 Wagner remains the crown jewel of the hobby, a card from 1952 Topps might be the most recognizable card in existence. Often referred to as Mickey Mantle's rookie card, it's actually the second card of Mantle issued by the company.

In 1951, Topps tried its hand at producing cards for the first time. The so-called set of "Red Backs" and "Blue Backs" flopped with collectors, resulting in major financial losses for Topps. But rather than give up, young Topps executive Sy Berger and creative director Woody Gelman tried again, this time coming up with a new design that would become the

template of the modern day baseball card. Resized to roughly 3 1/2" by 2 1/2", the 1952 cards featured the team logo and a facsimile of the player on the front of a card, along with his previous season's statistics on the back.

Among the 1952 cards, the Mantle (No. 311) is considered the masterpiece. It features a black-and-white photo that has been colorized, but with a vibrant mix of blue and yellow. Mantle's popularity over the years has only increased the demand for the card.

Although the '52 cards were a marked improvement over 1951, Topps was unable to sell all of them. Rather than find alternate ways to distribute the unsold cards, Berger decided to dispose of the cards several years later. Concerned that they were taking up too much

space in the Topps warehouse, Berger took the unsold packs and dumped them into the Atlantic Ocean, inadvertently creating a shortage for future collectors.

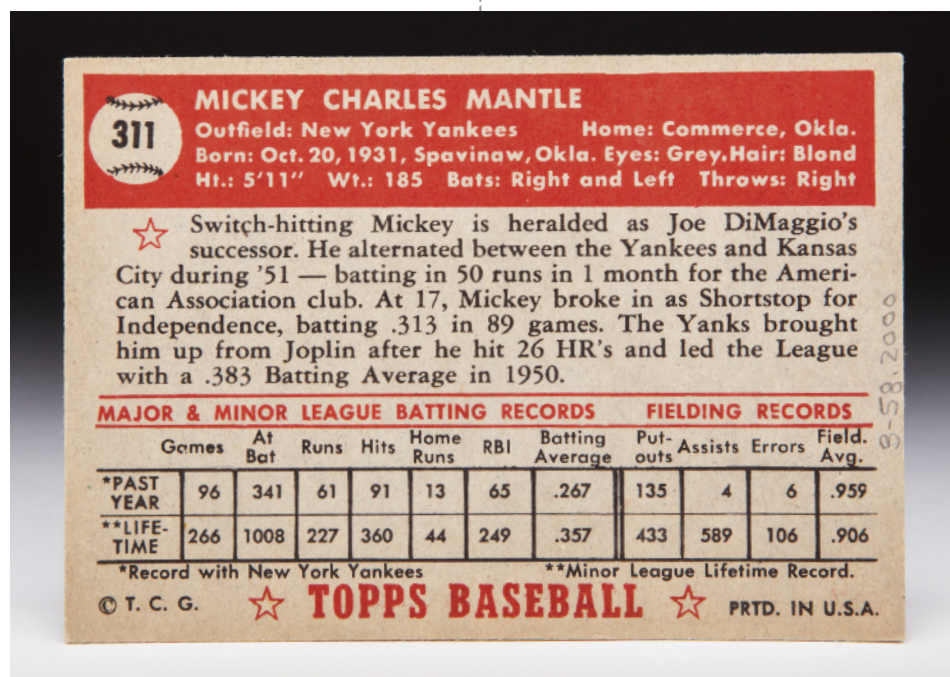
It's not known how many of the '52 Mantles remain in existence, but the dumping of the cards, in addition to the Mantle card's high-numbered status, make it a rarity. The Hall of Fame has one in its collection.

1949 Leroy "Satchel" Paige (Bowman Gum Company)

In 1949, Bowman was only in its second year of producing baseball cards, but had become skilled at colorizing cards to make them more enticing to collectors. One of the highlights of the '49 set was the inclusion of the legendary Satchel Paige.

Since Paige pitched in the Negro Leagues for most of his career, very few card companies produced cards depicting the stylish right-hander. The '49 Bowman (No. 224) is one of only three mainstream cards produced during Paige's career, and while it's not as scarce as the 1948 Leaf card, it is still regarded as a rarified classic.

After debuting as a major league rookie for the Cleveland Indians in 1948, Bowman acquired the rights to produce a Paige card in 1949. Basically, the '49 card contains a black-and-white photo that has a colorized cap and jersey, all set against a faded green backdrop. Because of its mix of red and blue colorization and black-and-white features, the card takes on



TOPPS BASEBALL CARD PHOTOGRAPHED BY MILO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM



No. 224 of a Series of 240

LEROY "Satchell" PAIGE

Pitcher—Cleveland Indians
 Born: Mobile, Ala., September 11, 1908
 Bats: Right Throws: Right Ht.: 6:3½ Wt.: 180

One of the most fabulous characters in baseball. Satchell spent many years traveling around the Negro Leagues before being signed to a Cleveland Indian contract. His exact age is not known, but he's been in baseball for years. He appeared in 21 games for the Indians, last year, mainly in relief roles, and he wound up with a 6-1 record, good for a .857 percentage.

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Opposite: The 1952 Topps Mickey Mantle card, one of the most desirable among collectors, featured what became the classic Topps look on the back. **Above:** Bowman issued this card of Leroy "Satchel" Paige in 1949, though it misspelled Paige's nickname. **Below:** Nap Lajoie was at the center of a card controversy when his Goudey card was left out of the company's 1933 set.

a surreal look. It also features an error: The misspelling of Paige's nickname as "Satchell."

Even as collectors were enjoying their 1949 Paige cards, the Indians released the well-traveled right-hander in the middle of the season, creating a gap in his cards. The next mainstream card of Paige would not come out until 1953, when Topps depicted him as a member of the St. Louis Browns. On that card, Topps misspelled his nickname with two 'l's' – a repeat of the mistake made by Bowman in 1949. In contrast, the 1948 Leaf avoided the nickname altogether, instead referring to Paige by his given name of "Leroy."

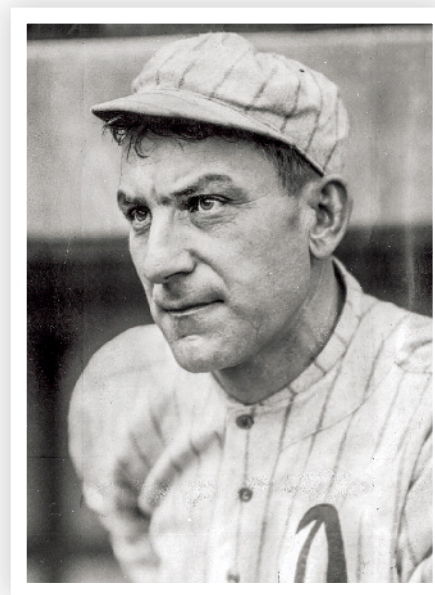
1933 Nap Lajoie (Goudey Gum Company)

In 1928, the Fleeer Company began selling a new invention: Bubble gum. Two years later, the company sold bubble gum in a wrapper that featured a comic strip. Soon after, Fleeer began including baseball cards with the bubble gum as an incentive to buy a product that appealed to children because of the taste and to adults because of its ability to calm the nerves.

