


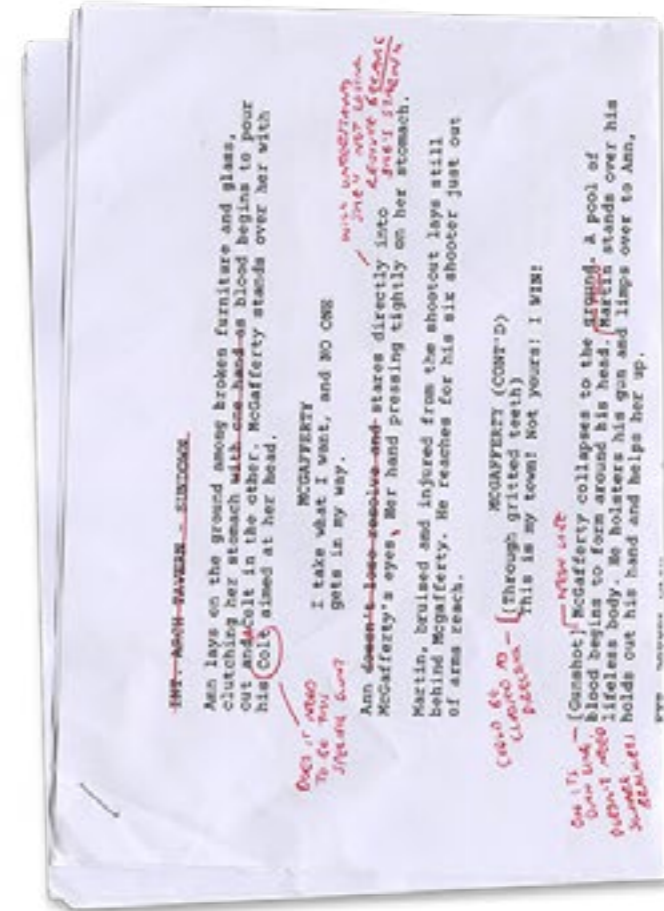
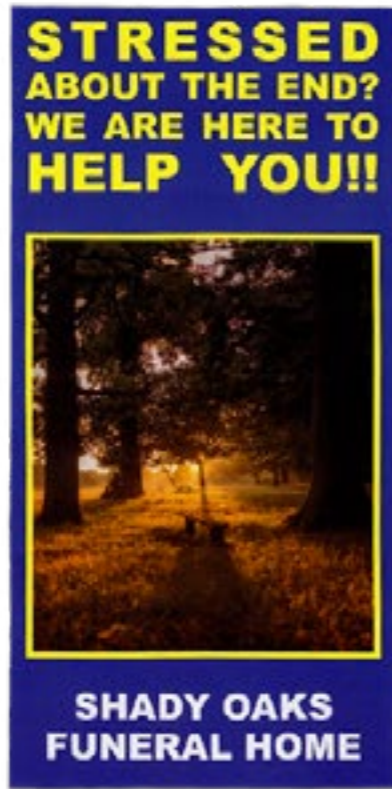
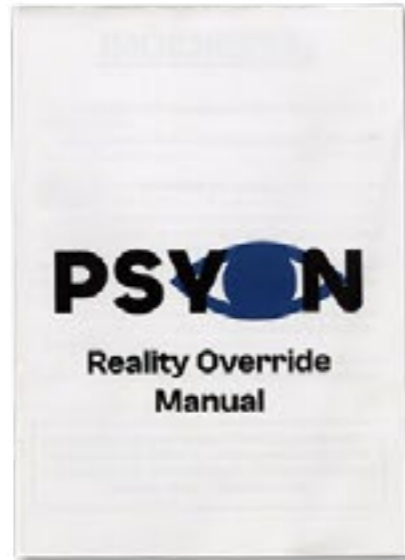
She - Her / lilithonyett.design@gmail.com / lilithonyett.com / +44 7934013978

LILITH 
ONYETT

Graphic Design

THE LIBRARY

The Library is a collection of works that all exist within an alternate reality, with each Volume set to a specific theme. This is a celebration of design and storytelling, and every Volume contains a variety of printed designs and published works that all tie-in to one another. From album booklets, shady funeral homes and tech manuals for reality destroying machines, there are plenty of secrets to uncover in The Library.





-
- 1** EDITORS LETTER
 - 4** TRANSCEND SPACE / TIME
 - 10** WISH YOU WERE HERE
 - 26** FUNGI FUNERAL
 - 32** MOLLY-MAE ARCHITECTURE
-

PEOPLE

TRANSCEND SPACE / TIME



.....

PHOTO: WITTEMAN
STYLING: ANA

"Do you think we were lovers in past lifetimes?"

I turn to my wife half awake in bed, rolling on top of her because she lies when I am her and our personal weight is correct. Sunlight places our hair orange when put up as a makeshift shadow shade facing away from patches of light, hair dry or wet or the shape of her shoulder, do have used beyond their looks.

Expanding intimacy with other trans people from my childhood was the first time I recognized how our love can transcend timelines, to the one and only understanding that makes best dates feel like they last months, meet. Two on a beach in California, she looked like a cottage core looker with her long, flowy shirt, cardigan, and sandals. I was a tiny, tank in a beige t-shirt and white shorts. We talked like childhood pals next to each other yet there was still something so magnificent between us. When I look back at the pictures from this time, now over two years ago, I wish I could see her face. I remember my hand holding hers, my arm around her leg, her face, we look each other in the same way, seeing each other not only in our current genders, but also stepping into the shared memories stored in our bodies.

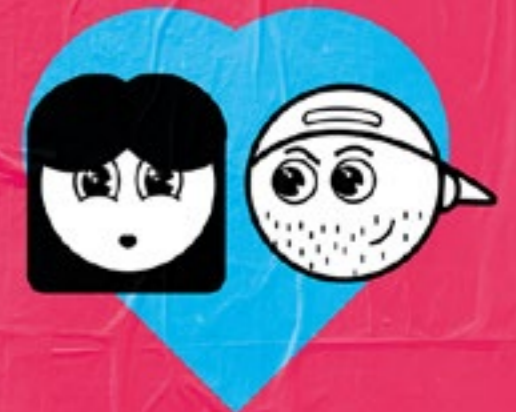
As queer folk, we have experienced our exes turn into best friends and our best friends become new lovers. We know that people play more diverse roles in our lives. These bonds influence us on a level that doesn't start and end in one motion. We experience love in movement, at the place where time connects, non-monogamy and queer intimacy meet — beginning, middle, and end becoming beautifully fluid. And there is something so human about that, the idea that love is not what the person can be to you but a feeling that shifts, pulls, rearranges, and meets us back to you.

She and I always say that our relationship followed a very "Dungen Bunker" process. We've gone from a domestic marriage in quarantine, where we spent all our waking hours together to seeing some distance, time to take each other on dates like some sex toons that melt on some cramped dance floor. It is this tussle between lightness and death that colors our relationship. The dynamic is present in my other LGBTQ+ connections. The people in my life other than lovers, those bonds never

