

# THE ANCHOR

SPRING | 2020

WISCONSIN MARITIME MUSEUM | QUARTERLY

## STEREOVIEW

### 20/20 in 2020

HISTORY IN STEREO

• ARTIFACT SPOTLIGHT •  
**Sterograph of Schooners  
in Milwaukee, c. 1880**



## CONSERVATION

PRESERVING AND RESTORING  
YOUR GREAT LAKES MARITIME  
BOOKS AND ANTIQUITIES

## MONUMENTS OF THE DEEP

REMEMBERING & HONORING  
LAKEFARING CULTURE



WISCONSIN  
MARITIME  
MUSEUM  
AT MANITOWOC

### BELOW DECK

News from the  
Collections Vault

### COBIA CORNER

The latest events of  
our WWII sub

### THE CURRENT

Highlights and milestones,  
by-the-numbers



75 Maritime Drive  
Manitowoc, WI 54220  
(920) 684-0218  
museum@wisconsinmaritime.org

**BOARD OF TRUSTEES**

- PRESIDENT RADM Gerald Clusen (USN, Ret.)
- VICE PRESIDENT Alex Allie
- VICE PRESIDENT John Brunner
- TREASURER Rich Larsen
- SECRETARY Jamie Zastrow
- Dr. Rebecca Abler, Ph.D.
- Dr. Robert Cornwell, M.D.
- Stephen Dudek
- Todd Lotz
- Philip Maples
- Tim McTigue
- Jason Ring
- Logan Rooney
- Carlton Schultz
- Dr. Joseph Trader, M.D.
- Howard Zimmerman

**EDITORIAL COMMITTEE**

- Richard Boyd
- Abigail Diaz
- Cathy Green
- Tamara Thomsen
- Edward Warner

**MUSEUM STAFF**

- EXECUTIVE DIRECTOR Cathy Green
- DIRECTOR OF EDUCATION & PROGRAMS Abigail Diaz
- OPERATIONS MANAGER Amy Fettes
- SUBMARINE CURATOR Karen Duvalle
- REGISTRAR Hannah Patten
- GROUP SALES & RENTALS Caitlin Seguin
- YOUTH ENGAGEMENT COORDINATOR Shane Lee
- FINANCIAL SERVICES Tom Smith
- MAINTENANCE Paul Rutherford



# THE PILOTHOUSE

CATHY GREEN,  
EXECUTIVE DIRECTOR



## Preserving the Past for the Future

Years ago, when I worked for the Wisconsin Historical Society, that was a slogan we adopted to convey the importance of preserving Wisconsin maritime stories. Sometimes the preservation meant documenting and cataloging artifacts: objects people left behind that tell us about the past. Sometimes that meant surveying entire maritime landscapes above and below the waves. Almost always, preserving these stories included seeking out and collecting documents, charts, photographs, and first hand accounts of both historically significant and everyday events.

In this issue of the Anchor, historian Brendon Baillod shares how to literally preserve the past for the future through repairing historic books and paper items in your collection. He also elucidates a particularly interesting facet of late 19th-century photography, the Stereoview, which provides us with images of Great Lakes ships and harbors, illuminating the historic record. Of course, the physical preservation of these things is foundational to our mission at the museum. However, it is

the effective curation and interpretation of the supporting stories that is at the heart of what we do everyday.

Abbie Diaz's story on maritime connections in local cemeteries draws on material culture outside the walls of the museum. Awareness pieces on our new online learning resources, the continued recognition of USS Lagarto, and the changing role of museums highlight the evolving nature of our institution, especially in response to the current crisis. So maybe our slogan should be: *Preserving the Past for Today and the Future* ■

Cathrine M. Green

**ON THE COVER**

**Schooners at Milwaukee from the Oneida Street Bridge, c. 1880 – H.H. Bennett, Milwaukee**



**The Anchor (Volume 50, Issue No. 1)**

The Anchor newsletter is published quarterly by the Wisconsin Maritime Museum, 75 Maritime Drive, Manitowoc, WI 54220; tel. 920-684-0218; e-mail museum@wisconsinmaritime.org

Comments and suggestions regarding The Anchor may be directed to the editor at 920-684-0218 or e-mail: editor@wisconsinmaritime.org. The submission of articles and other material for publication is welcomed. Copyright 2020 by the Wisconsin Maritime Museum. The Anchor is designed by Freelance Artist, Remington Cleve.

The Wisconsin Maritime Museum is a private non-profit organization located in Manitowoc, WI, founded in 1968 as the Manitowoc Submarine Memorial Association, Inc., the Museum is dedicated to the preservation and interpretation of local, state and regional maritime history. The Museum has a membership program and distributes The Anchor quarterly to its membership. Other membership benefits include; unlimited free admission to the Museum and USS Cobia, discounts for purchases in the Museum Store, research services, and special events.

Accredited by the American Alliance of Museums, the Wisconsin Maritime Museum is also a member of the Association of Midwest Museums, Wisconsin Federation of Museums, Association for Great Lakes Maritime History, Council of American Maritime Museums, International Congress of Maritime Museums, Historic Naval Ships Association, and the American Association for State and Local History, and is a Smithsonian Affiliate.





## THE RISING TIDE: MARITIME RESILIENCY IN UNCERTAIN TIMES

If there is one thing that defines both mariners and Wisconsinites, it's that we are not strangers to challenges. We are not the types to be daunted by rough water or headwinds. But the adversity we now face is altogether different from the ones we have overcome before. We are, as an institution, temporarily cut off from our flow of visitors. For now, no one can see the artifacts and exhibits that would seem to encompass our entire mission. But those physical things, important as they are, are only the beginning of who we are, what we do, and the role that we play in our community.

For us, as an institution, this time gives us an opportunity to deepen the connections we have to the community and the region whose history we are committed to preserve and illuminate.

In recent years, we have expanded our reach and our connections to the wider world of American and maritime institutions, hosting national museum conferences and taking the lead on regional educational efforts. The Wisconsin Maritime Museum has become more widely known and respected on the regional, national and even international stages. But, as we find ourselves on more and more itineraries of people passing through our region, we can do much more to connect with the people from nearby — people who will find the history of their own towns, industries and families in our exhibits and our collections.

It will certainly be a challenging time for all of us over the next few months. The physical museum, of course, is closed and we are unsure how quickly we will be able to reopen our doors. But what does remain open are our greatest strengths. Our commitment and connection to the communities that we serve.

In this time, we are going to focus on ways that we can be a resource for the people in the communities nearby. We will enhance our offerings so as to become an even more useful educational resource for the students in our communities. Our digital resources expand on a near daily basis with lesson plans exploring Wisconsin's history and current Great Lakes ecology.

We will redouble what we have been doing all along — serving as a cultural resource for everyone, near and far, who will be able to explore our collections and historical artifacts both visually and in every innovative way we can muster. Our website now has a host of new tools to guide Wisconsinites through their own heritage, sitting alongside some of the most expansive ship and image databases in the region. In this time of staying close to home, we are determined to make sure that the people from our nearby communities find, in us, a place that tells their stories — the stories of their communities and their history and of the people who made those places what they are today.

This is what we have to offer and it is something that is incredibly important at a time like this — a powerful connection to who we are — and an opportunity to honor the people who have made us, and who continue to shape our communities and our industries. As stewards of the historic collections of Manitowoc Shipbuilding Company, log books of thousands of Great Lakes captains and oral histories of World War II veterans, the Wisconsin Maritime Museum knows what bold people can do during times of struggle. Modeling ourselves and our institution on those resilient people, demands imagination and commitment. Luckily, these are things that our communities and our museum staff have in abundance.

