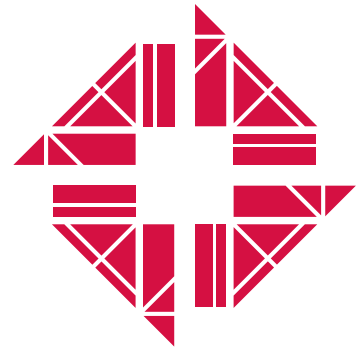


america letter



A benefit for
members of the
Museum of Danish America



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COVER

Through the lens of Anders Tornso Jørgensen,
MoDA Communications Intern. To see more of Anders' images follow us on Facebook, Twitter and Instagram.

How do you feel about a milestone birthday? Do you celebrate a new decade? Or have you been celebrating your 39th birthday for several years? (Or 49th? Or 59th . . . ?)

Here at the Museum of Danish America, we are gearing up for a big moment – our 40th anniversary in 2023. It's been nearly 40 years since the founding board established Articles of Incorporation and created The Danish Immigrant Museum on paper. It would take several more years to accumulate the financial support, the collections, and the resources to create a museum space that could welcome visitors and start to fulfill the museum's mission.

Recently I sat down with two former board members as they shared memories from early days of the museum. Both were active board members before the museum building had been constructed or open to the public. It was a challenging time, fueled by a vision to build a new and lasting institution. Each new milestone-breaking ground, *Reisegilde* ("topping off" ceremony), the grand opening – was celebrated as an achievement that brought together community members and museum supporters. Those celebrations were important moments to pause and take joy in the achievement, even though more challenges lay ahead. With the passage of time, it is the joy and pride that these board members remembered most clearly.

In 2023 we will take time to look back on our achievements and celebrate. There are many plans

underway, and many ways in which you can participate. Here are some of the special projects we are working on.

40 YEARS OF COLLECTING

A new exhibition will open for *Julefest* (Thanksgiving Weekend) this year and remain open through much of our anniversary year. The gallery will highlight selections from our vast inventory of objects, chosen by people who have worked closely with the permanent collection over the museum's history. Read more about it on pages 22-24.

NEW OPTIONS FOR MEMBERS

Starting January 1, 2023, our museum will offer new membership levels and a range of new benefits. Our staff team shares a preview of the new membership structure on pages 34-39.

"ECOLOGIES AND ETHNICITY" CONFERENCE

The museum is partnering with the Danish American Heritage Society (DAHS) to host the next DAHS conference right here in Elk Horn. Inspired by the surrounding landscape and the Jens Jensen Prairie Landscape Park, the theme of "Ecologies and Ethnicity" will explore the intersection of human culture and the natural world, both in Denmark and in Danish America. Conference events will take place June 22 through 24 and will culminate in . . .

Continued... »

We are fortunate to have the active support of several current and former board members on our 40th Anniversary Advisory Committee. They are working with our staff team to be sure that our milestone year is marked with celebration, with inclusion, and with new opportunities.

40TH ANNIVERSARY ADVISORY COMMITTEE

David Esbeck | 2015-2021

Lowell Kramme | 1993-1999

Beth Bro Roof | 2014-2020

David Hendee | 2014-2020

John Mark Nielsen | 1983-1991 & 2000-2003

Executive Director 2003-2017

Pete West | 2018-2024

Marcia Jante | 2020-2026

40TH ANNIVERSARY MIDSUMMER

On June 24 we will throw ourselves a party that combines our anniversary celebration with the annual *Sankt Hans Aften* (Danish-style Midsummer) traditions. Watch for more information about tickets to the anniversary dinner. All are welcome to the free evening activities and the bonfire at sunset.

EVENTS ACROSS THE COUNTRY

If you can't make it to Elk Horn on June 24, we may be bringing the party to you. We are currently planning special events for museum friends in Minneapolis, Milwaukee, Denver, Des Moines, Portland, Seattle, Houston, and more. As a museum member, you will receive invitations to any events in your region.

Like any milestone, this 40th anniversary year invites us all to look back with pride and look forward with vision. Most of all, it is a moment to celebrate YOU — the members of our museum community who continue to make this work possible. We look forward to celebrating with you in the coming year.



TOVA BRANDT, M.A.
Executive Director





event calendar

NATIONAL EVENTS

One or more representatives from the Museum of Danish America plan to participate in the following events:

NOVEMBER 2022

25 & 26 JULEFEST | ELK HORN & KIMBALLTON, IA

DECEMBER 2022

2 DURHAM MUSEUM HOLIDAY CULTURAL FESTIVAL | OMAHA, NE

FEBRUARY 2023

9-11 MUSEUM BOARD OF DIRECTORS MEETING | PORTLAND, OR

10 & 11 NORDIC SPIRIT SYMPOSIUM | THOUSAND OAKS, CA

MARCH 2023

22 REBILD NATIONAL PARK SOCIETY MEETING | HOUSTON, TX

31 YOUNG CONCERT ARTISTS PERFORMANCE & RECEPTION | LUTHER
MEMORIAL CHURCH, DES MOINES

APRIL 2023

30 RECEPTION | MILWAUKEE ART MUSEUM, MILWAUKEE, WI

MAY 2023

7 VICTOR BORGE LEGACY AWARDS | ELK HORN, IA

26 & 27 TIVOLI FEST | ELK HORN & KIMBALLTON, IA

JUNE 2023

8-10 MUSEUM BOARD OF DIRECTORS MEETING | VIRTUAL

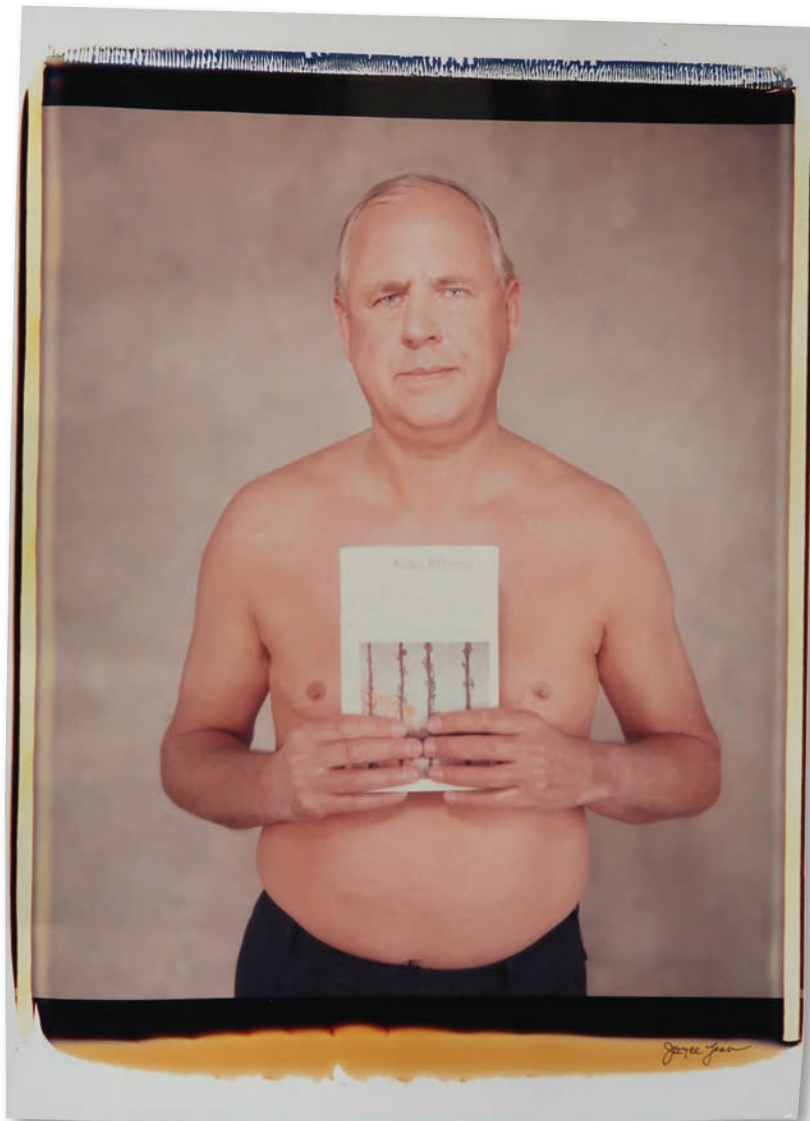
22-24 DANISH AMERICAN HERITAGE SOCIETY CONFERENCE | ELK HORN, IA

24 MODA'S 40TH ANNIVERSARY CELEBRATION AND SANKT HANS AFTEN
ON THE MUSEUM GROUNDS

ALL EVENTS ARE SUBJECT TO CHANGE; PLEASE CHECK WEBSITES
AND SOCIAL MEDIA FOR THE MOST UP-TO-DATE INFORMATION.

JOYCE TENNESON'S *GREAT DANES* ESSAY/INTERVIEW

It created quite a stir when the very well-known author Klaus Rifbjerg one day appeared in the newspapers — nude from the waist up. All the papers published THE PICTURE. He stood there like an angel, pale white, with a steady and intense gaze. The picture was taken by Joyce Tenneson who is currently one of the highest paid portrait photographers in the United States.



Klaus Rifbjerg

Klaus Rifbjerg was a Danish author, publisher, and producer, and is considered to be the first true Danish modernist author.

2019.040.007

Gift of David Geiger

Tenneson had been invited to Denmark by Mary Ellen Cornell, Counsellor at the American Embassy in Copenhagen. Her assignment was brief: For one week she was to take pictures of Danes: artists, politicians, financiers, Miss Denmark, the coachman of the horse-drawn brewery wagon, a farmer — a veritable kaleidoscope of us.

It all culminated in two different exhibitions, two versions of “Great Danes.” One of these has been exhibited in Denmark and donated to the portrait collection of the Frederiksborg Castle Museum in Hillerød. The other exhibition was shown in the United States in 1992.

Tenneson’s pictures are 50 X 60 cm (20 x 24 in.) Polaroid photographs taken with a huge camera. She has sometimes used this kind of camera and technique for pictures intended for exhibitions in Europe and the United States.

It was in Mary Ellen Cornell’s apartment in Copenhagen, which also functioned as a studio for Tenneson that

LARS SCHWANDER ©

First published in Copyright Art Magazine No. 6, 1991, Summer
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week, that we met in the middle of the chaos of cables, half packed and unpacked crates, assistants, photographers, etc.

Tenneson was born in 1945 in Weston, Massachusetts. Her parents were employed at a convent of cloistered nuns, so her entire upbringing was influenced by a strongly Catholic milieu. Tenneson says of herself:

"I don't see myself as a real American. I had a really strange upbringing because my parents worked for the nuns. I lived on the grounds of this religious group and to me this was a much more European existence, because it was very symbolic. And in America, they see me more as a European than an American. And I see myself as both. But I think I was very lucky because I had a rich visual childhood, with all the imagery and symbolism that the convent life possesses. I think that marked my inner self a lot. I think that I personally was very clearly set by 7 or 8 and that early memories were extremely powerful to me. Also because it went against the grain of 'The American.'"