Unfortunately, the Fleeer cards that came with the gum were considered cheap and

unattractive. In 1933, the Goudey Gum Company decided to enter the fray by producing cards with its packs of gum. These cards, which featured color drawings, were much more appealing than their Fleeer counterparts.

However, the company printed its set on thin cardboard, so when kids played with Goudey cards, they sometimes fell apart. Given the passage of time – now 85 years – these



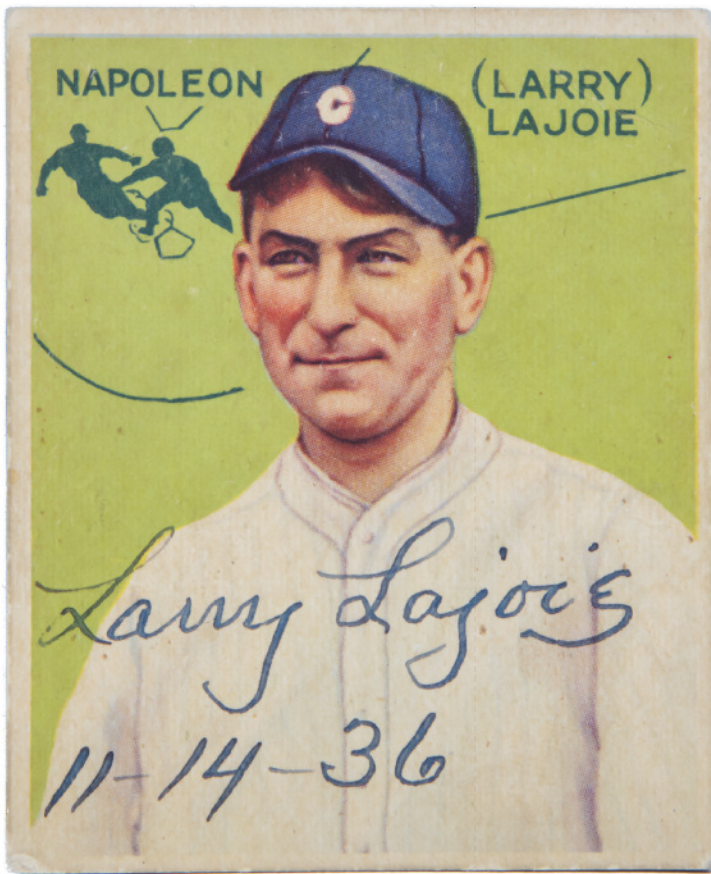
NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Goudey cards can be elusive, especially in any kind of presentable condition.

One card from the set that's even more difficult to locate is of Hall of Fame second baseman and three-time batting champion Napoleon Lajoie. A particularly attractive card with its distinctive olive background, the Lajoie card (No. 106) was mistakenly not issued with the other cards.

When collectors complained that they could not complete the set because the Lajoie was missing, Goudey subsequently issued the card in 1934. But in order to acquire the card, collectors had to contact Goudey directly; Goudey then sent the Lajoie card through the mail. As a result, a limited number of Lajoies were produced. Fewer than 100 are believed to exist today.

Although the Lajoie is rare, some high-grade examples can be found today because the cards were never inserted into gum packs, thereby reducing the amount of wear and tear. Some of the Lajoie cards can be found with the imprint of a paper clip; when the cards were mailed out in 1934, Goudey attached them to paper with a clip, which put pressure on the cardboard.



— No. 106 —

NAPOLEON (Larry) LAJOIE

“One of the greatest second basemen in the history of baseball. He also ranked with the greatest hitters, and was the most graceful infielder ever to spear a grounder or toss out a runner bound for first base. Larry hit above .300 for 15 years in the National and American Leagues, and that was long before the lively ball was introduced. At end of 1901 season he had batted an average of .405, and topped the American League in 1901, 1903 and 1904. He was born in Woonsocket, R. I., September 5th, 1875—is 6 feet, 1 inch tall, weighs 195 pounds. Batted and threw right-handed.”

This is one of a series of 240 Baseball Stars

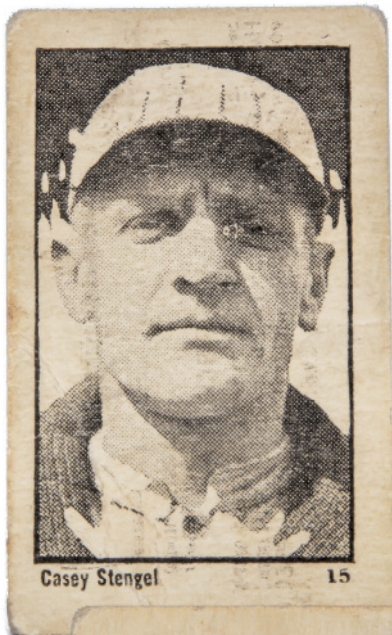
BIG LEAGUE
CHEWING GUM

GOUDEY GUM CO. BOSTON

Made by the originators of
INDIAN GUM

B-5.2001

PHOTOS BY TOPPS BASEBALL CARD PHOTOGRAPHED BY MILO STEWART JR. NATIONAL BASEBALL HALL OF FAME AND MUSEUM



1923 Casey Stengel (Maple Crispette)

One of the real gems in the Hall of Fame collection is the complete 30-card set of Maple Crispette cards issued in 1923. All of the cards are rare, but one in particular is so rare that it is believed to be the only one still in existence.

The Montreal-based company specialized in popcorn, marshmallows and a variety of sweet treats, but in 1923, they decided to venture into the baseball card business. They issued a set of cards, including Ty Cobb, Walter Johnson and Babe Ruth, all of whom would become part of the Hall of Fame's

inaugural class in 1936. The cards stood out because they were very small, roughly double the size of a postage stamp.

The company offered its customers a special incentive: If you collected all 30 Maple Crispette cards, you could turn them in for sporting goods equipment.

Not wanting to hand out too much in the way of free bats, balls and gloves, the company decided to intentionally short-print one of the cards – that of future Hall of Fame manager Casey Stengel, who was an outfielder with the New York Giants at the time. By ensuring that the Stengel card (No. 15 in the set) was especially rare, the company made it exceedingly difficult to complete the set.

Over time, most of the Stengel cards have been lost to damage or disinterest. Hobby experts believe that only one such Stengel card still exists today, and it is the one housed at the Hall of Fame

One of a kind – as rare as rare can get. ❶

Bruce Markusen is the manager of digital and outreach learning at the National Baseball Hall of Fame and Museum.