♥ WMM



# STEREO- VIEW:

# Through History's Lens

by Brendon Baillod

All Images From the Collection of Brendon Baillod



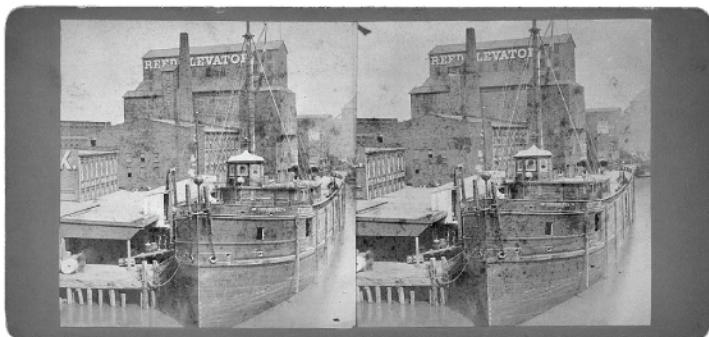


Typical stereo-opticon field camera of the 1880s

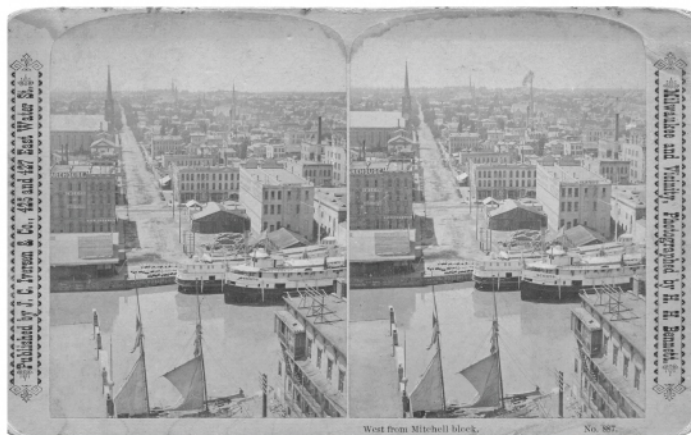
Between approximately 1860 and 1880, virtually all commercial photographs other than studio portraits were made as stereoview cards. Stereoviews were the Victorian equivalent of picture postcards, which wouldn't exist until the 20th century.



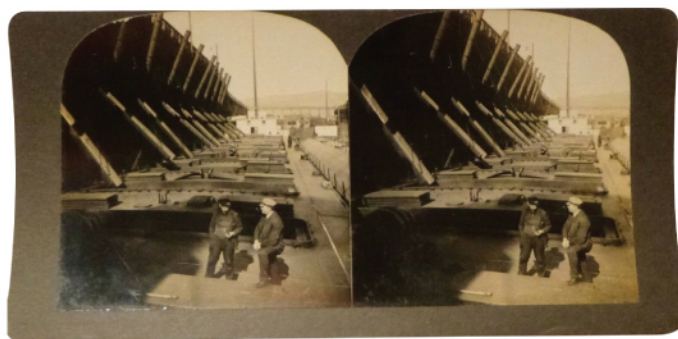
Schooner being towed through ice into Buffalo Harbor, May 1869 – C.L. Pond, Buffalo



View of the Steamer *Philadelphia* at Buffalo 1868 - unattributed



Steamer *Oconto* at Milwaukee c. 1885 – H.H. Bennett, Milwaukee

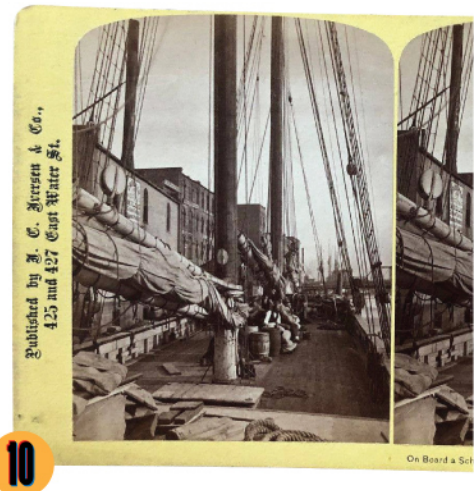
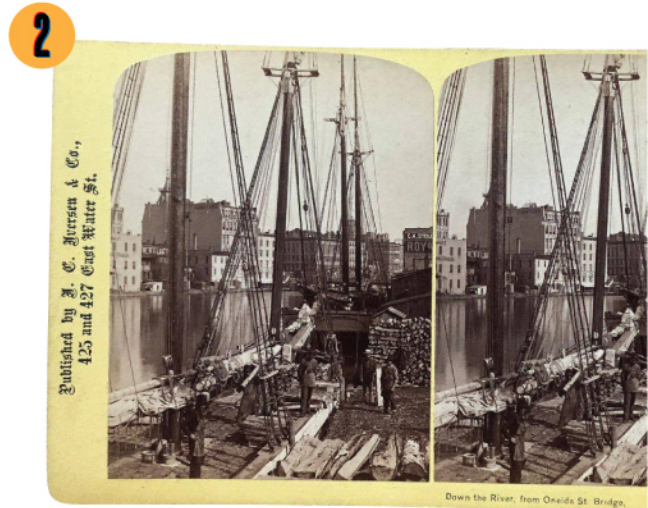
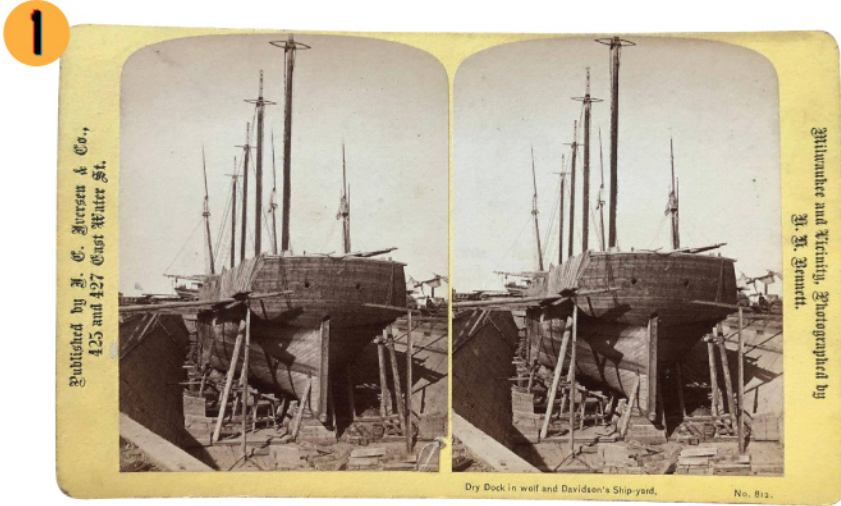


Early 20th century Keystone-style view of a steamer loading iron ore at Duluth, c. 1910 - Keystone

Although invented in the 1830s, photographic images weren't really available until the Daguerrotype of the 1840s, the Ambrotype of the 1850s and the Tintype of the 1860s, but these were almost exclusively produced in the studio with cumbersome equipment. Beginning in the mid-1850s, wet plate stereoview camera, developer and mount kits became available commercially, spawning a new industry producing outdoor views. Over the next 40 years, much of the formative history of the US was documented by stereoview creators who captured everything from Civil War battles, American Indian life, early city views, natural wonders, and of interest to this discussion, Great Lakes vessels, harbors and towns.

The concept behind the stereoview is simple: employing a camera with two lenses that produces two simultaneous images that are slightly offset. Once developed and mounted, the views are placed on a special apparatus that creates a 3-dimensional effect for the viewer.





1. Four masted schooner *Alexander B. Moore* in dry dock at Wolf & Davidson, Milwaukee, 1882 – H.H. Bennett, Milwaukee
2. Schooners unloading firewood at Milwaukee from the Oneida Street bridge c. 1884 - H.H. Bennett, Milwaukee
3. Chicago River schooners looking north from Madison Street Bridge, c. 1870 – John Carbutt, Chicago
4. Chicago River from the Rush Street Bridge c. 1865 – John Carbutt, Chicago
5. Tug and steamer at Buffalo, NY circa 1868 - unattributed
6. Tug *Union* and others at Chicago c. 1870 – unattributed
7. Schooners at Milwaukee from the Oneida Street Bridge, c. 1880 – H.H. Bennett, Milwaukee
8. Three masted schooner getting new planks at Wolf & Davidson c. 1883 – H.H. Bennett, Milwaukee
9. View up the Buffalo River showing Erie Canal boat *Thos. Warner*, c. 1868 – C.L. Pond, Buffalo
10. On the deck of a Great Lakes schooner at Milwaukee c. 1885 – H.H. Bennett, Milwaukee

