

THE NUNEMACHER COLLECTION

by Eldon Wolff



ELDON G. WOLFF

Gentlemen, perhaps we should just call this "Rambling through the Nunemacher Collection."

Harry asked me earlier, did I have a manuscript? I do not. What I have is just a couple of notes so I guess they'll have to do.

The Nunemacher collection was originally known as the Rudolph J. Nunemacher Collection of Projectile Arms, a rather long name which is understandable because at the time that's what it was. Subsequent to the addition of material from various other members of the Nunemacher family and generously minded citizens the name has been changed to the Nunemacher Collection. The original donor was Rudolph J. Nunemacher who bequeathed his collection of miscellaneous things, objects of art and all that sort of thing, to the City of Milwaukee a good many years ago. He died on January 29, 1900. He was aged 28. He had travelled rather extensively through Europe and to a certain extent through Asia. He made it his business to gather together, not only such guns as would be of interest but also items of religious nature, objects of art, books; well, you name it, he had it.

I suppose to a really serious collector, we might say he was a miscellaneous collector or an accumulator. If he was an accumulator, as some people have claimed, he was vastly meticulous one because he did accumulate some re-

markable materials. People have often asked how in the world it's possible for one person to get together a collection of arms such as in the Nunemacher Collection. The answer is very simple, it wasn't and Rudolph J. Nunemacher didn't.

In his original bequest there was a series of firearms. These served as the nucleus of the present collection. This collection has been, for the greater part, added to through purchases many years ago, the funds having been donated by the members of the Nunemacher family, as well as a certain amount which was a part of the original bequest. That there have been additional donors we acknowledge, very thankfully, and I might put in a plug right now that we are still looking for more donors. There is always the tax advantage in case you are looking at it from that point of view.

Our current patron is Henry J. Nunemacher, who is a cousin of the original Rudolph, and Henry J. Nunemacher has helped us a great deal in the development of the collection as well as in the publication of some of our findings.

There is, of course, one additional individual that we must not forget in connection with the Nunemacher Collection that is the Honorary Curator of the Collection, Sam Smith.

Where's he from?

I don't know - somebody wished this onto me.

Does he own the building?