Joyce Tenneson with the Polaroid 20X24 Camera
2016

Photograph courtesy of Joyce Tenneson

If one version went to Fredericksborg and another went to the U.S.A. to tour, how does the Museum of Danish America have a series?

Polaroid cameras are instant cameras, which means that every photograph taken is developed immediately. As with any photoshoot, Joyce took several photographs of each sitter. Therefore, although there are two 'official' series, there were many more unique photographs produced. The Museum of Danish America's collection features twenty photographs - some of the sitters are different from those in the 'official' versions, but every single portrait is a unique work of art!

Tenneson left home to marry young and study art history at college. During summer vacations she earned money by working for Polaroid. As time passed, her interest in photography became more of a priority in her studies.

WOMEN'S SELF PORTRAITS

In the 1970s Tenneson became involved in the work of feminist photographers and she published a book with their self-portraits, *IN/ SIGHTS*.

"It happened only because at that point the 70s in America it was a time of big social approval and with women learning for the first time they could direct their destiny. So a lot of women were doing self-portraits then. Not once again saying I'm doing a self-portrait because I'm claiming my destiny; it was just a natural out-put of their souls. So I did collect and edit a book of those. Wouldn't be something I'd do now, because that has been done. In America it's the men who are doing it now."

When you ask Tenneson if she was active in the Women's Movement or if it all happened by chance or coincidence, she stresses the coincidence. She feels that she was influenced by the Women's Movement only to the extent that it occurred, and being alive means being involved with what is happening in your times.

"Now I'm involved in what's going on in life now, which is — at least in United States— I think hopefully they'll return to more spiritual values. To, in a way, fight against materialism and go back to the spiritual values. That's what I feel strongly about. I'm not, like, a political activist, but in my own everyday dealings with people that's what I think is important."

Since the 1970s, things have moved quickly for Tenneson. She has established two studios, one in Washington D.C., and the other in New York City where she spends most of her time. There she works with both artistic and advertising photography, and she is one of the few who has achieved recognition in both fields. But she wishes to hold the two areas as far apart as possible.

"Whenever I work for someone else, there's always a constraint on me: You have to show the clothes, you have to show the makeup, you have to show something. So I'm not really free, I can't just do things I like for a client. Especially in the U.S."

I love working with the nude because I think it's an eternal fascination. And I think a lot of my inner psychology and spirit comes out in the nudes. Because you're much more free when you're working for yourself. In the portraits what I try to do is something very simple — like, but, in a way, to show the spirit through something very simple. Deceptively simple. That's why I like the simple lighting, it's just like being very simple and clean and hopefully that creates a space where the person and whatever is in them can come out."

What is common to Tenneson's artistic and advertising photography is the high professional standard and a certain similarity in her use of technical methods. Thus, her portrait photos are so complimentary to the subject that they could also seem to have been "inspired" for ads. This is no less true of the portraits she took for the current "Great Danes" assignment. The lighting is nearly soft.

"Soft in a certain way, I mean the focus is very sharp."

You see everything so it's intended— the lighting. It is in a way what lighting is like outdoors, what they call 'with an open shadow', which means that you're not in direct sunlight but there is sun some-where, and it lights your face."

Perhaps it is this sensitivity that is reflected from Tenneson's portraits. This subtle softening light, without lamps or depth behind. Just surface. In one way the white powdered people in that "open shadow" become mortal — or perhaps angelic.

"Well, for me it feels natural, so it must be the way I see. It's a funny thing you say my pictures look like angels because of the lighting. And you see it actually goes right back to my early childhood because I used to play angels in all the plays, because we were the only children who were at the convent. So there was a counterpoint, you know, I was one person there and another person at school where all these other children were. I knew I was different. Throughout my childhood, I was part of that [environment]."



Lars Schwander

Lars Schwander was a photographer and art critic.

2019.040.002

Gift of David Geiger

THE MAGIC IN PICTURES

When she is photographing you, Tenneson stands in front of the camera and looks intensely at you, straightens your hair, clothes; then she takes a step to the side, counts to three, and presses the shutter so a big flash explodes towards you. It all seems very simple.

"I don't try to do anything, it's really more, I never make

intellectual decisions about what I do. After the work's done, then I can of course use my intellect to help layout books and to do business and all of that. But when I'm working I just use my intuition. And I don't talk about anything technical. Because, in a way I just want to have the magic of the pictures. Often when I give lectures, the only questions I get are about film processing: do you

put Vaseline on the lens? do you do this? And I like people more to talk about what's in the picture. So I'm always very neutral on those issues. I say everything is as simple as you see."

On the other hand, Tenneson willingly talks about her own life, and makes a point of doing so in her lectures. She shows slides of her past and wishes to delineate

how she became involved in photography.

“I think it’s a way of giving back something because people seem to be very inspired by, not to see the work, but see how a person has grown and changed with the work. Mine is very autobiographical: I start showing them work I did; actually, I show pictures from my childhood and all the way through. I think they get a sense of love, the person, and the work.”

Tenneson explains that commissioned portraits often demand a compromise from her as an artist.

“If you do a commission and someone is paying you a lot of money, they expect to like it, and you may not do something that makes them unattractive. A lot of the portraits that I do myself show the way I see the person, but most people want to look better than they do or have only their best side shot, right? That’s a compromise for an artist. But for my own work, I choose the subjects and to earn a living I do some

commercial work. Of course wealthy people come. It’s the same everywhere, isn’t it?”

THE DANES

The Danish commission was very open-ended, with very few requirements except to take portraits of more, or less, well-known persons.

“I like the Danes very much. I think it’s a very sophisticated country. People seem very well educated, even people working in the restaurants, and when you watch them in the street. The standard of living seems to be very good here. Very different from New York. The idea was the ‘Great Danes,’ I very much had to lobby, to push, to have other



Christina Olsson & Lloyd Riggins

Christina Olsson and Lloyd Riggins were the principal dancers for the Royal Danish Ballet. Christina is Danish, whereas Lloyd is American.

2019.040.005

Gift of David Greiger

Today, Joyce sees more of an overlap between her fine art photography and advertising work, although she still does keep some separation. In a conversation with Curator Diya Nagaraj, she talked about her work with Mikimoto Pearls, saying that she took the approach of “not just [photographing] the objects, like the pearls, but I would cast for interesting looking women, in that case to be photographed maybe at an art school, with an artistic atmosphere, and just casually they happen to be wearing Mikimoto pearls.”

people. I kept saying; 'Let's get real people'. I got some, the young girl, the pregnant woman. I think people are the same everywhere. I really don't feel the difference. But there are culture differences, like, I mean you have a lot of things which only exist in Denmark. Some of that is unique, so that's interesting because we have our own things. I have a favourable impression of people being open and friendly and educated, they speak English so well. Very impressive. It would have been nice to have had longer, but I do get a sense I've got, kind of like, laser-eyes, a little bit. I get a quick take on people. Because you can't know everything, or even very much, about all their other life, but you get a sense of the person, yes. It's hard. They were all very friendly with me. I think also I have a presence which is non-threatening; people tell me their life story. I do talk in the beginning, not quite when I do IT but a lot of people tell me many secrets because they feel safe with me. They know I'm not a bad person. Also, I talk about myself. If some-body tells me a secret, I tell them a secret, I like that."

Tenneson pauses, leans back in the sofa, and looks around Mary Ellen Cornell's living room where the Polaroids are hung up with tape. There

are pictures of Danes everywhere: on doors, woodwork and walls. The camera is being maneuvered out of the apartment and down the stairs. At long last Tenneson can begin to relax a little before we go out for a walk to look around the city.

Today, Joyce Tenneson is still an active photographer, sharing her works through books and exhibitions and her expertise through master photography classes. In 2021, she was inducted into the International Photography Hall of Fame. She still has a strong interest in portraiture and in depicting people, particularly women, saying, "I'm attracted to the unconscious and to what makes us tick, and the inner workings of people that make them all distinct and what makes every country unique is their people and their culture that has formed over centuries."



Komtesse Wava Kitty Armfelt

Komtesse Wava Kitty Armfelt was a countess and was lady-in-waiting to H.M. Queen Margrethe II. Her dog, featured in the photograph, is named Marilyn Monroe.

2019.040.012
Gift of David Geiger

Portrait of a Life

BY JULIA JESSEN
Registrar

Portraits have existed as an art form for thousands of years. In earlier centuries, they functioned as a symbol of status, power, and wealth for the sitter and, with the advent of photography, they became a form of representation accessible to the masses. Portraits are often much more than a simple representation of a person, and they continue to reveal elements of the sitter's character in the present day.

The portraits featured in this article are somewhat non-traditional. They form a portrait

of a person or of a moment in a person's life by combining objects, photographs, documents, and other ephemera into a single object called an "assemblage." Though these objects may not reflect a person's physical appearance, they create an abstract representation of who that person is, or an aspect of their life and personality. They expand the definition of portraiture and provide another way of revealing one's character to the world.

The first assemblage [Fig. 1 and 2] was created by Mogens H.

Kiehn and represents his life. He used both the space beneath the glass of the frame and the backing board to display objects, documents, and photographs that were important to him, including a 48 star United States flag, official letters of congratulation on Kiehn's citizenship, a 1918 coin, a photocopy of a passport, license, and pay stub, U.S. and Danish flag stickers, a snapshot of Kiehn, a newspaper article, a Liberty Bell coin, and a card that reads,

"I Am A CARD CARRYING AMERICAN."



Fig. 1: Assemblage, 1963,
Gift of Mogens Kiehn,
2004.006.001

Fig. 2: Assemblage, back, 1963, Gift of Mogens Kiehn, 2004.006.001

Kiehn immigrated to the U.S. after World War II. He worked as an engineer and inventor, receiving 32 patents for a variety of inventions throughout his career. He viewed America as a place where people could have the opportunity to prove themselves and show what they could do. This assemblage reflects this view and his pride at becoming an American citizen.

The objects contained in the second assemblage [Fig. 3] provide a portrait of the craftsmanship of three generations in one family. The comb, paper knife, salt spoon, and pipe are all made of horn, or possibly have horn accents. They were made by Johannes Lundberg, Niels Andersen, and Ejner Andersen.