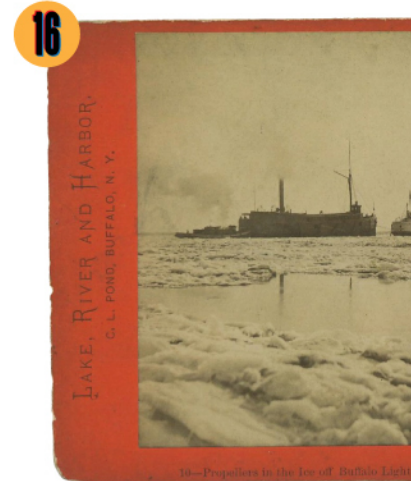
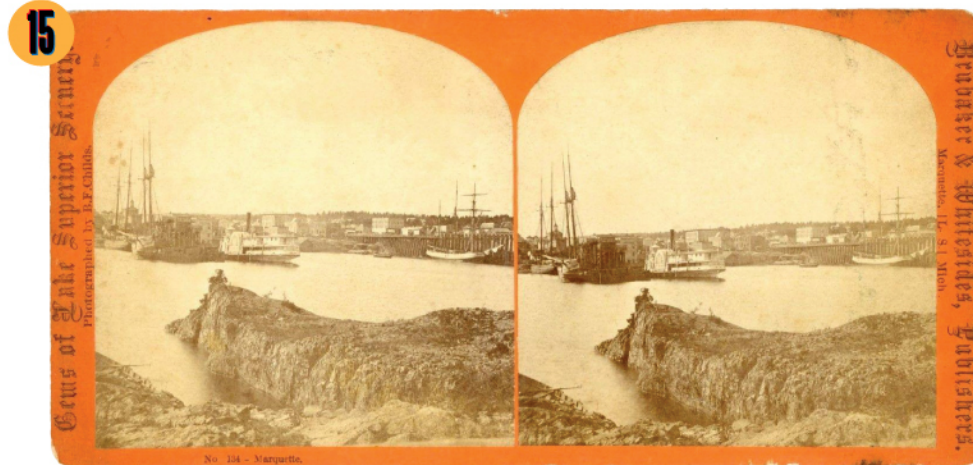
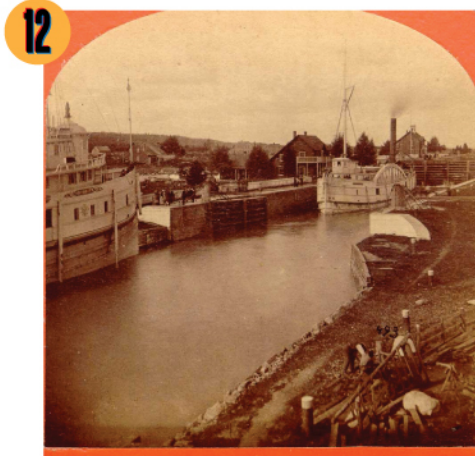
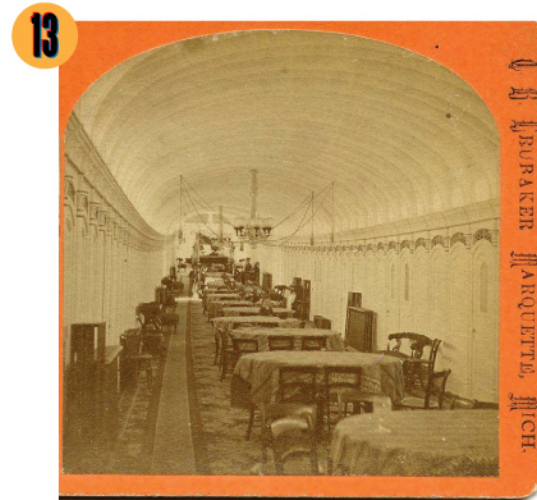


3

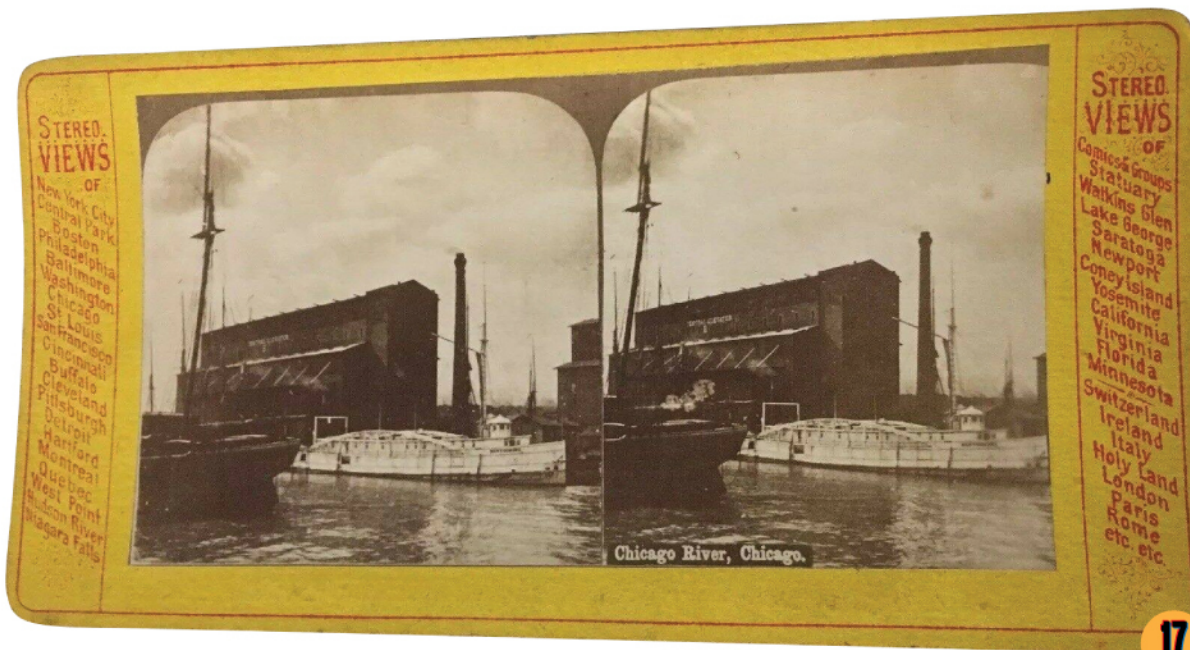




The heyday of the stereoview was really between 1860 and 1890 when countless photographers produced local views throughout the US. There was a local stereoview maker in nearly every major city and the views they created are often the best record we have of our early history and development. Notable photographers of the Great Lakes region included H.H. Bennett, known for his views of the Wisconsin Dells and of Milwaukee, C.L. Pond, who was very prolific in the Buffalo, NY area, B.F. Childs and C.B. Brubaker of Marquette who produced a large number of Lake Superior area views, Samuel Truesdell, who operated out of Kenosha, Wisconsin, J.J. Bardwell of Detroit, Whitney & Zimmerman out of St. Paul, MN, Copelin & Melander of Chicago, Lovejoy & Foster, and John Carbutt of Chicago.







- 11. Schooners drying sail in Kenosha Harbor c. 1867 - Samuel Truesdell, Kenosha
- 12. Propellers *China* and *Cuyahoga* at the Soo Locks c. 1871 – unattributed
- 13. Grand salon of the steamer *Peerless* c. 1875 – Brubaker, Marquette, MI
- 14. Chicago, before the great fire of 1871 - John Carbutt, Chicago
- 15. Sidewheel steamer *City of Sandusky* at Marquette, MI c. 1865 – B.F. Childs, Marquette
- 16. Steamer *Merchant* under tow in ice, May 1868 – C.L. Pond, Buffalo
- 17. Steamer *Montgomery* at Chicago c. 1870 – unattributed

By the 1890s, many small, local stereoview creators were being pushed out of business by large stereoview companies such as Underwood & Underwood and Keystone who used cheaper dry lithograph processes to mass produce views. The passing of the Victorian era saw a decrease in popularity of stereoviews as the picture postcard largely displaced them. Today, there is a strong market for the original 1860s-1880s locally produced stereoviews. These are nearly always mounted on red, yellow, orange, white or green card stock and sometimes bear few identifying marks. Later, post 1890, mass produced views by Keystone, Underwood and others are almost always mounted on grey or brown concave card stock and frequently show views of Europe or Asia. These views were produced well into the 20th century and sold in large sets. They are far less collectible and can be cheaply purchased in bulk at most antique shops.

