

# Anders Franzén

Tells his story about  
His Majesty's Ship

**VASA**

1628



An interview from May 1992  
recorded by Bengt Grisell

Photo front page  
*Part of flat stern from a model of Vasa*

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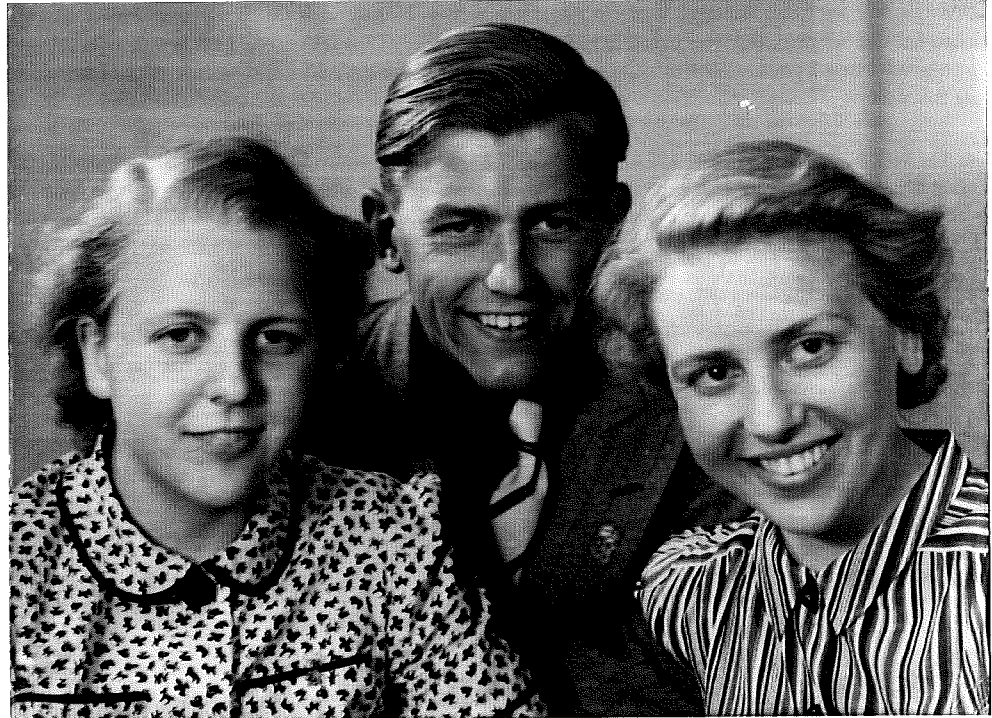
The Royal Institute of Technology  
Stockholm  
2009

To  
my mentor  
Nicolai Herlofson

Thank you to Anne Froude, Björn Axel Johansson and Lorelei Randall.

### Anders Franzén 1918-1993

Anders Franzén was born in 1918 in Stockholm. His father was a doctor and his mother a physical education teacher and he had two sisters. After graduating from Swedish upper-school Östra Real<sup>1</sup> in 1936 he first began to study medicine but dropped out in 1937 when his father died of cancer – broke according to Anders. So Anders began as a trainee at a shipyard in the steel plate department, template section. The following year he worked as a stoker on the S/S Kastellholmen whose berth was just down from the Grand Hotel in Stockholm and then as an engineer's apprentice on a return trip to South America on the M/S Nordstiernan. His training was concluded in 1939 by a working as a "rivet monkey" at the shipyard. All this was necessary because the marine engineering course at the Royal Institute of Technology (KTH) stated 12 months' practical experience as an entry requirement.



1. Anders with his two sisters Ulla and Eva, 1938.

However, in 1939 when Anders Franzén then applied for the course at KTH he was not admitted. However after 30 days' of military training in the summer of 1939 he was instead posted to the defence factory Bofors as an inspection assistant for the Marine Administration. After this he was accepted in 1940 onto the course of his choice at KTH.

In 1941, together with his friend Carl Lamm Jr, Anders Franzén built a factory for dry distillation of timber material at Mörtsjön (a lake that is now filled in) in Tullinge outside Stockholm. During the war they produced vehicle fuel which was sold to the Royal Court among others, solvents for industry, tar for fishing boats and charcoal for iron mills. This led to him being offered a job as Workshop Manager at a subsidiary of Carl Lamm AB<sup>2</sup>, who manufactured addressing machines from a German patent. Due to these commitments Anders was unable to complete his Master of Science in Engineering at KTH.

By 1949 the reconstruction of Germany was underway and Carl Lamm's factory Cifonen in Stockholm could not manage the competition. Consequently Anders Franzén was employed in 1950 by Swedish BP as Technical Manager of their Lubrication Department. The Director of Swedish BP at the time was Carl Bussler from Ornö<sup>3</sup> outside Dalarö<sup>4</sup>. Carl Bussler impressed Anders as, at his employment interview, he had wondered if he should show Carl his qualification certificates. Carl Bussler answered that "certificates were only for those who needed them!" Anders Franzén got to start on probation, without certificates, and if things went well he would get a permanent job – which he did.

Anders Franzén located the Vasa in 1956 and left BP in 1957 in order to work full time with the salvage and preservation of the warship. At that point in time Anders assumed that he would be awarded a job within the Vasa sphere, however eventually he realized that he was being pushed out by 'people with sharper elbows' as he expressed it himself in his notes he left to me. Consequently in 1959 he took a temporary job at the Marine Administration as Head of the Technical Oil Section, but was actually to stay there until 1979 – 20 years. 'This was the last thing I imagined when I graduated from Östra Real in 1936!' as he himself expressed it in the interview that follows.

On the initiative of a lawyer Inga Lindstedt-Piltz and the then Director of the Museum of Technical Science in Stockholm Sigvard Strandh, Anders was moved in 1979 from the Marine Administration to KTH where he was extremely well received (his words). At KTH he became an Honorary Doctor in 1983, won the KTH Great Prize in 1986 and the title of Professor in 1992. He was later awarded the title of Swede of the Year posthumously in USA.

On 8 December 1993, Anders Franzén died in Sabbatsberg Hospital in Stockholm from a brain tumour that had been diagnosed three months previously. He is buried in a cemetery near Vasa Museum (Galärkyrkogården).



2. Anders promoted to professor's title in Stockholm City Hall, 1992.

### Personal memories

I met Anders Franzén through our mutual interest in the wreck of the ship the Riksnjckeln<sup>5</sup> which sank in September 1628 at Viksten an island in Stockholm's southern archipelago. When I rang him in 1966 or 1967 to ask him about the location of the Riksnjckeln he said that he had shelved all his research and interest in this area due to all the conflict concerning himself and the Vasa. He referred me to a document at the Swedish Maritime Museum in Stockholm where the location was described by clearing marks.

At that point in time I was very much involved in the construction of a metal detector for use underwater in order to use it to examine the wreck site of the Riksnjckeln (see Forum Navale no.28, 1973). Hundreds of hours had been used to identify a principle that could be used for the electrical element to be constructed by my childhood friend Sten Ahlberg who was then working at Swedish Radio. I was responsible for the mechanical construction. Several different instruments were built that actually worked and several finds were made thanks to this first metal detector to be used underwater in Sweden, even though the metal detector itself celebrated its hundredth birthday in 1981.

Later a professional detector was purchased from England which resulted in the finds of three bronze cannon and 1700 copper coins. The landowner, Olle Brodin, who was a ship-owner, invited Anders Franzén to supervise the salvage of the cannon and consequently our cooperation began. Later in 1980 we localised the Kronan<sup>6</sup> outside Öland in the Baltic Sea. We were colleagues at KTH, Shipbuilding Department, from 1979 to 1993.



3. Anders and Bengt Grisell together inspecting the ship bell from the Royal warship Kronan.

Anders was a unique visionary with impressive knowledge of modern technology and technical history, as well as of the marine history of the seventeenth century. He was also curious about everything, a common characteristic of a true explorer. Late in life Anders realised that his activities were actually not archaeological in its strictest meaning. His interest was totally focussed

on marine history (please refer to letter to Minister of Culture below). In modern times it has been calculated in USA that the Vasa brings MUSD 275 to the Swedish economy on an annual basis, however his life's work did not fulfil personal expectations for Anders. He was manoeuvred out of the project which darkened the latter part of his life. Knut Ahnlund, Member of the Swedish Academy was later to write a newspaper article about this with the telling headline "The Thirty Years' War against the Discoverer of the Vasa" (Expressen 8 December 1991).