Johannes Lundberg was a horn worker in Lystrup, Denmark. He was concerned about his business continuing into the future, so when Niels Andersen wanted to marry Lundberg's daughter, Marie Kristine, Johannes gave the stipulation that the couple must move into the Lundberg family home so that Niels could learn and carry on the horn-working tradition. Niels and Marie's son, Ejner, also got involved in the family business. Ejner was said

Fig. 3: Assemblage, Gift of Mr. and Mrs. Emmert Andersen, 1985.122.185



to have made more than 1,000 salt spoons during his time in the workshop, likely including the one featured here. Ejner left home to apprentice at age 14 and later immigrated to the United States in 1913, eventually moving to Audubon, Iowa to be a blacksmith. The legacy of these three men honing their craft in the same workshop is represented through the combination of objects they created.

A shadowbox assemblage [Fig. 4] creates a picture of a significant day within one woman's life. The top photograph is of Hansine Frederikke Jacobsen on her confirmation day in 1862. Hansine was photographed wearing the gold necklace that is also on display within the frame. The small doll in a box was part of the bouquet of flowers she received on that day. The other photograph in the box is of Hansine's father, ship captain Martin Jacobsen. Small details of her confirmation

day are contained within this box, indicating what an important time it was for Hansine and how precious these small mementos of the experience were to her.

These objects may not be what immediately jumps to mind when one thinks of the word "portrait," but each creates a representation of a particular person or group of people. Similar to typical portraits, certain elements are highlighted, creating a narrative around the featured person or group. While there is always more to learn and more facets of a person's character to explore, these representations provide a unique and intimate look into aspects of someone's world.

COLLECTION CONNECTION



Fig. 4: Assemblage, Objects in box dated to 1862, Gift of Phyllis Just in memory of Just family, 2013.027.003



Once Upon A Time at Danebod

A History of a Danish Dream: The Danebod Folk School & Meeting

BY ANDERS TORNSØ JØRGENSEN

Danish Intern

*In our U.S. heartland,
A Danish folk school stands,
Its students came to learn,
And to study Grundtvig's strands*



TRIBUTE TO DANEOD, 2022

Each August over 100 Danish Americans travel to the small town of Tyler, a farming community in the southwestern corner of Minnesota. As home to over 30 lakes, a newly built top-notch school, an 18-hole golf course, and the famous Aebleskiver Days Celebration, Tyler has a lot to offer. But none of these are what attracts so many Danish Americans from across the United States to this Midwestern small town. Each year they come to attend the annual Danebod Folk Meeting, a little unique slice of Danish America. For four days, participants engage in hours filled with coffee, lectures, singing, eating, and sleeping in dormitory-style rooms with shared bathroom. The last part may sound a bit like the freshman college experience, and the energy may even be at the same level. While a majority of the participants come from the American Midwest, the event also attracts people like Danish-born Bente Ellis from San Jose, California, who drove three days in order to get to Tyler. Somehow it also attracted a young Dane like me, the current intern at the Museum of Danish America. I couldn't believe that a thing like this exists in contemporary



Welcome to Danebod! Having a great Dane time at the Danebod Folk Meeting. *Photos: Museum of Danish America.*

America, so, to put it mildly, when I first heard about the Danebod Folk Meeting, I was a bit surprised.

Along with Deb Larsen, our Development Manager, and Annette Andersen, a long-time museum volunteer, I had the chance to attend the 76th Danebod Folk Meeting, the first in-person meeting after the pandemic.

Arriving in Tyler after a four-hour drive from Elk Horn, Iowa, we made it to the Danebod campus, which covers about a block and a half square of land with several different buildings, making it feel like a city within a city. As we arrived, we were greeted with *kringle* and coffee, and Deb and Anette quickly introduced me to a lot of Danebod veterans, who were happy to finally be united after two years of Zoom.

The Danebod Folk Meeting been around for a long time. It was established after World War II, but its history goes all the way back to 1888, when a Danish-styled Folk School was created to keep *Grundtvigian* (a religious movement among



Danish Lutherans that arose out of the activities of priest N. F. S. Grundtvig) and Danish traditions alive in the United States. Today it continues to leave a small, but mighty, Danish-American mark on the rich prairie soil.

But before I get ahead myself, let's go back to the beginning of this peculiar tradition in Tyler, Minnesota, because it intertwines deeply with the history of Danes in the United States.

A BRIEF HISTORY OF AMERICAN GRUNDTVIGIANISM: FREDERIK LANGE GRUNDTVIG

The Danebod Folk Meeting may have originated in 1946, but Danebod itself has a long and rich history that celebrates Danish roots and American dreams. This history is essential if one wishes to understand how an annual folk meeting in the American Heartland continues to survive.

In 1885, Danish immigrants established Danebod in Tyler as a colony to maintain their heritage. The motivation for establishing the colony was especially strong among immigrants influenced by Grundtvigianism, a Lutheran movement that arose out of the teachings of iconic Danish pastor Nikolaj Frederik Severin Grundtvig, better known as N. F. S. Grundtvig. A man of many talents, Grundtvig is considered one of the most significant people in Danish history, because he gave rise to a new and modern notion of what constituted a Danish people. Using the philosophy of Grundtvig, who believed in the education of the common people, his followers established Folk Schools (Danish: folkehøjskoler) in Denmark in the 1840s, with the goal of creating enlightened citizens that could participate meaningfully in society.

When Danish Grundtvigian immigrants arrived in the United States, they decided to establish similar Folk Schools in their new nation in order to maintain their ethnic heritage. This led to several Folk Schools, including in Michigan, Iowa, Nebraska and



Left: Frederik Lange Grundtvig, a Dane with a dream. *Photograph comes from Royal Library, Copenhagen.*



Right: N. F. S. Grundtvig, a Danish icon. *Painting by artist Christian Albrecht Jensen, 1848.*

in California. The group behind these Folk Schools were known as 'the Happy Danes' and were in opposition to the Danish Inner Mission Lutherans, who became known as 'the Holy Danes.' Danebod is the only Grundtvigian Folk School still standing strong in the United States, which is why it has a very unique place in the heart of the Danish-American community.

Prompted by his own American Dream, Grundtvig's youngest son, Frederik Lange Grundtvig, immigrated in August 1881 as one of the approximately 285,000 Danes who came to the United States as part of the largest wave of emigration in Danish history. In the United States, F. L. Grundtvig would become a significant person in the Danish-American church environment, which was, as in Denmark, characterized by a polarization between 'the Happy Danes' and 'the Holy Danes.' Eventually, he settled in Clinton, Iowa, in 1883, where he became a pastor.

Since the beginning of the 1880s, the idea of Danish colonies had flourished among immigrants. F. L. Grundtvig believed that the preservation of 'Danishness' was beneficial for the lives and integration of Danish immigrants, which would become the foundation for the Danish Folk Society that F. L. Grundtvig founded. Without maintaining the Danish language and cultural heritage, immigrants would not be able to preserve their Danish national identity, F. L. Grundtvig argued. The Inner Mission was against this, and the two denominations separated in 1894. The church dispute was then no longer



just a theological discussion, but also a cultural dispute about whether Danish immigrants should preserve their ethnic heritage. Later, the Danish Folk Society, which was formally established in 1887, would create their first colony, Danevang, Texas, and later Askov, Minnesota, and Dagmar, Montana, but Danebod was also a frontrunner.

In 1884, at the annual meeting of the Danish Evangelical Lutheran Church in F. L. Grundtvig's new hometown, a committee was tasked with starting a new colony for the church. F. L. Grundtvig was a member of this committee. An agreement was reached with the Midwestern-based Winona and St. Peter Railroad Company for 35,000 acres of land in the Tyler area. As part of the agreement, the land was only to be sold to people of Danish heritage for three years. A year later, the Danebod colony was a reality.

When the Danish immigrants arrived at Tyler, they chose to name their colony after Queen Thyra Danebod, wife of Gorm the Old and mother of Harold Bluetooth. Queen Thyra rallied and united her people in building a wall of defense against foreign invaders. As a result, she was given the name Danebod, which literally means the one who mends or saves the Danes. The idea behind the name was that the new colony would give shelter to the Danish immigrants who arrived to homestead land in the rolling prairies of southwest Minnesota.

THE HEART OF DANEBOD

The most important buildings at the Danebod grounds are the Danebod Folk School Building, the Danebod Lutheran Church, the Stone Hall, and the Gym Hall. These four buildings were listed on the U.S. National Register of Historic Places in 1975 due to their "cultural and architectural significance."

The original Danebod Folk School was built in 1888 under the leadership of Pastor Hans Jørgen Pedersen, who is considered 'the Founding Father of Danebod.' This would be the fifth Folk School established by Danish immigrants in the United States. Elk Horn, where the Museum of Danish America is located, was home to the first of the American Folk Schools.

Not much information on Pedersen is available, but Thorvald Hansen, the author of *Hans Jorgen Pedersen: The Founder of Danebod*, provides some background on this fascinating character. According to Hansen, the Danebod congregation originally sent a letter of call to none other than F. L. Grundtvig himself. Despite being interested, and having been involved in the establishment of Danebod, he declined the offer. Shortly after, Pedersen made it clear that he was available. Despite being a pastor, he would also be willing

From left to right: A welcoming sign to the Danebod campus, the Danebod Folk School, and the Danebod Lutheran Church. *Photos: Museum of Danish America.*



to construct a Folk School. Folk Schools had always been a significant part of Pedersen's life. He had been president of the Elk Horn Folk School, been involved in the establishment of the Ashland Folk School of Michigan and, before he immigrated, attended Ryslinge Folk School in Denmark. In 1888, Pedersen and his family arrived in Tyler. At the time, none of the four buildings that constitute Danebod existed - services were held at private homes and nearby churches, so he had to start from scratch. But Pedersen had a vision.

When entering the Danebod campus, visitors first notice the impressive redbrick Danebod Folk School building, with its Gothic-styled windows and crenellated tower. The building today has 37 sleeping rooms on two floors to accommodate 122 persons at full capacity and offers its participants dormitory-style living. Today the Folk School has restored the living rooms to their original look, so it really feels like a walk down memory lane. The original building was made of wood, but a tragic fire burned down the Folk School in February 1917. However, within nine months, the Danebod Folk School literally rose from the ashes. A new building, made of bricks, was built on the exact same site for the cost of \$33,000, equivalent to \$740,000 today. The insurance company only paid \$6,000 toward reconstruction. Despite having little to give, the community offered tremendous support and a new building was finished in November 1917.



The wooden Danebod Folk School before the fire of 1917. *Photo gift of Paul Konopacki.*
2006.017.125

Danebod would flourish in the following decade. But the good times ended with the arrival of the Depression in 1929. The 1930s would be a period of decline for many of the Danish Folk Schools because of unstable enrollment and financial problems. However, following World War II, Danebod was resurrected with a new recipe for success - the annual Danebod Folk Meeting, a four-day retreat of singing, sharing meals, listening to lectures, folk dancing, and making new friends. If the reader would like to know more about the history of Danebod, a good source would be *A Century at Danebod* by Enok Mortensen, who was a longtime pastor at Danebod. Furthermore, he also wrote the book *Schools for Life. A Danish-American Experiment in Adult Education*, which tells the story of the Folk Schools movement in the United States.