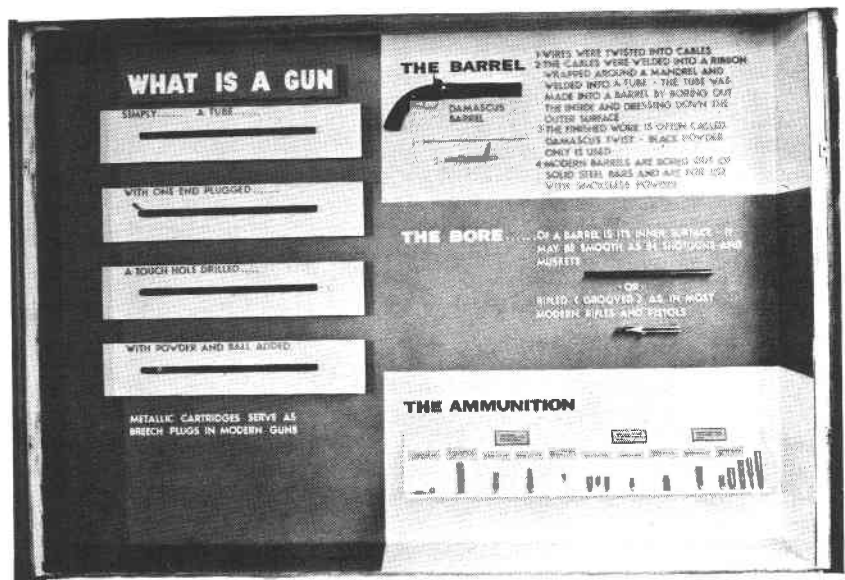
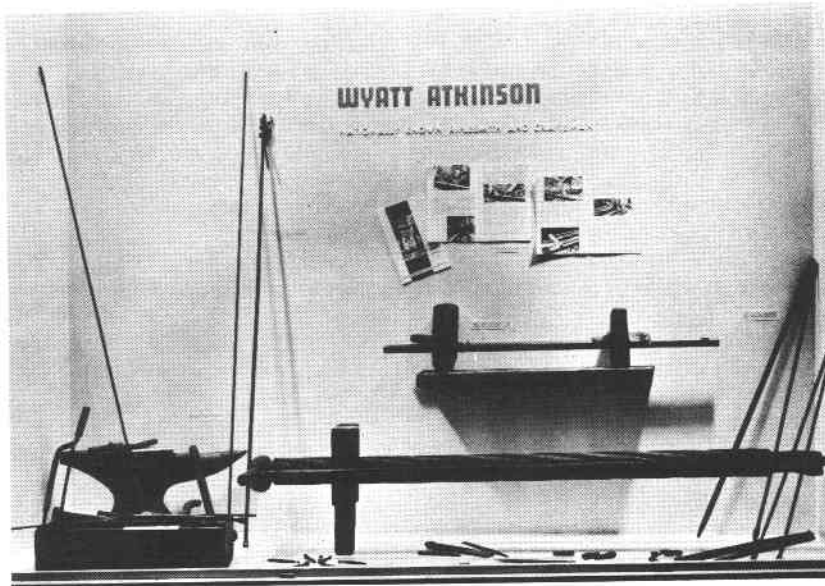
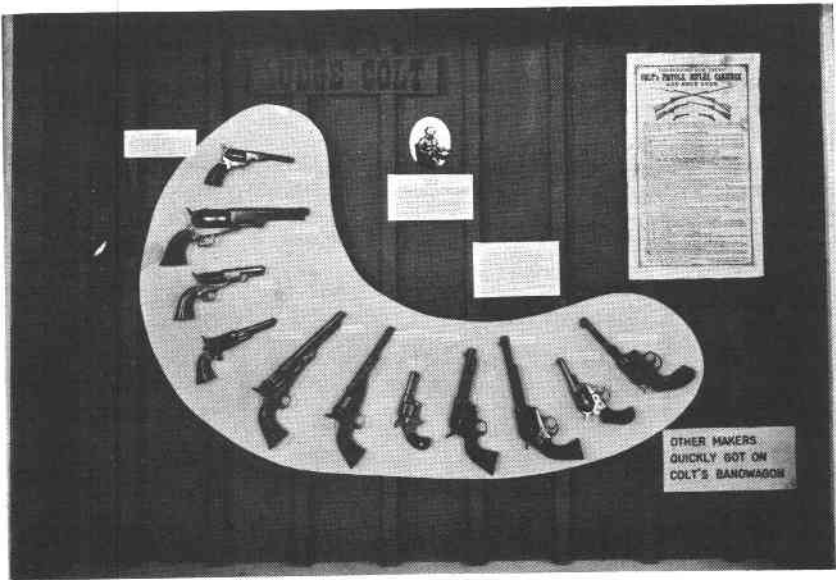
I understand he's got a mortgage on it.

The collection is presently housed in our new museum building, which will be available to you by a shuttle bus service this afternoon between 1 and 5, so if you wish to avail yourself of it, by all means do so. You could drive if you wish to -- everything depends upon how much equipment you want to carry along. When I say equipment, I mean just that -- you can bring along your cameras and heaven knows whatever else you've got. The Collection is there for you to use.