Early Great Lakes maritime views and particularly those showing named or identifiable vessels fetch high prices, with many in the \$100-\$200 range. Great Lakes harbors, docks, town/city views and other early municipal/transportation views also fetch high prices. It is interesting to note that rare, previously unknown views continue to surface on the market each year. My own finds include a previously unknown stereoview of the steamer *Merchant*, the first iron-hulled vessel on the Lakes, trapped in ice off Buffalo, NY in 1867. It is the only known photograph of her that exists. The *Merchant* was lost in 1875 when she fetched up on Racine Reef. Another notable find includes an original Civil War era view of Kenosha harbor produced by Samuel Truesdell. It shows the local “mosquito fleet” drying sails after a storm ■



# AFTER DEATH:

## *Cemeteries & the Maritime Landscape*

*by Abigail Diaz*

**D**eath has been a part of the maritime landscape since we first attempted to tame the waves and water. Over the centuries, an estimated 10,000 shipwrecks have gone down in the Great Lakes with countless lives lost. In Wisconsin's lakeshore cities, which were built as capitals of maritime industry with sailors, captains and lighthouse keepers making their mark in life and in death. Just look at the local cemeteries to see how our communities continue to remember and honor our lakefaring culture.

In Two Rivers' Pioneer Rest Cemetery, there is a monument to a mass grave of unknown sailors from the wreck of SS Vernon. On October 28, 1886, the steamer foundered after encountering a powerful autumn gale. Of the nearly 50 people on the vessel, only one survived. Eight sailors were never identified and found their final resting place in the old cemetery of Two Rivers. The grave art on the monument tells this story as well. The anchor, prominently displayed and expertly carved, honors the lost sailors more than a century later.

Manitowoc's Evergreen Cemetery was founded in 1852 in response to a growing population and cholera outbreak in the mid-19th century. In the nearly 170 years since its founding, Evergreen has provided a final resting place for countless people that made a mark on our maritime industries. One such notable person is Captain Timothy J. Kelley. He left home at the young age of 12 years to be a cabin boy on the Great Lakes and then became a seasoned captain later in life. Over the course of his career, he saw ships gradually change from sail to steam. He documented all of these changes in over 100 volumes of diaries, which were later donated to the Wisconsin Maritime Museum. When Kelley passed away at the age of 94 years, and after nearly 55 years of service on the Great Lakes, he was buried in Evergreen Cemetery. His grave is marked by a simple stone with his name and years of life. ...>

This monument in Two Rivers' Pioneers' Rest Cemetery marks the mass grave of unknown sailors who perished in the wreck of the SS Vernon on Oct. 28, 1886.



Headstone for Herman Schuenemann, known as the captain of the *Rouse Simmons*, or the Christmas Tree Ship, which sank off the coast of Manitowoc in November 1912.



When bodies were not recovered from sea, cenotaphs, or memorials wherein no body is interred, are erected. This was the case for one of Wisconsin's most famous shipwrecks. Many of us know the tragic story of the Rouse Simmons, or Christmas Tree Ship. It sank with all hands on deck just off the coast of Manitowoc in November 1912, carrying an overloaded cargo of evergreen trees on an aging Great Lakes schooner. The captain, Herman Schuenemann, was nicknamed Captain Santa because of his generosity of giving away holiday trees to less fortunate people. After going down with the ship, his body was never discovered. He is remembered in his city of origin, Chicago, with a headstone that remembers his famed career as Christmas Tree Ship captain. A simple Christmas tree can be seen on the marker.



L.: Memorial for Wisconsin beer magnate Joseph Schlitz in Forest Home Cemetery in Milwaukee.

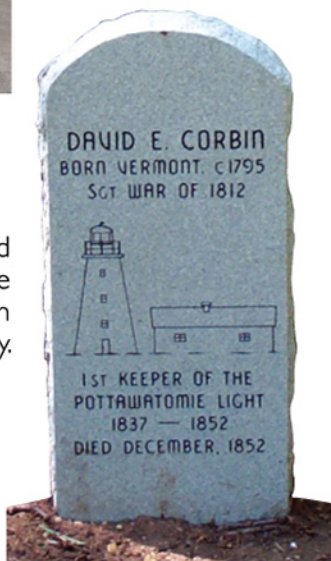
R.: Marker for Capt. Timothy J. Kelley in Manitowoc's Evergreen Cemetery. Kelley documented changes in maritime history in more than 100 volumes of diaries, which were later donated to the Wisconsin Maritime Museum.

Another example of a cenotaph for a missing sailor can be found in Milwaukee. Beer magnate Joseph Schlitz was a German immigrant who moved to the city and founded a brewing company. On his way back to Germany to visit his homeland, the vessel hit a rock and sank; Schlitz was among those never recovered. At the time of his death, he was one of the wealthiest people in Wisconsin. His cenotaph is in Forest Home Cemetery in Milwaukee. The large column-like structure features a woman pointing towards the heavens and on the bottom depicts the vessel which carried Schlitz on his final journey with the words "Lost May 7, 1875" carved into stone. This memorial motif of the woman pointing upwards is called the Statue of Hope. It became common in the Victorian era after the dedication of the Statue of Liberty in the 1880s. The woman is meant to be showing the path to heaven for the righteous.

Some wait decades to be memorialized for their in-life deeds and we are able to see a literal depiction of their work memorialized forever on their headstone. David Corbin, born in 1795, was the first lighthouse keeper of Rock Island in Door County. After serving as a sergeant in the War of 1812, his last 15 years were spent at Pottawatomie Lighthouse. It wasn't until 2003 that the Friends of Rock Island raised the funds for a headstone, which prominently features the lighthouse and keeper's house.

Manitowoc and Two Rivers were built by brave women and men who took to the lakes to sail cargo from port to port, keep the lighthouses lit, feed growing cities with native fish and build schooners and submarines. Their impact on the maritime landscape transcends life and death. Some of that impact is told through the monuments and memorials left behind but oftentimes, it is up to the storytellers and historians among us to retell the legacies of those that came before ■

Marker for David Corbin, first lighthouse keeper of Rock Island in Door County.



A version of this article was originally published in the Herald Times Reporter in October 2019.



**Preserving and Restoring  
Your Great Lakes Maritime  
Books and Antiquities**

**by Brendon Bailod**  
**all images courtesy of Brendon Bailod**

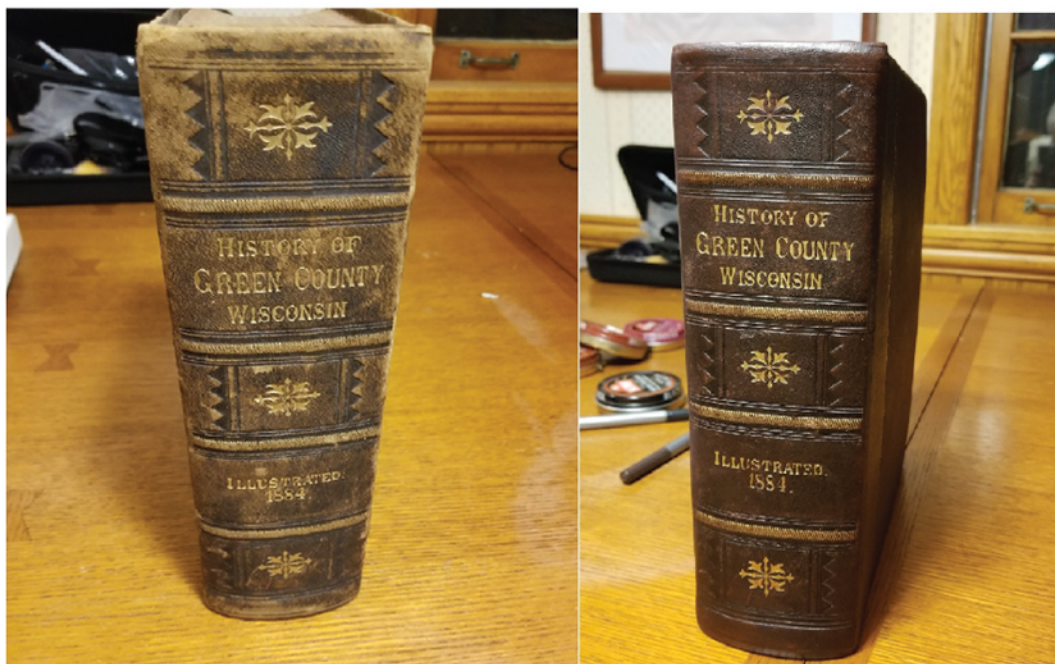


Those of us who live around the Great Lakes often have early Great Lakes books, maps, photos and ephemera (paper items) in our homes. Some of us have intentionally collected these items, while others have inherited them, and they are now family heirlooms. I am frequently approached by people with questions about the best way to preserve these valuable paper Great Lakes antiquities, as many of them are now showing the ravages of time.