On 11 November 1993, less than a month before his death, he wrote a letter to the Minister of Culture, Birgit Friggebo, which perhaps summarises something of his last wishes and reasonable bitterness. In this letter, I feel that he clearly states the reasons for 30 years' of slander and ill will from parts of the cultural and museum establishment. If the Vasa had been located eleven years later it would probably still be at the bottom of the Stockholm Ström as the wreck would then have been, as it was older than 100 years, the property of the state with the Marine Museum and the Swedish National Heritage Board as responsible bodies. The letter is quoted below:

"Dear Minister,

Reg.no. KU1993/3991/K

As you are probably aware I have been struck by an incurable illness and do not know what the future holds for me. This, naturally, makes me anxious considering the, in certain aspects, unfortunate developments with my life work – the Vasa and the Kronan. I do not intend to repeat all the injustices that I have suffered over the last 30-year period, you have surely heard all about them before and, through your actions, demonstrated that you are not in agreement with them.

All these conflicts around the Vasa and Kronan really have the same cause namely that, due to tradition and legislation, the ships have been treated as archaeological finds. Who would hand over the care and restoration of Skokloster Castle<sup>7</sup> to an archaeologist? Probably no one, yet this castle is comparable to the Kronan as far as dating goes. The same, naturally, applies to the Vasa. Vasa and Kronan were each their period's greatest technical achievement within several different scientific areas and must, consequently, be treated and processed by the current equivalent sciences and technologies.

The fact that Vasa, in spite of this lack of knowledge, still achieves 700 000 visitors is proof of the pyramid syndrome i.e. that the object itself attracts the public. A problem of a totally different type is the Kronan Exhibition. The Kronan was one of the largest ships of its time and possesses a long Stockholm history as well as being currently the most important marine find in Sweden – a national issue – however it is visited by only 20 000 people per year.

What would the Kronan have meant to Sweden if we had been able to run it like the Götheborg Project – the East Indiaman<sup>8</sup>.

My final appeal to you as the person Birgitta Friggebo and as the Minister of Culture is therefore to try to change the composition of the Board of Vasa to a more knowledgeable and responsible group, and primarily to ensure that when Lars-Åke Kvarning retires he will be replaced by a person with knowledge about, and enthusiasm for, the subject. I and many others with me feel that this would make Vasa, Kronan and Sweden even more well known.

Yours sincerely  
Anders Franzén"



The above letter to the Minister of Culture resulted in a governmental decision the following year concerning the Board. However nothing really changed, the claws were locked in deeper than that.

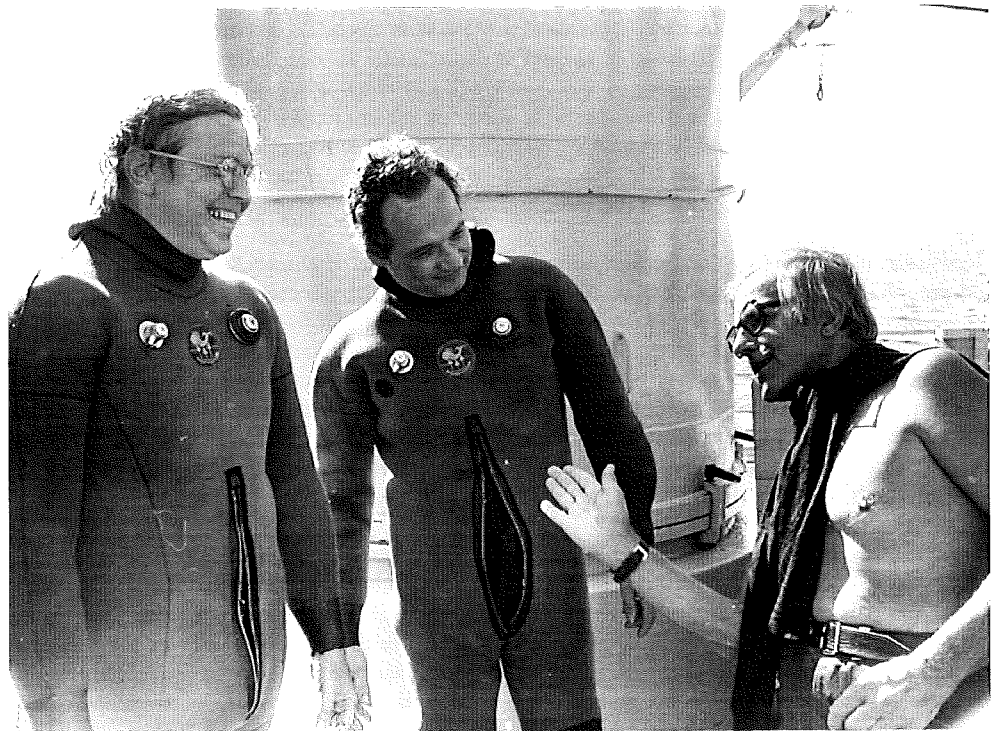
### Interview

In May 1992 I borrowed a tape recorder through a friend Roger Bengtsson at Swedish Broadcasting Cooperation in order to interview Anders. It took place in our office at KTH and was merely intended as a preparatory test. I asked Anders how everything started and he began to tell me, spontaneously and without preparation. After a while we discovered that the tape was full so we decided to continue later when Anders, as he put it, would be more prepared.

During the summer Anders lost more and more of his voice so there was no further interview. He rang me up towards the end of the summer when I was in Russia on our research vessel the *Altair*<sup>9</sup> and said that he had probably suffered from a blood clot on the brain as he had passed out. We did not then understand that the problems with his voice and his fainting fit were the first stages of the tumour that was later to take his life.

Consequently the recording that follows has its greatest value in that it is totally spontaneous and unedited so that it also contains a number of names that have been forgotten and errors.

*Bengt Grisell*



*4. Anders talking with Sten Ahlberg and Bengt Grisell.*

**Interview with Anders Franzén in May 1992 at the Department of Shipbuilding, Royal Institute of Technology (KTH). Interviewer Bengt Grisell**

Anders' told a continuous story in response to the initial question, however here it has been divided into different sections labelled with relevant headings and quotation marks to show the interview text. The recorded material is reported here verbatim except for the exclusion of certain colloquial speech patterns. Punctuation has been added to enhance readability. Omitted words that have been included and explanations of the text have been set inside square brackets and in certain cases explanatory notes have been added.

Wherever possible, direct translations from the pertinent Swedish text have been retained in their essence being expanded, edited and elaborated on only where necessary to amplify the original text.

**How it all began**

"Well you asked how it all began and my answer is, I suppose, that it all began when the ship the Riksnickeln sailed into the Stockholm Archipelago one September night in 1628 and was wrecked on Viksten Island outside Nynäshamn. There were wounded soldiers on board from Germany. The ship itself was broken into pieces but most passengers and crew survived. Then they had excellent divers in the seventeenth century and they managed to salvage a number of the fine bronze cannon from the ship.

Then, as usual, the wreck was forgotten until a fisherman named Erik Nordström snagged his anchor on this site in 1920. Nordström suspected that it could be something interesting as he had previously experienced net snagging in this area. By chance there was a diving vessel called Sigröd lying close by. This vessel was owned by a scrap merchant named S Olschansky who had establishments in Kalmar and Norrmalmstorg [Stockholm]. They had salvaged weapons and even a flying machine from the French steamer Gaud who had been on her way to the Åland War<sup>10</sup> with these supplies and had sunk in the vicinity.

Nordström bribed one of Olschansky's divers with a half litre of brandy so he would go down and see what was there. According to Nordström the diver, whose name was Sjöö, came up to the surface as if he had been shot out of a cannon – Nordström told me this himself at Nynäshamn Hotel some time in the 1950s. Sjöö came back to the surface and said that 'there are cannon down there from the time of Jesus Christ!' These cannon were salvaged later and sold by Olschansky to the Swedish State for SEK 50 000. The person who managed to establish that this was the Riksnickeln was Professor Nils Ahnlund, our expert on this period of Swedish history – when it was a European superpower - who could use certain inscriptions on the cannon to establish that it was, in fact, the Riksnickeln that had sunk there.

Then Olschansky, who had a salvage company and was making immense amounts of money in the post WW1 scrap metal business, got bitten by the wreck bug and heard that the wreck of the Riksäpplet<sup>11</sup> was supposedly located by Dalarö. Olschansky also heard about the Vasa from Ahnlund because when Ahnlund had been doing research in the National Archives for 1628, he stumbled over a lot of interesting information about the Vasa that had sunk in Stockholm Ström in 1628. Olschansky actually did go after the Vasa and hired a diviner, an engineer called Lundgren, who used a divining rod of twisted gold thread to go out and look for the wreck. He failed of course and no one managed to find the Vasa.

However they did find Riksäpplet by Dalarö as its position was known by the local residents. It had never actually been forgotten as out there in the archipelago, where they fish and so on,

traditions are maintained in a better manner. So in 1921 Olschansky was there with the Sigrid and tore and ripped open the wreck of the Riksäpplet; he even had a permit from the authorities to blow up the wreck in order to find any bronze cannon that may be there. The inspector for this job was Commander Lenny Stackell, a wealthy man who was related to the Hornsbergs Breweries I believe. A very skilled historian. He made sure that some of the things got to the Maritime Museum where they still are. In the event Olschansky did not find any bronze cannon but he did get lots of black oak which he sold all over the place. The doors to the Stockholm City Hall are made out of Olschansky's oak from the Riksäpplet.