LET LIVE AND LET LEARN: THE BIRTH OF THE FOLK SCHOOLS MOVEMENTS

Folk Schools were deeply inspired by N.F.S. Grundtvig's vision that the uneducated sections of the population — not least the large rural population — should be able to participate as responsible and enlightened citizens in society. Like many other Enlightened thinkers in the 1700s and 1800s, he had a positive belief in the progress of social development. The most important thing for Grundtvig was that citizens developed a critical independent voice in relation to authorities, whether it was a monarch or an elected government. In 1844, the first Grundtvigian Folk School



Danebod Collage. *Photo gift of Danebod Church and Folk School.*
1986.028.025

was established in Rødning, and, since then, many more came about.

Of course, Folk Schools have changed, adapting to the times, and the Danish-American version certainly has evolved. But they still share a lot of patterns across time and place and many of Grundtvig's ideas still form the core of the concept. Freedom is a recurring feature, from the beginning of the Folk Schools to the present day. It is the freedom from accountability in the form of exams, but also the freedom to learn just for learning. The overall goal of the Folk Schools still remains to be a "School for Life." No degrees were granted as it was assumed that the important aspect of education was to ignite the desire for knowledge.

As with Folk Schools in Denmark, Danebod's students were mainly youth from the farming community. The classes therefore came to conform to the annual rhythm of agriculture of the time. As such, the Folk School offered classes to young men and boys during the winter, because summer was farming season, while young women and girls could attend during the summer, when the men were in the fields.

At the school's opening in the fall of 1888 there were 19 students and three teachers, including Pedersen. Classes included Danish literature, math, and English classes, but also lectures on American life, thereby helping young immigrants understand the American way of life while at the same time maintaining a connection to their Danish heritage.



While the benches have been switched out with chairs, the lecture hall looks much the same.

Postcard gift of Cora Faegre. 1988.114.014

Today, the Danebod Folk Meeting offers a great variety of lectures that celebrate Danish and American culture, but also many courses, speeches, and reflections that aim to ignite curiosity about the world in which we live.

My favorite lecture was about the Russian invasion of Ukraine that was given by a dedicated history professor who passionately informed us about Ukraine's past and the nation's difficult and tragic relationship with Russia. Other lectures covered a lot of different topics, such as feminism, Minnesota history, artificial intelligence, and Grundtvig's influence on Christianity. This variety really reflects the fact that the Danebod Folk Meeting tries to stay relevant and not merely represent a nostalgic view of life as it was once lived, even though old traditions are still being kept alive.

The heart of the Danebod Folk School building is the lecture hall, where different speakers from all paths of life come to enlighten the participants of the Danebod Folk Meeting with their knowledge. Decorated with different paintings of Danish cities and marble statues of historic figures such as Abraham Lincoln and Hercules, the most important feature is a charcoal sketch hanging in the middle of the room, next to the blackboards and situated between the Stars and

A semester in 1912. *Photo gift of Ardyce L. Henriksen. 2003.127.007*



Stripes and Dannebrog.

The charcoal sketch was made by a woodcarver named Jess Smidt, of West Denmark, Wisconsin, and is a copy of a drawing entitled *Dannevirke*, made by Danish painter Lorenz Frølich in 1855. The drawing depicts Queen Thyra Danebod ordering the building of the Dannevirke, an ancient border defense, to protect her

subjects against foreign enemies, mainly from what today is Germany. Frølich's image was created during a time with growing tensions between Prussia and Denmark. In 2010, a Minnesota Legacy Grant was awarded to Danebod to restore the Jess Smidt copy of Frølich's drawing, which was done at the Midwest Art Conservation Center.



DO YOU LIKE TO SING?

As with folk schools back home in Denmark, singing was a big part of the Danebod experience. Each morning and each evening we sang together for one hour. Even before lectures, we sang together. According to Frederik Lange Grundtvig, the Danish song treasure should be given a prominent role in the preservation of the Danish cultural heritage in the United States. In 1889, he published *Sangbog for det danske Folk i Amerika*, (in English: *The Songbook for the Danish People in America*), which has since been published in six editions.

What was really unique about singing at Danebod was that participants could choose to sing in either Danish or in English, which created a quite interesting experience. A lot of Grundtvig's hymns and

Singing at the Lutheran Church of Danebod.

From left to right: Me with a Danish-American songbook published by Frederik Lange Grundtvig, a church ship, and the beautiful stained-glass windows. *Photos: Museum of Danish America.*

other Danish songs have been translated, so much of the music was familiar, just with a very different twist. I am not a big singer myself, but I find the power of music quite fascinating. It really creates community and a sense of belonging. Also, there was an exciting mix of songs about nature, religion, and patriotism, celebrating both Denmark and the United States.

The evening and morning singing took place at the Lutheran Church of Danebod, a cross-church dedicated in 1895. Modelled after the *Korskirke* near Vallekilde Folk High School in Denmark, the wooden church is simply astonishing and provides a perfect setting for enjoying the

sunlight shining through the stained-glass windows.

After building the Folk School, the Danebod congregation wanted to establish a church. But H. J. Pedersen argued that a church was still too expensive, so they ended up building what is now known as the Stone Hall, which functioned as a church and a gym hall. The Stone Hall was built under the direction of stone mason Krisitan Klink, a student at the school. Unfortunately, he died very close to the completion date, so the first event in the building was his funeral in 1889. The Stone Hall was the place where weddings, baptisms, and funerals would be held for the next few years. By 1893 the Stone Hall was too small for the growing community and they began constructing a church, which was dedicated in 1895. Today the Stone Hall features a museum of Danebod, and the museum had the “Jens Jensen: Celebrating the Native Prairie” traveling exhibit on display during the Danebod Folk Meeting.

The first thing I noticed when I entered the church for our first night of singing was a church ship. Church ships are known in all European countries associated with the sea; however, nowhere are they so widespread as in Denmark. Originally, the church ships appear to have been votive gifts from sailors who had survived perilous voyages. With around 1,000 church ships, Denmark is the country in the world most abundantly equipped with this special form of ecclesiastical decoration. The church ship at Danebod Lutheran Church is more evidence of the area’s strong connection to its Danish heritage.

Another interesting piece in the church is the *Christus*, a reproduction of a 19-century Carrara marble statue of the resurrected Jesus by world-famous Danish sculptor Bertel Thorvaldsen. It stands at the altar and remains a centerpiece of the church. The Mormons, who have a history of Danish immigrants, actually display a replica of the same statue in Temple Square, Salt Lake City, and it has been a symbol for their church.



A taste of the past: Traditional Danish food served at the Danebod Folk Meeting. *Photos: Museum of Danish America*

MODERN LIVING

Despite singing and lectures, the meals are also a great way to develop new friendships and build community. All meals are served in the basement of the

Folk School building, where a cafeteria is located. After each dinner, a group of participants volunteer to help the kitchen crew with cleaning up.

The food is inspired by Danish traditional food, which meant that we enjoyed *medisterpølse* with red cabbage, open-faced sandwiches, and a lot of potatoes. Also, we had desserts like *risalamande* and *risengrød*. That kitchen crew sure knew how to make traditional Danish cuisine— it was just like being back at my grandmother's dinner table. In fact, *medisterpølse* is so popular that when people leave Danebod, they usually bring along additional *medisterpølse* made by the local Tyler butcher.

The saying “as American as apple pie” describes things that represent the best of American culture. For Danish culture it could be “as Danish as coffee,” because at Danebod coffee is available no less than six separate times each day. This of course has a social function, as people gather and continue conversations, while enjoying a snack.

Other activities were the breakout sessions, which happened after lunch. Here you could participate in different activities, like practicing Danish, discussions, poetry—or folk dancing rehearsal, which I chose, because I needed to learn some of the moves. A lot of participants were surprised that I never learned folk dancing, but I would argue that it is a matter of generational difference.

It was wonderful sleeping in dormitory-style rooms with shared bathrooms, eating together with new people each day, and enjoying a handful of surprisingly interesting lectures. The whole experience at the Danebod Folk Meeting reminded me very much of my days at Grundtvigian-based Baunehøj Efterskole, just with adults. However, I would argue, that these Danebod folks probably had more energy than I did when I was a 16-year-old teenager.

The current 4-day Danebod Folk Meeting is of course very different from the old

Danebod Folk School's residential school, with classes mostly offered each winter and summer to young immigrants from rural backgrounds. Today, a great majority of the participants are in their 50s and beyond.

I was by far the youngest participant at the Danebod Folk Meeting, which highlights a challenge for the future - as the population ages, how will this little pocket of Danish America continue to keep Danish-Americans in contact with their Danish heritage? After being closed in the 1930s, the Danebod Folk Meeting was created as a way to adapt to the times while preserving the traditions of the past and it still continues to stay relevant in an ever-changing world with lectures on feminism and artificial intelligence.

But generational change is a challenge for Danebod's future. However, since 1947, Danebod Family Camps have become their own tradition and have grown to include two, one-week camps held every summer in June and July. These camps are deeply inspired by the Grundtvigian way of life with singing, dancing, discussions, and crafts, and are very popular with families, which may help secure the future of Danebod and its mission of ‘learning for living.’



A group of Danebod residents who performed the Danish play ‘Elverhøj’ during the Christmas of 1934. Photo gift of Sigrund H. Garner. 1998.100.027

40 Years of Collecting:

Highlights from the Permanent Collection

BY DIYA NAGARAJ

*Albert Ravenholt Curator of
Danish-American Culture*

What do a bonnet, a Bjorn Wiinblad candlestick, and a taxidermy bird have in common? They'll all be featured in the museum's upcoming exhibit!

In 2023, the Museum of Danish America is celebrating its 40th anniversary. Over those 40 years, the museum has undergone a lot of changes — it's become more professional, a curatorial center has been added, and the museum's collection has grown to around 22,000 objects, not including our archival collection. The exhibition *40 Years of Collecting: Highlights from the Permanent Collection* offers an opportunity to see what 40 years of collecting looks like and the artifacts and stories that live within the walls of our museum.

The pieces that will be featured in this exhibition are a truly diverse mixture of artifacts and archival materials. The goal of this exhibition, however, is not necessarily to gather the 'best' artifacts the museum has to offer. As an ethnic heritage museum, our collection encompasses so many different stories and object types that it is almost impossible to pick our 'best' objects — after all, how do you compare an *æbelskiver* pan to a Danish Brotherhood gavel or to a car?

By acknowledging that everyone's ideas regarding 'collection highlights' are different, this exhibit became a way to celebrate, not just artifacts, but people as well. One goal of this exhibition was to involve people outside of the curatorial circle, including staff (both past and present), volunteers, and more. There are staff members who have been here since the doors opened

and some of us are more recent additions. The museum community extends well past staff — over the past four decades, the museum is proud to have built such a strong coalition of support and our collection is the work of many hands. From past staff members, to interns, to the community members who have sat on our collections review committee over the years, there have been so many faces that have shaped our collection. This exhibition is a small token of recognition and appreciation for their role in making this collection possible.