The Collection is not entirely on display at the present time, and I think, in a way, you are rather happy to hear that. We have had many complaints from the general public about this. As some of you are acquainted

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with the Nunemacher, you'll remember that years ago we had everything on display. It was overwhelming. People who were interested in guns generally saw so much that they didn't know what they were looking at, and only the folks who knew the subject were in a position to discuss it. We received a good many statements; I'm not calling them complaints, just statements, from the public relative to the type of display that we had, not only in the arms area but in other areas of the museum. We realize that the system of having a display-storage is no longer practical. Our museum is a publicly supported one, and accordingly we do have a definite duty to the public. We wish to educate, to present in a painless and still understandable fashion the information that we have through the choice of specimens. We have done this in connection with the arms. Accordingly, answer certain fundamental questions. It is obvious that it's impossible to have a gun without gunpowder, so our first case tells the story of gunpowder. After that we answered the question, "What is a gun?" And, having gunpowder and a gun, comes the question "how do you make this thing operate?" So our third case is that of ignition. Obviously again, "how do you get more than one shot out of a gun?" is answered in our fourth, the one about multiple fire - exclusive, if you please, of the revolver.

The revolver story, basically Colt, is then told along with the story of his competitors. We include subsequently an assortment of breach loading, single shot arms. We go into the story briefly of pistols which were used in the various military incidents of our country. We go into the story of sporting weapons: shotguns, what are commonly called automatics, auto-loading pieces, and target weapons. For the satisfaction of those who enjoy seeing nice things we have one case of what we call museum jewels.

I can assure you that it was a pretty tough thing for me to retire the greater portion of the collection and just put a few pieces up. Somehow or other it got a hold of me inside and it twisted. I didn't like this but realize it was the only answer to a problem, and I have since talked myself into it, adapted myself to it and I am rather pleased now because one of the reactions that we've gotten is the type offered by the wife who said, "Having looked over this display I now can talk on the subject intelligently with my husband." Perhaps, the display is successful.

In that same area, you will also find a temporary case containing some of the tools that were used by the late Wyatt Atkinson. A good many of you undoubtedly knew him or knew of him. Wyatt Atkinson passed away this last June. I saw him over the course of the past two years; the last time was last November. He didn't remember me for he had had several strokes and his mind just wasn't up to even remembering me, although his wife did remember my wife. The previous year, he hazily remembered me. Wyatt Atkinson is now gone but we have a nice assortment of his tools. We ultimately will set up an environmental area, rebuilding his shop and placing these tools in the proper position for use as they were originally.

We also have a film, of course, which we are not going to be showing you here. The group did see it a good many years ago in Chicago, and at some time or other, if you wish it, it will be available again, showing Wyatt at work. This film we took in 1945.

So you see, the Nunemacher Collection is not only a collection of weapons; it is also one of accessories and information of a documentary nature.

You will be going into the basement, when you get there, and you must wear your identification. If you do not have an identification, I assure you our guide is not going to take you down. It's that simple. He has definite orders; we are taking too much of a chance on gate crashers; we are taking too much of a chance on losses, so remember, gentlemen, wear your identification. You are more than welcome.

You will find that the specimens are organized according to the Nunemacher Bulletin. I saw at least one copy on the table here yesterday afternoon. We have another copy available at the museum which will be in the storeroom. It's pretty well used up and one of these fine days we'll have to rebind it. When finally it is completely used up I'm afraid we'll have to go out on the market and buy a copy for the museum, because, frankly, we only have that one copy ourselves. Everything else has been sold. I don't think that originally anybody quite realized what that catalog would be worth in the long run.

We must acknowledge that the original catalog does have certain errors but let's be a little sympathetic with the early pioneers, as well as to John Mitchell, who compiled our catalog. He included what was known at the time; he did not go too much into a rambling story of guns. He was as specific as possible and prepared a descriptive catalog. It has served over the years as a very good source work and is going to continue to serve as that, but he has acknowledged that there are certain errors in it, certain incomplete elements; a good many pieces were not known at the time except that there the things were. Nobody knew exactly what they were. Subsequent to that time students, such as a good many of you here, have dug and dug and come out with the information. This all adds to our sum of knowledge and in the long run I think that the gun collectors and students are going to be quite happy at being able to have most of their questions answered.

In accordance with the arrangement of the bulletin, the arms are stored either as long arms or short arms. By that we mean shoulder-held pieces or one-hand guns or their equivalent. They are arranged according to ignitions so you will start with match locks, mostly Asiatic, with some Japanese pieces from the islands, of course. We also have wheel locks, a number of which are remarkably beautiful pieces. There is one that is a combination of a wheel lock and a match lock.