One of Olschansky's divers happened to get killed on these jobs in the 1920s, 1921, and the diver's body was brought to the heated bath house in the fishing port of Dalarö (it's been pulled down now). My father happened to be the only doctor available and he was asked to issue a death certificate and organise transport for the body back to Stockholm. As thanks he was not paid but instead received some pieces of the Riksäpplet, including a gun carriage wheel that we still have. Then I didn't really hear much about it for many years. But then in 1934 (I think it was) my father and one of his colleagues, Victor Wigert, drove a motorboat [m/y Caliban] to Norway via the Göta Canal<sup>12</sup>, and there they saw some goods from wrecks that had been salvaged on the west coast and these were eaten up by shipworms. Then my father told him about the stuff we had from Riksäpplet and pointed out that the stuff on the west coast was totally eaten up by shipworms. I am not quite sure how this hangs together, if I researched it or whether it was my father who mentioned this business of shipworms to me.

But then I began to think about that and, together with Sven Tagell a friend of mine from Dalarö, I went and opened up lots of fun things from Riksäpplet. I also wondered about this and started to figure out that there were no shipworms in the Baltic Sea because the saline level was too low. My father belonged to the older tribe of doctors who knew the history of Sweden. When we were out sailing in the Stockholm Archipelago he was always telling me about how the Russians were there and the Swedes here and there was a sea battle here and another one there. I thought it was fairly boring – I was not one bit interested as I was much more thrilled by my new outboard motor and other such gadgets.

Then the war came and I went to KTH and learned that ship's plans and drawings are a fairly new phenomenon. I studied marine engineering (shipbuilding) here at KTH – 1940-1943 I believe – and learned there that ship's plans in the modern way did not appear until the time of the af Chapman at the end of the 1700s. Before this everything was in the head of the shipbuilder, about the same way as ordinary fishermen build their boats in developing countries today. You just knew it had to be that way. Before Newton and Leibniz has produced the new, definite integral calculations it was actually not possible to deal with curved surfaces on paper.

Then something else came during the war. There was an extremely beautiful German propaganda journal in Sweden called Signal<sup>13</sup>. There, at some point during the war, for the first time I saw what is now called a frogman, namely a guy with compressed air tubes on his back and flippers on his feet. In German he was called Kampfschwimmer, I remember that. But the Germans lost the war so they all became frogmen eventually. When the war was coming to an end I began to put these ideas together: my observations about shipworm, the fact that ship's plans was a fairly modern idea, and the new diving techniques which were considerably more useful and easy to operate than the older, conventional diving equipment.

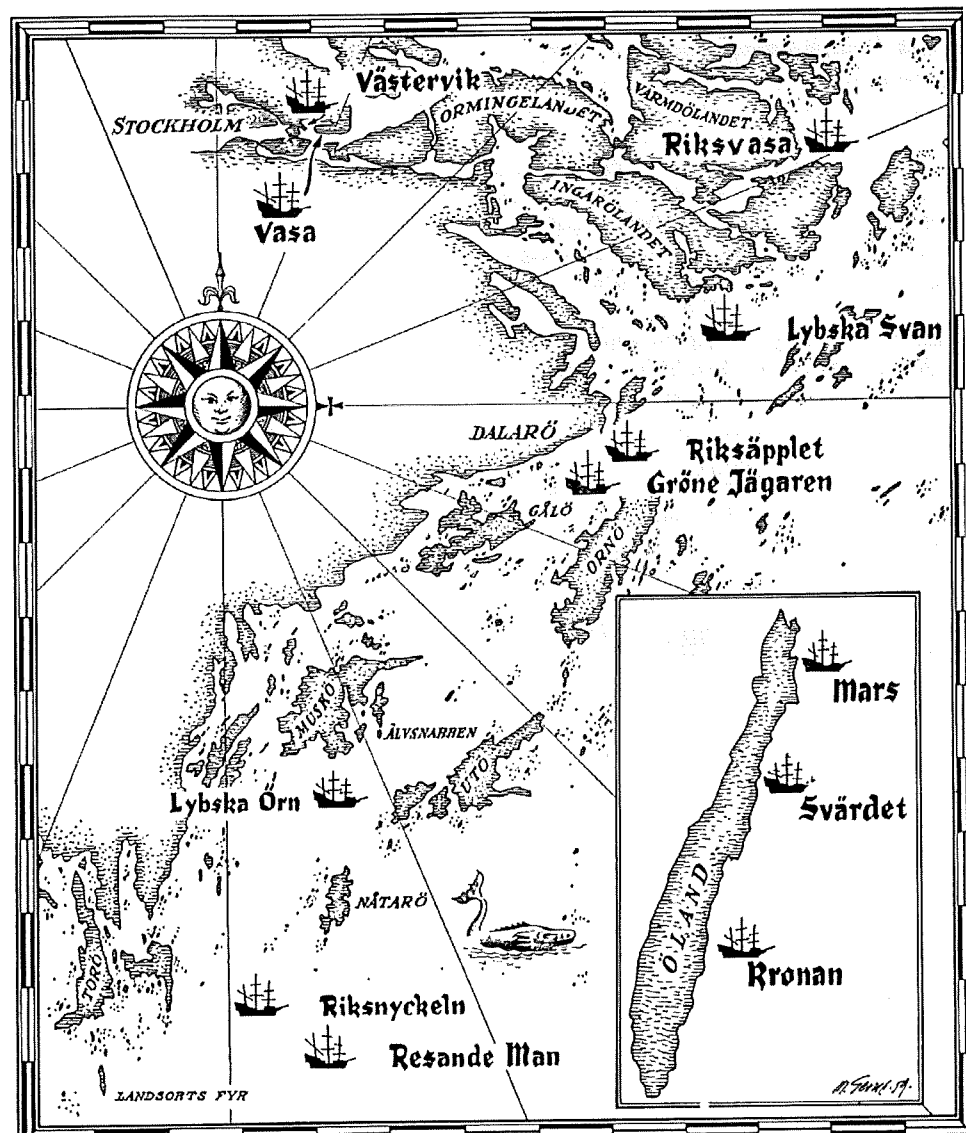
So I began to read about Swedish marine war history and I remember – you know that I wasn't a bit interested in history before this – that the first thing I did was to go into an antique bookshop, I believe it was on Karlavägen<sup>14</sup>, and bought a copy of the old school system's textbook on Swedish history in order to study the kings and their dates and wars and stuff like that. Then I

took the most common books on naval battle history, for example Zettersten and Bäckström and Unger and looked through them, well actually read them rather carefully. From them I put together this wreck map of the 12, nowadays quite famous, warships from the Vasa and superpower epochs. I must say, in all modesty, that I think that this wreck map proved to be extremely good as it is still relevant and is used by sports divers and still brings in the headlines when something happens connected to it. Vasa was one of these wrecks.”



*5. Anders friend and diver Paul Fahlén made quite a sensation in the early 1950's when he came in his borrowed plane to Dalarö and put on his diving suite outside Anders's sea shed (today a museum).*

Then I began to think about making something of this based on what I had seen concerning the Riksäpplet. And, I'm not bragging, but as early as immediately after the war I envisaged a building about like the Vasa Museum where you could see such a wreck in a wedge shaped building so that on one side you could stand near the ship and then see it from a distance on the other side, just like the Vasa Museum was later constructed. More and more the thoughts in my head matured into some sort of plan.

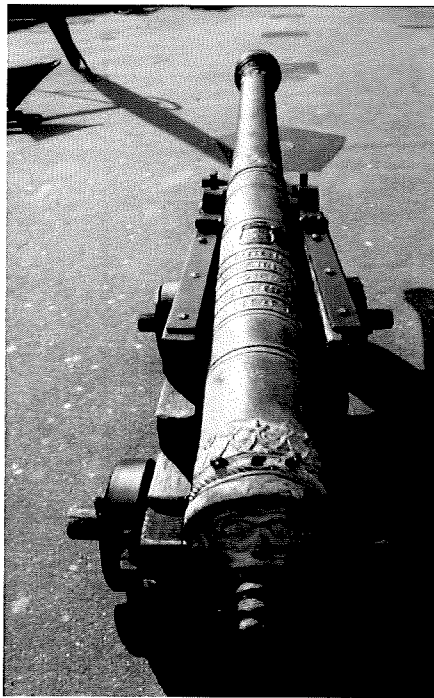


6. Anders famous wreck map of the twelve warships drawn by Magnus Gerne, 1959.

### Locating Vasa

“For my programme I selected ships of the 1500s and 1600s. Before 1500 there are really only rune stones and diaries about Sweden and after 1700 ship’s plans became increasingly common so I did not feel that they were really archaeology. Archaeology must extend our knowledge backwards in time where the printed sources end, consequently East Indiamen and paddle steamers and such are not archaeology. Then that there are underwater technology and sensations and journalism and such – they are not archaeology in its real meaning. Then I also kept to warships because during that period the merchant marine consisted of small, anonymous, undermanned vessels that often sailed empty or carried fairly boring loads of sand, tar, iron or grain and such which is not marine history just because it happened to be transported by boat. Then I wanted unlucky ships, those that were lost with crew and all. There are lots of wrecks that were scuppered on purpose when they had ended their useful lives but they had already been plundered of everything of value...so they weren’t so very interesting. The more I worked with this, the more I concluded that Vasa would be the most interesting – probably undamaged she was lying smack in the middle of a protected, city harbour area where major resources could be utilised without being at the mercy of weather and wind.