In celebrating the people that have shaped this collection through the years, it only felt right that their voices be heard. So, every artifact featured in the show will have two labels: One will be what you expect at any museum — object name, maker, where it was made, date, who owned it. The second label will be written by the person who selected the object and will reflect why they chose it as their personal collection highlight.

The beautiful thing about a museum is that every object tells a story, but as viewers, we all bring our own knowledge and experiences to any interaction with an object. Thus, in celebrating the people who have made our collection possible, it is important to share their perspectives as well. Additionally, as an ethnically specific museum, we often look at the objects through the lens of the Danish-American experience. However, not everyone in the museum community shares that heritage, so asking for people's reflections on the objects they selected was a way of highlighting the diverse ways in which people enjoy the artifacts in the museum's care, regardless of their ancestry.

Featured are just a small selection of the pieces that will be included as part of this story. *40 Years of Collecting: Highlights from the Permanent Collection* is on display from November 25, 2022 through October 31, 2023.

LAPWING

Niels Ragnar Andersen, ca. 1965 **Denmark**

1994.059.004 - Gift of Ernest Andersen

SELECTED BY DIYA NAGARAJ,

Albert Ravenholt Curator of Danish-American Culture:

"I cannot remember a time in my life when I was not fascinated by birds. My grandmother always tells the story of me as a three-year old, with a tiny cup of chai in my hands so that I could participate in afternoon tea, insisting on getting a spoonful of sugar in my chai for every member of the family I could name. When I ran out of family members, I started listing all the birds in our yard, insistent that "Mr. Cardinal" was as valid as any human in my life. That love never left me — I spent three summers volunteering at the National Aviary and, during my time living in Scotland, I would frequently spend my free time on islands off the coast, watching puffins, gannets, and razorbills.

When I first arrived in Elk Horn and at the museum for my first day, I was unbelievably overwhelmed. I had just moved halfway across the country, was fresh out of grad school, and was trying to transition from academia to the 'real world.' I have no (known) Danish ancestry, so I was still unfamiliar with many of the items that are so beloved by Danish-American communities, whether it was æbelskiver pans or Christmas plates. As I wandered the museum and began to familiarize myself with the stories and collections, I noticed the northern lapwing on the shelf. For me, seeing that lapwing, something I already knew and recognized, provided a much-needed moment of comfort and reassurance.



PILLOW

Prior to 1936

1989.078.001 - Gift of Hedvig Andersen Carlson

SELECTED BY JULIA JESSEN, *Registrar:*

"Every Christmas since I was a child, I have tried to make Christmas presents for my parents. These handmade

gifts have varied in levels of effort and success of execution, but they were always praised and treasured by Mom and Dad. From the "Hi-Tech Telescope" (a cardboard wrapping paper tube decorated with tinfoil stars) to a lumpy, knitted scarf, each gift is likely still somewhere in my parent's house, a reminder of whatever creative (or not so creative) idea I managed to pull together that year.

This throw pillow reminds me of the gifts I've created for my parents. It is beautiful, sentimental, not-so-perfect, and maybe a bit lumpy. I imagine the excitement Hedvig must have felt as she gathered her father's creamery ribbons and carefully stitched them together, finally adding the perfect embellishment of the pin secured to the center of the pillow. And I imagine her father Julius's reaction when he received the pillow—how touched he must have been. This tradition of handmade gifts makes me feel connected to the story of this family and see the parallels between Hedvig's relationship with her father and my relationship with my parents, despite the expanse of time between us."

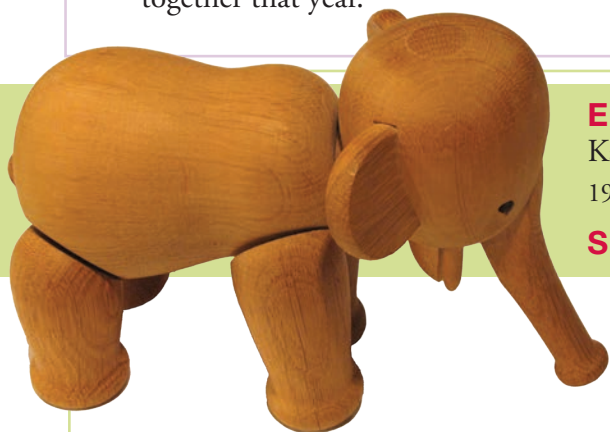
ELEPHANT

Kay Bojeson, ca. 1951

1987.143.073 - Gift of Olga Olsen

SELECTED BY TERRI AMARAL, *Administrative Assistant:*

"When seeing the Kay Bojesen wooden toys, I immediately think of my Grandma's attic and



the treasures kept there. We'd visit Grandma and Grandpa's Minnesota farm every summer and one of the adventures we enjoyed was navigating the narrow staircase (where she happened to store all kinds of items on the steps!) to the attic. Some of my brothers' and my favorite items were a hodge-podge of things, including toys that our mom, uncle, and aunt had as children. There were a

few faves which included antique dishes and cookware, metal piggy banks, and a box of odds and ends that included old jewelry, little cars and trucks, and a hand-carved wooden bird my uncle made. So, each time I see one of the Kay Bojesen wooden toys, I remember our family trips to the farm and the toys in the attic."

GAS LAMPS

1857 **Copenhagen, Denmark**

IU.2011.001.001 - *Gift of Dana College*

SELECTED BY DR. JOHN MARK NIELSEN, *Director Emeritus:*

"In 1857, the City of Copenhagen erected gas lamps to light the streets through the long winter nights. A hundred years later, the lamps were being replaced with electric street lights. Learning of this, Dana College professor Norman C. Bansen, wrote to Copenhagen's Lord Mayor, suggesting that some of these antique lamps be given to the college to celebrate its 75th anniversary in 1959.

Four gas lamps were shipped to Dana College, but one of them was damaged in shipment and couldn't be used. The remaining three were erected on the Dana campus and lit with gas. They stood between two major buildings on the campus — Old Main and Pioneer Memorial. It was only during the energy crisis of the 1980s that they were electrified. When Dana College closed in 2010, Berniece Grewcock, a major museum donor whose father attended Dana College in the early 20th Century, suggested they be acquired and moved to the museum.

As Norman Bansen was the individual who first advanced the idea of creating a museum celebrating Danish contributions to America, I eagerly accepted Berniece Grewcock's suggestion. Professor Bansen had also been my advisor, mentor, and later colleague at Dana College and the person responsible for getting me involved with the committee created by the Danish American Heritage Society to establish the museum. I solicited fellow Dana College alumni who were English majors in order to purchase the lamps in honor of our beloved professor, and we were able to do so.

Hans Christian Andersen, who lived in Copenhagen until his death in 1875, was famous for taking long walks around the city. There is no way of verifying this, but I like to think that on one of his many walks, he passed under the gas lamps that now light the way to the Museum of Danish America."



GENERAL PATENT

1753

1994.158.001 - *Gift of Mr. and Mrs. Albert Juhl*

SELECTED BY CHEYENNE JANSATTER,
Archives Manager and Outreach Associate:

"This is one of my favorite items in the archives, partially because it is one of the oldest pieces in those collections (1753), and partially because it shows a different side to the immigration story. We often hear the story of all the difficulties and strength immigrants mustered to uproot their lives, cross the ocean, and begin a new life in a new land. This document tells the story of the king and government's reaction to emigration from the home country.

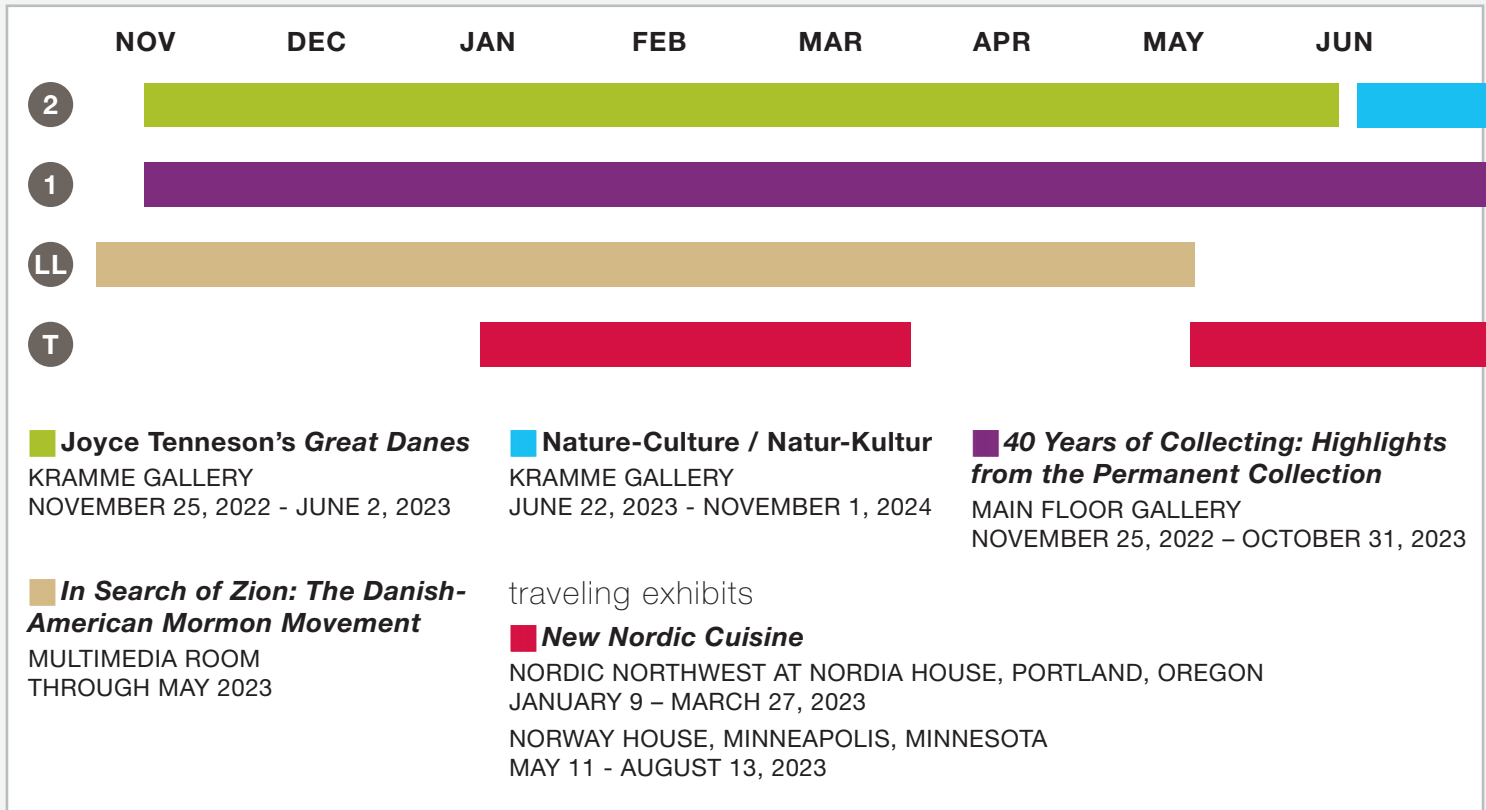
I find it interesting to hear how the king discouraged

people from emigrating: telling travelers that the Americas are not all that they hear in stories, that he has their best interests at heart and doesn't want their simple souls to fall prey to the lies and promises of wealth in the new world. He goes as far as to threaten the seizure of money and goods, as well as imprisonment, for those who decide to try and emigrate and for those who try to help them.