BOYS' CLUB



★ DEBUT ALBUM OUT NOW ★

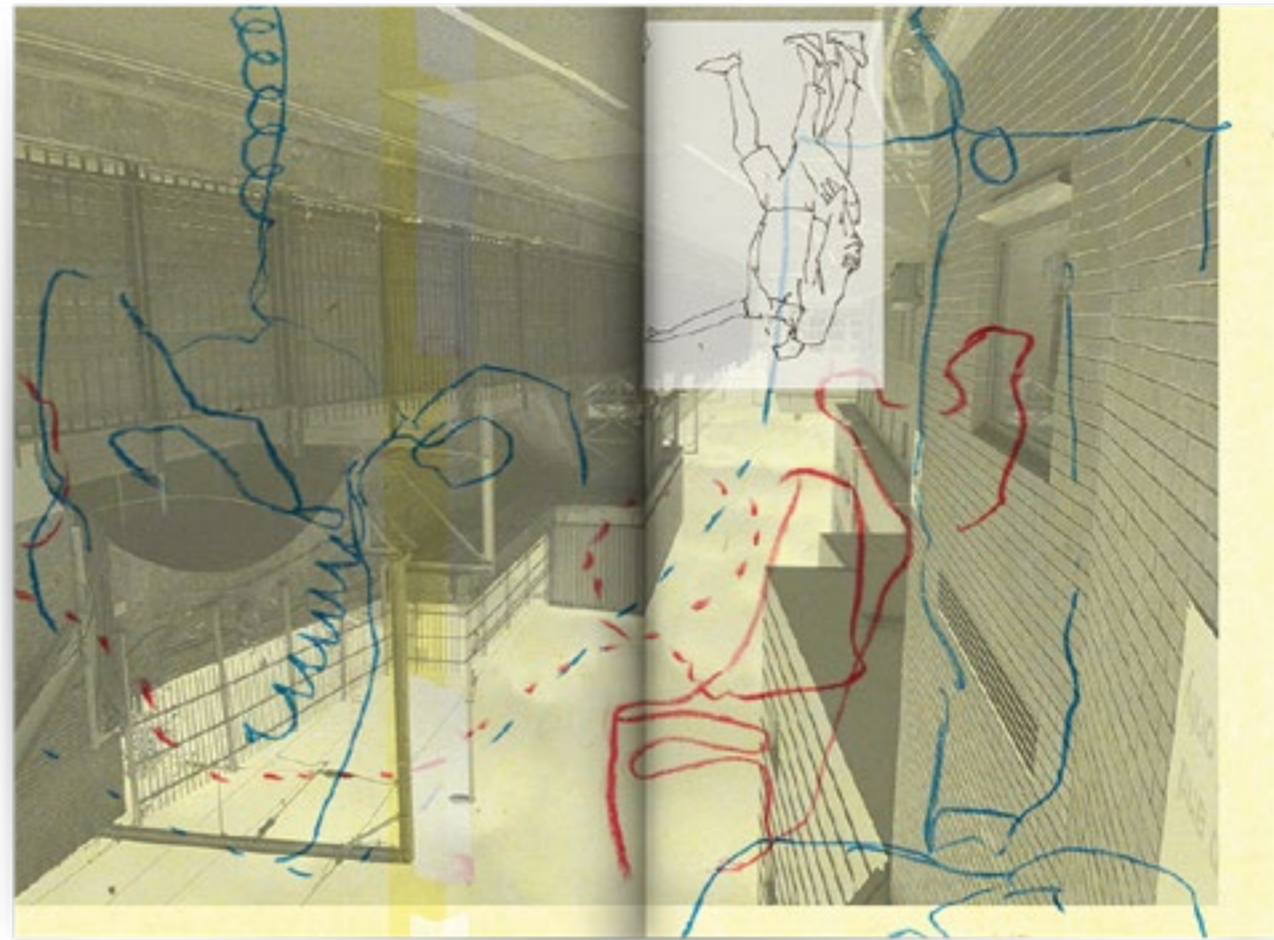
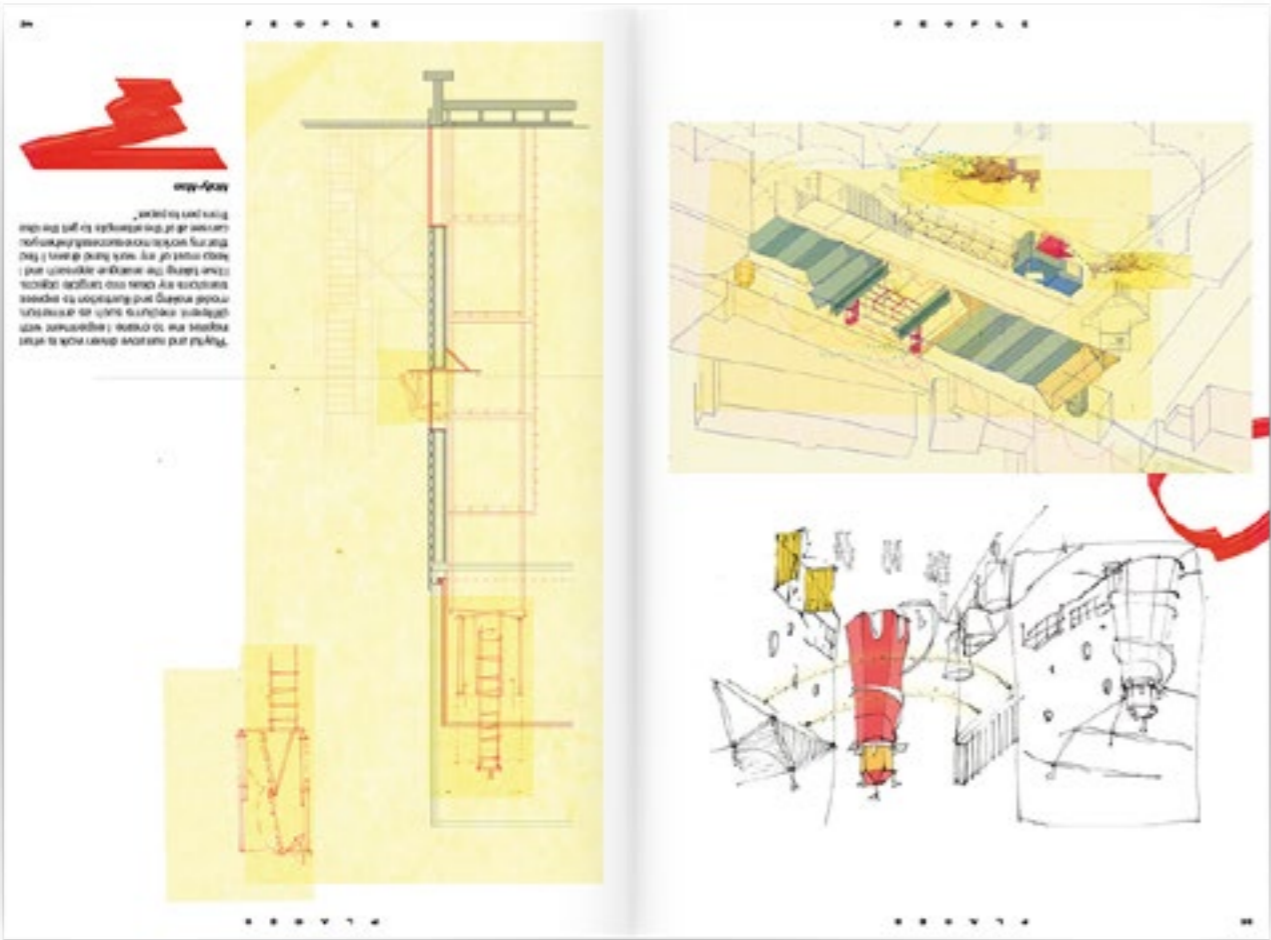
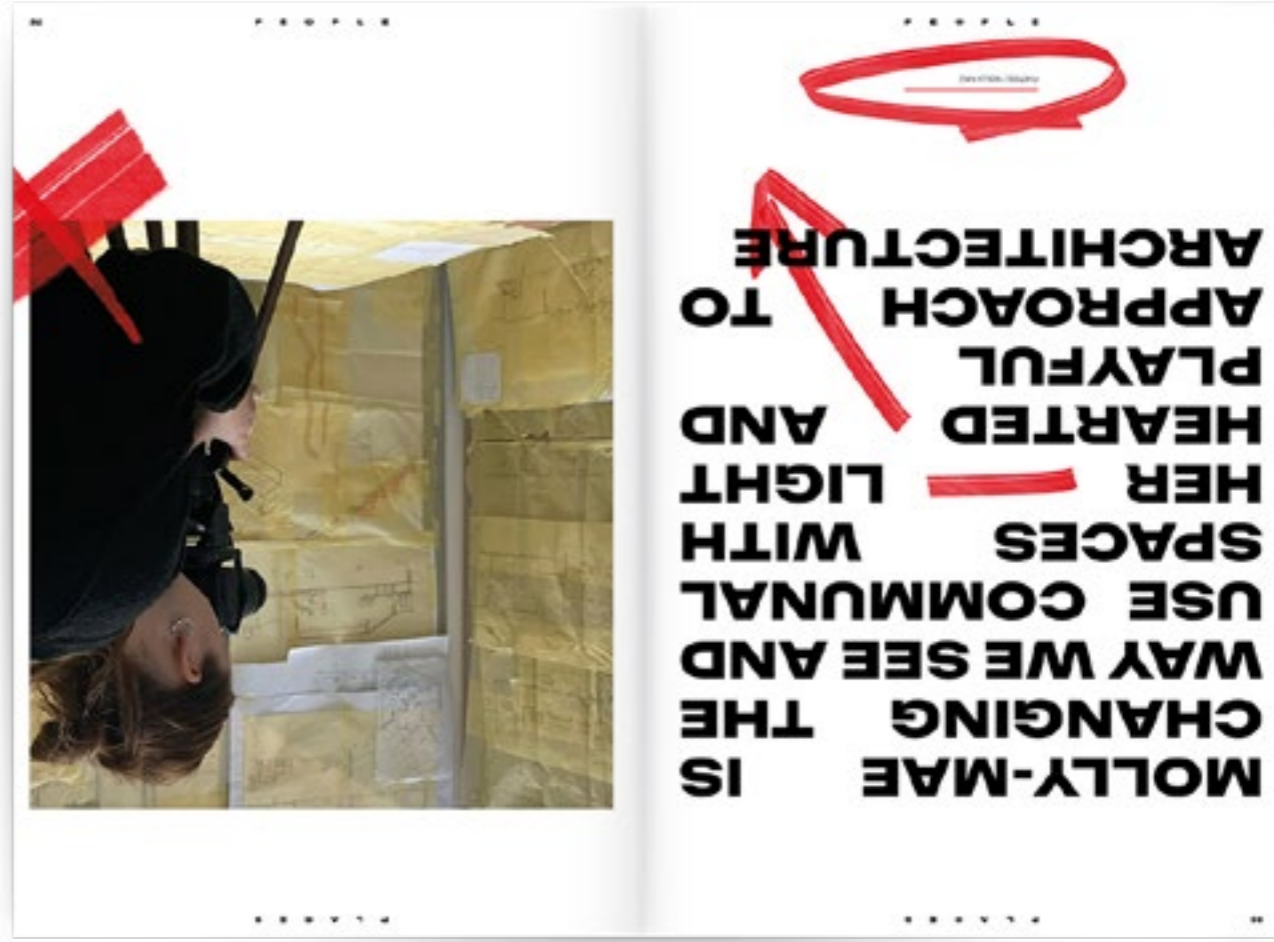


WISH YOU WERE HERE

IN HER NEW PHOTO SERIES, LILITH ONYETT EXPLORES THE INTIMACY OF FOUND FAMILY AND THE IMPORTANCE OF HAVING FUN AND BEING AT PEACE WITHIN A COMMUNITY.







INT. ARCH TAVERN - SUNDOWN

Ann lays on the ground among broken furniture and glass, clutching her stomach with one hand as blood begins to pour out and a Colt in the other. McGafferty stands over her with his Colt aimed at her head.

DOES IT NEED TO BE THIS SPECIFIC GUN?

MCGAFFERTY
I take what I want, and NO ONE gets in my way.

WILL UNDERSTAND SHE'S NOT GOING TO RESIST BECAUSE SHE'S STARING

Ann doesn't lose resolve and stares directly into McGafferty's eyes, her hand pressing tightly on her stomach.

Martin, bruised and injured from the shootout lays still behind McGafferty. He reaches for his six shooter just out of arms reach.

COULD BE CLARIFIED AS DIRECTOR

MCGAFFERTY (CONT'D)
[Through gritted teeth]
This is my town! Not yours! I WIN!

ON ITS OWN LINE DOESN'T NEED JUMP BRACKET

[Gunshot] McGafferty collapses to the ground. A pool of blood begins to form around his head. Martin stands over his lifeless body. He holsters his gun and limps over to Ann, holds out his hand and helps her up.

EXT. DREXEL MAIN STREET - SUNDOWN

With Ann's arm over his shoulder, Martin and Ann stumble through the Arch Tavern's main entrance. The gun is getting in Drexel. The main street leading to the tavern is littered with the bodies of McGafferty's gang and innocent townsfolk of Drexel. Ann and Martin take a moment to process the carnage they were just in.

COULD BE DIRECTOR, POINT UP ACTION AND MOVEMENT

MARTIN
C'mon, this way.

Martin begins to lead them both down main street, using both hands to keep Ann on her feet. Ann still holding onto her stomach and her Colt.