By then I had already located the ships Riksnickeln and Riksvasa<sup>15</sup> and also of course Riksäpplet and Gröne Jägaren<sup>16</sup> by Vasa. This is where my colleague Bengt Grisell comes into the picture, as he suspected that there was still stuff left on the Riksnickeln. So he went there in the 1960s and actually managed to locate, using a home-made metal detector, some more cannon from this ship that had lain meters down in stony mud. This was a great thing and was actually the first time that a metal detector had been used within marine archaeology. One of these cannon is called Böse Grete<sup>17</sup> and it could be said, in fact, that it is one of Sweden’s most beautiful cannon finds and it can still be admired at the Vasa.



7. Böse Grete exhibited at Vasa's exhibition.



8. Anders with his friend and diver Paul Fablén.

But then I began in the summer of 1953 to sound and drag the Stockholm Ström after the Vasa. One of the reasons that I went for the Vasa was that I had met Professor Ahnlund, an incredibly knowledgeable person, at the National Archives – he was one of those absent-minded professor types like the old guys were at that time. He was very friendly to me and actually when I met him at the National Archives I was looking for documents about another one of my ships with the romantic name of Resande Man<sup>18</sup> [Travelling Man] which Ahnlund also knew about. But Ahnlund said ‘concentrate on the Vasa’ because as he put it ‘it’s a treasure chest far richer than the one by Vikstensskäret.’ Ahnlund was then thinking about Vasa’s 64 bronze cannon. Although he did not know then that von Treileben had taken up most of them. Anyway, I got going on Vasa in 1953 out there in Stockhom Ström<sup>19</sup>.

I began with two boats and a cable between them, however this really did not work as Stockholm still was a working harbour and there was a lot of traffic there. Then I changed tactics and used a dragline, not a very substantial one, so it was possible to straighten its arms on and pull loose when it snagged. Then I had a home made hole punch pipe which was a lot of fun, no one had previously thought about it for taking seabed samples with – you know the tool that carpenters use to stamp out round holes with. And everything the dragline snagged on I examined with the help of this pipe. If it came up with black oak in the pipe then it was something that was worth

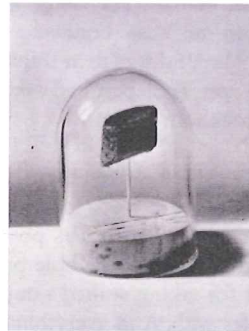
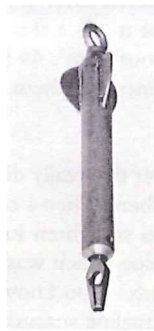


looking at. I did this for several summers, not as the papers wrote in a snowstorm on Christmas Eve! Only when I had nothing better to do and it was good weather and calm water etc.



9. Anders in archive researching 17th century's old documents.

Then, one day in August 1956 I brought up some black oak in a place that was fairly well in line with the old documents and, by a strange chance, the diving boss of the shipyard Per Edvin Fälting happened to be with me that day. A few days later he dived at this location and soon it was established that this was the wreck of the Vasa. Per Edvin came down and reported by telephone that he had been standing up to his chest in mud and could see and feel nothing. However he managed to move just a little and felt the side of a ship, he climbed up it and discovered a square hole. Then he stood on the lip of this hole and saw another the same up to is right. Then I understood that it was a three decked vessel that was lying down there, with two covered cannon decks that Per Edvin had felt, and then I was fairly sure that it must be the Vasa we had found!"



10. The homemade hole punch pipe with Vasa's wood.



## Salvage

"It all got started and I got the Vasa up free of charge as I convinced the Navy to do the diving as part of their exercises and persuaded the Neptunbolaget<sup>20</sup> to donate the crane. Neptunbolaget was then owned by the Broström Group<sup>21</sup> and I travelled down to Gothenburg to meet Dan-Axel Broström, now deceased, with all these pretty girls<sup>22</sup> and talked to him about doing this. But as usual when you go to these high-up guys he sounded vaguely uninterested and wanted to know more before making a decision. But his fellow directors told me that if you fix it so that he gets to be Commander of the Vasa Order then he will do it. Broström got his Vasa Order and Vasa came up free of charge, and then the Socialist Party abolished the old tradition of awarding orders to prominent people [except for foreigners].

The reason that it went so well with the Navy was that I had two old friends in senior staff positions who were responsible for diving activities. Through the now Commander Bo Cassel and Curt Borgenstam, who was Head of the Machine Section of the naval shipyard that included diving operations and who was very interested and easy to interest in this matter, it was because of this that the Navy's resources could be mobilised in this way.

But there was no money then and I had to generate interest in this. We did some preparatory examination in the autumn of 1956 in order to confirm that it really was the wreck of the Vasa, which we really didn't know for sure until we got a cannon up in 1959, I think it was with the right inscriptions and years on it and so on. Then it really came home to me that this was the wreck of the Vasa. In the spring of 1957 I entered into my first controversy with the Maritime Museum because I had gone to the King to tell him about it in order to engage his interest in the project. The then Director of the museum Albe was furious with me and told me that 'it was his business to inform His Majesty' which of course it was.

But still there was no money. I had studied with Tore Browaldh who was then Director of Handelsbanken<sup>23</sup>. We had graduated from Östra Real together and his 'sidekick' Börje Wickman was also a head of department at the bank. So I went up to these guys and ... no I had previously been up to the Ministry of Finance and asked about the possibility of organising a Vasa Lottery. In those days a lottery raked in around two million, which is 10-20 million crowns in today's money. The guy who was head of the Lottery Department there was called Lindenbaum and he later became head of the Film Censorship Board. I talked to Lindenbaum and asked him if he could write to me and he did and offered to run a Vasa Lottery which would bring in several millions. So with this letter from Lindenbaum in my hand I went up to Browaldh at Handelsbanken and asked if he could advance me the money with the help of the letter from the Ministry of Finance. And Tore Browaldh laughed and said that 'you are the only person who would come with such a project, this is the strangest loan application I have ever had!' I broke in and said 'and you can use the Vasa as security'. Because Lex Vasa<sup>24</sup> was only introduced in 1967 so the Vasa was probably my property as I had found it and the state had not followed up its right of ownership. However I never maintained that the Vasa was mine, I was careful to transfer it from [to] the state in order to get everything started.

However Browaldh at Handelsbanken had just employed Sweden's first PR man who wrote a book on PR and ended up as Director of the Riksdag (Parliament) I forget his name just now. He was their PR guy and Browaldh called him in. This PR guy said that we should not do it this way [i.e. organise a lottery] instead we should collect the money through fundraising. The result was that Handelsbanken made one million Vasa coins which were sold all over Sweden for 10 crowns each and altogether raised a million, or was it ten million? I don't remember – anyway that's how I fixed the start capital for the Vasa<sup>25</sup>.

Then the Provisional Vasa Committee was appointed that I was in together with the then Director of the shipyard Edward Clason as Chairman and the job of this committee was to examine the opportunities of doing this [salvaging the Vasa]. The Vasa Committee concluded its task by moving the Vasa from 32 metres deep by Beckholmen to 16 metres depth by Kastellholmen. We did this to prove to ourselves and the authorities that the whole thing was doable. She might just have broken in two. I remember so well the first time we lifted her out of her hole in August 1959 with the Oden and Frigg (salvage barges): I ran around on those pontoons and hit the cables with a wooden club so I could hear if they had the same tone all of them. If any of the cables had cut through the ship it would have gone slack and given out another type of sound. But when all the cables were in place and functioning I realised that the Vasa Project was more or less successful. It would be possible in the future to bring it up in one piece and then, when the Government saw this in autumn of 1959 they dared to go full speed ahead and appoint the real Vasa Board with Prince Bertil as Chairman and - unfortunately - with Carl Albert Andersson as Deputy Chair.