An important consideration when dealing with early Great Lakes materials is maintaining their collectible value. Many early Great Lakes maps, books and paper objects have considerable market value and should be properly conserved with this in mind. I frequently encounter valuable items that have been allowed to degrade or have been stabilized in ways that destroy their collectible value. The intent of this short article is to provide some practical information for people who own antiquarian materials that may be at risk and who wish to do their own stabilization work.

Many people choose to do their own stabilization because most Great Lakes books aren't worth enough to justify the expense of professional conservation or restoration. If you suspect that you have an item worth thousands of dollars, I would definitely recommend professional conservation, but very few Great Lakes books, maps or paper items fall into that category.

Many important early city, county and regional histories were produced in the 1800s and were bound with ornate, gilt titled leather. These books were generally produced in the decades following the American Centennial of 1876 and were part of the burgeoning community history movement it inspired. Nearly every major county in the Midwest has a leather county history book devoted to it from this period, and these books are now quite collectible. Unfortunately, the tanning process used in the leather of these books causes the leather to acidify and decompose if it has ever been exposed to excess humidity. As a consequence, nearly every 19th century leather bound book I see has this condition, which is known as "red rot." Red rot generally causes the leather to flake and powder off the book, causing the spine and the



covers to become detached. If the spine of these books is lost, the book loses its collectible value almost completely. This is because most of these histories have been digitized and are now available on Google Books. The only reason most people collect them is for "shelf presence," or their ornate appearance.

People are often tempted to tape these books together. I've seen repair attempts with everything from duct tape to epoxy glue. As a general rule, you should NEVER use any commonly available tape such as Scotch or masking tape on these books. All such tape has acidic adhesive and will turn brown with time, discoloring and destroying the paper it comes in contact with.

Another mistake people make is taking their books to a library or bindery for repair. Most libraries and even museums are not concerned with or knowledgeable about the collectible value of books. They are generally primarily interested in preserving the information in the book. As such, many libraries and binderies will simply throw away the original spine and boards and rebind a worn but collectible book. Because these books are now generally available online, rebinding completely destroys the book's collectible value.

Fortunately, there are several conservation techniques you can do yourself to preserve the value of your paper collectibles and heirlooms. First, keep your books and paper in a place with fairly stable humidity. Don't store these items in a basement or garage. Second, if the book is beginning to develop or has developed red rot, you can treat it yourself.





There is a commercially available conservation product known as Cellugel, which can be purchased online for about \$20 a jar. Cellugel is a suspension of vegetable colloids in alcohol. It is painted onto the leather where it absorbs very quickly and deeply into it. With a few coats, it completely stops red rot and stabilizes the leather, making it much more supple, and stopping the flaking.

If you want to brighten dull leather books that have been damaged by red rot, it is generally safe to apply Kiwi brand shoe polish to the leather. This improves the appearance and also helps protect it. Lastly, it is also safe to glue the spine back on using PH neutral glue. Simple Elmer's school glue will work for this, but archival restoration glues are widely available and are more effective. I use PVA archival glue, which is easily found online.

Acid free tapes are also available for those who wish to repair tears or even reattach covers. I use Filmoplast P tape, which is very thin and nearly translucent. It is nearly invisible when applied and will not turn brown with age. Likewise, heavier Filmoplast P90 is a heavier tape that can be used to

reattach covers. Jade 403 leather glue can be used to fill in any missing areas of leather where the boards meet the spine, as it is supple and bendable when it dries and is widely used to repair leather books.

Many paper items have what is known as "foxing," where brown spots begin to appear on the paper, while other paper items may become extremely brittle, particularly at the edges. This is caused by the acidification of the paper and cannot generally be reversed. It can however, be stopped. A number of commercial sprays are available, including Bookkeeper Deacidification Spray. Once the acidification is stopped, I generally reinforce brittle or badly chipped pages in books with Filmoplast P. For fragile, brittle ephemera, I will often simply put the item in a mylar sleeve and avoid handling it.

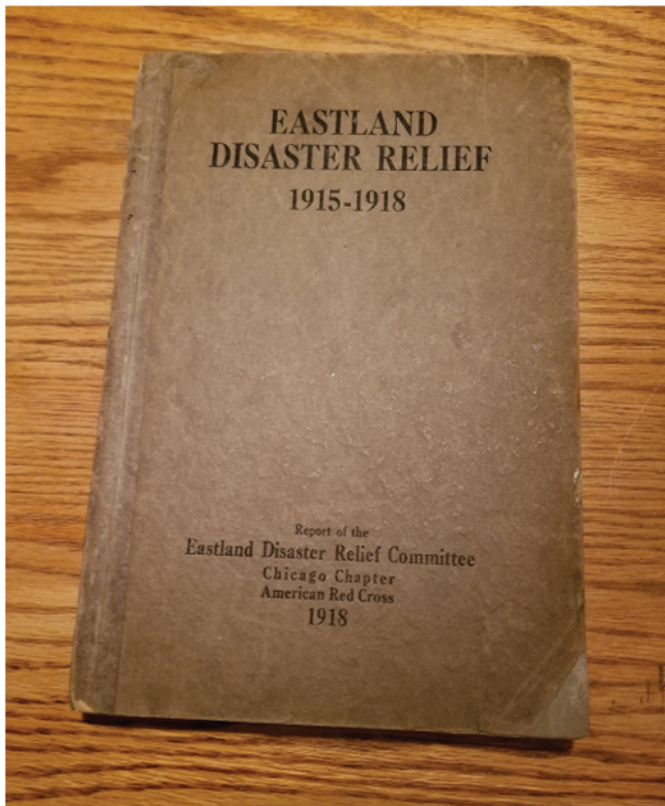
Most of the above repair tips also apply to antiquarian maps and charts. Maps however, have an additional issue in that they are frequently found in folded or rolled condition. Ideally, all antiquarian maps and charts should be stored flat. Unless a map or chart is badly acidified and brittle, I will

generally attempt to flatten it. This can be done by sandwiching the map between two sheets of cheesecloth and carefully ironing them at very low heat, sparingly applying steam. Special care should be taken when unfolding early maps and charts, as the fold corners may tear. Brittle/acidified charts may also be flattened, but doing so requires patience and some steam/moisture. Once a map is flattened, I repair tears with Filmoplast P, generally on the back of the map. It is important to examine the direction and cleavage of the tear when taping, as most tears require one side to be on top and the other on the bottom when taping. Maps and charts also sometimes have dirt on them as well as water stains. It is safe to clean any book, map or paper item with water, provided it is allowed to dry completely. If you choose to frame and display your maps, be sure to avoid hanging them in direct sunlight and use a UV protective surface in the frame.

Archival photo preservation is a complex subject, as multiple formats exist. Without detailing the specifics for Daguerreotypes, Tintypes, Ambrotypes, etc., I'll provide some general advice. The main enemy of photos is sunlight. Always keep your antiquarian photos out of direct sunlight, and as with books and ephemera, keep them away from high humidity. I always recommend digitizing any early photos, as they almost always degrade over time. Photos mounted on paper or cardboard stock can suffer from all the same issues common to books and ephemera, and the same practices can generally be used for their stabilization.