The townsfolk not caught in the crossfire now slowly start to emerge from their homes, stores and alleys to see if they are finally safe, whilst still keeping their distance and aware they may still be in danger. All they see are bodies, rubble and Ann & Martin stumble down the street.

Ann, wincing in pain with every step, notices the townsfolk staring at them. She looks back at them, thinking of the chaos they just endured at her hands. With the pain of walking too much, she stops.

ACTION

ANN
Wait, wait.

MARTIN
(looks at Ann) What's wrong?

THIS WOULD BE AN ACTION LINE OR CUT

ANN
Just stop.
(Holds onto her knees and takes a breath)
Just wait.

SAME FOR THIS, MAKE SURE TO BE AN ACTION LINE

Ann takes one more look at all the towns people. Men, Women and children. All scared, all still unsure if they're safe.

Martin finally notices the growing number of on lookers.

MARTIN
(yelling out to the bystanders)
You're safe!

Ann looks down at her feet. She looks at the blood streaming from her stomach. She looks at the gun in her hand.

MARTIN (CONT'D)
You're safe! They're all gone now.

ANN
Not yet.

MARTIN
(turns to look at Ann)
Wha—

NEW LINE

[Gunshot] Martin falls to the floor. Ann stands over his body with her gun raised to where he was standing.

Ann lowers her gun and takes one last look at the town. The townsfolk now cowering once more as they look on at her.

Ann looks down and takes a breath. She raises her head, tears rolling down her face. Holding onto the locket around her neck with one hand, she turns to look at the sunset. She holds for a beat, before raising her colt to her head.

NEW LINE

[Gunshot] SHE RAISES
ON ITS OWN LINE, NOT BECAUSE

CUT TO BLACK.

ANYONE CAUGHT ATTEMPTING TO PERFORM THIS PROCEDURE WITHOUT PROPER AUTHORIZATION OR SUPERVISION WILL BE REWARDED AND THEIR POSITION PUT UNDER REVIEW BY THE COMMITTEE.

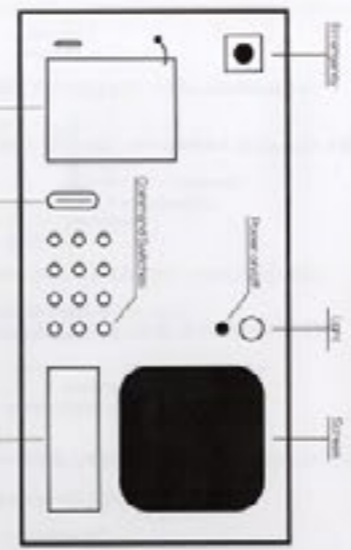
- Keep these instructions a safe and secure location.
- DO NOT allow any unauthorized person to gain access to these instructions.
- Follow these instructions - DO NOT DEVIATE.
- The procedure can only be performed once the correct time has been set.
- Only perform this procedure supervised by an authorized administrator assigned by the committee.
- Should any corrections arise during the procedure please report to your assigned administrator.
- Once the procedure is complete please reset the program to its original operational settings.

WARNING!

PSYON



Reality Override Manual



Console Panel

コンタクト

'RD'手続きに関する技術的な問題やその他の問題について、委員会に相談したい場合は、部門長にIC-40フォームを依頼してください。IC-40フォームに必要事項をご記入の上、部門長にご送付ください。部門長が承認のために送付します。承認された後、委員会から連絡があります。

委員会のメンバーには、以下のこと以外には連絡しないでください。承認されたチャンネルを使用します。引き続き連絡を取ろうとする場合、委員会委員が承認されたルート以外では、ハラスメントとして扱われ、適切な措置が取られます。される。

委員会は、あなたの協力に感謝し、PSYONファミリーに属心。

TOO PERSON ATTEMPTING TO PERFORM THIS PROCEDURE WITHOUT PROPER AUTHORIZATION OR SUPERVISION WILL BE REWARDED AND THEIR POSITION PUT UNDER REVIEW BY THE COMMITTEE.

- Este procedimiento sólo puede realizarse una vez que la consola se haya autorizado.
- Realice este procedimiento únicamente bajo la supervisión de un administrador autorizado asignado por el comité.
- Si surge alguna corrección durante el procedimiento, informe al administrador asignado.
- Una vez finalizado el procedimiento, restablezca el programa a su configuración operativa original.



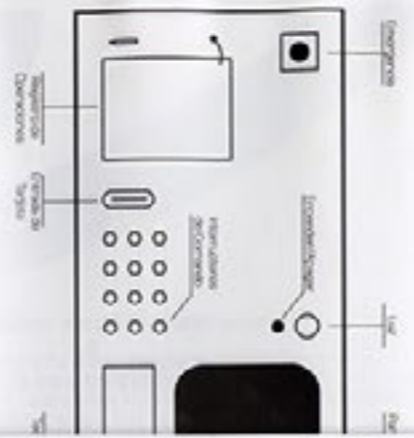
Reality Override

Contacto

Si desea tratar con el comité cualquier asunto relacionado con el procedimiento 'ARD', ya sea técnico o de otro tipo, solicite un formulario IC-40 a su jefe de departamento. Una vez cumplimentado el formulario IC-40, devuélvelo a su jefe de departamento, quien lo enviará para su aprobación. Una vez aprobada su solicitud, la comisión se pondrá en contacto con usted.

No se ponga en contacto con ningún miembro del comité fuera de los canales aprobados. Cualquier intento continuado de ponerse en contacto con miembros del comité fuera de los canales aprobados será tratado como acoso y se tomarán las medidas oportunas.

El comité le agradece su cooperación y dedicación a la familia PSYON.

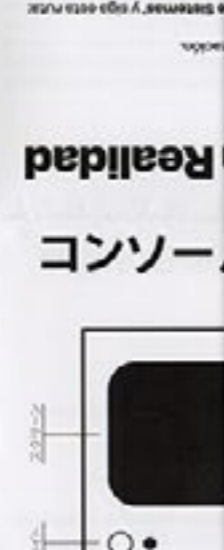


Contact

If you wish to discuss any issue regarding the 'RD' procedure, technical or otherwise, with the committee please request an IC-40 form from your department head. Once the IC-40 form has been completed please return it to your department head, who will send it off for approval. After your request has been approved the committee will contact you.

Do not contact any member of the committee outside of the approved channels. Any continued attempt to contact committee members outside of the approved channels will be treated as harassment and appropriate actions will be taken.

The committee thanks you for your cooperation and dedication to the PSYON family.



Reality Override Console



Reality Override Console

Reality Override Console

Reality Override Console

Reality Override Console

Reality Override Console

Reality Override Console

Reality Override Console

- La luz de la consola comenzará a parpadear en rojo indicando al Administrador asignado que existe su tarjeta clave en el panel de la consola.
- Una vez que el Administrador asignado haya introducido su tarjeta clave, la luz de la consola comenzará a parpadear en verde.
- Active el interruptor de comando 'Ejecutar' y comience el 'ARD'. Esto sólo deberá tardar unos instantes.
- Después de que la pantalla de la consola indique el 'ARD' completo, seleccione el ejecutable 'Realidad Override' y comience el 'ARD' (Registro de Operaciones).
- Mantenga el 'RD' (Registro de Operaciones) asignado fuera del lugar.

- En la pantalla de la consola, seleccione los parámetros marcados para 'ARD' (Añadir la realidad).

警告です!

- この説明書は、安全で確実な場所に保管してください。
- 不正アクセスは絶対に行わないでください。
- これらの指示に従うこと - 間違えないように。
- この処置は、一度だけ行うことができます委員会が許す。
- この手順については、監督者のもとで行ってください。委員会が指定した公認管理者。
- 何か問題が発生した場合は、直営のアドミニストレーターに報告してください。
- 手順が完了したら、リセットしてください。プログラムを元の動作設定に戻します。

りする みだりに行動したり 監督を罰することになり、その 委員会が検討されることになりました。

BOYS' CLUB



**STRESSED
ABOUT THE END?
WE ARE HERE TO
HELP YOU!!**



**SHADY OAKS
FUNERAL HOME**

Did you die and now you're unsure of the next step?
Shady Oaks is here to help YOU!

Whether you died due to incompetence from your surgeon during a routine operation, a tragic hot air balloon ride or from self inflicted bash wounds to your skull, Shady Oaks offers a variety of end of life services for you and your family.

Services we provide are:

Hiring actors to come to you funeral if you managed to outlive all of your friends and family.

In house clowns to entertain children and the elderly during the service.

REFRESHMENTS!

Controversial comedians who can't get work anywhere else.

and many more!

With all of our services starting from the low low price of \$5999.99 you can be at peace knowing that once you're in ground, whoever you've left behind, will be able to continue living somewhere.

So drop by the Wendy's parking lot in Drexel and ask the man in the hat for Martin, or get in touch with one of our operators using any local payphone (NOT YOUR MOBILE OR HOME PHONE) on:

1-800-546-7401

Get peace of mind so you can get back to doing what you love.