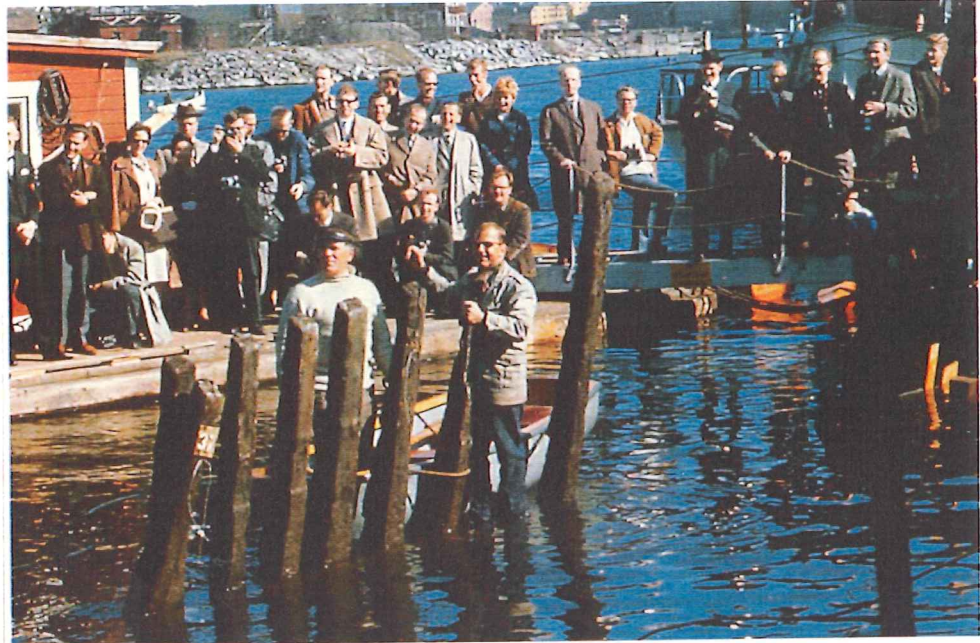


11. *Vasa breaking the waterline.*

Andersson realised immediately that I was the wrong sort from his point of view so he started harassing me in every way possible and this, you could say, led to the problems we are still experiencing with the Maritime Museum. Because the Museum directors, Albe and Lundström, they discovered that it served them well to talk shit about me there [in the Vasa Board]. Anyway we started working with this and prepared for the final salvage efforts in 1961 and it was my idea to try to bring her up in 1961 because according to the then plans the shipyard [Galärvarvet] was to be moved out to Muskö<sup>26</sup> in the autumn of 1961 and it was my plan to move the Vasa directly into the Galär dock in 1961 at the same time as the shipyard moved out. Then it would be possible to retain lots of workshops and resources in order to build a roof over the dock and a conservation plant for Vasa and repair her and have her there from the start. Well Vasa came up



in 1961 more or less according to plan but the shipyard was still there. So we had to use a pontoon that was donated by Gävle Shipyard<sup>27</sup> for a million crowns and lay it at the bottom of Beckholm Dock<sup>28</sup>, and Vasa was moved there in May of 1961 and hoisted up onto the pontoon. We were forced to have the pontoon because Beckholm Dock may be needed for military purposes and then we did not know where Vasa would end up. So that was why we had to do all this with the pontoon and move the whole thing to Vasa Shipyard<sup>29</sup>, a place that had been allocated by the navy high-ups.



12. Anders and Per Edwin Färling the first men aboard the salvaged Vasa.

I was then working at the Marine Administration and the Navy had a supply depot at the old Vasa Shipyard where Vasa ended up and among other things they stored their supply of smokescreen<sup>30</sup> agent there. I went up to the Navy Command and reminded them that radar had made smokescreens out of date so they could sell their store and they did. They cleared this area and there the temporary Vasa Shipyard was established where she stayed right up until 1988 when she was moved into Galär Shipyard Dock<sup>31</sup> where she is today. I had a lot of trouble with this Vasa Board because they had great difficulties in understanding about the conservation of the Vasa. When these drowned, black oak vessels come up to the surface they are initially very hard and these old guys could not understand why we had to conserve her. They decided, among other things, to exhibit some parts of the find.

When we started drilling these tunnels under the Vasa on the seabed the divers found that some sculptural decorations had fallen off and fetched up in the mud. Vasa had sunk more or less down to her water line in the silt and the mud of the Stockholm Ström. She lay at 32 metres deep and in the harbour itself. Down here there is around two metres of thick, semi-liquid sludge, it looks a bit like car engine oil, which lies on top of the hard blue clay which is about like deep-frozen ice cream. And these beautiful things were lying in the black organic material and they had sunk down a fair way.

An enormous amount of these things came up and, in order to generate interest in the wreck, a decision was taken to exhibit them for one month in the Maritime Museum's memorial hall. This exhibition was a sensation and attracted heads of state from all over the world to the great joy of the Museum management and the Vasa Board. So instead of allowing these guys [the wooden sculptures] to stand unconserved in room temperature for one month they were allowed to stay there for one year and one month and they were totally destroyed. That caused me to resign from the Vasa Board as a protest against this destruction of finds. My resignation was never accepted, but it did lead to them immediately starting up the construction of the conservation facility at Beckholmen that is still there. So anyway this was how the conservation of the Vasa got going one way or another.



*13. Anders with a salvaged sculpture.*

I remember that I was there with the guys [members of the Vasa Board] and we were looking at the Beckholmen facility and at newly salvaged objects and they were knocking on them with their fingers and saying 'this is good and hard, this does not need conservation'. This was because the only archaeologist, so to speak, on the Vasa Board was Hans Hansson who had been a lecturer at

– and later became Director of – the Stockholm City Museum, who was responsible for the management of finds from the Riddarholm ship<sup>32</sup>, which you can see in the Medelhavsmuseet under Norrbrö<sup>33</sup>. And this is a funny story, because that stuff never was conserved! But – I don't really know whether I can explain this – what happened was that Hans Hansson took me and the guys from the Vasa Board to these bits and pieces that were stored above what is now the Teknorama, in the old Life Guard barracks on Gärdet<sup>34</sup>. There were planks from the Riddarholm ship and they actually had not split.

This was because at that time, up to about 1500, when they were going to build a boat they cut the tree trunks in a radial pattern, that is first they divided the trunk in two and then cut these halves at 90 degrees, and then perhaps divided them again and then used axes to trim them into planks. So the trunk rings were even and laid at right angles and when such a plank dries it does not split it just gets smaller and smaller. However by the time of the Vasa they had begun with straight sawing. They sawed parallel through the trunk with the result that the rings were laying in another fashion and planks like these split which has been possible to observe in modern rowing boats and such when you take them up and leave them in the sun. I didn't know that then so I could not argue with Hans Hansson when he 'proved' that it would not be necessary to conserve the timber of the Vasa.

You know Bengt I don't know if we should go any further...well we can say that the Vasa got into dry dock in spite of the Vasa Board. People do not understand my position there, because if the Vasa had broken in two during the lift then everyone would have pointed the finger at me. And these types [in the Vasa Board] had said the first time they met me that 'I realised that that Franzén was a little crazy'. When the lift went well they all clapped and cheered and patted each other on the back. One guy even pushed another one into the water on lift day just to get on camera! So younger people do not realise how vital it was for me that everything went according to plan. If my ambition had been to become Director of the Maritime Museum I wouldn't have been so... and [instead] I would have agreed and bowed and flattered and that. But my primary need was to see that the salvage and conservation went according to plan and this was the basis of my bad reputation in the museum business, that I said it like it was. You are not supposed to do that.

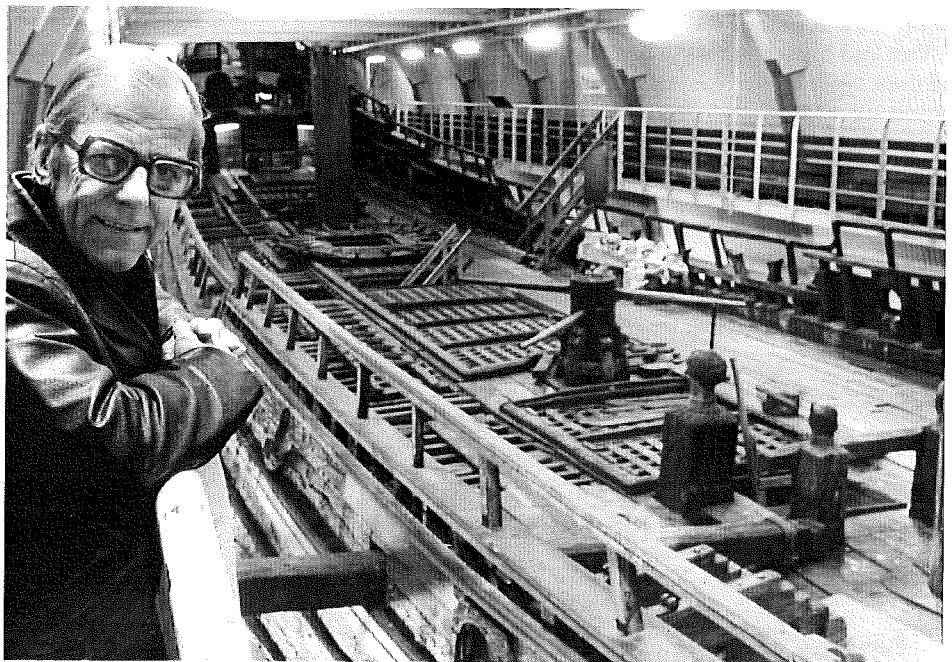


14. Vasa in the Beckbolmen's dock.

### The Maritime Museum takes over

“Anyway I had already proposed earlier that the Vasa Board should be dissolved and that the ship should be transferred to the Maritime Museum. They did that in 1964. The old Director Albe who had more or less founded the museum and built it up had died in 1960 and that Hans Hansson came in his place. Just because he was a member of the Vasa Board. I had introduced the work archaeology to the Maritime Museum which no one had thought of before. So they thought it was suitable to take an archaeologist like Hans Hansson who had carried out very successful digs in Stockholm in connection with the construction of the new underground system among others.