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Maple Crispette Co., Ltd., Montreal

B-304.2004

Above: The 1933 Goudey Gum Napoleon Lajoie card was not included in the original print run of the set, leaving Goudey to reissue it on demand in 1934. As a result, fewer than 100 of these cards are known to exist: **Left:** The 1923 Maple Crispette Casey Stengel card in the Museum's collection is believed to be the only one still in existence. The company printed very few of these cards, and many were returned to the company in exchange for baseball equipment.

ECK OF A JOB

DENNIS ECKERSLEY HAS SHOWN DETERMINATION AND RESILIENCY WHILE FACING CHALLENGES ON AND OFF THE FIELD.

BY HAL BODLEY

The afternoon a humble Dennis Eckersley was inducted into the Hall of Fame in 2004, he ended his acceptance speech with this: "... with the grace of God you can change your life, whoever you are."

No one has lived those words better.

From the dark and lonely depths of alcoholism, Eckersley found the strength and resolve to rebuild his career and his life.

He was an accomplished starting pitcher with Cleveland and Boston in the 1970s, but then went through a years-long funk that ended with a demeaning demotion to the bullpen. From there, however, he emerged to become one of the game's great relief pitchers.

And a Hall of Famer.

Dennis Lee Eckersley has refused to sugarcoat the bad times, a testament to the adage that everything happens for a reason.

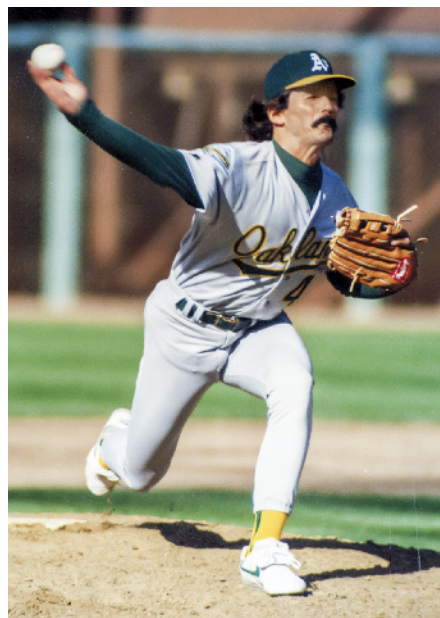
With the grace of God you can change your life, whoever you are.

It's easy to dismiss this as his homily for enormous success on and off the diamond.

"Baseball lives in my soul," he said, but deep inside there's much more.

For him, it's about acceptance in life and the opportunity to send a powerful message to others.

Turning the page on the difficult times is never easy, but Eckersley doesn't waver when those moments arrive.



Dennis Eckersley's MLB career spanned 24 seasons, but he was at his best in 1992 when he saved a career-high 51 games and boasted a 1.91 ERA to win the American League MVP and Cy Young awards.

"Even though there were horrible moments in my life, they might have been the best," he said. "Standing up to them made them become great moments character-wise. Anybody can handle great moments, but can you handle the other side of it?"

On the field, that "other side" reared itself for all to see in the opening game of the 1988 World Series at Dodger Stadium. With his A's ahead, 4-3, Eckersley gave up the game-winning, full-count, two-out, two-run homer in the

bottom of the ninth inning to a hobbling Kirk Gibson. Often called the "mother of all walk-offs," it set the stage for the Dodgers' surprise five-game Series triumph.

But that night, as replays of a first-pumping Gibson limping around the bases played non-stop, Eckersley stood by his locker as wave after wave of reporters approached for his comments.

"I had the ultimate walk-off in the World Series, a lot of pain in those walk-offs," said Eckersley, who's credited for coining the phrase "walk-off home run."

Pausing, he added: "How could I walk Mike Davis (who got on base ahead of pinch-hitter Gibson)? And how could I throw Gibson a slider? The scouting report said, 'Don't throw Gibson a slider.' I got tired of throwing fastballs."

It's during times like that the true person shines through.

"I have always been struck by Dennis' humility," said Jennifer Eckersley, who married Dennis in 2005. "He's enjoyed incredible success in life, yet he is remarkably humble and down to earth."

When she says "he's real," it's an understatement. "What you see is who he is – he's an open, genuine and honest person," Jennifer added.

The late Don Zimmer, who managed Eckersley for two years in Boston (1979-80), once said, "No matter the situation, he would never make an excuse, would always be accountable."

It's that DNA that has made the man they call "Eck" an outstanding analyst both on NESN for the Boston Red Sox and on TBS, a position he's held since 2003.

"When you get in the broadcast booth, you cannot forget how difficult it is to play the game," he said. "But at the same time, there is a fine line. You cannot sugarcoat things you see happening. It's not like you're trying to hoot on anybody. You just have to say what happens – a guy makes a bad pitch, a guy makes a bad play. You cannot be vanilla."

Jennifer, a former lobbyist who has worked in TV, manages her husband's marketing and media relations, charities and television projects. She's obviously biased, but said: "I have watched him flourish in his second act as a broadcaster.

DOUG MCVILLI/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

He's gained more confidence over the years, which has allowed him to be himself. He has his own unique style, but you can hear his passion for the game."

Being elected to the Hall of Fame has been Eckersley's ultimate reward for both the good and the bad. Chosen in his first year of eligibility, Eckersley compiled a 197-171 record with 390 saves over 24 seasons. He was the American League MVP and Cy Young Award winner in 1992 when he was 7-1 with 51 saves and a 1.91 ERA, and earned six AL All-Star selections.

Eck was a big reason Oakland won three AL pennants and one World Series from 1988-90. In 1989 and '90, he walked just seven batters while striking out 128 in 131 innings.

"I could do no wrong," he recalled of those dominant years. "It was like walking on water at one point.

"(But) there's no way I would have gotten into the Hall of Fame just strictly as a reliever. Being a starter had to have something to do with distancing me from some of the other relievers."

He insists that during his career he never thought about the Hall of Fame, and even after being inducted, "It took a while to get comfortable with it. I was never cool enough to think, 'I'm a Hall of Famer.' It was something to get used to. It meant so much at the beginning, but you're in a fog. Now it means the world to me; it's part of who I am."

There was a time in the 1970s when he was destined to be the savior for the then-lowly Cleveland Indians. In three seasons (1975-77) as a starter, Eckersley won 40 games – highlighted by a 1977 campaign that saw him rack up 14 victories and a no-hitter against the Angels.

He seemingly had it all.

But on March 30, 1978, he was traded to the Boston Red Sox. And life was about to change.