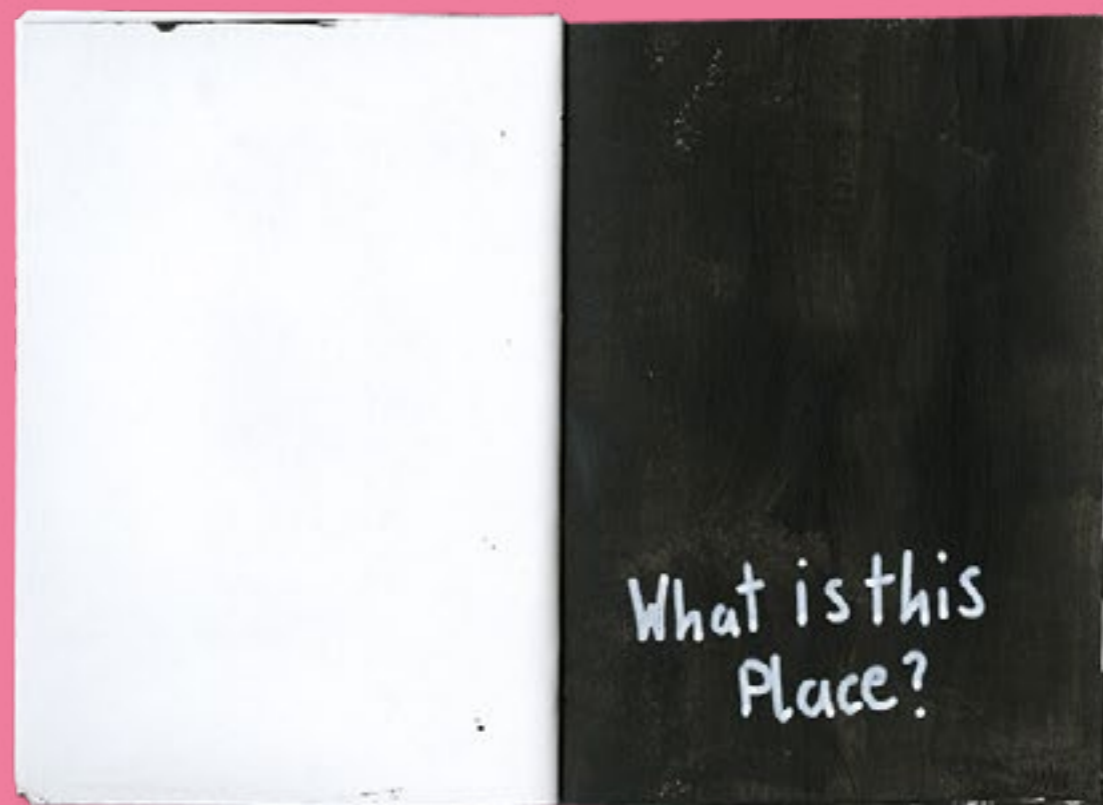
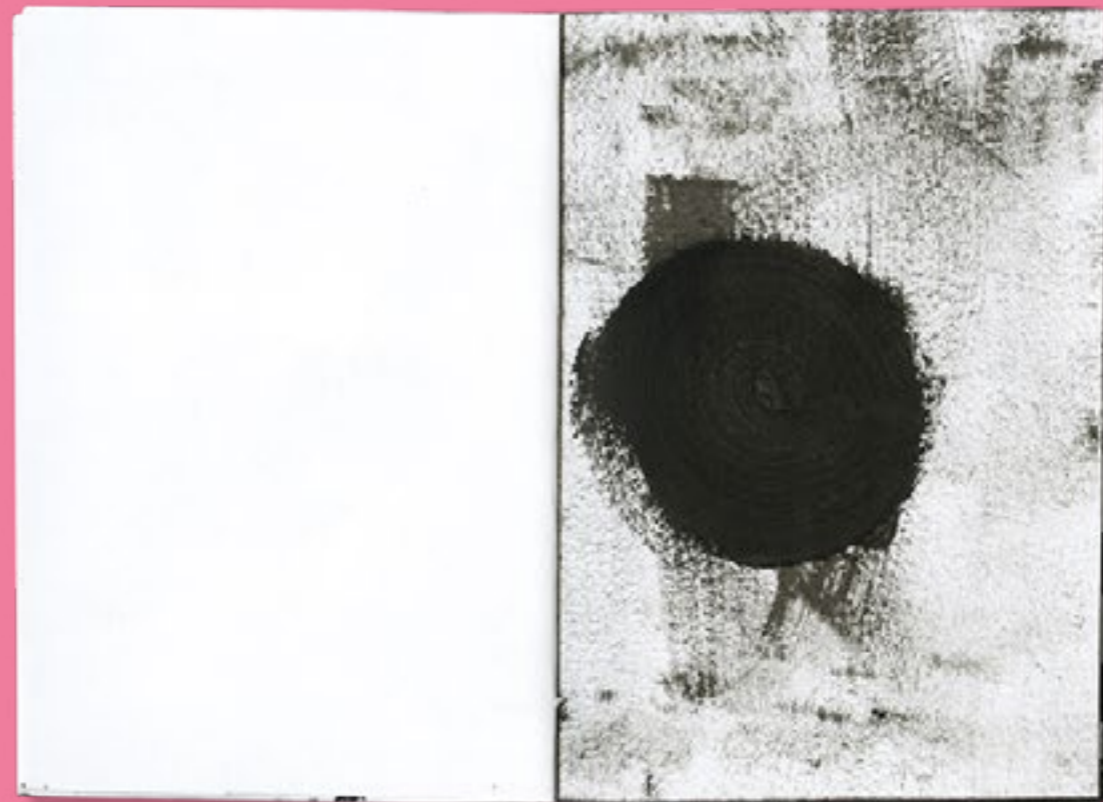
7% OFF
YOUR NEXT FUNERAL*



SHADY OAKS FUNERAL HOME

OH BOY!

*ONLY VALID FOR 12 HOURS AFTER TIME OF DEATH (CHILDREN AND PETS EXCLUDED)



Is this all there
is for me?

Is this all I
deserve?

How did this



Is this the

Only way out?

get here?

LIBRARY!



What is
this doing here?



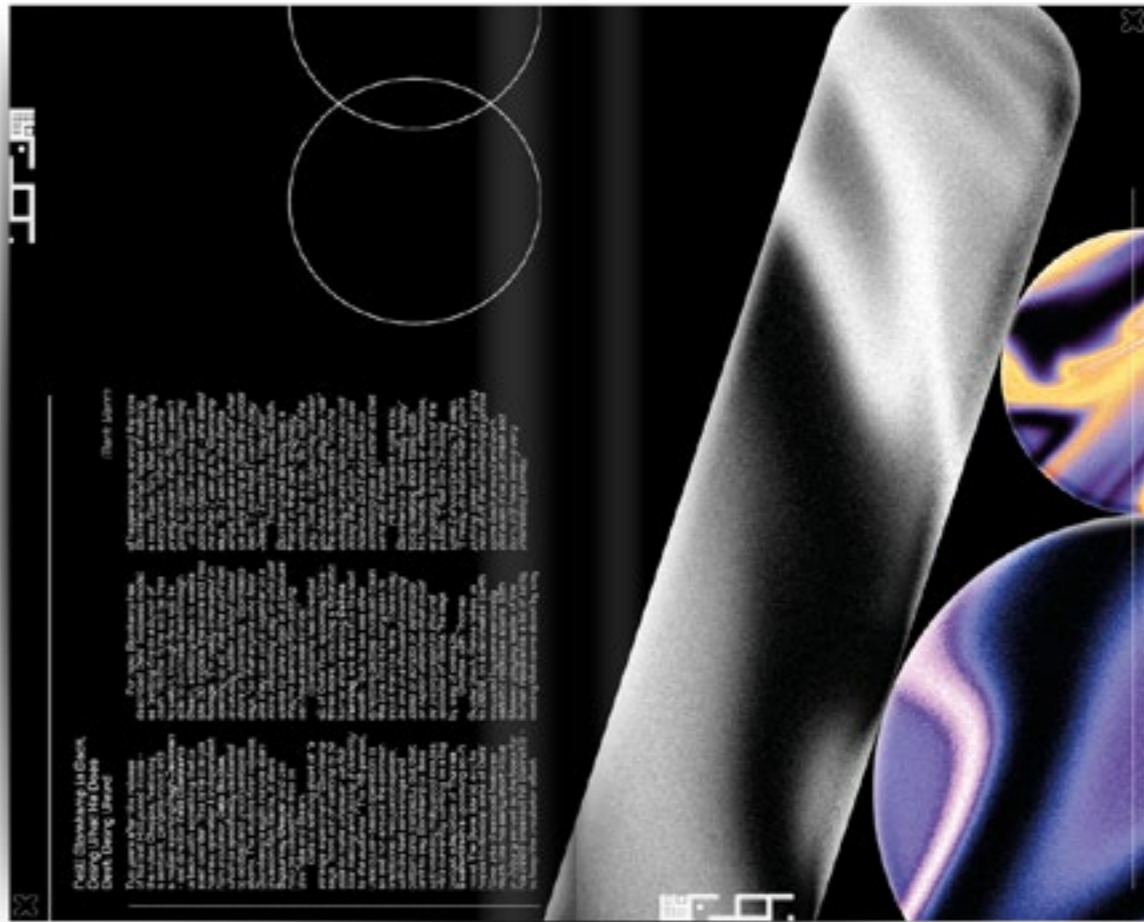
There
must be
thousands of books.

HORIZON

Horizon is an independent magazine with a focus on future facing art, architecture, fashion and design. With a positive outlook, Horizon aims to reinvent what a magazine can be through inventive design that breaks convention and unique content that inspires people to keep making.