Lastly, I'll address the issue of library malfeasance to books. Rare and antiquarian books are frequently encountered with heavy library labels adhered to the spine, card pouches



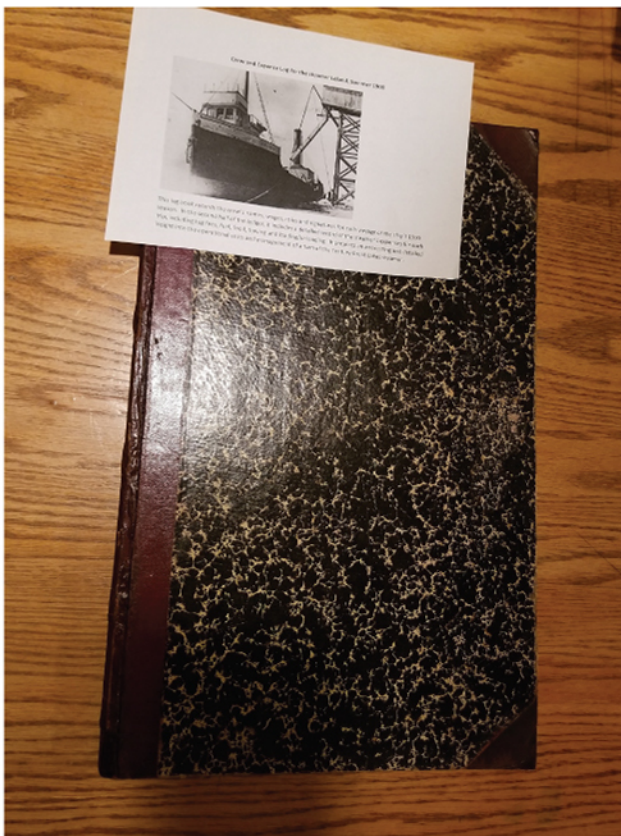


The above tips and suggestions should help people who wish to conserve their own books and preserve their collectible value without paying a professional conservator. Many Great Lakes antiquities are not quite valuable enough to justify the expense of professional work, but much can and should be done by owners to preserve them. Obviously, there are situations where professional conservation is warranted by the historical and/or monetary value of an item. In these cases, I recommend contacting the Wisconsin Historical Society. They do perform conservation for local historical groups as well as individuals. If you have a question about the collectible value of an item or about its general preservation, I'm happy to act as a resource as well. I can be contacted at [brendon@baillod.com](mailto:brendon@baillod.com). Most of the products I mention in this article can be purchased online at [www.talas.com](http://www.talas.com), which is a well-known site for purchasing archival preservation materials ■



**Brendon Baillod** is a Madison based Great Lakes Historian. He is the author of *Fathoms Deep but not Forgotten: Wisconsin's Lost Ships* and is the past president of the Wisconsin Underwater Archeology Association and a past board member of the Wisconsin Maritime Museum. He has appeared on the History Channel, Discovery Channel, National Geographic Channel and Travel Channel discussing Great Lakes shipwrecks and has the largest private collection of antiquarian Great Lakes books, maps and ephemera in Wisconsin. He buys, sells and appraises Great Lakes antiquities with a specialty in books, maps and ephemera.

inside the back cover; and ink stamps applied liberally to the pages and to the edge of the text block. These all reduce the collectible value of antiquarian books. Library markings can be removed with a bit of know-how. Most glues used by 20th century libraries are soluble either in water, alcohol or lighter fluid. All three of these are safe to use sparingly on most books to remove adhesive stickers and pouches. For the removal of ink stamps, it is necessary to use a fine sandpaper. I start with a 400 grit and move finer until the ink is no longer visible or until the paper becomes too thin. I then use a bone folder to smooth the sanded area so it looks like the surrounding paper. The same technique can be used to remove stamps on the page edges. They can be sanded by holding the pages together and using a fine sandpaper. If your book has a dust jacket, it is important to preserve this, as books missing dust jackets are worth considerably less. Dust jackets can be repaired with Filmoplast P tape and should also be protected in Brodart mylar sleeves.





1

Robert J. Peppard volunteering at the Wisconsin Maritime Museum Archives

2

A69-1-60  
White canvas lifejacket from the S.S. *Christopher Columbus*

3

2004-1-1145  
Black and white photograph of the schooner *J.A. Holmes*

4

2004-1-4554  
Color postcard of U.S. Coast Guard Cutter *Mackinaw*, 1956

If you have any materials you would like the Wisconsin Maritime Museum to consider for acquisition please visit our website. Guest services staff cannot accept any donations at the front desk.



# BELOW DECK

NEWS FROM THE COLLECTIONS VAULT  
BY HANNAH PATTEN,  
REGISTRAR

## From the Collection of Robert J. Peppard

The collection of Robert J. Peppard is foundational to the Wisconsin Maritime Museum. Peppard was born in Manitowoc and worked for the Manitowoc Shipbuilding Company and later the Army Corp of Engineers. He was an avid collector of Great Lakes maritime photographs, books, and postcards, many of which he donated to the Wisconsin Maritime Museum. Items from his collection are among some of the first to become a part of the Museum's permanent collection.



1

Beyond donating items from his personal collection, Peppard was a supporter of WMM from the very beginning. He served on the Board of Directors from 1971-1977 and as Vice President from 1974-1975. He also was heavily involved in the restoration and maintenance of USS *Cobia* and even helped install *Cobia's* heating system. Peppard also volunteered in the Museum's library and archive, helping to organize and catalog items from his collection. He even married the Museum's research director Grace Swensen. Robert and Grace also generously supported the Museum through monetary gifts.

Peppard remained involved with the Museum until his death in 2011. Peppard saw the Museum through many periods of growth and change since its beginning in 1969. The items from his collection remain as physical reminders of his legacy and are an essential part of how we tell Great Lakes maritime history. Here are some highlights from the collection of Robert J. Peppard.

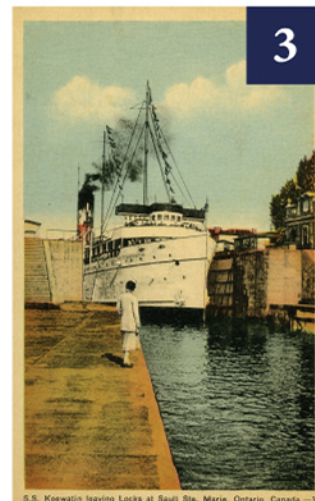


2

This lifejacket was among some of the first items to be donated to the newly founded Manitowoc Maritime Museum. The S.S. *Christopher Columbus* was a whaleback excursion liner that operated on the Great Lakes from 1893-1933. The ship was originally built to ferry passengers to and from the World's Columbian Exposition in Chicago. She is the only whaleback passenger ship ever built.



Peppard's collection also includes hundreds of historic postcards featuring Great Lakes vessels and locations. USCGC *Mackinaw* was built in 1943 and designed for ice breaking duties on the Great Lakes. The vessel was built during WWII because of the increased need to transport war materials via the Great Lakes during the winter months. USCGC *Mackinaw* is known as the largest icebreaker on the Great Lakes and was decommissioned in 2006. She now serves as a museum ship in Mackinaw City, Michigan.



3



4

Among Peppard's collection are hundreds of photos of Great Lakes ships dating back to the late nineteenth century. This photo was taken on November 11, 1891 when the *J.A. Holmes* collided with the south pier in Manitowoc. A life saving crew can be seen at the stern of the vessel.

Hannah Patten is the Registrar at the Wisconsin Maritime Museum. She can be reached at (920) 684-0218 x111 or [hpatten@wisconsinmaritime.org](mailto:hpatten@wisconsinmaritime.org).





# COBIA CORNER

USS COBIA NEWS  
BY KAREN DUVALLE,  
SUBMARINE CURATOR



## It All Began with Lagarto

Fifteen years ago, a local submarine veteran, Roy Leonhardt, reached out to a Thailand wreck diving website asking them if they had any information about the wreck of the Manitowoc-built submarine USS *Lagarto*. *Lagarto* was lost in May 1945 while on her 2nd war patrol in the Gulf of Thailand. The crew went after a Japanese minelayer that was harassing USS *Baya* and were never heard from again. On May 19, 2005, just one month after sending his email, Roy received an email from Thailand Wreck Divers. The wreck of *Lagarto* had been found.



**"She lies in 72 meters of water. The top of the conning tower snorkel is at 55 meters. [T]here is no visible damage. Jamie's [MacLeod] first view of the *Lagarto* was of the bow area which appeared exactly as in the black and white image that remains as one of the few pieces of evidence documenting the USS *Lagarto* when still afloat."**

**-Roy Leonhardt**

We couldn't believe the news. It all happened so quickly! We weren't prepared for such a quick response and didn't know what to do with the information. Do we tell the families right away? Do we wait until we had more information? We had initially decided to wait to tell the families, what few we knew about at the time, because we didn't want to get anyone's hopes up until we had more concrete information. But, that quickly changed.

A few short weeks later, Nancy Kenney, daughter of *Lagarto* crew member SMI William Mabin, heard the news and contacted the museum. Nancy and I spent the next year contacting as many families as we could locate to share the good news. When the next USS *Lagarto* Remembrance Ceremony rolled around in May 2006, it was attended by 200 family and friends of *Lagarto* crew members. It took us a total of 12 years to contact someone for all 86 crewmen.