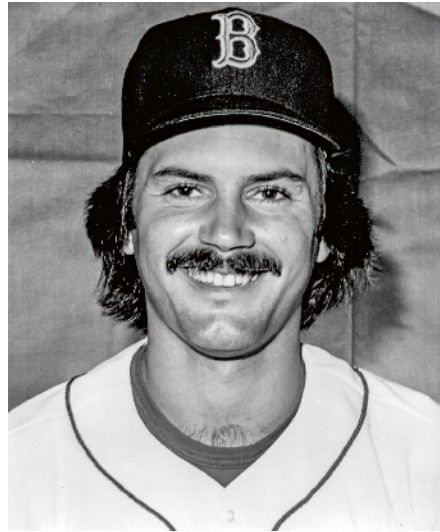
An emotional free spirit, Eckersley always was ready for a good time, and in the beginning with the Red Sox, that didn't seem to matter. With his long hair and swagger, he was able to overcome any obstacles in his path.

During his first two seasons in Boston, flashing a confident demeanor and overpowering fastball, he continued to excel – winning a career-high 20 games in 1978 and 17 in 1979, with a 2.99 earned-run average each year. But from 1980 to 1983, he pitched poorly. His fastball lost velocity and he slumped to a 43-48 record during that span, with his ERA ballooning to a career-worst 5.61 in 1983.

His 1984 season wasn't going much better (4-4, 5.01 ERA in nine starts) when the Red Sox sent him packing to the Chicago Cubs in May.

The Cubs, of course, played most of their games in the afternoon, which meant the bars were open when Eck left the ballpark.

"It hit me once when I walked into a bar and asked for a double," he remembered. "I sort of



Dennis Eckersley spent the first 12 years of his career as a starting pitcher with Cleveland, Boston, and the Cubs, but his legend grew during his time as a closer in Oakland, where he saved 320 games from 1987 through 1995 and helped the A's to the 1989 World Championship.

whispered it to the bartender. But that made me think something was wrong."

He says he realized the problem he had after a family member videotaped him while drunk and played the tape back to him the next day.

"It was during the offseason of '86 and I was spiraling out of control personally. I knew

I had come to a crossroads in my life. With the grace of God, I got sober and saved my life.

"Accepting being an alcoholic was huge in itself. Everything else was minor compared to that."

He went into recovery.

"That was the best thing I ever did, but the most frightening moment of my life," he said.

For this story, Eck, who is 64, looked back.

"That was a long time ago, thirty-some years," Eckersley said. "It's about surrendering, acceptance. You don't think of it as surrendering, but if you surrender, you win.

"If you can accept it, you can make a change. People fight acceptance."

Turning the page remains a vital part of his life.

Eckersley had his moments in Chicago, helping the Cubs to the NL East title in 1984 and going 11-7 with a 3.08 ERA in 1985, but slumped again after that. The team dealt him to Oakland on April 3, 1987 – three days before Opening Day.

He would rebuild his career with the A's, thanks to the vision of manager Tony La Russa to make him a reliever, and remained with La Russa when the Hall of Fame skipper went to St. Louis in 1996. He saved 66 games in two seasons with the Cardinals before finishing his career back in Boston in 1998.

"When he came over from Chicago, in the first meeting we had, I told him our rotation was set," La Russa remembered. "I said, 'There's not time now for you to show enough to replace one of them.' So we told him we'd use him in the bullpen. Dennis wanted to start, but couldn't walk away from the trade. He said he'd wait his turn."

Eckersley's version: "I wasn't going to the bullpen to be a star. I was going there to clean up. It was a demotion not to be a starter. But Tony saw a need and I was in the right place at the right time."

La Russa and his longtime pitching coach Dave Duncan were surprised the first time Eckersley pitched – 2.2 innings against Minnesota in the third game of the season.

"It's hard to explain, but take me as literally as my words," La Russa said. "The minute he threw his first pitch, there was something about his presence, his competitiveness. The way he'd attack the hitters got my attention. Right away, he got three outs against good hitters. He just made great pitches against tough hitters."

What La Russa and Duncan did not know was that Eckersley was putting alcohol behind

NATIONAL BASEBALL HALL OF FAME AND MUSEUM

MICHAEL ZAGARRETTY IMAGES



For Dennis Eckersley, the awards keep coming. Inducted into the National Baseball Hall of Fame on the first ballot in 2004, in September 2018 he was part of the inaugural class elected to the Athletics Hall of Fame. Here, he speaks during the ceremony prior to the A's game against the Yankees at Oakland-Alameda County Coliseum.

and had worked diligently during the offseason to get in shape.

"I was trying to re-create myself, trying to hang on," Eckersley said.

"Dennis had made a commitment to take better care of himself – working out, being more professional with his preparation," La Russa said. "When we got him, we had a version of Dennis that turned his clock back four or five years. He was in great shape each and every day.

"Secondly, history is funny. When (closer) Jay Howell got hurt, Eck began to close and ended the season with 16 saves."

La Russa says that Duncan was initially "using his expertise to keep Eckersley's arm in shape, using him in certain situations and getting him ready to start in case somebody got hurt and he could move into the rotation.

"We were using him as a reliever just so he could get some work. He was so impressive the way he attacked the hitters and the stuff he had. He was letting it fly with his fastballs and showed

impeccable command. He was only out there for an inning or two, but would throw his slider over for a strike and then put the hitter away.

"I said to Duncan, 'Oh my goodness. He could be a really good starter, but he could be a great reliever.'"

Ironically, even after Howell developed a sore elbow and Eckersley was closing, La Russa said Eck was "kicking and screaming the rest of the year about not starting. We had some notable heated 'conversations.' I told him to quit complaining and just do the job. Relieving came so naturally to him."

At the end of the 1987 season, Eckersley asked La Russa and Duncan to keep an open mind about returning him to the rotation, but that never happened. Eckersley didn't start another game in the majors; instead, he ushered in the era of the one-inning relief specialist.

"I was aggressive. I wasn't afraid. I was ready to play every day. I had a lot to prove," Eckersley said.

At every stop, Eckersley has in his own way

put the pieces of his life back together, and he says he's enjoying this latest chapter.

"My daughter Mandee is pregnant and having twins, so I am going to be a grandfather for the first time. I'm excited about that."

Grandpa Eck?

When you think back to when he was one of baseball's most exuberant and colorful players, it's hard to believe when he says, "I am kind of a private guy. I love to get away from it. I am either 'on' or 'off.' And I prefer the 'off' more."

Or as Jennifer adds: "Though he works in the public eye, we stay out of the spotlight and most enjoy just being home together."

Ask Dennis Eckersley what his legacy will be, and there's a quick reply.

"I'm still working on it!" 🍌

Hal Bodley, dean of American baseball writers, is correspondent emeritus for MLB.com. He has been covering Major League Baseball since 1958 and was a USA TODAY baseball editor/columnist for 25 years.