In our flint lock series, aside from the regular muzzle loading muskets, you will also find, among other things, the Cookson. This piece has been rather controversial over the course of a number of years and very apparently is the product of John Cookson of Boston.

The Hadley, Foster and Ferguson pieces with the vertical screw breach, along with breach loaders of the flint lock series are also there, and, of course, demi-batteries, also known as snaphaunces by many people, miquelets, European and American flint locks, the alterations to percussion, percussions and assortment of different tape mechanisms including the tape in the hammer variety. We also have an example of Heurteloup's koptiper lock. I presume some of you are acquainted with the koptiper; this has the unique primer consisting of a flat tube of pewter, containing the percussion material. Heurteloup said that over a course of experiments he determined that it was possible to cut off a piece of this kind of continuous tape without having its length explode and he developed a rather unique mechanism. We have examples also of Halls, trapdoor Springfields, and Sharps, including the Sharps coffee mill. How many of those are in existence I don't know, but we have one along with the crank. I don't know how finely it will grind coffee but the mechanism certainly is there.

In the multiple fires the multiple barrel varieties, both fixed and swivel are represented in flint and in percussion, also several other odd varieties of mechanism such as are rarely encountered. The harmonica and superimposed charges are represented. As far as this superimposed charge is concerned I have often wondered how come there are so few of them in existence, the ones in which you put one load of powder and ball on top of the other. It has been said there were very few produced but I have a sneaking suspicion that there probably were more made than have survived. I personally wouldn't choose to try one of them. When it comes to revolving chambers, of course, an assortment of Colts is there too. We have one unique piece known as the Bunsen. You are all acquainted with the Bunsen burner but this is not a Bunsen burner. This is a revolving rifle that has, well let's admit it, an almost insane kind of mechanism right inside in the butt. You wind up a spring with a crank, then you touch one trigger. Spring actuated, now, the hammer comes back and the cylinder revolves amid an assortment of odd squeals, groans and funny noises. You then touch the other trigger and the hammer goes down and the gun goes off. You squeeze the trigger again and the thing recocks itself and repositions the cylinder. According to what I understand these are the only Bunsens in existence. They were obtained from the heirs of the original inventor. It would be interesting to me to know if there are any more Bunsens simply because I would like to do some comparing. It's a patented item and if ever you're interested in knowing really what's supposed to go on, look over the patent, it's a doozie.

In our breachloaders we have the expected series of the Civil War period, the non-primer containing type, and we also have the primer-containing varieties, magazine arms, lever, bolt and auto loading.

The sporting arms section is progressive as you will see in the numbered cases. These include shotguns and miscellaneous rifles, an assortment of target guns, and those of you who are very specifically interested in products of Meunier, for example, will find such specimens in our collection too. We have a few Kentucky rifles but I hang my head in shame when it comes to them, having looked around at the tables in a number of these meetings. Our series of Kentucky, Pennsylvania, long rifles, you name it, is not at all strong. I wish to goodness it would be a lot better than it is.

We end our series with machine guns of the World War I period. From that time on, of course, we have gotten a nice assortment of weapons, but they are not included in the Bulletin. The Bulletin ceases with 1927. We do have some extra pieces that unfortunately we feel obliged to just simply pack away because we do not have room in our new type of storage case. If there is anything particular that you are interested in, please let me know. I might be able to dig it out for you. We have a couple of Blakes for example. They are not in the Bulletin, so they are in a separate cabinet and the cabinet is closed. We are keeping open, however, those cabinets that are referred to specifically in the Bulletin. We may be able to help you out additionally, as I say, please do let me know.

As far as special purpose guns are concerned, wall guns and such, there are several which are laid out on a table adjacent to the rest of the display.