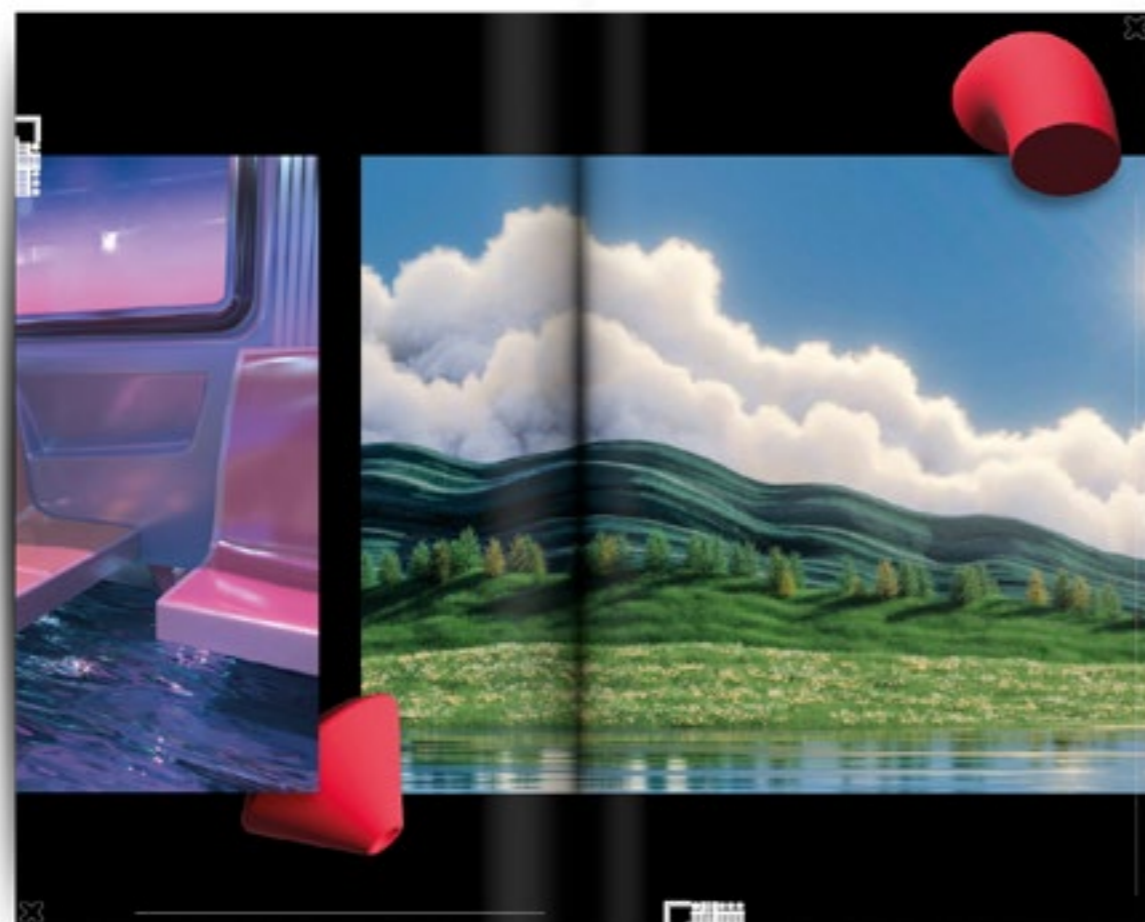
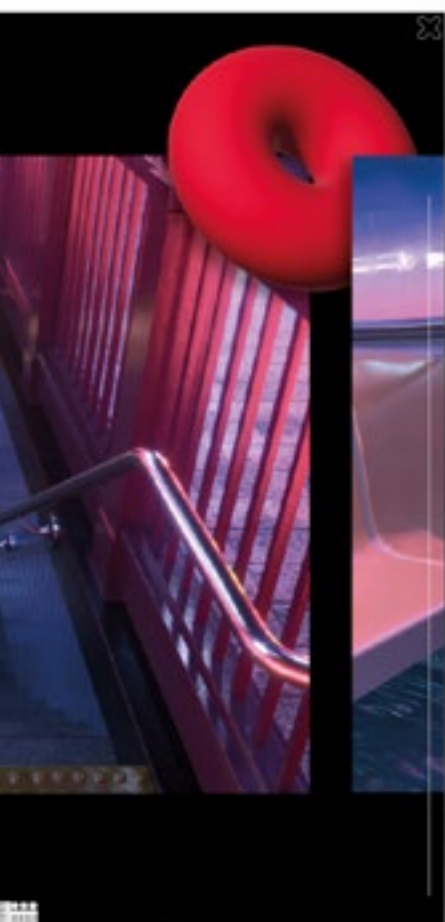
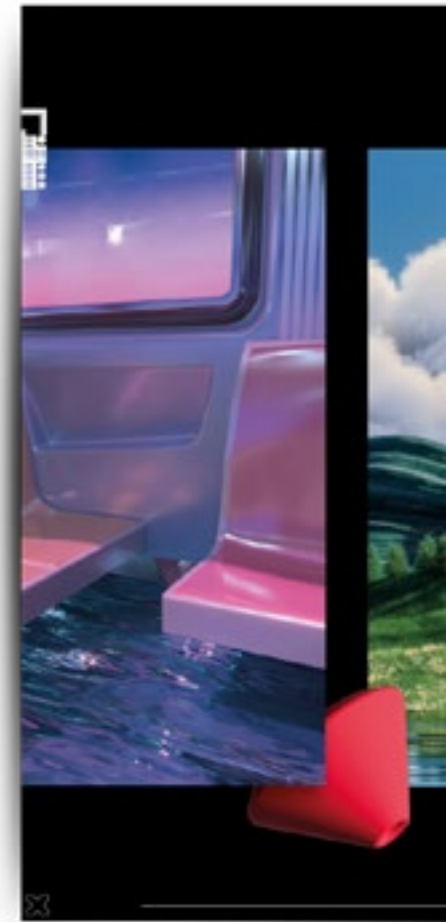
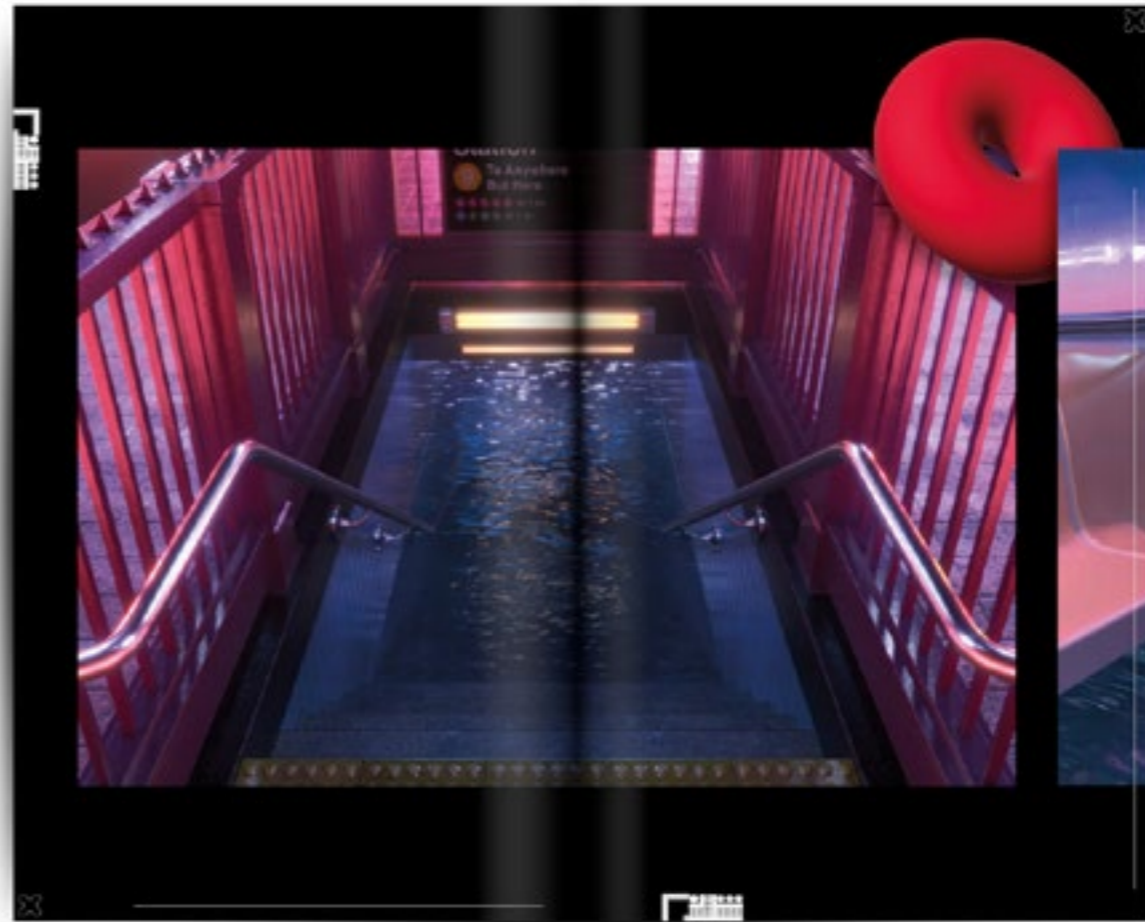


Images courtesy of Brenda Ryden.



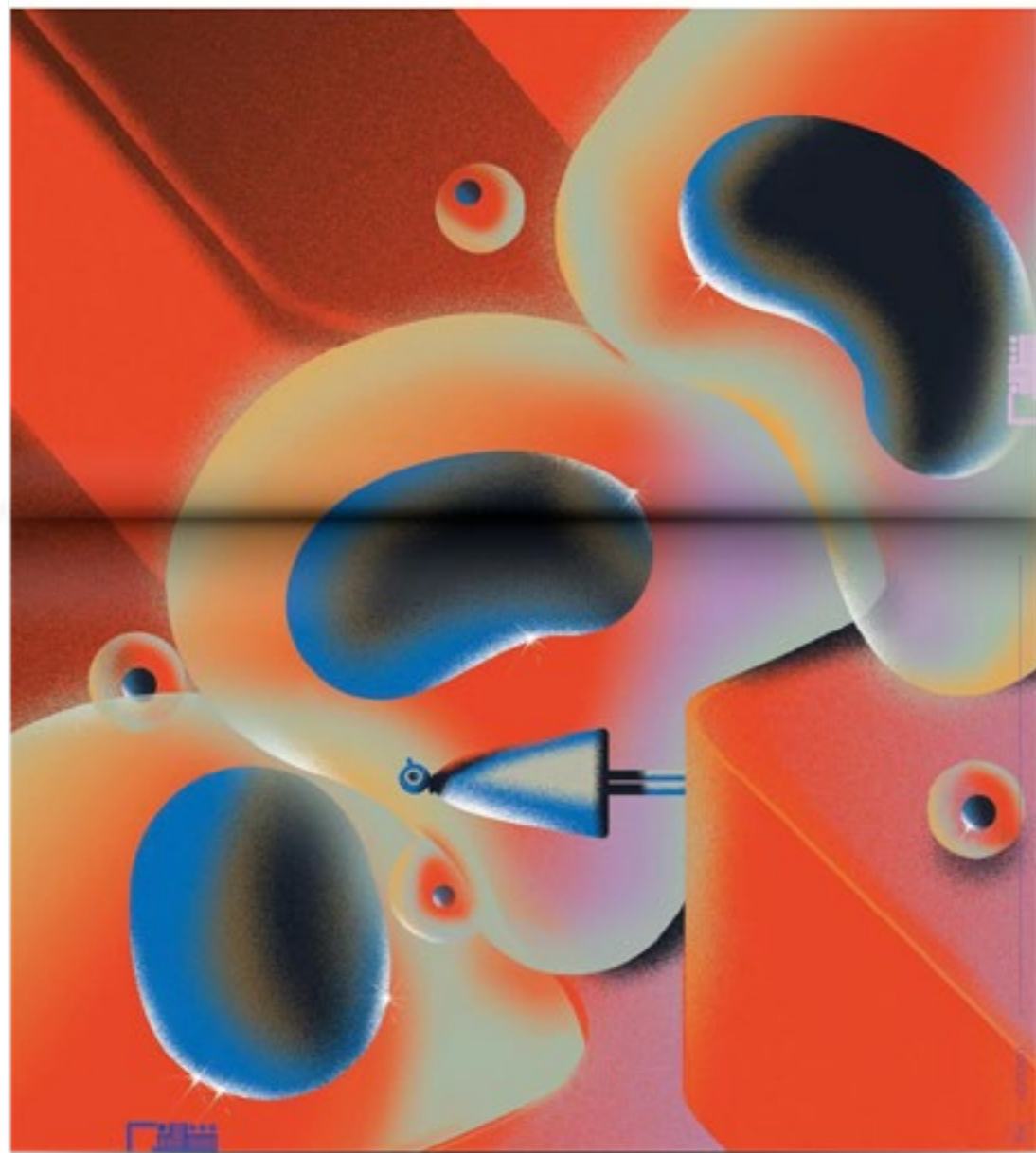
HAYDEN
CLAY HAY
DEN! CLAY
AY HAYD
EN! CLAY
HAYDEN!
CLAY

With surreal // dreamlike scenes bathed in light and water, Hayden Clay's artwork explores various ideas _____ and mixes nostalgia with a whimsical beauty.