To me it reads as a last-ditch effort to maintain control of his subjects, to ensure that there are still enough people to maintain a working economy."



exhibitions²²⁻²³



see full exhibition descriptions and virtual tours (as they become available) at
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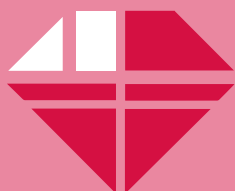
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» If there is a piece in the collection that speaks to you, we would love to hear about it! You can share your stories and objects online using the hashtag #modacollects40 or by emailing curator@danishmuseum.org – you might even be featured on the museum's social media!

FINDING HOME

DANISH LIFE IN THE 1880S

During the 1800s, Denmark experienced a significant rise in population. The birth rate during these years tended to be relatively high, with little fluctuation and a decrease in mortality rate decreased, which meant people started to live longer lives. Successes in agricultural production and technology provided access to more foods and a healthier diet for the rural population; changes in health care and sanitation improved living conditions; and advances in medicine reduced the spread of diseases, resulting in longer life expectancies. Unfortunately, with the good came the bad. As the population grew, the economic situation in Denmark became unstable and started to take a downward turn in the mid-1800s.

After the Second Schleswig

War in 1864, Denmark lost some of its southern territories to Germany, which was a significant loss due to the richness of the region. Spirits were low across the country and the humiliation of the defeat was long-lasting. Along with those events, there was also a growing influx of imported grain that drove the Danish prices down, and the conversion of many farms from crops to highly competitive dairy farming started to make life difficult for the rural population of Denmark.

The situation wasn't much better in the cities. The rise of industrialization, the dissolution of craft guilds under the law, and the growing popularity of purchasing ready-made items

Name:	Age:	Married?:
Peder Poulsen	65	Gift
Marie Andersdatter	42	Gift
Hans Peter Sørensen	22	Ugift
Mariane Pedersen	11	Ugift
Andrea Pedersen	9	Ugift
Mette Margrethe Pedersen	8	Ugift
Mette Nielsdatter	80	Enke

1870 Danish Census

such as clothing and food products led to a flow of rural residents to the cities and resulted in the fast-growing urbanization of Denmark.

By the late 1870s and early 1880s, the population of Denmark was also at its highest and the mortality rates were the lowest they had ever been. With the ever-growing population, the job market was inundated with workers, and finding employment with decent wages became a challenge. Many Danes struggled and decided to leave Denmark to take their chances elsewhere in the world. Most went to America, but others went to Canada, Australia, and even Brazil.

On February 14, 1860, in the early years of the biggest rise in the Danish population, Andrea Pedersen was born in Ulsted Parish, Aalborg County, Denmark to Peder Poulsen and Birgithe Kirstine Andreasdatter. She was a child of a third marriage and

Industrial towers in Aalborghus Slot, Slotspladsen, Aalborg, Denmark. *Rabbek Media*



THROUGH HARDSHIP

one of the youngest girls out of the 17 children born throughout her father's four marriages. Her father was a farmer who had moved the family around throughout the years, seeming to relocate to a new parish when there was a new marriage.

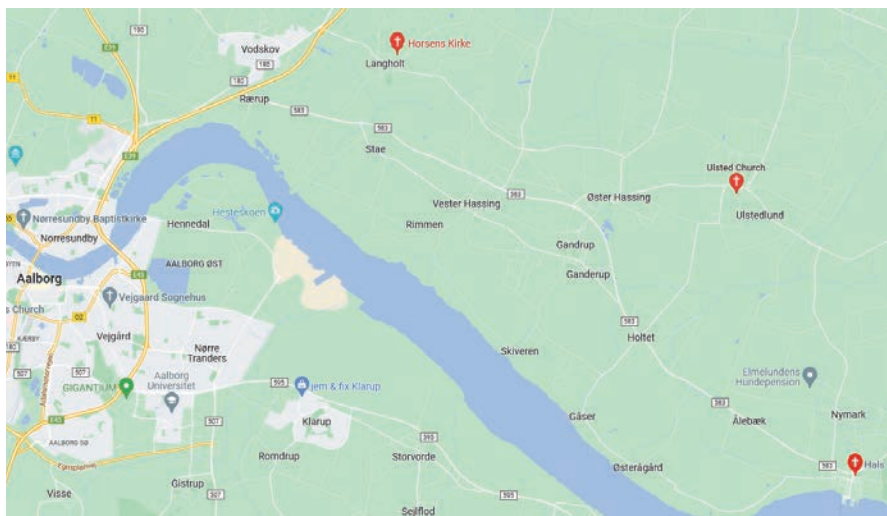
Andrea's mother died when she was five years old, shortly after giving birth to her youngest sister. Her father soon remarried, and when she was eight, he finally settled the family on a small farm called Hou Søndre near Hals Parish, Aalborg County. It was here that Andrea is first found as a nine-year-old in the Danish census in 1870. She is living with her father, Peder Poulsen; stepmother Marie Andersdatter; 11-year-old sister Mariane, who was already working as a shepherdess; younger sister Mette Margrethe; farmhand Hans Peter Sørensen; and Marie's mother, 80-year-old Mette Nielsdatter. By 1880, Andrea had left this home and was living with another family while working as a servant girl. It was here where she met Anders Christian Christensen, another employee of the family, whom she would later marry. On February 20, 1881,

Andrea married Anders in Hals Parish. He had been born on November 6, 1858, in Horsens Parish, Aalborg County, Denmark. Unlike Andrea's large family, Anders' parents, Christen Christensen and Hedevig Andersdatter, only had two children — Anders and his sister Ane Marie.

Within weeks after their marriage, Andrea and Anders boarded a ship with the intent of starting a life in America. Andrea and Anders were like the many other Danes who felt a move across the ocean would be the best way to have a chance at creating a better life. It also provided an easy solution to

BY AMANDA SKELLENGER
Genealogy Center Manager

keeping Anders from being conscripted into the Danish military that he had no desire to join. Andrea would be one of five sisters that would leave Denmark with their spouses to join their older half-brother Knud Pedersen Mellegaard in the American Midwest. With Andrea's journey, however, no one expected the events they would encounter and the challenges they would face when traveling to their destination and establishing their new homestead in the Spring Valley region of South Dakota.



Map of Ulsted, Hals, and Horsens Parish locations in relation to each other. *Google Maps 2022*

GENEALOGY

THE GREAT FLOOD OF 1881

The winter of 1880-1881 was one of the worst winters the Upper Plains and Midwest

region has ever seen. Record cold temperatures and storms, with heavy snowfall

pushed by the always unpleasant polar vortexes, started in late October and



Top | Train stuck in snow
- 1881. *Public Domain*

Right | Photo of the 1881
flooding at Yankton, SD. *Public
Domain*

Bottom | Flooded town in Nebraska
- 1881. *Public Domain*



continued for the next five months. Days-long blizzards and waves of Arctic air crossed the Dakota Territories east through Minnesota and Wisconsin, and then down through Nebraska, Iowa, and Kansas. Tightly compacted snow, excessive snow amounts, and drifts as high as houses shut down the railroad and covered roads, making traveling for supplies during the winter nearly impossible.

In mid-March, temperatures finally started to rise, and the snow began to melt. By the end of March, temperatures

saw such a dramatic increase, it caused a rapid snow melt. Rivers and creeks began to fill with runoff and the ice started to break. Since the frozen ground couldn't absorb anything, the fields of snow became massive lakes and ponds. Flooding in and around Yankton, South Dakota was extensive and, when one major ice dam broke on March 29 and a second on April 5, the torrents of rushing water caused damage downriver in places like Vermillion, South Dakota, Sioux City, Iowa, and Omaha, Nebraska that were disastrous.



MUST GET TO VERMILLION

Vermillion was founded around 1859 as one of the first towns in the Dakota Territories. Settled near the Missouri River, by 1881, it was one of the biggest communities in the territory, one of the main places people stopped before traveling on to their homestead, and it was the place people in the area visited to purchase a variety

of supplies. Vermillion was also the final train stop for Andrea and Anders Christian Christensen before making their way to their new home.

Andrea's older half-brother Knud had moved to the Dakota Territories in 1872, arriving by train at Vermillion and then walking the final few miles to an area north

of Swan Lake, where he staked his claim. He would often go to Yankton or Vermillion for supplies, so it's likely Andrea and her husband were planning on meeting her brother in Vermillion. However, by the time the newlyweds arrived in America in mid-April 1881, the region was under heavy flooding. The rushing water



Anders Christian Christensen. *Photo courtesy of the Andersen family.*

had destroyed three-fourths of Vermillion, including the downtown area, and washed away houses and other structures in neighboring communities like Green Island, Nebraska, and places further downstream.

Upon arriving in Sioux City, Iowa, Andrea and Anders were supposed to board another train that would take them on to Vermillion. Unfortunately, when they got there, they learned the flooding from the snow melt and ice jam breaks had washed out the railroad tracks. Having nowhere to go, a Scandinavian immigrant from the local area took them in and helped them find shelter. Understanding that traveling to Vermillion and on to Knud's home would be impossible until the water receded, Andrea and Anders realized they

were going to have to find a longer-term solution for their problem. They were nearly out of money and likely hadn't anticipated anything like this occurring on their trip. Luckily, they were provided with assistance from local immigrants and were able to secure employment and a place to stay until it was safe to travel once again.

Before Andrea and Anders could proceed to Vermillion, the railroad tracks had to be repaired. Nearly two months had passed before they were able to finally reach Vermillion. Once there, there were parts of the area still underwater, including the way to Knud's place in Swan Lake, so for the last leg of the journey, they had to take a boat over the land using a dirt shovel as a makeshift oar.