Our short arms are organized in the same fashion as our long arms, and here again we encountered a certain amount of difficulty. The designer of the building included, on urgent request, a ballistics gallery in the basement. This is adjacent to our storeroom. This gallery we had filled up completely with stuff that was involved in the moving, have subsequently emptied it and now have put one long row of tables in there with trays. These trays are numbered according to the Bulletin plate series and within these trays we have placed the pistols. I had a sort of a feeling that this would answer the present needs but we got to the end of the percussion single shot pistols and then found out that we ran out of room; but don't be too discouraged because the rest of the pieces are in trays which are in racks.

Now you're probably going to be having a certain amount of difficulty in finding your way through. There are three attendants present who are, incidentally, Colonels of the Company of Bumpers. They will be wearing their kepis; you can identify them very easily. They know their way around so don't hesitate to ask them for help. There will be Fred Benkovic, Herb Uphoff and Gary Pagel as attendants at hand.

The basement storeroom is not far from the elevator and you will have no difficulty in finding it, so feel free to wander through the section of the storeroom that is open. Now the reason I say the section that is open

is because you are going to get yourself awfully snarled up if you go on the other side of some of those tables. You've all moved at one time or another I'm quite sure. If you can envision what you've got in your home, in your collection and all that sort of thing, and multiply that by X a couple of times, that's been our program of moving from the old building into the new. We started a year ago. We not only have the moving program but there is also an exhibit program because our local newspaper has been crawling up our backs. They insist that now that the City of Milwaukee has provided the Museum with a 7 and 1/2 million dollar building, what's holding up the works! Well, these people are not Museum workers, they are not display people, they don't understand what the problem is, but we still have them crawling and I assure you it has been painful. Accordingly, we have not been able to put everything in the order that we would like it and have been obliged to spend the majority of our time in display work. One of the elements that we are engaged in right now is the old Milwaukee street. Now I don't know if you are going to have a chance to get into that; actually it's closed off but if there are any of you who would like to take a little bit of a gander at it let me know and I think we can find our way into it. The street suggests Milwaukee, back in 1900. This sort of thing has held us up.

One of the pieces that you are going to see in the basement is the Gatling gun. It's in not bad condition and thereby hangs a tale. Not very long back a man who was interested in something historic or whatever it was came with us down into the basement. He saw the Gatling gun and he said, "Oh, there is one of Milwaukee's three Gatling guns. 'Yeh, three of 'em in town.'" I said, "Isn't that interesting." He said, "Yeh, now let me see, Miller Compression Company has one, Bill Myers got one and you've got one." I said, "I've got news for you, we've got the one from the Miller Compression Company, we turned it over to Bill Myer for restoration and now we've got it bac,." One gun.

These things grow in telling, apparently. It's like something what you've undoubtedly encountered where a person tries to tell you that a particular specimen is 80 years old "on account of" and then he starts listing his ancestors. This is a very common mistake. We've encountered it any number of times. On one occasion I did with a Colt revolver. A dear old lady phoned me and said that she had a revolver from the time of the American Revolution. Well now, here I began envisioning something. Was I interested in seeing it? By all means! "I'll bring it down this afternoon," said she, and she did, and came along with the traditional little paper bag; opened it up and there was a percussion Colt - date of a little bit before 1860. I said, "Well, that's a Colt revolver," and I told her the date of the basic patent and about the date of this piece and she objected. She said, "You're wrong." She said, "This piece is older than that." She said, "Look, I am --," and then she listed her age, whatever it was in the advanced sixties or something, "my mother, from whom I got this, lived to be 80 years of age. She got it from her father and he got it from his father," and she tallied all of these years up. Where she made her mistake was in presuming that on his death bed her great grandfather begot his daughter; that her grandmother and her mother both died in childbirth at the advanced age of 80. You know, I tried to explain this to her but it was pretty well set in her mind, so I thought I'd try a different tack. In a way I guess it was kind of dirty of me, but I said, "Well, of course, you know a lot of these old things are quite interesting and it's nice to have some of the things that belonged to our ancestors. My sister, for example, has a beautiful piece of lace that used to belong to my great grandmother." And she said, "Oh, yes; you know they don't make these things anymore and of such quality," I said, "The odd thing is that this is not a particularly old piece of lace." I said, "You see, I was with my great grandmother when she bought it at Schusters on 12th and Vliet back about 1910." She grabbed the gun, she grabbed her bag, and she stalked out of the room without another word.