At the first meeting of the Vasa Board I said two things; one of them was that we should make a film about this. But a couple of the guys said that we were there to salvage a ship not to be journalists. So I went to a good friend of mine, Folke Kistner who was a wealthy man, and borrowed twenty thousand crowns and using that money I took – with Börjeson’s help – the first pictures of the salvage operation and the underwater pictures which are now part of the film that is shown every hour at the Vasa Museum. It is the world’s most viewed film all categories and will be shown there for a hundred years. It wouldn’t be there if I hadn’t got that money. I got the original financing back but not a cent for costs or the work involved or anything.



*15. Anders at upper deck in the Vasa dock.*

The second thing I said at that first meeting was that we must get an archaeologist to register all the finds. Stuff was bubbling up all over the place and they were just lying in the grass on Beckholmen all anyhow and no one knew what they were or anything. So I said that we had to get an archaeologist there who could number and register everything. Then they said that some national serviceman could be given that job and that was that.

Then at the next meeting one member of the Vasa Board, namely Bengt Thordeman who was the Director of the Swedish National Heritage Board, referred to my proposal and said that now

that the major dig on Helgö in the Lake Mälaren<sup>35</sup> was finished there was a very good archaeologist, Per Lundström, who was unemployed and consequently available. He wondered if he couldn't come and help Fälting to register the objects. This was accepted and, for a very low fee, Lundström began to help Fälting. I remember well that he came in to see me, hair carefully slicked down and bowed and promised me he would do his best. He was quite a good, energetic guy this Lundström and he saw his chance. Sure enough when the Director of the Nordiska Museet died they moved Hansson sideways from the Maritime Museum to take that job and brought in Per Lundström to take over the Maritime Museum in spite of the fact that he had no connection or knowledge about ships...he was also an archaeologist for goodness sake.

When I first went up to the Maritime Museum it had been peopled with a group of older, extremely skilled marine engineers and commanders and sea captains who, as basic qualifications, had 'useless' B.Sc.s but who knew their stuff and loved their work. Then they introduced the concept of marine archaeology...so over a period of ten years all these really expert guys were chucked out and the Museum was full of archaeologists who were qualified in Nordic Languages and handicrafts and such and who unfortunately still reflect this museum's distorted approach.

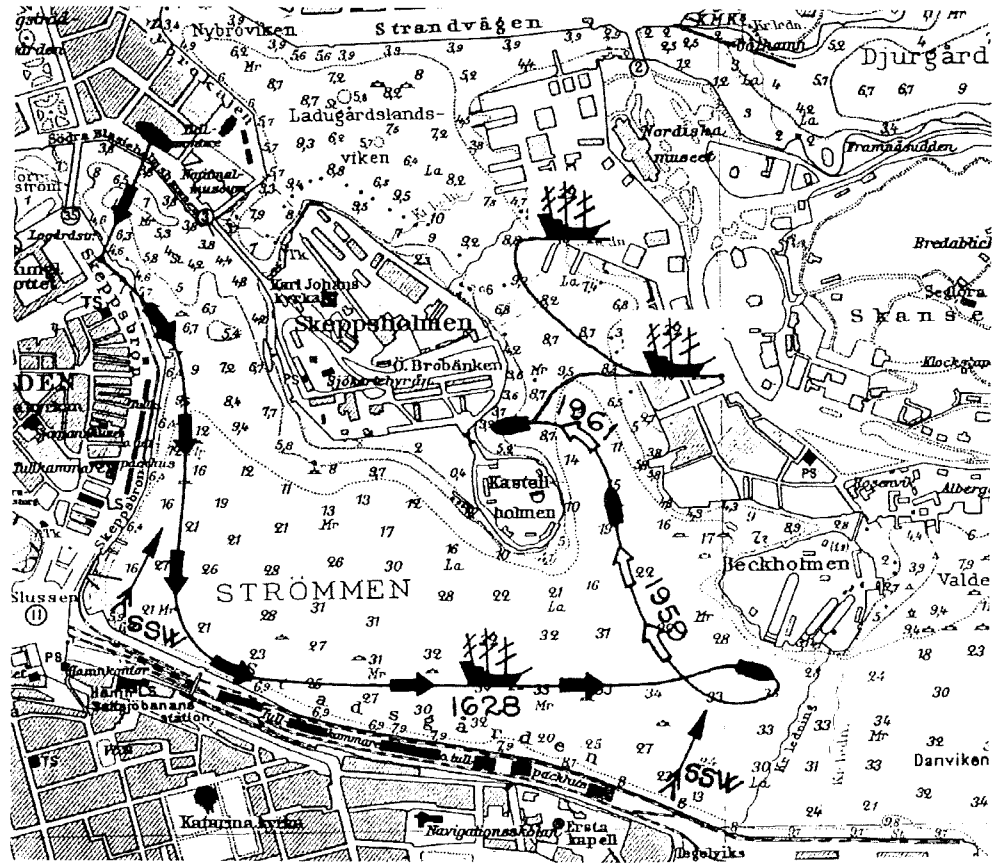
Anyway later in 1964 the Vasa Board was disbanded and Vasa became the responsibility of the Maritime Museum with a farmer and B.A. called Lars Åke Kvarning as Director. And it was paid a lot of attention. Here in 1963 the staff of the Maritime Museum consisted of 13 people. By 1964, when they had got the Vasa, the staff expanded to 113 – however this number did not include the person who was the reason for this tenfold increase: Anders Franzén. And that also caused a sensation. However they had blackened my name so thoroughly and proved how difficult and contentious I had been in connection with the conservation and salvage so there was no room for me there. Now the thing is that it is extremely easy to ridicule a pioneer or an inventor. They said that 'Anders is a good diver but now we are going to help him by making a science of this.' They never mentioned the fact that I had sat in the archives, I was always named in the same breath as Fälting. 'Fälting and Franzén were very innovative and clever' and so on 'but now this is going to be science' [they said]. If they ever draw a cartoon of an inventor it is always a person like a red-eyed, crazy professor, sitting with his hair on end in a cellar somewhere. It is always easy to say that I was a fanatic, and only have this in my head and that I am not suitable for the everyday work etc. So they soon got rid of me. But they said that sometimes Anders Franzén is buzzing around the museum disturbing our peace with his ideas, which of course I was.

Then they said something else as well, which I have written down. There were two problems with Vasa – stability and Anders Franzén. The fact that I was separated from my life's work caused a lot of commotion and many people tried to bring it up and various suggestions were made about me being awarded an honorary doctorate but they managed to sabotage everything. But then a woman came along, a lawyer<sup>36</sup>, who was a specialist in copyright who I met at a dinner party at Marianne and Sigvard Bernadotte's at the beginning of the 1970s and she began to take an interest in this. I told her about it and how everything was connected and she thought I was an alcoholic, contentious fanatic who was just moaning and complaining. But she had grandchildren of the...age and she started taking them to see the Vasa and she asked a few guarded questions about what happened with Anders Franzén. Then she began to understand the breadth of the plot against me and started to become involved. In her own time, you could say, she put together a document to submit to government and had it signed by a dozen prominent people.

This was submitted to government in 1976 I believe but nothing really happened as long as the Social Democrats were still in power. Per Lundström paid lip service to socialism, I would guess because it suited him at the time, and he also entertained the government with stories about how incompetent and ignorant and lazy and untalented I was. So nothing really happened with this



until there was a change of government in 1976 or 1977 I think, I can't really remember. The then Minister of Culture Jan Erik Wikström decided to do something about this and he decided that I should be placed at the Maritime Museum where I would carry out research and the government would pay my salary. He rang Museum Director Lundström and, sounding a bit like Father Christmas, he said to Lundström 'now Mr. Lundström, I just wanted to tell you that we have fixed it so that Anders Franzén himself will be coming to do research at your place and that we will be paying his salary'. Poor old Wikström, he had expected cries of joy from the other end of the line but the incredibly slippery and cunning Lundström cleverly replied: 'Yes that sounds really interesting, I will discuss it with the unions'. And then Wikström realised that it was no go at the Maritime Museum and so he fixed that I ended up at my alma mater KTH, at the Shipbuilding Department.