Story Tellers

AAGPBL pioneers opened doors throughout the game and pop culture.

BY SOPHIE GRUS

Many people have heard of the All-American Girls Professional Baseball League because of the successful Hollywood movie *A League of Their Own*. What they might not know is that not only did the league give hundreds of women the chance to play baseball, it also allowed them the opportunity to travel, earn a living and break down barriers.

And it even made them the stars of baseball cards.

Mary Pratt of Quincy, Mass., was one of these women pioneers whose baseball talents helped create history and fulfill her dreams. Pratt grew up in the 1920s and '30s playing baseball with her brothers and the local boys. Her

father played catch with her in the garden and took her to Red Sox games as a child, igniting her passion for sports. She took advantage of every sport available, playing volleyball, baseball, softball and lacrosse in high school and college. On the night of her high school senior prom, she played touch football at the playground instead of dancing the night away.

Pratt started with the Boston Olympets, a girls' softball team that played in the summer at the Boston Garden, until she graduated from college. After graduating from Boston University's Sargent College with a physical education degree in 1940, she took a job at Thayer Academy in Braintree, Mass., and later the Quincy Public Schools. In 1943, a writer for *The Boston Herald* told her about a new



FRICTH BASEBALL CARD PHOTOGRAPHED BY MILD STEWART JR. NATIONAL BASEBALL HALL OF FAME AND MUSEUM

women's league called the All-American Girls Softball League (later named the All-American Girls Professional Baseball League). At the end of the school year, Pratt packed her bags and headed to the Midwest, where she was successful in her league tryout.

During her five-year professional career, Pratt pitched for the Rockford Peaches and Kenosha Comets. Her best year was 1944, when she won 21 games, pitched a no-hitter and led Kenosha to first place for the first half of the season. At the end of the 1944 season, the Comets faced the Milwaukee Chicks for the championship. Although they lost, Pratt and the Comets contributed to the growth and overall success of the league.

When Pratt's school district would not release her from summer school duties to play in the league, she simply quit.

"My principal in 1945 was in awe that I would consider leaving my position to play ball," Pratt remembered. "I assured him that I thought I was making the right decision, a decision that had been made by many a professional male ballplayer. It was an opportunity that few females experienced."

She used earnings from the league to buy herself a two-toned Oldsmobile.

Among Pratt's teammates in Kenosha was Audrey Wagner, a hard-hitting outfielder from Bensenville, Ill. Wagner used her talents to break down barriers by taking her league earnings and paying her way through college and medical school. She made \$125 a week, "which was good



Above: Mary Pratt (far left) spent five years in the All-American Girls Professional Baseball League, four of those with the Rockford Peaches. **Top Right:** Pratt was among the AAGPBL players featured on "throwback" baseball cards that were produced in the 1990s.

money in those days,” recalled Wagner in an interview in 1982. When she graduated from the University of Illinois-Chicago Medical School, she was one of only 12 women in her class of 164.

Through baseball, Pratt, Wagner and others gained confidence to pursue even bigger dreams. As part of the AAGPBL, they and hundreds more like them began successful careers as they traveled the Midwest to cities such as South Bend, Ind., and Grand Rapids, Mich.

Pratt’s enthusiasm for sports and challenging social norms did not stop after she retired from baseball in 1947. She continued teaching physical education for 48 years, and during that time pushed for change everywhere she could. When the Quincy school district required her to work after-school programs with no pay while the boys program involved inter-school competition and paid coaching, she pushed back. The district told her she was “out of order,” but she persevered and ultimately won the right to be paid for her work.

During her many years in education, Pratt officiated women’s basketball and softball and coached 10 championship softball teams. She co-founded the New Agenda-Northeast Project, an organization that promotes equity for girls and women by creating athletic opportunities. As much as Pratt loved her time in the AAGPBL, she wanted to be remembered as a school teacher. She spent much of her career expanding opportunities for girls in sports at the high school level and below.

When the National Baseball Hall of Fame and Museum recognized the All-American Girls Professional Baseball League with an exhibit in the late 1980s, Pratt used the platform to continue fighting for women’s equity. She spoke often of her time with the AAGPBL, even lending her story to Ken Burns’ *Baseball* documentary.

Her connections to the Hall of Fame ran deep. The head curator at the Museum when the *Women in Baseball* exhibit premiered was Ted Spencer, one of Pratt’s former students. She became a regular visitor and dedicated



Thelma Eisen (left) and Dorothy Harrell show off their AAGPBL baseball cards during a 2007 Women's Sports Foundation event at The Beverly Hilton.

VINCE BUCCIGGETTI IMAGES

time to ensure the Hall collected information on the league by creating questionnaires for former AAGPBL players.

As the Hall of Fame exhibit, the movie *A League of Their Own* and other media opportunities brought AAGPBL players back into the spotlight in the 1990s, baseball card

Pratt was also involved in the AAGPBL Players Association, which formed in the 1980s to keep the history of the league alive, plan reunions and maintain communications with former players. Creating a program called “Out and About,” Pratt kept track of every speaking engagement by AAGPBL members.

“Soon one comes to the realization that the AAGPBL represents lifelong friendships, the establishment of inroads that brought about increased opportunities for female athletics, and the establishment of acceptable codes of conduct in female programs,” wrote Pratt in her book *A Peach of a Game*. Although the league folded in 1954, Pratt and others remained dedicated to the ideals it fostered.

“If one desires to work for their goals, they have only to turn the switch and the light will shine bright because of their effort and determination,” Pratt said.

“That is why I am so proud

to have been an All-American Girl pro ball player. It gave me the switch to turn on.”

Sophie Grus was the 2018 curatorial intern in the Hall of Fame's Frank and Peggy Steele Internship Program for Youth Leadership Development.



Mary Pratt’s suitcase has stickers from South Bend, Chicago, Muskegon and Grand Rapids, a testament to AAGPBL players’ opportunities to travel. Her suitcase is currently on display in the *Diamond Dreams* exhibit at the National Baseball Hall of Fame.

MILO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM

companies capitalized on this by producing “retro” cards of the league’s players, the most notable of these being a 400+ card series from Larry Fritsch Cards. It was another example of how the pioneering efforts of the women of the AAGPBL broke barriers in sport and culture.



In the Cards

MLB stars have their own stories about collecting and sharing baseball cards.

For some it was a passion, for others just a passing fad. But for many big leaguers on the field and in the front office, their love of baseball started with baseball cards. Here are a few stories from some of the game's biggest names.