100 HORIZON

SANDRO RYBAK



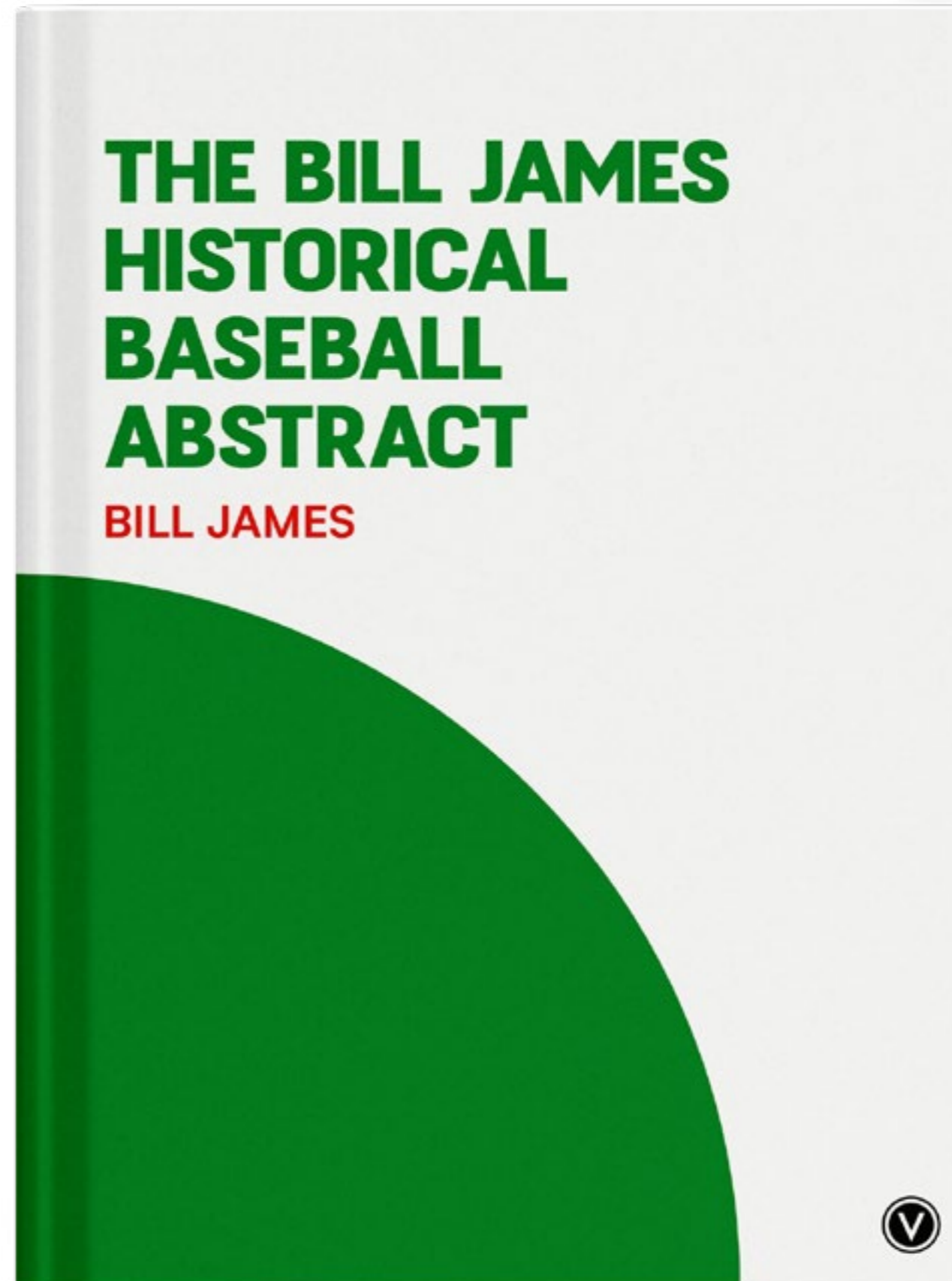
Hazy textures • fine contrasts • futuristic patterns — are just some of the elements that the German designer uses to build his • fantasy worlds.

Germany-based designer and illustrator Sandro Rybak creates artwork that is both futuristic and dreamlike. For Rybak, the world is "filled with a sense of movement and vibrant colors, whether through abstract shapes or through detailed, organic forms. He uses a rich palette of colors, including deep blues, vibrant oranges, and soft yellows, to create a sense of depth and texture. His work is characterized by its hazy, ethereal quality, which gives it a sense of mystery and wonder. Rybak's art is a blend of the real and the imaginary, creating a world that is both familiar and strange. He uses a variety of techniques, including digital painting and collage, to bring his vision to life. His work is a testament to the power of imagination and the ability to create a world that is truly unique and captivating."

“I’m trying to give my artworks at least a small sense of a story, so they feel like there might be a whole universe behind the artwork.”

THE BILL JAMES HISTORICAL BASEBALL ABSTRACT

A redesign of Bill James' 1985 compendium. Spanning 100 years of baseball, the book has been redesigned to be more approachable for both long-time fans of baseball and folks looking to get into the sport. It is a colourful and energetic celebration of the game, the players & the effort Bill James, and his team put into creating such an extensive collection of data and history in one book.



The Baseball Book of the Year. And of All Time!

Vanity Fair

"Some people think Bill James is God. They overstate, but not by much."

Boston Globe

"Another hit from the sultan of stats."

The Village Voice

"This is perhaps the most ambitious Baseball book ever written."

THE BILL JAMES HISTORICAL BASEBALL ABSTRACT

BILL JAMES



THE BILL JAMES HISTORICAL BASEBALL ABSTRACT

BILL JAMES



£23.99
Villard Books





Acknowledgments	vi		
Introduction	ix		
01 THE GAME			
Introduction	3	Third Base	362
The 1870s	7	Shortstop	374
The 1880s	22	Left Field	386
The 1890s	38	Center Field	397
The 1900s	57	Right Field	416
The 1910s	86	Multi-Position Stars	428
The 1920s	124	Pitcher	426
The 1930s	148	The 100 Greatest Players of the Century	447
The 1940s	180	Home and Road Batting Records	451
The 1950s	206	03 THE RECORDS	
The 1960s	228	Introduction	457
The 1970s	247	Catcher	473
The 1980s	266	First Base	486
02 THE PLAYERS			
Introduction	273	Second Base	499
Reference Points	275	Third Base	520
Runs Created	276	Shortstop	529
Beyond Runs Created	290	Left Field	539
An Unavoidable Concern	300	Center Field	576
A Subjective Reward	302	Right Field	596
Catcher	308	Pitcher	617
First Base	335	Notes on the Second Edition	645
Second Base	350	Glossary of Terms in Use in Sabermetrics	697
		Bibliography	731
		Index	767



INTRODUCTION

The first part of this book, comprising the bulk thereof, look at the history of baseball as it has unfolded, decade by decade since 1870. There are eleven sections, one on each decade from the 1870s through the 1970s.

As I originally envisioned the Historical Abstract, this section of it would have been small, almost perfunctory, a quick look at the history of the game to set the table for Section II — a detailed analysis of the greatest players in the history of the game, who and why, etc. But as I began to do the research on the history of baseball (in order to discuss those questions more intelligently) I began to feel that there was a history of baseball that had never been written — a history of good and ordinary players, a history of being a fan, a history of games that meant something at the time but

mean nothing now. I had read so many articles on Joe DiMaggio and Cap Anson, and so few on Wally Moses and Tom Seaver and Kirby Higbe and Buck Ewing and Bill Lange, that when I began to find out things about those players I felt that I was stumbling across a wilderness, fascinating — and I knew then that I would not be at ease writing more articles on DiMaggio and Anson, but must write instead about Larry McLean and Henry Clay Pulfam.

It's a question, really, of what questions do you answer? Baseball histories usually try to answer the great questions. Who was the greatest player ever? Who was the greatest pitcher ever? What was the greatest team ever? What was the greatest era ever? How did baseball develop? Who should be in the Hall of Fame? I decided, instead, to write a book that would discuss the small questions, and the small questions about each era — and to try, in that way, to give a sense of what it was like to be a baseball fan in 1885, or what it was like to be a baseball fan in 1940. Who was the best second baseman of the 1930s? What outfielder had the best throwing arm? How was the game changing at this moment? Why did it change? What were the passing news stories, the petty controversies? Who was the most admirable star player of the time? Who was the least admirable? Who was the best hitting pitcher? Who was the worst hitting pitcher? Who was the best looking? Who was the ugliest? What was the best World Series of the time? What was the best trade of the time? Whose death was in the newspaper, and what did he die of? Make up thirty more questions just like those, and try to find the answer to them.

Somewhere in there I went plumb crazy, and began to believe that baseball history was as much a history of Carl Reynolds and Bob Cerv and Boss Schmidt as it was a history



1916
James "Coff" Home

of Ted Williams and Tim Lincecum and Duke Snider. Somehow I completely forgot what baseball history was all about — the Homer in the Gloamer and the one that Ruth pointed off Charlie Root and Branch Rickey telling Jackie Robinson that he wanted a man who had the guts not to fight back — and I started digressing into Albert Spalding's attempt to keep the identity of his official scorer secret. How nicknames changed from the twenties to the thirties, and what ballplayers did for a living after they retired.