1

The periscope shears of USS *Lagarto*, provided a tie-up for divers.

2

Other WW II Submarines discovered after *Lagarto*:

USS *Wahoo* (SS 238)  
July 2006

USS *Grunion* (SS 216)  
August 2006

USS *Perch* (SS 176)  
November 2006

USS *Flier* (SS 250)  
February 2010

USS *R-12* (SS 89)  
October 2010

USS *Robalo* (SS 273)  
May 2019

USS *Grayback* (SS 208)  
June 2019

Images courtesy of  
NavSource.org

2

In the summer of 2006, the Navy sent a team to investigate the wreck. This was part of an annual military exercise with Thailand. Divers scrapped away decades of marine growth and found "MANITOWOC S.B. CO" stamped on the propeller. The Navy finally acknowledged this was USS *Lagarto*.

The discovery of *Lagarto* was unique for two reasons. She was the first WW II lost submarine wreck discovered, and she was found on the first attempt. Since then, seven more submarines have been discovered, with USS *Robalo*, another Manitowoc-built submarine, being the most recent. The wreck was discovered off the Southern Philippines coast and rests 230 feet (ca. 70 meters) on the bottom.

To honor the 81 men lost aboard USS *Robalo*, the Museum will host a Remembrance Ceremony on Saturday, July 25th, 2020 ■



British Museum  
ticket from 1790.

©Trustee of the  
British Museum



## The Past & Future of Museums (Abridged)

Full version in the *Harold Times Reporter*

For thousands of years, people have been collecting and displaying artifacts. More than 2,500 years ago, Ennigaldi-Nanna, a Babylonia princess, collected and displayed ancient artifacts from around Mesopotamia. She inscribed labels on clay cylinders that told the story of each artifact and its place in the history of her family's dynasty.

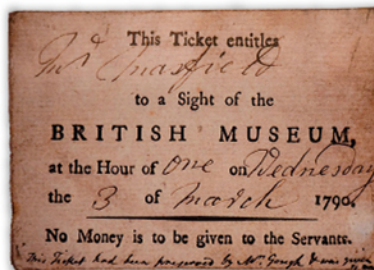
In the 16th century, privately owned collections of oddities, curiosities and rare specimens collected from around the world were all the rage.

Sir Hans Sloan was one of the 18th century's most prolific collectors. His cabinet of curiosity contained thousands of items that became the foundation of the British Museum. Sadly, they were typically meant to be shared with the upper classes of society.

Later that century, public institutions meant for education began appearing in Europe with the founding of places like the Louvre and the the Hermitage Museum. Even then, the general public had to submit applications for patronage.

As a newer country, the United States has a different museum heritage. The roots of our museums are still based in the cabinets of curiosity but grew in two distinct directions: entertainment and education. This is shown through the 19th century founding of two national cultural icons.

American showman P.T. Barnum's circuses, traveling museums and sideshows were meant to shock. The idea of educating the public was not even a thought for Barnum; we know today that many of the displays were fakes and hoaxes. Unlike cabinets of curiosity from Europe, every day Americans could view Barnum's exhibits for a small fee.



1

Concurrently, James Smithson's entire estate was bequeathed to the United States becoming the foundation of The Smithsonian Institute with the sole mission "for the increase and diffusion of knowledge." Today, the many Smithsonian museums welcome around 30 million visitors and admission is always free.

There are many ways that we are still grappling with our past. We also have yet to truly come to terms with the fact that our institutions were founded through colonials and imperialism. We are open to the general public but sometimes not truly accessible, especially to people with disabilities or groups that have been marginalized.

As a museum professional, working in the field for about a decade, I see a shift in the heritage sector. Museums are becoming a part of their community and listening to their visitors in a way we haven't in the past. We still value education but we are doing less lecturing and participating in more conversations. I think many museums are trying to tell more full stories of their artifacts and collections. We are taking a real look at what barriers are in place to visiting us and trying to find ways to break those down.

The current pandemic is creating another shift in museums. Museums are finding creative ways to continue



advancing their missions while the physical buildings aren't open. Digital learning and engagement is increasing, from streamed lectures to virtual field trips to online research projects and digitally available curriculum, it's been incredible to see all the ways that my colleagues are supporting their communities.

In the past month since closing our doors, the Wisconsin Maritime Museum hosted a whitefish dissection on Facebook Live, created digital scavenger hunts through our online collection, written an ebook called *Maritime Alphabet* and put together math worksheets for students featuring a World War II submarine recipe. For the first time, we have an Online Resources Portal and I'm happy to say it's growing every day. Spring is usually our busiest time for field trips and while we certainly miss the students in our exhibits, it's been a fun challenge to find ways to both entertain and educate from afar. An added benefit is being able to communicate more directly with supporters and friends. From tweets to comments on Facebook, we've valued hearing what you need from us during this unprecedented time.

These changes all came from necessity but I hope we can continue using digital platforms in creative ways on the path to reopening. Nothing will replace the smell of the diesel engines on USS Cobia or being able to feel the weight of an antique diving helmet but there is a place for online engagement in the future of museums. I look forward to helping shape the future of the Wisconsin Maritime Museum alongside you ■



## Online Resources

### MARITIME ALPHABET

Wisconsin Maritime Museum



#### Maritime Alphabet

Using photographs from the Museum's collection and archive, *Maritime Alphabet* introduces maritime heritage to readers, one letter at a time.

All photos courtesy of the Wisconsin Maritime Museum's collection.



#### Searching for Captain Blaney

For my whole life, I heard that there was a Great Lakes ship captain somewhere in the family tree, so I did some digging into the Museum's archive. Watch this video to see what was discovered.

## Cross River Cooperation

BY SHANE LEE, YOUTH ENGAGEMENT COORDINATOR

The Wisconsin Maritime Museum and the Manitowoc Public Library are collaborating from across the Manitowoc River to reach more people. The two organizations share more than a riverfront view. They share the same goal of bringing engaging, educational experiences to all of the families in our community. Staff at the two community pillars strive to connect with visitors on a level deeper than anything you could see on a page or screen. Libraries and museums enable people to broaden their culture, knowledge, and creativity.

As the Museum grows and expands our presence in the community, partnering with a well-established community anchor like the library makes sense. Julia Lee, Manitowoc Public Library Youth Services Manager, leads countless programs every year that reach thousands of children. "I love the fact that our two great organizations can work together to bring the maritime spirit to even more community members," Lee says.

Julia and her staff along with the Education team at the Museum brainstorm ways they can positively impact local families. The library will co-host "family activity nights" at the Museum on March 31 and September 15. During these "Night at the Museum" events, families will read stories, watch movies, create art projects, build robots, and more in the unique environment of the museum. A similar event will go one giant step further with a sleepover in the museum galleries June 12.

"In a museum that may be familiar to local families, the night programs offer completely fresh experiences." Wisconsin Maritime Museum Director of Education & Engagement Abigail Diaz says. "It's reinvigorating to work with people like Julia, who just say 'yes' to new things and take on new challenges all for the sake of making our community stronger."



If artifacts fail to attract families, perhaps robots can succeed. A remotely operated vehicle (ROV) workshop will allow youth participants to build and test their own robots in water on July 20. Attendees will also learn how scientists use underwater robots and then build their own!

People will witness the two groups working together at large Manitowoc-wide events like the annual Summer Carnival at the Manitowoc Public Library on August 1. The carnival will include games, food, face-painting, bounce houses, live music, and more.

With further collaboration already in the works, it seems the biggest divide in the two establishments is a few hundred feet of water. Manitowoc and the surrounding area stand to reap the benefits

For more information on these events visit the library and museum websites at [manitowocpubliclibrary.org](http://manitowocpubliclibrary.org) and [wisconsinmaritime.org](http://wisconsinmaritime.org).



# USS LAGARTO REMEMBRANCE CEREMONY

For this years remembrance ceremony of the USS *Lagarto*, we choose to honor the crew and keep the tradition through a video ceremony as we weren't able to gather in person. Our World War II submarine veterans honored the *Lagarto* crew with a tolling ceremony every year, but as they grew older they asked the Wisconsin Maritime Museum to take over and carry on this annual tradition. Watch *On Eternal Patrol: A Tribute to USS Lagarto* by visiting [youtu.be/5S5BGGCT\\_04](https://youtu.be/5S5BGGCT_04) to view the museum's ceremony video today.