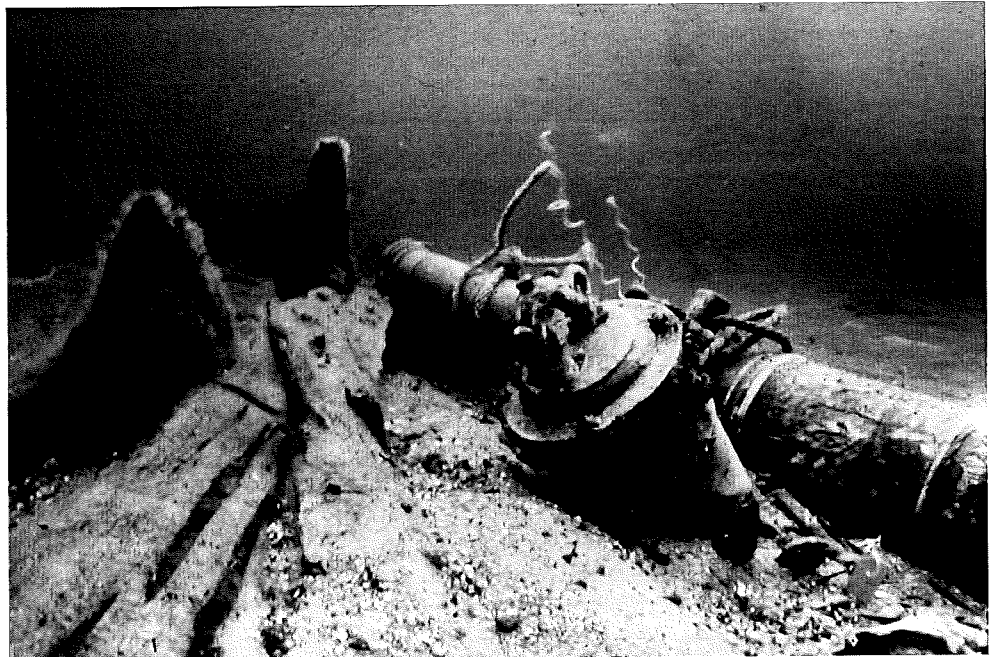


16. Vasa's journey to the final destination.



### Kronan and Resande Man

“By then I had already been in contact with Bengt Grisell who had been in my footsteps around the Riksnöckeln. He was then working at the Department of Electrophysics and we had already previously decided to find out the location of the Kronan off Öland. I was employed at KTH in 1979 and was lucky enough, together with Grisell and some other guys, to find the wreck of the Kronan in 1980. This we did, so to speak, in our role as KTH employees.



*17. One of the first photos taken when Kronan still lies on the bottom untouched.*

So when we came with Kronan, Per Lundström said to the Director of the Swedish National Heritage Board ‘not another Franzén find’ and they tried to sabotage this in every way possible. Even the Director of the Swedish National Heritage Board did everything she could to tell everyone that it was totally impossible to do anything about this find. There were no resources, no money. I said that we have the money. Well they had no people and we can’t do this and we can’t do that so we can’t do anything [was the answer]. But then the Head of the County Heritage Board down there [in Kalmar] called Pettersson reacted. So we went up to the Director of the Swedish National Heritage Board and he said that he [Pettersson] would undertake responsibility for this, which was really more than he could do as there was no funding at all. But I fixed a few hundred thousand from Bra Böcker<sup>37</sup> which meant that the project could start up anyway and it so it ended up in Kalmar County Museum<sup>38</sup> where it really has no business to be. Kronan has nothing to do with Kalmar. It was built in Stockholm and just happened to be sailing past Öland when it sank. This means that Kalmar is not its home port and has no rights to her and I hope to be able to change this in the future.

But then Grisell and I began another joint project here and in 1983 we believed that we had our fingertips on something that could be another of my projects: the ship with the romantic name of Resande Man [Travelling Man]. When the Maritime Museum heard that we were close they did everything they could to make sure that it would not become what they called another Franzén

project. They even reported us to the police in Handen<sup>39</sup> for breach of their own Antiquities Act, I mean that I had broken this law. This landed on the desk of the Prosecutor in Handen but he soon proved that the Maritime Museum had wrongly interpreted their own...."The tape ends here but the final word was "law"<sup>40</sup>.



*18. The first cannon from the Kronan to be salvaged by Bengt Grisell, Anders and Sten Ahlberg.*



*19. Anders inspecting one of the sixty cannon salvaged from Kronan.*

- <sup>1</sup> Upper-secondary school in Stockholm's more fashionable district.
- <sup>2</sup> Company established 1917 selling office machines. Today adjusted to modern technology.
- <sup>3</sup> Island in the Stockholm archipelago.
- <sup>4</sup> Anders spent his summer holidays in his childhood on Dalarö. Later bought a boathouse near the harbour, today a museum.
- <sup>5</sup> Wrecked three weeks after Vasa in 1628. Riksnjyckeln, a Royal ship, was on its way from Poland to Stockholm carrying wounded Swedish soldiers when a storm wrecked it.
- <sup>6</sup> Swedish Royal ship that exploded and sank in a battle with the Danish and Dutch fleets in 1676. Considered to be the largest warship of its time. Today exhibited in the town of Kalmar 400 kilometres South of Stockholm.
- <sup>7</sup> A baroque castle built in the 17<sup>th</sup> century. Today state-owned and a museum open in the summertime.
- <sup>8</sup> A merchant ship that was wrecked outside Gothenburg in 1745. In 1994 a project began to build a replica. Since being completed the ship has made several journeys, among others to China in 2005-2007.
- <sup>9</sup> Research vessel that has discovered many wrecks in the Baltic Sea. Sailed under the Royal Institute of Technology's flag for seventeen years.
- <sup>10</sup> During the First World War Åland was fortified by Russia, however after the March Revolution in 1917 the situation changed rapidly and the people of Åland applied for help from Sweden. Battles were fought on Åland between, on one side Russian troops and 'Red' Finns and on the other side the Nystads Corps, a 'White' army from the mainland. In the middle of 1918 Sweden sent a fleet to Eckerö on Åland. The Nystads Corps allowed themselves, misled by Swedish information, to be transported to Sweden. At the beginning of March German troops landed on Åland as a first stage in their intervention in the Finnish Civil War. The Russian troops were disarmed and in the spring of 1919 the islands' fortifications were demolished. (Source Nationalencyklopedin, Höganäs 1996).
- <sup>11</sup> Royal ship that was wrecked by a fire in 1676 outside Dalarö.
- <sup>12</sup> A canal/lake system that crosses Sweden from the Baltic Sea to Gothenburg, built in 1832.
- <sup>13</sup> German propaganda paper published 1940-1945. Distributed to all European countries in twenty languages.
- <sup>14</sup> A street in East Stockholm (Östermalm).
- <sup>15</sup> A Royal war ship that was wrecked 1623 at Djurö, an island outside Stockholm. The black oak that was salvaged in the 1950s has been sold as souvenirs. The Riksvasa's oak when sold was mistakenly said to be from Vasa.
- <sup>16</sup> Caught fire when salvaging the wrecked Riksäpplet and sank in 1676 outside Dalarö.
- <sup>17</sup> Bronze cannon cast in Poland 1525. Exhibited today in the Vasa museum. The text in German translated says "12 sisters I have". One of the sisters was also found, but in pieces caused earlier by accidental explosion.
- <sup>18</sup> Wrecked in 1660 South of Nynäshamn. Not yet discovered.
- <sup>19</sup> Water surrounding Stockholm to the East with connection to the Baltic Sea.
- <sup>20</sup> A Swedish diving and salvaging company established 1870 sold in 1970 and today established in several countries.
- <sup>21</sup> Sweden's largest shipping company in the 20<sup>th</sup> century. Owner of Swedish American Line, East Asian Line, Orient Line and Neptunbolaget.
- <sup>22</sup> Dan-Axel Broström was a 'celebrity' during that period and much has been written about his many lady friends.
- <sup>23</sup> One of the largest banks in Sweden.
- <sup>24</sup> The law that was introduced 1st of April 1967 to protect shipwrecks that were wrecked one hundred years ago or more, if they had no owner. As a paradox one can say that if VASA had been found after that date it would never have been salvaged and it would still be resting on the bottom of Stockholm Harbour.
- <sup>25</sup> There were 100 000 Vasa coins sold and SEK 10 each which brought in SEK 1 million for the Foundation Vasa Rediviva.
- <sup>26</sup> South of Stockholm.
- <sup>27</sup> A company that built several ships, mostly tug boats.
- <sup>28</sup> The Swedish Navy's shipyard 1918-1969 that had three docks.
- <sup>29</sup> The Vasa was conserved and stayed here for 27 years. The shipyard was a temporary museum open to the public.
- <sup>30</sup> Sulfuryl Chloride (SO<sub>2</sub> Cl<sub>2</sub>) + Sulfur Trioxid (SO<sub>3</sub>).
- <sup>31</sup> The Swedish Navy's shipyard, established in 1722 and moved to Muskö 1969.
- <sup>32</sup> A wreck found in Stockholm 1930, in Riddarholm Channel, during construction work. Believed to have been built in 1520.
- <sup>33</sup> Today Medeltidsmuseet (Museum of medieval Stockholm) near the Swedish Parliament building.
- <sup>34</sup> Area situated East of Stockholm.
- <sup>35</sup> A well known archaeological site.
- <sup>36</sup> Inga Lindstedt-Piltz.
- <sup>37</sup> Publishing house.