These are the things that you encounter. We've encountered a lot. We've gotten an awful lot of misinformation too. It's amazing what people think about some of these ancestral items. It's quite understandable that mistakes occur. After all, in telling stories do change. Occasionally there are stories that pop up which haven't been told for years, or that only one member of the family knows, and there are times that these things prove to be very interesting. There are other stories that are told time after time, ad infinitum ad nauseam, and when you finally do get the stories yourself they just simply are not anything that you are going to believe. They just simply cannot be.

Let's get back to this business of the Nunemacher Arms. I'd like to call your attention to what we have by way of publications on the subject. If you can find a copy of the Catalogue of the Nunemacher Collections you are very fortunate. I don't know what they are selling for right now but I've got a feeling that you are going to be paying no less than \$50.00 for the set. Is it \$75. now? O.K. fine; they are going up. They originally sold for \$10.00 for the two volumes and it was possible originally to buy either one of them if that was all that was wanted. A good many of the sets were accordingly broken up. Subsequent to the development of the demand and an appreciation of rarity the books were sold only in sets. There were a little better than 800 copies originally issued. Now, folks have asked when are we going to come out with a second edition, but as long as I live we are not going to come out with one. I am too conscious of the necessary revisions in it to ever consider redoing that Bulletin myself. I've got too many other things to do, not only as Curator here but also in trying to write and publish new findings in the field of arms. So, if anybody comes around to you and says there is a second edition coming out and it's in press, and, accordingly, that your \$75. will be worth only \$15, soon, you can assure them that's a lot of hog wash - there ain't no second edition no how, so hang on to what you've got.

We do have available, in second edition, a Bulletin on the Ballard rifle. Our collection numbers, as I recollect, forty-six. Those of you who are acquainted with the Bulletin will know what I'm talking about, otherwise the books are available at the museum. This work, as with so many of the others, is not claimed to be exhaustive. By that I mean nobody, lets face it, nobody, can ever tell the last word on anything. However, there are

times when I think that for somebody to hold up a finger and point and say that this is a way to go and a technique to experiment with and to try, is practical. I felt that in a complete breakdown of the elements that are involved in a Ballard rifle and the comparison of these elements, identifying them by a typological number, that a numerical description of any one of the pieces is understandable. In other words you don't have to draw pictures, you don't have to take undue photographs, you don't have to make a lot of measurements or anything like that. You can compare the element with the one in the group picture and decide what type it is. If its unlisted, hooray you've got something unique. This may be from the factory or else something that is a replacement that someone prepared.

The book on air guns is still in its first edition. It is available and rather recently a monograph on air gun batteries has also appeared.

The Nye-Terry-Greene Breach-Loading Complex is another booklet. I saw some copies of it on the table, undoubtedly from the Wisconsin Gun Collectors Association. Am I not right? The Association very kindly underwrote a portion of the publication costs. This is probably something that would be good for this society to consider if ever we are in a financial position to do it. Underwriting a publication would help in not only getting material in print, but in publishing such as is not going to be so popular that it's going to be a first seller, but that would be worthwhile for study and reference. I'm not putting in a plug for anything I'm writing, but there are a good many of you gentlemen here who are writers in the field. If it's possible for the society to give a hand and accordingly pass this on by some sort of a discount to the members, excellent. I think it's one of the ways that our subject matter can be put into print and be properly distributed. It's an unfortunate fact that by and large, while gun books are popular, they are popular within a rather restricted field of purchasers, and in many cases the work is exceedingly technical. Accordingly, who wants it in his library unless he is very specifically interested? So if you can, in any way, help in the publication of highly technical information, I strongly recommend that you consider it. It's something for the Association to keep in mind. I know this, that there are many times when I have wished that certain of the information would have appeared in print so that I'd have it available.