Andrea and Anders claimed one of the last sections of land that was available near Knud's homestead in what became Turner County, South Dakota. Just as the journey there was challenging, settling the homestead wasn't easy for them either. A

wooden structure for a house took time to build and, with a distinct lack of trees in the area, it required traveling to nearby towns to purchase materials, which was often done on foot. Finding water was a challenge and was only accomplished after a well of over 500 feet was drilled down. Converting the land from prairie to cropland was also difficult for Anders. The land was tough to turn because it had never been touched by a plow before his, and he would occasionally have to spend the night sleeping in the fields he worked in.

Eventually, with time and hard work, Andrea and Anders were able to turn that untouched prairie into a loving home. They raised a dozen children throughout their many years on the homestead and saw many more grandchildren and great-grandchildren born to carry on their legacy. Both Anders and Andrea lived on that farm for the rest of their lives. Anders passed away on February 14, 1935 at the age of 76 and Andrea on July 20, 1948 at the age of 88.

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A Facelift for Bedstemor

BY KELSEY BARNETT
Collections Intern



Figure 2 | North Face of Bedstemor's House

Did you know that it is possible for an entire house to be considered a museum object? There is one such example— Bedstemor's House —located within the city of Elk Horn, Iowa. Bedstemor's House (or Grandmother's House) is a two-story Victorian Queen-Anne-style home with American Foursquare elements and it is part of the diverse collections of the Museum of Danish America. This past summer the home went through an extensive operation to preserve and restore the exterior surfaces of the structure. Though this work was time-and-labor intensive, it will ensure that Bedstemor's House will remain as an example of Danish-American design and living for another 100 years.

Bedstemor's House [Figure 1] was built around 1908 by Jens Otto Christiansen, a Danish immigrant who was born in 1864 in Avlum, Jutland, Denmark. He immigrated to the United States in 1889 and spent time in Minnesota and Nebraska before coming to Elk Horn, Iowa. Jens Otto spent several years in town attending Elk Horn College before settling in and opening a 10-cent store on Main Street. He quickly became a notable figure within Elk Horn, not only for operating a prominent local business, but for being a colorful character known for wearing overly formal clothing, earning him the nickname "Prince Otto." According to local tales, Jens Otto developed an affection for a young woman who lived in town and decided to build a house as an engagement gift for her. Unfortunately for him, the young woman turned down his offer of marriage and he remained a bachelor for the rest of his days. Fortunately for the

people of Elk Horn and the Museum of Danish America, his proposal gave us Bedstemor's House.

It is unknown if Jens Otto ever actually lived in the house, because he had separate housing associated with his Main Street store. Even if he did not, many Danish immigrants and their families called the structure home over the years. Jens Otto rented the home out until 1933, when he sold it to the Salem's Old People's Home for \$1. Another notable figure in the home's history would acquire it in 1946. Meta Mortensen, a Danish grandmother and the source of the name for Bedstemor's House, purchased it from the Old People's Home. She would go on to live in the house for 36 years, finally selling it in 1982 to the Elk Horn-Kimballton Arts and Recreation Council, which proceeded to restore the home to better reflect the early 1900s. After successfully restoring the home and even having it added to the National Register of Historic Places, the Council donated Bedstemor's House to the Museum of Danish America (then The Danish Immigrant Museum) in 1990.

The house itself is composed of two stories and an unfinished basement [Figure 2]. It has a hipped roof with cross-gabled dormers and a covered front porch and enclosed back porch.



Figure 1
Bedstemor's house, circa 1910, gift of Bedstemor's Inc., 1990.060.001

The peaks of the gables have decorative sunbursts and scalloped shingles. There is also a decorative beltcourse of scalloped shingles demarking the floor levels. The front porch has decorative spindles and turned posts. The cement foundation blocks have flowers cast into them and were made by a local cement company, likely from Kimballton, Iowa (Figure 3). The northeast window on the first floor of the house has a portion made of stained glass. The primary colors of the home are greens and yellow, but there are also black, blue, and dark red elements. The use of multiple colors is typical of the late Victorian styles. The first floor of the interior of the home has four evenly sized rooms consisting of a master bedroom, parlor, kitchen, and dining room. The second floor consists of an angled hallway, three bedrooms, and a closet. The hallway is of note, for there are several Danish immigrant-built homes in the area that have similarly angled halls.

As of 2022, Bedstemor's House is over 110 years old. As a centenarian, the home has weathered much and seen a lot of life, both inside and out. The fact that the house belongs within the museum's collections means that the museum is responsible for the house's care to the best of its abilities. Normally, aside from a light cleaning or dusting, museum objects are left alone in stable storage, or are carefully placed on exhibit. Caring for an object that is regularly exposed to the elements the way a historic home is takes a different type of care.

This is where David Lawrence, owner of Lawrence Paint Co., comes in. David began as a house painter, but eventually found himself conducting preservation and restoration work on more and more historic homes. For the last 30 years, he has almost exclusively worked on homes that are 100 years or older. He has developed a nine-step system for restoring the paint on historic homes that falls within the guidelines set forth by the Secretary of the Interior. Staying within these standards is important, as Bedstemor's House is on the National Register of Historic Places and it is the duty of the museum to ensure that position is not jeopardized.

The first step David employs is the removal of the previously applied paints and primers [Figure 4)]. Most houses have multiple layers of paint, all covering the main structural elements of the house and hiding points of failure. Some paint is able to be simply scraped off, but other areas



Figure 3 South face, cement foundation block with flower molding



Figure 4 Front face of Bedstemor's House, north face with scaffolding in place and partial paint stripped



Figure 5 Bedstemor's House north face, wood siding, original and replacement pieces



Figure 6 Bedstemor's House east face with primer coating



Figure 7
Bedstemor's
House
east face
completely
restored

Figure 8 Bedstemor's House west face completely restored



may need the use of a heat gun to soften the paint and separate it from the house. The second step involves treating the areas of wood that have rotted or developed fungal damage and replacing rusted nails [Figure 5]. Once the paint is removed, it becomes obvious quite quickly where work needs to be completed. On Bedstemor's House, most of the nails were original and therefore were not galvanized and had extensive rust damage. Once the necessary repair work is complete, epoxy is used to seal any remaining cracks and to stabilize the wood surrounding the new nails. Next, the exposed wood is sanded to provide a smooth surface in order for the following treatments to firmly take hold.

The fifth step sees a pre-treatment placed on the house. For Bedstemor's House, David used a boiled linseed oil mixture of linseed oil and a thinner. This mixture allows the primer to bond securely with the sanded wood. The sixth and seventh steps are applications of paint primers [Figure 6]. The first coat of primer is an oil-based primer thinned with 20% Penetrol, the second coat is mixed with 5% Penetrol. Step eight can take place at most any time before the final top coat is applied, because it involves placing caulking as needed between the siding and the trim of the house in order to create a stronger moisture seal that will protect the wood. Finally, the top coat of paint is applied and, once dry, the process is complete.

These nine steps are what David used to restore the exterior of Bedstemor's House. Several months and thousands of hours of labor went into this process. In the future there will be more work that needs to be done. Preserving a historic home is not a one-time fix. There is constant upkeep that must be done, from the simplest of actions like sweeping away the dust, to larger tasks like stabilizing the foundation. The Museum of Danish America is committed to ensuring that Bedstemor's House will be seen as an example of Danish immigrant design and living well into the future.

Support for major maintenance at Bedstemor's House is provided by the Estate of Hugo Petersen, the Iowa West Foundation, and Marne Elk Horn Telephone Company.

MoDA unveils new membership levels and opportunities

Experience the best of MoDA

Are you looking for fun and meaningful things to do? Are you hungry for cultural enrichment? Are you passionate about history, art and museums? Do you love MoDA? Then MoDA membership is for you!

DEAR MEMBERS,

This past year the MoDA membership team, along with leadership from the board of directors, began working to develop a new membership structure. It was time! The benefits and dues tied to our annual membership levels had not changed in over 20 years. As part of planning efforts for a new membership structure, we undertook listening sessions and conducted surveys. Thank you to all who provided us input. A couple of things we heard loud and clear from the majority of you is that you love Danish culture, history and art and your connection to the museum; and you value deep and personal ways to connect with MoDA.

Beginning January 2023, we will launch our re-imagined membership structure. It boasts five membership levels which let you experience the best of MoDA. As you explore the next pages, you will notice the levels include membership benefit favorites and new offerings.

Effective January 2023, business memberships will transition to business sponsorships. This will establish a mutually beneficial partnership for the business and the museum. We invite you to explore the various avenues for deepening your business's relationship with MoDA and providing vital support for our programs.

Wait, there's more!

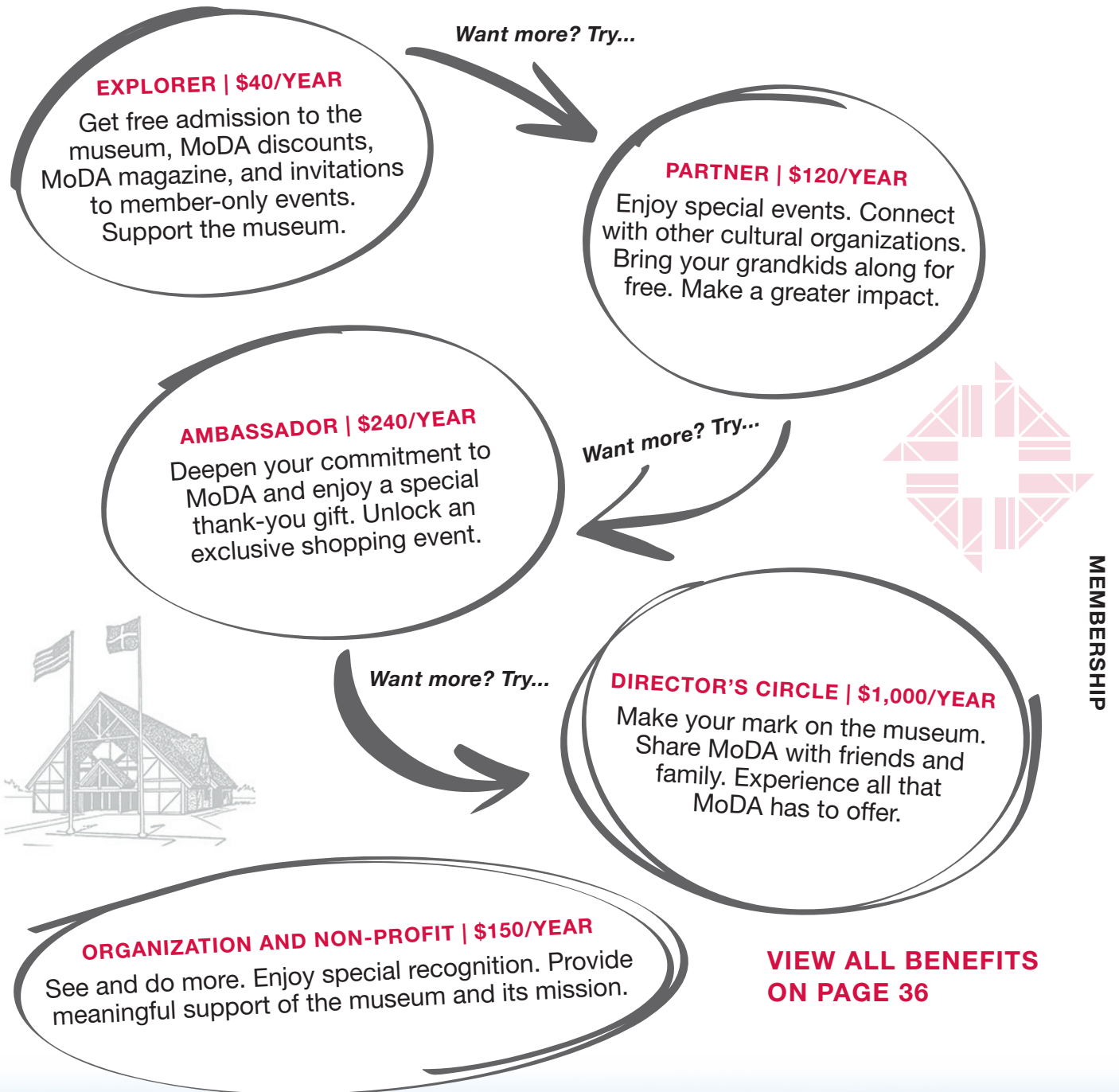
Cheers to 40 years! In honor of our upcoming 40th anniversary, new and renewing members will receive a complimentary \$40 gift membership to share with someone who has never been a MoDA member. Besides helping support and grow your museum, the gift membership will compliment your recipient and bring them a year of great MoDA experiences. Read the following pages to learn more about this special one-year offer.