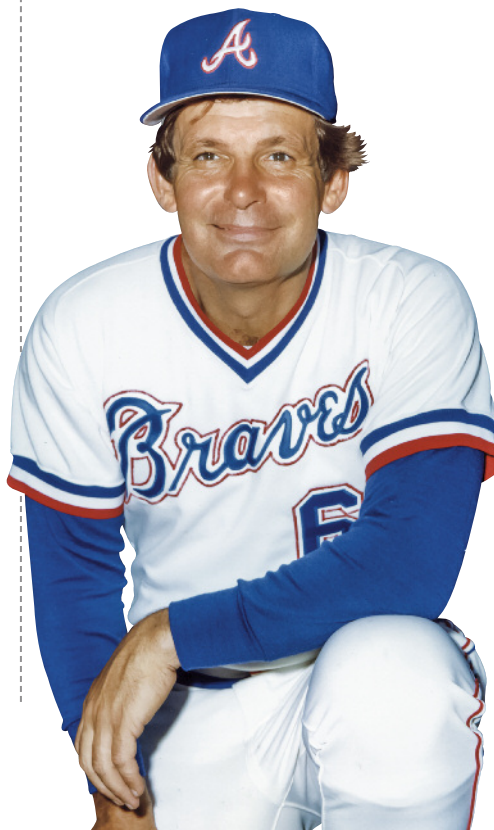
NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Mike Trout

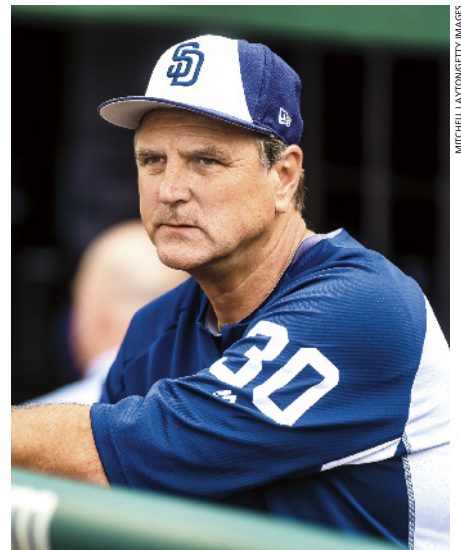
"As a kid, when I went to the store and would see the Topps packs, I would try to pick up a couple. I wasn't really a collector back then, but I was always looking for that Derek Jeter card."

Bobby Cox

"As a kid, I collected baseball cards, absolutely. I was a dope, though; I used to paste them all onto cardboard and hang them all over the walls of my room. I ruined all of those cards! I wish I still had them. We had a little grocery store near our house and we would go in to talk to the grocer, Mr. Rasmussen, and get our cards. We would give him a nickel for a pack. We couldn't wait to get those cards."



NATIONAL BASEBALL HALL OF FAME AND MUSEUM



MITCHELL LAYTON/GETTY IMAGES

Glenn Hoffman

"I collected cards as a kid, and probably like every other guy my age, I wish I still had them. My friends and I connected to the game through the cards. We would play games with the cards using the stats and would play a lot of Strat-O-Matic baseball. We would study the batting averages and try to get the best cards back then – the Bob Gibsons, the Hank Aarons. I was always looking for Mickey Mantle, Carl Yastrzemski, Willie Mays, but we liked the gum, too. Then, when you got the opportunity to have your own baseball card, that was truly special. I would go out looking for my own card!"



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Dave Roberts

"As a kid, I collected baseball cards, like most kids did at that time. When I was younger, I really started taking a liking to Bip Roberts, mostly because of the name, but also the type of player he was. And he wore number 10, which was a number that I liked."



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

↑ John Schuerholz

“I was very much a baseball fan as a kid and I collected baseball cards. I flipped them up against the wall playing games with them, put them in the spokes of my bike, slept with some underneath my pillow at night. I definitely was a fan. It wasn’t until I got a little older that I realized how important the cards were and started to keep them pristine in boxes and cases. Later in life, after I went away to college and then moved out of my parents’ house, I left my cards there. One day, my mother was cleaning out my old stuff and tossed my cards, without calling me to ask if I wanted them. I wasn’t necessarily a sophisticated collector of cards – as a kid I probably liked the bubble gum more – but my mom decided to clean out one day and away my cards went.”



RICH VON BIBERSTEIN/AP IMAGES

↑ Mike Moustakas

“My dad and I collected cards. It was always the two of us going to the baseball card shops and trying to bid on cards to get them. My dad was a big baseball card collector and it was something that we did together and I continue to do. My dad was always looking for the older cards, and as a kid, I was always looking for the guys who I liked to watch play – Ken Griffey Jr. and Barry Larkin. I was more into the newer guys.”

← Rick Honeycutt

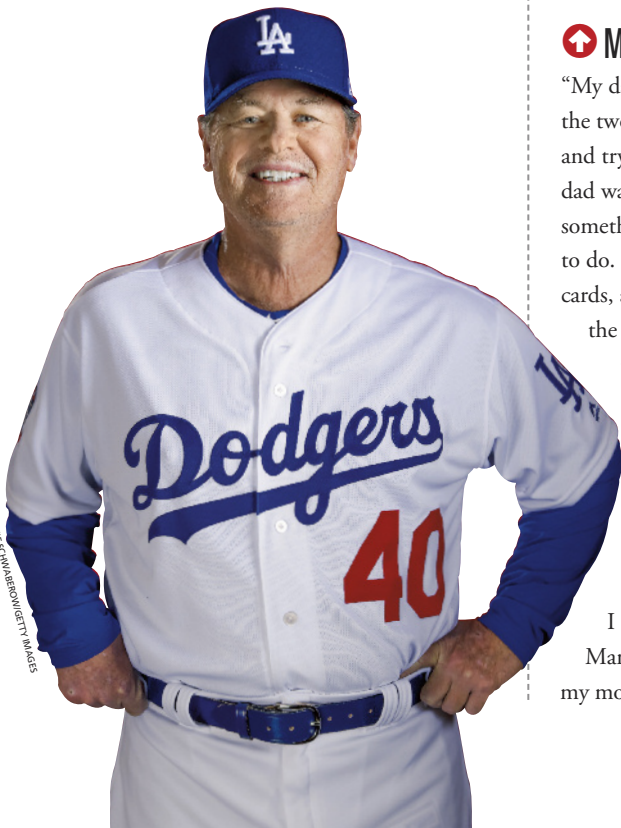
“Oh yeah, I was a collector. I would trade anything – Willie Mays, whatever – for a Mickey Mantle card. I probably had a dozen or so Mickey Mantle cards. I came home one day and my mother had thrown them all away.”



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

↑ Edgar Martínez

“I had a few as a kid, but I wasn’t a collector. We used to play games with the cards. In Puerto Rico, we didn’t really collect them, but would play games with them. I wish that I had those cards now!” 📌



JANE SCHEWENBERG/GETTY IMAGES



Our Museum in Action

These ongoing projects are just a few of the ways the National Baseball Hall of Fame and Museum's mission is being supported today.