The Revolver Classification Booklet, another one of these 'hands with a finger pointing in a direction,' a suggestion of a technique which could be used. It is out of print but is up for a second edition. You all received a copy of the little brochure on guns and the story back of the Nunemacher Collection. You got it in the mail as one of the things that the Museum has offered. You will, at the banquet this evening, also receive another copy of one of the Nunemacher's or rather the Museum's publications - that on Wyatt Atkinson. Wyatt Atkinson was the old gunsmith mentioned before who died this last June in Kentucky.

We have several manuscripts that are not yet in print and as soon as they are available publicly, it wouldn't be a bad idea to let the secretary know so that this information can get out to you. One is a rather technical study of the Scheiffel and Kunotomo Air Guns; the other a description, in detail, of a muzzle loading needle-fire shot gun. The Scheiffel and Kunotomo air gun manuscript is a rather unique one. It deals with a Dutch air gun and a Japanese piece, which very obviously is a copy of that precise Dutch piece or else its twin. We additionally had available a Japanese manuscript which discussed Kunotomo's air gun, but the illustrations were not entirely those of the air gun which we possessed, so, of course, we had three specimens. Then, subsequently, a gentleman from Battle Creek wrote to me and wanted some information on the Kunotomo air guns on account, said he, "I've got one." So I told him that I was doing a bit of a study and sometime if it would be possible I'd like to see his, so without any more ado he simply packed it up and shipped it to me. And believe me, I was tickled pink because that was another piece which, while it fell into the general category of the type of Kunotomo, had its own individual characteristics. The entire study will be published as soon as we can get funds. That we will do it is unquestioned but this business of finding funds to publish is one of the things that is a bugbear to a writer and is the reason I brought up before what I did.

Also, we can use additions to our collection. You are going to note that there are many pieces which we do not have. Let's admit there are going to be a certain number of pieces that we do have which are different from the expected. We are always looking forward to additions in our collection. We do not necessarily want brand new factory pristine pieces. You are going to find mighty few of those in our collection might I add, but you are going to find various pieces that are "as is." At the time when this collection was developed there wasn't enough of a demand for many of these guns to warrant copying. I'm using a rather delicate word here when I say copying and there certainly was no occasion for anybody to fake the blooming things and to try to pass them off as originals. What we have is the original. We can be sure of that because of the dating. There may be a gunsmith's repair here or there. This we acknowledge but you are not going to be finding that any of the pieces are modern replicas. We do not want to do any restoration work because of the fact that a student who comes in is going to become quite confused if there is a mighty goodbit of restoration on the gun. We'd sooner leave the piece the way it is so that you can see what the original was like and if it isn't a nice spit and polish piece, well - it's just too bad. The pieces are there and by and large they're in good condition but we will reglue none of them, we will replace no broken hammers, and we will repair and restore nothing. They are "as is."

You will be welcome this afternoon to not only come in and to look. Naturally, such pieces that are on display can only be looked at; the ones that are available in the storeroom we invite you to examine. We have cloths all over and you can re-wipe the guns if you wish. Don't worry if you get a finger stain on any because

commencing Monday we are going over the whole lot of them again. We will be having soap, water and towels available so that you can wash your hands and if you want to take off a lock later or do other disassembling there are screwdrivers and other simple tools available at the workbench in the ballistics gallery. (Trusting, isn't he? Harry, if I can't trust this group, I can't trust anybody.)

One thing more I want to call to your attention. There is another display that is not in the Gun Room - it's in the West Wing of the first floor. The Gun Room is in the East Wing, by the way. It is not yet officially open. This Gun Room has been having a barrier across it. The barrier is to be removed and the room made available to you this afternoon between 1 and 5. After that the room is going to be closed up again. Any members of the general public who happen to wander in in the meantime, well, I suppose we can't keep them out. We are going to do some more work in it later. But it is available to you; the displays are there, as well as the material down in the basement.