For more information, call 920-374-4003  
or visit [wisconsinmaritime.org](https://www.wisconsinmaritime.org)



## WISCONSIN MARITIME MUSEUM 2020 EXHIBIT OPENING

JOIN US FOR THE OPENING OF THE MUSEUM'S NEWEST 2020 EXHIBIT PRESENTED BY THE LAKESHORE ARTIST GUILD TITLED *H<sub>2</sub>O* LOCATED IN THE RIVERSIDE GALLERY.

VISIT US ONLINE FOR MORE DETAILS  
AT [WISCONSINMARITIME.ORG](https://www.wisconsinmaritime.org)

THE MEMBERS OF THE LAKESHORE ARTISTS GUILD PRESENTS *H<sub>2</sub>O*, AN EXHIBIT INSPIRED BY OUR RELATIONSHIPS TO WATER. JUST AS WATER IS EVER-CHANGING AND MANY-FACETED, EACH ARTIST BRINGS THEIR OWN PERSPECTIVE AND INTERPRETATION OF WHAT WATER MEANS TO THEM.

LAKESHORE  
ARTISTS GUILD





# USS ROBALO REMEMBRANCE CEREMONY

SAT., JULY 25, 2020 • 1-3 P.M.

In honor of the recent discovery of the Manitowoc-built submarine *USS Robalo*, the Wisconsin Maritime Museum will host a special remembrance ceremony aboard *USS Cobia*.

**If you're a relative of a Robalo crewmen, we want to hear from you.** Please reach out if you'd like to share your story at the event or with museum staff.

Emails and messages about this event can be directed to Submarine Curator Karen Duvall at [kduvalle@wisconsinmaritime.org](mailto:kduvalle@wisconsinmaritime.org).

This event is **FREE** and open to the public. RSVPs are appreciated but not required. Please call 920-374-4003 or visit [wisconsinmaritime.org](http://wisconsinmaritime.org) for more information.

JACK AKERS HURST  
HOLLY BERRY IVEY  
NYLE MITTON JACKSON  
WILLIAM EDWARD  
EMIL ERMA  
NATHAN  
WILLIAM  
MANNING MATHEUS KIMMEL  
ARTHUR CARL KONEN  
FLOYD GEORGE LAUGHLIN  
RICHARD JEREMIAH LEAHEY  
JOHN WARREN LEFEBVRE  
DONALD JUDELL LEVY  
DENZEL WALTER LOVELL  
JOSEPH ARNOLD LUTMAN  
RAY EUGENE MARTIN  
WALLACE KEET MARTIN  
MARVIN JEROME MARX  
WILLIAM GEORGE MATTHEW  
HUGH FERGUSON MCKNIGHT, JR.  
HARVEY EDWARD NICHOLS  
JOHN RICHARD NICLAS  
JOHN JOSEPH O'BRYEN  
EDWARD PETER O'BROURKE  
EDWARD JOSEPH PAW  
BILLY BRATE PHELPS  
MASON COLLIE POSTON  
JOHN FREDERICK PRIDDIS  
REGINALD JOHN PROSEUS  
HAROLD LEON RAMSIER  
CHARLES ALFRED ROOT  
STANLEY JOEL RUSSELL  
STEPHEN WILLIAM SMITH  
WALTER FRANK SONENMAN  
RUSSELL WILLIAM SPENCER  
SAMUEL ELIOT SPENCER  
HERSCHEL PAUL TAYLOR  
SAMUEL LOMBARD THORER  
NAROLD ELMER USEALMAN  
JOSEPH HEINRICH VANDEURZEN  
ELMER GRAYSON VAHNEY  
CIRIO ROBERT VIRGA  
CLAUDE EUGENE WOOD, JR.  
GALVIN KENNETH ZEA

**Launching of USS Robalo, May, 1943 at Manitowoc Shipbuilding Co. Robalo was lost July 1944. A survey team recently located the wreckage off the Philippines.**

## A VENUE LIKE NO OTHER



Visit [WISCONSINMARITIME.ORG/PROGRAMS-AND-EVENTS/EVENT-RENTALS](http://WISCONSINMARITIME.ORG/PROGRAMS-AND-EVENTS/EVENT-RENTALS) or call the Special Events Coordinator at 920-684 0218 today to schedule your event.



**SUBFEST 2020**  
**AT 4<sup>TH</sup> ON THE SHORE**

**6<sup>TH</sup> ANNUAL**

**SUB  
FEST**

**JULY 4  
2020**



**WISCONSIN MARITIME MUSEUM**

**LIKE US ON FACEBOOK FOR UPDATES  
OR VISIT [WISCONSINMARITIME.ORG](http://WISCONSINMARITIME.ORG)**



**Postponed till Spring 2021**  
Visit [wisconsinmaritime.org](http://wisconsinmaritime.org) for updates







1

Broadway Books  
October 4, 2011  
432 pages, paperback,  
ISBN-10: 0307888452

## An Outstanding Tale of Survival and Heroism

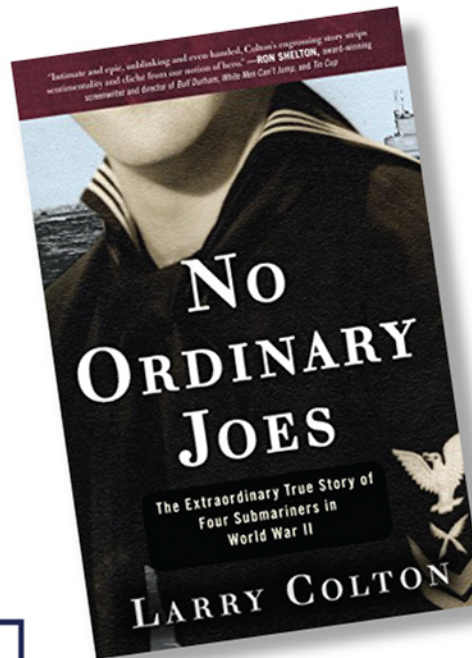
History is getting older and older every day and Americans of the "Greatest Generation" are aging along with history. The importance of preserving their legacy and stories was not lost with Larry Colton and his book *No Ordinary Joes*. Colton opens his book with a quote from President Kennedy regarding his pride for having been in the Navy; a sentiment also worn like a badge of honor by those in the submarine service. Colton chronicled four men, Bob Palmer, Chuck Vervalin, Tim McCoy, and Gordy Cox who all served aboard the USS Grenadier submarine during WWII. Unlike other veteran narratives, he wanted to document a mini-biography of their pre and post war lives. Colton does a good job of dividing the book by giving each man a chapter related to the topic and then unifying the story again at the end.

Prior to the war, each man had been ordinary in terms of being a victim of the Depression Era, struggling to make ends meet and seeking out a way to improve their home lives. This motivated them to join the Navy more so than patriotic duty. Specifically, joining the Navy could provide them something domestic society couldn't; a steady income and "three hots and a cot." After successful completion of sub school, each of the men were assigned to different submarines before coming together on the USS Grenadier. On the 6th war patrol, 23 April 1943, the sub was attacked by a Japanese aircraft with a torpedo



### No Ordinary Joes:

The Extraordinary True Story of  
Four Submariners in World War II  
by Larry Colton



1

Available in the Pier 75 Gift  
Shop at the Wisconsin  
Maritime Museum

sending them 300 feet to the ocean floor while suffering with the bow pointed up at a 20 degree angle, a damaged propeller, a fire in the maneuvering room, water coming in the engine room and a smashed radio. After 15 hours underwater, the sub was able to surface and the crew was eventually taken prisoners.

Many things in life can make a man extraordinary, but none more than becoming an American Hero after coming out of a POW camp alive. The gruesome details of the torture at the hands of the Japanese bring the realities of war to life and one can't help but feel their own anger towards the enemy. Colton's book continues up to 60 years after the war to a point readers see an ordinary picture of the men- ones that still wear the badge of POW and Hero, but also a depiction of men facing domestic problems like every other ordinary man does partly from their upbringing and partly from their experience during the war ■





NON-PROFIT  
ORGANIZATION  
US POSTAGE PAID  
MANITOWOC WI  
GRAPHIC  
COMPOSITION INC

---

**75 MARITIME DRIVE, MANITOWOC, WI 54220**  
**(920) 684-0218 • WISCONSINMARITIME.ORG**  
**museum@wisconsinmaritime.org**