The results of this delusion are broken down into three parts in each decade:

1) How, where and by Whom. How the Game Was Played, Where the Game Was Played, and Who the Game Was Played By.

This material is fairly basic, and much of what is in it will not be new to those of you who are knowledgeable about baseball history. Some of it seeks to correct misunderstandings about the period (such as the notion that a "lively ball" was adopted in 1920), and a certain portion of it is argumentative, but some of it is not even that. It is written first of all for the benefit of readers who do not feel that they have an understanding of the changes in how the game was played that have taken place over the course of the century, and second to create a reference framework for the rest of the material about the decade.

2) The Decade in a Box. Small questions with short answers. Who was the highest paid player of the decade? What was the attendance during the period? That sort of thing.

I received some help in answering these questions. Jim Baker was assigned to find answers to many of these questions, and is occasionally credited with writing one of the answers. Many other times he found the answer or a reference that could answer the question.

One question I asked about each decade was "What were the best baseball books written?" The answers to that question, and a few related comments about baseball writing during the period, were supplied by someone more knowledgeable than myself, Dr. Jim Carothers. Jim is a friend of mine who teaches English Lit at the University of Kansas and offers a popular class on the literature of baseball, which I gather is popular only because the little devils don't realize that he actually intends to make them work to gain control of the material just like a regular class. No, I'm sure they do realize that, but anyway, it is a legitimate class, with no more than sporadic outbursts of football players enrolled in it and Jim is a legitimate authority in the field.

The citations for the best looking and ugliest players, again, were made by a qualified expert: my wife. Susie spent many hours poring over every photograph in my library, and emerged with a list of the handsomest and ugliest from each period (selections that are exactly as good as anybody else's), plus an introduction of her own, which follows this introduction.

While she was doing this, she also made notes on how baseball uniforms were evolving over time. This gets back to one of the basic things that we were trying to do with this section, which is to help you, working together with your own imagination, to visualize the game as it was played in that time. It relates to something that Jim Baker said early on in putting the book together.

"I think it's important, when visualizing a game in the 1880s, not to have a man in the on-deck circle swinging a bat with a weighted donut."

Exactly. What were the details of the game? What was the man in the on-deck circle wearing?

What was the uniform made out of? How was it fastened? What was baseball like then? Susie feels the need to emphasize that she is not an expert on the history of uniforms or cloth or clothes in general. I've tried to tell her, as I've tried to explain to so many people, that when you write facts they are either true or they are false, and being an expert or not really has absolutely nothing to do with it. She worked hard to double-check the things she wrote and see that they were true, and while she might have bobbed a ground ball or two, I'm sure that for the most part she got it right.

Many of these selections are the matters of opinion, or matters of best evidence, or matters of best guess on the available evidence. Sometimes the selections are as arbitrary as it's possible to be: there are a hundred players in any of the first eight decades who could be selected as the best unrecognized player.

One thing that is important to note about citations such as "fastest player in the game," "slowest player in the game," "most aggressive baserunner," "best outfield arm," and "best athlete in the game" is the statistics played only the most minor role in making these selections; they are based almost entirely on comments about the players in the literature of the sport. If there are eighty selections like that in the book, there aren't more than two that are based on statistics; we did that only if (a) we could find absolutely no discussion of the matter in the literature, and (b) the statistical evidence was clear. Otherwise, statistics might have played a peripheral role in choosing among candidates; if I had three comments about outfielders having notoriously bad arms, but one of them averaged five assists a year and another one twelve, I certainly would not make a selection that lists in the face of statistical evidence, I wouldn't pick a guy as fastest runner of his time

if he grounded into twenty double plays a year that just doesn't make sense.

But I've always said that awards based on statistics are dumb; nobody needs a shot company or an antacid tablet to tell them what somebody's statistics are. Although these are not awards, the same principle applies. Statistical selections only make sense when they tell you something that you can't immediately see for yourself. One of the operating assumptions of this book is that you either own Macmillan's The Baseball Encyclopedia or aren't interested in what it has to say; in either case, you don't need me to tell you what an outfielder's assists total were. To use the 1920s as an example, there is absolute consensus as to which outfielder had the best throwing arm of the time; I could show you a half-dozen books in which somebody just flat-out says that this guy had the best arm in baseball. In the previous decade, there are many comments about good-throwing outfielders, but there is no consensus as to whose were the best. But that's what we're looking for, and only secondarily at assists totals.

Sometimes an item in the decade box will be marked with an asterisk. The asterisk means that more information on the subject can be found in the headlines.

3) Headline Articles. The headline articles contain anything that doesn't fit in one of the other categories. For example, when an article about the best unrecognized player in the decade gets longer than a couple paragraphs, it gets pulled out of the box and a headline is put over it. It's like a newspaper form, a catch-all. You say what you're trying to say and make it fit. Let's get to it, Susie's introduction follows, and then on to the section on the 1870s.



INTRODUCTION TO SUSIE'S SELECTION

Just before my study was complete, I stumbled across an article entitled "Baseball's Ten Handsomest Men" in the September 1957 issue of Sport Magazine. The author talked about how women (glugly girls) swooned when the strikingly tall, dark and handsome Ted Williams walked to the plate. He was "all man," you know, she wrote about how women just love a strong, dominant man, and she went on (and on) about a particular "boy," being the one you would have wanted to carry your books, while another was the one you would have wanted to ask you to the prom, or the boy you would have wanted to marry. Some other classic lines: of Jerry Coleman, "brown eyes that sparkle and dark brown curly hair make women's eyes roll like ball bearings." Of Vinegar Bend Mast, "the tips female hearts with his masculinity." Of Eddie Mathews, "but with those beautiful muscles, he can make a girl believe anything."

Just for the record, I wanted to say that this study was not conducted to do any of the things that the Sport article seems to be about. I have yet to see a baseball card that made me want to marry anybody, and it would take me months to get the moribund smell out of my prom dress. Come to think of it, I don't have a prom dress.

This study was done, basically, just for the fun of it. We can't claim that there is any reason you should accept our findings. We could claim that we had to do it because nobody else would. Handsome players and ugly players are a part of every decade, just like minor leaguers and major leaguers, fast runners and slow runners and tobacco chewers. I got to pick them because I seemed to be of the appropriate sex for the task. For another thing, I come to the history of baseball with little knowledge, being largely unfamiliar with the players, their numbers or facts, and this ignorance should prevent me from making the "I know he's ugly, but

he sure could play second base" type of calls. On the other hand, no doubt I glanced quickly over some faces that I should have paid more attention to. Bill gave me only one hint about who he thought I ought to pick. Donald Moss. I did have to scout around for a picture of him, but he was worth it.

— Susan McCarthy

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 in the pages that follow.
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Article III of this section will detail the series of formulas that are used to make the runs created estimates that appear in Section III, and which form the basis of much of the discussion of particular players in this section. Creating runs is the essence of offense, but it is not the whole of the game. The value of a run is not constant; it is not the same in 1922 as it is in 1968, nor the same in Yankee Stadium as it is in Wrigley Field. Offense is but half the game; the other is defense. How the creation of runs fits into the larger kaleidoscope of player evaluation is discussed in the fourth article of this section.

Finally, there is certain other evidence about the skills of players which, while different in kind than the statistical evidence, is no less valuable or less meaningful for the accurate assessment of historical talent. I speak of awards, observations, the recognition of contemporaries and posterity; I will speak of good awards and bad ones in the fifth article of this section. After running this five-course minefield of evaluation methods, we will get into the discussion of specific players. After that, there are a couple of other articles, which go in this section because I don't know where else they would go. Section II, in general, deals with the greatest players in baseball history, and all topics relating to the evaluation thereof.

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THE PLAYERS

I. INTRODUCTION TO SECTION 02

In the fashionable salons of the East, where baseball history is discussed each evening over appetizers and wine, no general topic is favored more than that of who is better than whom. Who was the greatest player ever? Who was the greatest catcher ever? The greatest pitcher? The greatest left-handed relief pitcher? Who really belongs in the Hall of Fame? Who are the 100 greatest players of all time? Which active players are among the greatest ever, and exactly where do they rank? How does George Brett compare to Eddie Mathews? Who do you like, Ozzie Smith or Luis Aparicio? What is your All-Time All-Star lineup? There have been many books written on these subjects, and as I had originally envisioned the text part of this book, this was to have been another one. Once I got involved in doing the research, I began to feel that that was not the best or most interesting thing that I could do with the effort, and so I didn't. There is only one section on the subject.

In the second article on this section, I will offer a brief discussion of some of the other books which have dealt with these matters. I do hope that, if I have not discussed these issues as much as you might have wished, I have at least contributed a few fresh facts and explanations with which to fuel the discussion. Many of the items I have heard Babe Ruth's home run total discounted because he was "favored" by playing in Yankee Stadium, and Aaron's because he "got" to play his best years in the "big home run parks," while Mays was supposed to have been damaged by the parks in which he played. The next person to write a book on the subject will have the reference section of this tome to disabuse him of these misunderstandings, and so, in time, they will decay. The difference between my approach and the approach of a sports journalist is that while the journalist would leap directly to the argument for or against the player, I begin by setting up systems of analysis which apply not only to the player

under discussion, but potentially to all players or all similar players. This I will do in the pages that follow.

With regard to an offensive player, the first key question is how many runs have resulted from what he has done with the bat and on the basepaths. Willie McCovey hit .270 in his career, with 353 doubles, 46 triples, 521 home runs and 3,345 walks — but his job was not to hit doubles, nor to hit singles, nor to hit triples, nor to draw walks or even hit home runs, but rather to put runs on the scoreboard. How many runs resulted from all of these things? How does this total compare with that of Rod Carew, whose average is much higher but who has hit only a fraction of 500 home runs? How does one compare the two players? This concept of attempting to measure run production, attempting to express all other offensive performance in terms of the number of runs resulting, will be very familiar to those of you who have read annual editions of the Baseball Abstract. What will not be so familiar to you is the exact formulas that are needed to deal with the evolving data bank of baseball history. The formulas that work best today cannot be used to evaluate the players of the 1910-40 period or before, sometimes because the information used in them does not exist, and sometimes because the formulas make assumptions about the value of performance, assumptions that operate well in our own time, but not so well in other periods.