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<sup>38</sup> Situated in Southern Sweden approx. 600 kilometres from Stockholm.

<sup>39</sup> Suburb South of Stockholm with its own community.

<sup>40</sup> The law Lex Vasa.

## Persons

*Ahlberg, Sten* (1942-1993) engineer at Swedish Broadcasting Cooperation, one of the discoverers of the Royal ship Kronan.

*Ahnlund, Knut* son to Nils Ahnlund, professor, member of Swedish Academy.

*Ahnlund, Nils* (1889-1957) historian, professor at Stockholm University, member of Swedish Academy.

*Albe, Gerhard* (1892-1965) painter, Director of Maritime Museum in Stockholm 1945-1960.

*Andersson, Carl Albert* (1899-1968) social democratic politician and Chair of the Stockholm Council and Deputy Chair of the board of the Maritime Museum 1944-1965.

*Bäckström, Per Olof* (1806-92) author, Swedish history.

*Bengtsson, Roger* journalist, employed at the Swedish Broadcasting Cooperation.

*Bernadotte, Sigvard* (1907-2002) Count, famous industrial designer, son to Swedish King Gustaf VI Adolf.

*Borgenstam, Curt* (1919-1999) marine engineer, member of the Royal Academy of Military Science, close friend of Anders Franzén.

*Börjeson, Bengt* engineer, Sweden's first underwater photographer, one of the discoverers of the Royal ship Kronan.

*Brodin, Olof* (1899-1975), Cavalry Captain, ship-owner, landowner of many islands close to Nynäshamn.

*Broström, Dan-Axel* (1915-1976) ship-owner, Deputy Director of the Broström Group.

*Browaldb, Tore* (1917-2007) Swedish businessman, director of the Swedish bank Handelsbanken.

*Bussler, Carl* (1889-1954) head of British Petroleum in Sweden.

*Cassel, Bo* (1919-2004) Commander, head of the Swedish Naval diving ship "Belos", close friend of Anders Franzén.

*Clason, Edward* (1898-1973) Commander, head of the Naval shipyard "Örlogsvarvet", head of salvage operations at the Vasa.

*af Chapman, Fredrik* (1721-1808) Swedish shipbuilder.

*Fablen, Paul* (1921-2005) pilot and diver.

*Fälting, Per Edwin* (1911-1995) diver, head of the diving operations on the Vasa.

*Friggebo, Birgit* liberal politician, Swedish Minister of Culture 1991-1994.

*Gerne, Magnus* 1921-1987, well-known illustrator and artist working at the daily newspaper Expressen.

*Grisell, Bengt* born 1942, research engineer at the Royal Institute of Technology (KTH) was a colleague of Anders Franzén at KTH from 1979 until his decease in 1993 and also inherited Franzén's scientific research, documents etc. which are now lodged at the Military Archives of Sweden. As a long-time member of the Board of the Sjöhistoriska Samfundet until 2007. In 1979 Bengt proposed that the technology used in the search for the interesting wreck Resande Man (1660) should be used to localise the wreck of the Royal ship Stora Kronan (1676) outside Öland which was actually found the following year.

*Hansson, Hans* (1907-1972) archaeologist, Director of the Marine Museum in Stockholm 1960-1964.

*Kistner, Folke* (1919-1984) Director, Firm Axel Kistner, good friend to Anders Franzén.

*Kvarning, Lars-Åke* ethnologist, former Director of the Vasa Museum.

*Lamm Jr, Carl* (1902-1981) lecturer in Art History, son to the Director of the Carl Lamm Company.

*von Leibniz, Gottfried* (1646-1716) German philosopher and mathematician.

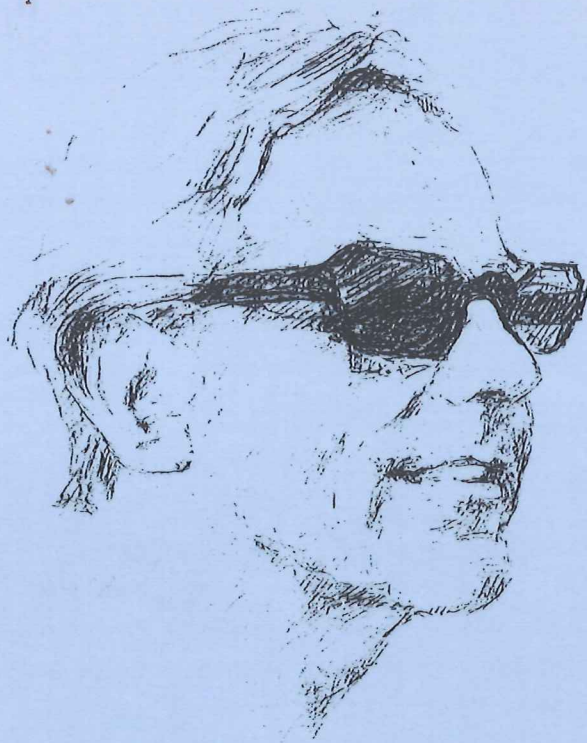
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*Lindenbaum* at that time Head of the Lottery Department, Ministry of Finance.  
*Lindstedt-Piltz, Inga* (1913-1995) lawyer, very good friend of Anders Franzén.  
*Lundström, Per* (1922-1992) archaeologist, former Director of the Maritime Museum in Stockholm and Vasa Museum.  
*Newton, Sir Isaac* (1643-1727) English mathematician, scientist.  
*Nordström, Erik* (1882-1958) fisherman living on the island Bedarön outside Nynäshamn.  
*Olschansky, S. (Simon)*, company director and owner of the salvage steamship *Sigrid*.  
*Pettersson, K.G.* former Director of Kalmar County Museum.  
*Prince Bertil* (1912-1997) Swedish Prince, son of Swedish King Gustav VI Adolf.  
*Stackel, Lenny* (1875-1957) Commander, historian author.  
*Strandb, Sigvard* civil engineer, former Director of Technical Museum in Stockholm.  
*Tagell, Sven* (1914-1991) friend of Anders Franzén.  
*Tordeman, Bengt* (1893-1990) archaeologist, King's Custodian of Antiquities 1952-1960.  
*Unger, Gunnar* (1871-1952) Admiral, author in Swedish Naval War History.  
*von Treileben Albrecht* (1625~1690) salvaged many cannon from wrecks including the *Vasa* using a diving bell.  
*Wickman, Börje* (1917-1970) banker at the Swedish bank Handelsbanken.  
*Wigert Victor* (1880-1942) Professor of Psychiatry and President of Karolinska Institute, medical doctor and lecturer at Karolinska University Hospital.  
*Wikström Jan-Erik* liberal politician, Swedish Minister of Education 1976-1982.  
*Zettersten Axel* (1839-1909) Swedish author in Naval History.

## Photographs

Broman Kristina, family album photo no 1, 2.  
Börjeson Bengt, photo no 18.  
Fahlén Paul, family album photo no 5.  
Gerne Magnus, drawing no 6.  
Grisell Bengt, photo no 7, 17.  
Hult Kent photo, no 3, 4, 9, 13, 15, 19.  
Kristensson Karolina, photo front page.  
Lindstedt-Piltz Inga, back page (a gift to Bengt Grisell).  
Nenkler Lennart, photo no 8.  
Swedish War Archive (Kra) Anders Franzén's archive volume 16, photo no 13, 14, 16.  
Vasa Museum, photo no 10, 11, 12.





The nestor of Swedish marine history,  
Professor and Honorary Doctor at the Royal Institute of Technology in Stockholm

**Anders Franzén (1918-1993)**

In 1956 he located His Majesty's Ship Vasa and succeeded in raising the 333 year old wreck in 1961. Over the following decades he pursued the issue of the final location of the Vasa. His efforts resulted in today's magnificent Vasa Museum.