Across the foyer in the West Wing you will find a triple case identified as the Bummers. There are a number of Bummers present in the room here today. You will see their pictures in the case in their usual regalia. We Bummers take our name from the original group of foragers who went with Sherman from Atlanta to the sea. In this case you will find not only a very fine lot of material from the Union Army but also a very nice lot of weapons, as well as other equipment, from the Confederacy. Avail yourself also of that display, and if you have any particular questions in that connection, well, here is Arthur Jackson who has loaned us a good lot of material, also Sam Smith and others. They'll be floating around; don't hesitate to ask them. Exactly where I will be while all of this is going on, I'm not too sure. I guess I'll just sort of be circulating around and if you can snag me somewhere in case you need me, don't hesitate. So much for the rambling. Are there any questions anybody has to ask?

QUESTIONS and ANSWERS

What year was the bequest set up? I don't know when it was originally set up nor when the papers were filed, but Nunemacher died in 1900 and it was after his death that his will was read and that's the date we can assume it was in January.

When was it first publicly opened? I don't know, I wasn't here. It probably was first publicly opened shortly after the Museum Building was constructed, which was about 1900 - 1901. We have some old pictures but they are not dated.

Who was John Metschl? John Metschl was Assistant Curator of the Department of Anthropology in '27 or '28; he is an oil chemist who now is retired; he subsequently went back into his oil chemistry work; he is a Doctor of Philosophy whose very special reason for being with the Museum was to write the Bulletin.

Who was Paul Jenkins? You mean we have to answer the question, who was Paul Jenkins? I imagine that would make good reading in the Bulletin. Paul Jenkins was our Advisor on Arms, one of the most interesting men in the field of arms at his time. Many of us remember him well. I'd have to think back to see when Paul Jenkins died - it must have been about '38 or '39. He wrote rather widely in the field of arms, made use of the Nunemacher Collection, was the writer of articles in the American Rifleman and a good many of the sports magazines. Yes, he was the Reverend Dr. Paul B. Jenkins.

Doesn't the Museum have a record of all the purchases and acquisitions that were put into the Nunemacher Collection? We do have that, but it's not available at the present time. By that I mean if you want the information you will have to wait until Monday before we could get into the main office. Every specimen has its number. The number is written on the specimen. Occasionally these numbers tend to get rubbed off a bit and then we have to do some sleuthing and by a process of elimination determine exactly what the specimen number is. We refer back to our catalogue which is not the catalogue of the Nunemacher Collection as such - not the published one - but our day record in the main office. We check through that and by description and all we can determine what it is. Then we just put the number back on it. We know from whom every piece came, every donor is permanently recorded.

The Lawrence Collection materials are all in one continuous series. Incidentally, we have the original catalogue listing of that also in our vault. In our regular day book catalogue it's merely a transcription of the original record but the original survives. We are great for hanging on to everything.

(FROM the FLOOR)

Now listen, I had the good fortune of knowing John Metschl in Pittsburg. He was ----- Research & Development Company. I was employed there and he was in charge of the Library - Research Library. ----- He use to tell me about working on the Nunemacher Collection and he explained that he started his work on it before World War I. He was a student working his way through college here at the University of Milwaukee or Madison -- I forget which, and then he was later in World War I and after service in World War I he came back to continue on."

He was still working on that manuscript in '27 as I recollect. It is dated '28. I never had too much to do with John Metschl. I knew him; I use to come into the Museum at that time. I'm in my 36th year there now.

I knew him casually and on occasion when he'd come back to Milwaukee to visit folks here he'd stop in. I saw him not too many years back. He told me that he considered himself fortunate in having the Bulletin published so soon after his manuscript was ready, and while it may have taken a good many years for him to gather some of his information he assembled it over the course of about two years at the Museum and within a year it was published, so there is probably a small misunderstanding about the time.