II. REFERENCE POINTS

In discussing the greatest players ever, it is useful to have specific reference points for the discussion, so that each of us can know how his own opinion matches what might be called the popular opinion or the prevailing opinion. I've never liked the terms "overrated" and "underrated," never use them. Who knows where the players are "rated"? If you say that Steve Garvey is overrated, what does that mean? Does that mean that he is not as good as Eddie Murray? Does it mean that he is not as good as Lou Gehrig? Does it mean that he is not as good as Jason Thompson? What? Where is he rated? In writing the player comments which will follow here, I have used a number of specific reference points to help outline how players are viewed. In this article I wanted to list and describe some of those briefly, so that in the following comments you will know what I am referring to when I write that "Palmer ranks him..." or "Walen says that..."

Each of these gentlemen or committees has a different view of the game of baseball: the view of a journalist (Maury Allen), the view of historians (Ritter and Hornig), the view of stat analysts (Palmer, Faber), the view of players led by the McCaffreys, the view of committees entrusted with the responsibility to select and honor fairly. Although I don't agree with any of these gentlemen straight down the line, the opinions or research of all of them deserve respect, and, I hope, will be tested with such in the following discussion.



1. Pete Palmer

Pete Palmer is a friend of mine who, with John Thorn, wrote a book a few years ago called *The Hidden Game of Baseball*. In that book contained an intensive statistical analysis of the greatest players in baseball history, and a ranking of those players one through three hundred. Although I don't always agree with the conclusions or even the methods, it is useful to have another intelligent look at the statistics, as an objective reference for how much credit should be given to the various statistical accomplishments listed.

2. Maury Allen's Baseball 100

This 1981 book picked the 100 greatest players of this century in order, from Willie Mays as number one through Roger Maris as number 100, and contained a brief article about each.

3. The 100 Greatest Baseball Players of All Time

Published in the same year by Lawrence Ritter and Donald Hornig, it did the same thing as Allen's, only without putting the 100 players in order.

4. Faber's Rankings

In 1985, Charles F. Faber published a book, *Baseball Ratings*, which presented lists of the fifty greatest players in each league, along with many other lists.

5. McCaffrey's Choices

In 1993, Eugene and Roger McCaffrey copied a listing of the greatest in baseball (i.e. best fastball, best umpire, best defensive catcher, by getting in contact with hundreds of retired players and collecting and studying their opinions). This research was published in the book *Players' Choice*.

6. The Hall of Fame

The Hall of Fame is the most basic "rating" of the great players. All players who are in the Hall of Fame can be said, in a sense, to have been "rated" by history as great players, and to have been honored by history more highly than all others. This reference point, however, has many problems, for it represent not just anyone's opinion, but the opinions of many diverse groups, operating over a period of years and without any consistent standards nor guidelines, so that no one could believe that, in picking 150 players or whatever it is now, they happen to have selected the 150 greatest of all time.

III. RUNS CREATED

In which I reveal how the runs created estimates in Section II of this book are derived.

A hitter's job is to create runs for his team. A hitter is not at the plate attempting to compile a high batting average, or a high slugging average, or a high total average, but rather to create runs for his team. The number of runs that a player has created with any combination of singles, doubles, triples, etc., can be measured with a fairly high degree of accuracy. Of course it is true that a player who hits well with men on base or in certain other conditions will create more runs than another player with the same statistics who does not hit well with men on base, and thus we are missing that part of the complete data picture that would allow us to make runs created estimates even more accurate. It may be true that some hitters can create a small number of unmeasured runs by the ability to move runners along with an out. But if any of those problems were serious, the runs created formulae would not work, and it can be clearly shown that they do work. The number of runs that any team will score in a year is a highly predictable outcome of its offensive statistics, with only a minor variation created by unmeasured or "intangible" skills such as those cited above or any other, including team speed. A team that has 1,450 hits in a season of 5,500 at bats, draws 600 walks and has 2,300 total bases is going to score about 700 runs. It might easily be 680 or 720, it might, on rare occasion, come in at 650 or 750, and thus those listed "things that don't show up in the box score" might, on occasion, explain a significant portion of a team's success. But there are very predictable relationships between those things that do show up in the box score, and wins and losses. Those relationships will hold the great majority of the time. In each annual edition of the *Baseball Abstract*, I introduce three versions of the runs created formula. The first, which is called the "basic runs created" formula, uses only four categories of statistical information (hits, walks,

total bases and at bats) and requires only four mathematical steps — yet even at that very simple level, the basic runs created formula is quite accurate in our own time; if it says a team will score 700 runs, they ain't going to score 800. For any group of teams as large as a league, the basic runs created formula is virtually always accurate within 2 percent, and usually within 1 percent. The basic runs created estimates for all fourteen American League teams for the 1974 season appear in the chart opposite.



1942
Clayton Kershaw

The standard version of the formula in the particular game is 2.15, which is correct.

Basic Runs Created Formula — Applied to American League, 1974

	H	W	TB	AB	RUNS CREATED	ACTUAL RUNS
Baltimore	1374	600	2324	5456	700	681
Boston	1398	500	2490	5648	850	810
California	1363	555	2064	5470	564	695
Chicago	1360	623	2177	6033	679	679
Cleveland	1478	600	2766	5543	728	761
Detroit	1529	602	2436	5644	631	629
Kansas City	1487	400	2201	5542	702	673
Milwaukee	1440	432	2038	5601	644	648
Minnesota	1472	427	2940	5562	681	672
New York	1560	534	2389	6061	724	758
Oakland	1405	568	2204	5487	725	738
Seattle	1429	59	2708	5546	683	682
Texas	1452	420	2097	5569	655	656
Toronto	1555	400	2395	5667	785	750



1932
Whitey Herzog & Bill Skowron

The form of the runs created formula, at all times, will be the same. There are three factors. The first is the on-base factor, or the A factor. In the basic version of the formula, the A factor is simply (Hits + Walks). The second is the advancement factor, or the B factor. In the basic version of the runs created formula, the B factor is simply total bases. The third is the opportunity factor, or the C factor. In the basic version of the formula, the C factor is simply (At Bats + Walks). The form is, and will always be, A times B, with the product divided by C.

All abbreviations used are the abbreviations of statistical categories. If you don't recognize one, they are listed at the conclusion of this article.

$$\frac{(H + W) \times (TB)}{(AB + W)}$$

This form is constant because it describes an offense. In order to score runs, an offense must do two things: get people on base, and advance runners. The opportunity factor measures the space in which these activities occur. As we add information to the formula, the measurement of each factor will become more complex and detailed, but the relationship among the factors, and thus the essential shape of the formula, will remain exactly the same. The second version of the runs created formula is the stolen base version. The stolen base version of the formula makes two adjustments. The on-base factor is adjusted downward because of the runners taken off base by being caught stealing.

$$A \text{ Factor: } (H + W) \text{ becomes } (H + W - CS)$$

While the advancement factor is adjusted upward

to allow for the value of the stolen bases:

$$B \text{ Factor: } (TB) \text{ becomes } (TB + (.55 \times SB))$$

So that the formula becomes — and this is the last time I am going to do this:

$$\frac{(H + W - CS) \times (TB + (.55 \times SB))}{(AB + W)}$$

The runs created estimates for all twelve National League teams for the 1974 season are given on the next page.

ACTUAL
RUNS

681

810

696

679

761

829

673

641

673

758

738

682

656

750

THE RECORDS

INTRODUCTION

This now becomes a reference book. There are three basic reference sources for information about players from the past. The Baseball Encyclopedia, from Macmillan; the Sports Encyclopedia: Baseball, from Grosset and Dunlap; and Daguerre types, from the The Sporting News. The Macmillan Encyclopedia contains every player who has ever played in the major leagues, but presents only a bare statistical skeleton of each. The Sports Encyclopedia: Baseball presents basically the same data, but organizes it by years and teams rather than by players, plus upholding a higher standard of accuracy than the Macmillan and providing a synopsis of each season in a few hundred words. This is probably the one reference book in the field that I use the most, and would recommend the most wholeheartedly. Daguerre types focuses on a limited set of players about 400—but presents more info about them, such as when they were traded and who for, any records they hold or unusual feats they accomplished (hit three homers in a game, July 29, 1957; that sort of thing), plus it has little pictures of them and tells you who they married. What this section of the book proposes to do is to focus on an even more limited group of players (about 200) and provide even more information about each. A lot more. Macmillan presents a seventeen-column line about each player/season; this book presents a thirty-five column line, plus notes. It is, beyond any doubt, the most complete data source ever made available for those 200 players. I'll start explaining what those columns are in just a moment, but in principle I tried to avoid duplicating or repeating any information that was already available in one of the other references, except for repeating the essential data. For example, I didn't list birth and death dates because all three of the other sources

already provide that; I didn't give pinch hitting stats because Macmillan does that; and I didn't list trades because Daguerreotypes does that. You may or may not find this to your liking, depending upon the capacities or limitations of your present library, but it has always been my position. In preparing each Abstract, to assume that I was writing to an audience which already owned the basic materials in the field, and wanted still more information. In transferring that to a historical subject, that's how it came out.

In almost all cases, extending the player's record into new areas means extending it into areas in which it cannot be made complete, at least at this time. What the other major references have done is to concentrate on building data sets where they can be completed; indeed, among them they have used up about every category of information that is systematically and uniformly available throughout the century. What I have done is to try to present whatever information exists or whatever information I could get about other aspects of play.

It was maddening business, trying to figure out what was available, and how to get it. Neil Munro, a serious baseball researcher who lives in North Bay, Ontario, did most of the work of locating career information; without his help, this section would be much less complete than it is — yet even with him, it is far from complete. I wrote about the shifting sands of baseball record-keeping in Sections I and II; here's where you can go to see the effects. Obviously, I would like to have this information available more systematically, and not to have all the gas in this section. If this book is ever reissued, we will have been able to fill in some of the gaps — but we will never come close to filling all of them. But while complete information about things like caught stealing and home/road home run breakdowns does not exist, a great deal of information does



THE DEAD OF NIGHT

'Dead of Night' is an artistic interpretation of Bram Stoker's Dracula. The series is inspired by the themes of horror and the characters found throughout the classic novel and the art itself has been created using pressings of ink, as well as other materials such as fake blood, lemon juice and almond extract.