BASEBALLHALL.ORG/MUSEUMINACTION

WHAT WE'VE DONE TOGETHER

Pete Gray glove

Thanks to generous gifts from Lauren Allen, Mark Altavilla, Joseph Chisarick, Mark Crawford, Brian Dyet, Thomas Gibbon, David Jolley, Steven Jordan, John Kashatus, Mark Kellar, Jack Minnier, Kevin Monahan, Northern California Pete Gray Fans (John Green, John Sayers and Mike Prenger), Andrew Orlando, William Ostroski, George Pawlush, Dennis Puhalla, Carri Sewlal, Melissa Trala and Cheryl

Walton, we are close to reaching our fundraising goal to care for Pete Gray's glove.

To get an updated report on the progress for this campaign, visit support.baseballhall.org/grayglove.

Photos to be digitally preserved

Thanks to a number of generous donors, photographs from our archive will be digitally preserved and added to the PASTIME online collections database, which you can browse at collection.baseballhall.org. They include:

- **Max Carey** – Thanks to a gift from William D. Linville

- **John Clarkson** – Thanks to a gift from Phil Williams
- **Ty Cobb** – Thanks to a gift from James Doyle
- **Bob Feller** – Thanks to a gift from Steven Rothchild and Leonard F. Skonecki
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- **Billy Hunter, Eddie Murray, Jim Palmer and Maryland Semi-Pro, Minor League and Amateur Baseball** – Thanks to a gift from Bruce and Pat McCubbin
- **Eppa Rixey** – Thanks to a gift from Jeff Imel
- **Babe Ruth** – Thanks to a gift from J. Bucky Miller, Kevin Phillips and Andrew C. Rose
- **George Sisler** – Thanks to a gift from Clint Rumble
- **John Ward** – Thanks to a gift from Charles C. Brown
- **Cy Young** – Thanks to a gift from Lou Boyd

WHAT YOU CAN HELP US DO

Yogi Berra catcher's mitt

On Oct. 8, 1956, Don Larsen, a 27-year-old pitcher who had compiled a 30-40 record in his first four big league seasons, carved his name into American sports lore by pitching the first perfect game in MLB Postseason history.

Just three days earlier, in Game 2 against the Brooklyn Dodgers, the New York Yankees' right-hander was knocked out in the second inning of a 13-8 loss.

In Game 5, however, Larsen authored a 97-pitch masterpiece. He went to a three-ball count on just one batter and effortlessly zipped through a Dodgers lineup that featured future Hall of Famers Pee Wee Reese, Duke Snider, Jackie Robinson (who hit cleanup that day) and Roy Campanella.

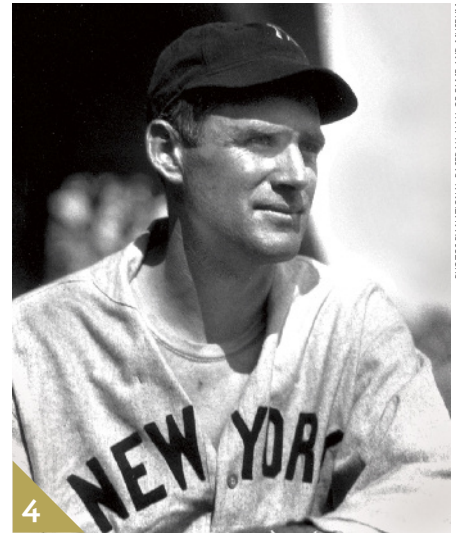
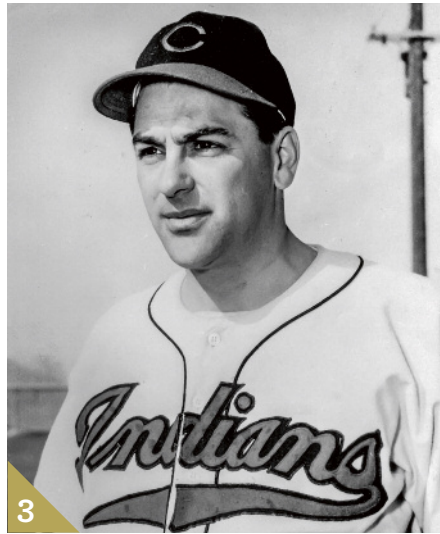
After Larsen fanned pinch-hitter Dale Mitchell for the final out, Hall of Fame catcher Yogi Berra (Class of 1972) joyfully ran and

1. The glove used by Yogi Berra in Don Larsen's World Series perfect game on Oct. 8, 1956, is in need of conservation efforts.

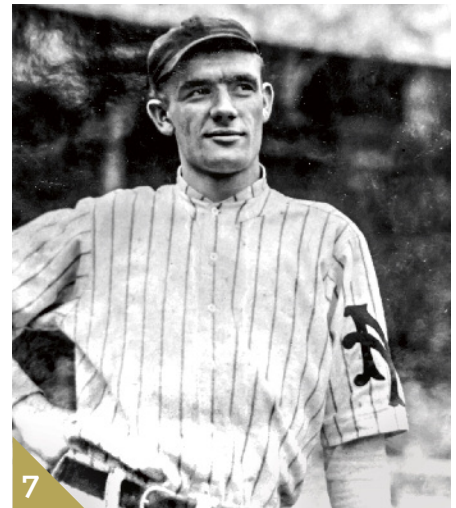
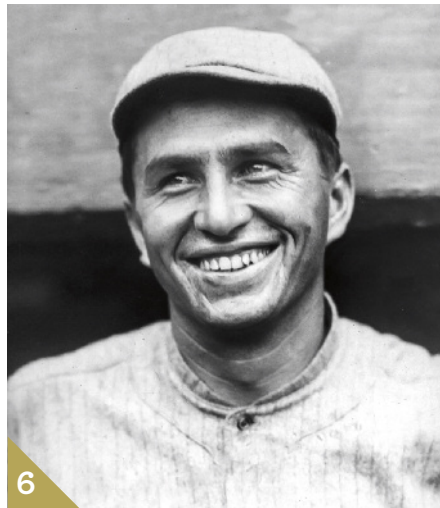


MILIO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM

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PHOTOS BY NATIONAL BASEBALL HALL OF FAME AND MUSEUM



jumped into Larsen’s arms, creating one of the most iconic images in baseball history.

Larsen’s historic feat stands alone in World Series history and is preserved in Cooperstown through several artifacts, including autographed baseballs used in the game, tickets, photos and Berra’s catcher’s mitt (B-125.58).

Make a gift today (note Yogi-ism, “a nickel ain’t worth a dime anymore”) toward the conservation work needed to ensure that Berra’s glove from this historic moment is preserved for future generations of fans.

Estimate for conservation to be performed by B.R. Howard and Associates: \$1,500

2-7. The Museum is working to digitally preserve images of inductees from the Hall of Fame Classes of 1970 and 1971, a group that includes legends such as Dave Bancroft (2), Lou Boudreau (3), Earl Combs (4), Ford Frick (5), Harry Hooper (6) and Rube Marquard (7).

Digitally preserve historic photos of the Hall of Fame Classes of 1970 and 1971

We need your help to continue our work to digitally preserve the Museum’s photo collection, which contains more than 250,000 images. You can help us to preserve the images of the classes of 1970 and 1971.

Cost to digitally preserve images of:

Class of 1970

- Lou Boudreau (225 images):\$1,135
- Earle Combs (48 images):\$240
- Ford Frick (181 images):\$945
- Jesse Haines (56 images):\$280

Class of 1971

- Dave Bancroft (113 images):\$575
- Jake Beckley (5 images):\$25
- Chick Hafey (33 images):\$165
- Harry Hooper (36 images):\$180

- Joe Kelley (7 images):\$35
- Rube Marquard (51 images):\$255
- Satchel Paige (6 images):\$50
- George Weiss (28 images):\$150

Additional projects online

We are grateful for all our donors and Museum Members for helping us to preserve baseball history. We have accomplished a lot together, but there is more to be done.

Explore additional projects, including artifacts, photographs and Library documents that are in need of conservation and preservation at our website

baseballhall.org/museumination. 

For more information – or to make a donation of any amount toward one of the projects – visit baseballhall.org/museumination or contact our Development Team at (607) 547-0338 or development@baseballhall.org.

CARD CONNECTION

A childhood hobby led to a love and a respect for the game that continues today.

BY KEN KENDRICK

Like so many young boys, I started collecting cards when I was about eight years old in my little town of Princeton, W. Va. On Saturdays, my buddies and I would get a quarter from our moms and go to the five-and-dime store. With that 25 cents, you could buy five packs of cards. You opened the packages, stuffed all the gum in your mouth – and then made deals with your buddies on the way home to get the cards you wanted.

I vividly remember those little trips and the joy of opening a pack and seeing a card of one of my heroes of that era. I was a Brooklyn Dodgers fan back then and always was thrilled when I got one of their players.

The joy of seeing a Dodgers card is something I'll never forget. Of course, now that I'm with the Diamondbacks, the Dodgers are our rivals!

I collected for about five years, and when I stopped collecting, my younger brother started. We both stopped collecting as early teenagers, but the cards were kept by our mother.

Around 1990, on a trip back to visit her, she reminded me that she had all these cards and wanted to know what to do with them. I took them, and saw that the value of what I had as a child was not insignificant. It was about 10 years worth, and they had been kept well.

I began to catalog them and put them in binders, and then set about to fill the gaps in the sets. I went to card stores, which were everywhere back then, to find what I needed. I wasn't focused on high-value, elite cards; I was just completing sets of cards as a nostalgic activity.

Grading started to take hold by then, and I found a couple cards that I needed. I remember buying a Mickey Mantle 1952 Topps card, and it kind of got me going. That set me on the next phase: For the elite, high-value cards.

I began looking at literature that described the best cards of all time and set a goal to have the best collection of the "Top 20" cards as set by Joe Orlando, president of Professional Sports Authenticator. Being a competitor, I wanted to have the best of the best. I now have 19 of the 20 at the highest possible grade. The only one I don't have is the Roberto Clemente rookie card from 1955. There's one Grade 10. I have a Grade 9.

Having these highly recognized cards is a little like owning a sports team, like I do. It's somewhat of a public trust. You want to share that asset with others. And the idea of the Hall of Fame giving baseball cards a new place creates for me a responsibility to share my little corner of the world with others.

I think these cards need to be seen and enjoyed by a larger number of people. What better place to have that happen than Cooperstown.

The baseball card world is one of connections. I was at Hall of Fame Weekend several years ago and was attending the Saturday evening event at the Museum. Suddenly, I saw this guy and he's looking over at me and he's pushing his way through the crowd. It's Reggie Jackson. And he said: "Are you Ken Kendrick? I've heard about your card collection and I always wanted to meet you."

He wanted to meet me because I collected

baseball cards. It's the same with Hall of Fame Board member Thomas Tull. I have a long-distance friendship with him, and it's all from our love for the game and our collections. I've enjoyed knowing him, something that wouldn't have happened if not for collecting.

One of my great, great memories is the day I got the T206 Honus Wagner card about 10 years ago. My son, Cal, was 10 or 11 at the time, and I brought the Wagner card home and wanted him to see it.

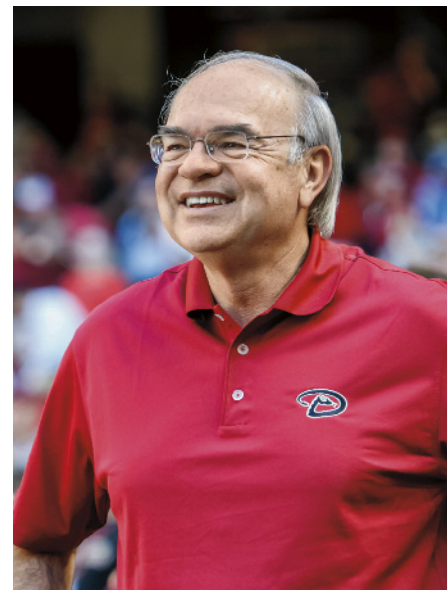
I showed him the card and told him all about its history. I told him that this collection I have is a legacy for him, that they'll be his cards. He nodded and left.

A couple hours passed, and he came back and asked to talk. He said: "You know that card you showed me, Dad? I just want you to know that I would never sell it."

It was a great moment, for a little kid to respect that what I'm doing is collecting treasures and honoring the game.

I'll never know if he keeps his promise. But I hope he does. 🍎

Ken Kendrick is the Managing General Partner of the Arizona Diamondbacks and a major supporter of the Museum's Shoebox Treasures exhibit scheduled to open in 2019.



Arizona Diamondbacks owner Ken Kendrick is an avid baseball card collector.

THE PASTIME DIGITAL COLLECTION

The team in Cooperstown is working to digitally preserve the Museum and Library collections. Artifacts, photographs, documents and audio and video recordings are regularly added to the PASTIME digital collection.

Visit

collection.baseballhall.org



DOUG MCWILLIAMS/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

PASTIME includes images like this one of Hall of Famer Johnny Bench, the 14-time All-Star catcher who played each of his 17 big league seasons with the Cincinnati Reds. Photo by Doug McWilliams.

To purchase an archival quality print of this image, please call (607) 547-0375.

Hall of Fame Members receive a 10-percent discount.



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AROUND COOPERSTOWN

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Autumn's colors come to life in a hay field along Beaver Meadow Road in Cooperstown.