Membership is the most rewarding way to support and experience the best of MoDA all year long. Explore beautiful works of art that rotate through the gallery exhibits. Track down your ancestors with the resources of the Genealogy Center. Introduce your children and grandchildren to Danish history and culture. Be part of a vibrant, creative, extraordinary institution.

Thank you for choosing to be a MoDA member.

The Membership Team

Find the level that's right for you



Benefits

MoDA Membership Levels

	Explorer	Partner	Ambassador	Director's Circle	Organization /Non-Profit
Annual Dues	\$40	\$120	\$240	\$1000	\$150
‡ 2 adults + children 18 and under	‡	‡‡	‡‡	‡‡	
‡‡ 2 adults + children 18 and under + grandkids					
Free admission	•	•	•	•	•
MoDA Magazine	•	•	•	•	•
Design Store catalog	•	•	•	•	
10% Discount in Design Store	•	•	•	•	
Discounted Genealogy Center services	•	•	•	•	
Invitations to member events ¹	•	•	•	•	•
Discounted ticketed events ¹	•	•	•	•	
Discounted facility rental ²	25%	25%	25%	50%	25%
Recognition in Annual Report	•	•	•	•	•
Guest passes		1	2	2	10
Reciprocal museum benefits (NARM) ³		•	•	•	
Invitations to exhibit preview events & last looks ¹		•	•	•	•
Thank-You gift ⁴			•	•	
Annual Double Discount shopping event, Design Store ⁵			•	•	
Gift membership to share ⁶				•	
Director's Circle events ¹				•	
50% Discount select traveling exhibition rental					•

¹ Virtual and in-person² Bro Dining Room, Conference Room, Jens Jensen Prairie Landscape Park (subject to use restrictions)³ North American Reciprocal Museum - Access to 1200+ museums, botanical gardens, science centers (narmassociation.org)⁴ \$25 MoDA Rewards redeemable in Design Store⁵ 20% discount in-store and call-in sales⁶ Explorer | \$40 gift membership**WE'RE A 501(C)3 NON-PROFIT ORGANIZATION***The following amounts of each membership level are tax deductible:*

Explorer: \$40 | Partner: \$120 | Organization/Non-Profit: \$80

Ambassador with Thank-You gift: \$201;

Ambassador without Thank-You gift: \$226

Director's Circle with Thank-You gift: \$921;

Director's Circle without Thank-You gift: \$946

A Closer Look

NORTH AMERICAN RECIPROCAL MUSEUMS | NARM*More than 1,200 museums*

If you are a MoDA member at the Partner, Ambassador, or Director's Circle level, remember to pack your MoDA membership card when you travel. At these membership levels, your MoDA card allows you admission and other benefits at more than 1,200 participating museums in the U.S., Canada, El Salvador, Mexico, and Bermuda. Visit art, cultural and history museums along with botanical gardens, children's museums, science centers, and more.

Just present your current MoDA membership card validated with the gold North American Reciprocal Museum sticker to receive membership privileges. A list of participating museums is available at narmassociation.org. A member map where you can search by location, category or both will be available at danishmuseum.org beginning January 2023.

THANK YOU GIFT | MODA REWARDS*Treat yourself to something at the Design Store*

It's our way of thanking you for your generosity and support of the museum. Join or renew as an Ambassador or Director's Circle member and get \$25 MoDA Rewards to spend in the Design Store.

It's simple. Select "Yes, Thank You Gift" when joining or renewing at the qualifying level. A MoDA Rewards certificate will be mailed to you.

MoDA Rewards:

- May be used for in-store and call-in purchases only. *Online purchases do not qualify.*
- Will expire after when annual membership expires.
- Must be used in one transaction. No cash back.
- Members may select "No, Thank You Gift."

ANNUAL DOUBLE DISCOUNT SHOPPING EVENT

20% Discount

If you are a MoDA member at the Partner, Ambassador, or Director's Circle level, you will look forward to this event where you receive a 20% discount on regular priced merchandise in the Design Store.

This annual event will be held on a Saturday, in the spring. Keep your eyes peeled to our E-newsletter so you don't miss the announcement of this special event. If you're not receiving our E-newsletter, contact Development at development@danishmuseum.org or (712)764-7001.

20% Discount:

- May be used for in-store and call-in purchases only. Online purchases do not qualify.

DIRECTOR'S CIRCLE EVENTS

A new level of insider access

MoDA members at the Director's Circle level are invited to special events with museum leaders. You'll get to know the people guiding MoDA, enjoy behind-the-scenes experiences, and more.

GIFT MEMBERSHIP FOR ALL

A 40th Anniversary Exclusive

We can't think of a better way to surprise and delight our members, and build a stronger museum, than with this special offer which celebrates our museum. In honor of our upcoming 40th anniversary, new and renewing members will receive a complimentary Explorer | \$40 gift membership **to share with someone who has never been a MoDA member.**

The *Gift Membership for All* is a limited time offer, only available January 1 – December 31, 2023. You unlock your gift membership to share after you join or renew.

It's easy to participate. Just complete and return the *Gift Membership for All* form included in your renewal information, call (712)764-7001, or go online to danishmuseum.org.

AUTOMATIC MONTHLY PAYMENT PLAN

It's secure and hassle-free

Partner, Ambassador, and Director's Circle members may opt to pay their dues through secure, automatic monthly payments from a checking or savings bank account.

The options include:

- Partner – 12 monthly installments of \$10 for an annual membership
- Ambassador – 12 monthly installments of \$20 for an annual membership
- Director's Circle – 12 monthly installments of \$83.33 for an annual membership

Best part? You'll no longer have to remember "renewal" dates, and you can split your dues into easy, manageable payments. Your monthly payment is automatically paid on the 10th of each month. You will receive a tax receipt for your monthly automatic membership payments at the end of the calendar year.

It's easy to sign up. Complete an Automatic Monthly Payment Authorization Form when you join or renew your MoDA membership and return it to the museum.

BUSINESS SPONSORSHIPS

Promote your business while supporting the museum

Effective January 2023, business memberships are no longer available. Instead, we look forward to working with you to identify, develop, and activate a sponsorship that meets your business's goals and budget.

MoDA offers large and small businesses opportunities to support special projects such as exhibitions, programs, events, and publications. In turn, businesses receive visibility and recognition.

All sponsorships include:

- Marketing resource to announce "Proud sponsor of the Museum of Danish America" to your company, customers, and clients
- Listing in the Annual Report, shared with all museum members and accessible through the museum's website – 2,500 viewers
- Complimentary museum magazine

Benefits increase with sponsorship levels and may include:

- Recognition in membership magazine, annual report, website, newsletter, media, and signage
 - o membership magazine, 1800 readers
 - o annual report, 2500 viewers
 - o website, 120,000 viewers per year
 - o social media, 11,000 followers on Facebook
 - o e-newsletter, 6000 viewers
 - o press releases and announcements
 - o signage for exhibitions, programs and events

For information about upcoming sponsorship opportunities, contact Development.

FAQS: GIFT MEMBERSHIP FOR ALL

What is the required membership level to participate in the Gift Membership for All special offer?

All members who join or renew in 2023 are guaranteed a complimentary \$40 gift membership to share with anyone who has never been a MoDA member.

When can I claim my complimentary \$40 gift membership?

The Gift Membership for All is a limited time offer, only available January 1 – December 31, 2023. You will unlock your gift membership after you renew.

How can I claim my complimentary \$40 gift membership?

- 1) A Gift Membership for All form will be included in your renewal information. Complete the form with the gift recipient's information and return it.
- 2) Call (712) 764-7001.
- 3) Select the Gift Membership for All option when you renew your membership online. You will be prompted to enter the gift recipient's contact information.

Who can I share my gift membership with?

You are invited to submit anyone who has never been a MoDA member.

What will the gift recipient receive?

Your gift recipient will receive all the benefits of an Explorer membership.

Can I include a personalized message with the gift membership?

Yes! Complete the form with your special message and we will include it.

How is the gift recipient notified of their membership?

We will notify the recipient of your gift when their welcome packet and membership card are mailed to them, usually within 2-3 weeks of your request.

I want to give the gift recipient their membership card and welcome packet. Can you send the materials to me directly?

Yes! Indicate your request on the form.

What if I do not know the recipient's mailing address?

The recipient's mailing address is needed to complete a gift membership, to ensure that we can deliver their gift.

I want to give someone my gift membership. How can I be sure they have not been a MoDA member?

Contact Development at development@danishmuseum.org or (712)764-7001 to check if your prospective gift recipient has been a member. Email is the preferred method of communication.

FAQS: RECIPROCAL MUSEUMS**Does my membership include reciprocity entry to other museums?**

MoDA members at the Partner, Ambassador and Director's Circle levels, have reciprocal entry to 1200 North America Reciprocal Museum (NARM) museums and cultural institutions.

Besides admission, what other NARM benefits do I receive?

Your MoDA membership card allows you (guests are not included) admission and a discount on purchases made on the premises in the gift stores. Institutions may restrict some privileges so it is always advisable to contact the institution you plan to visit prior to visiting to understand the benefits you will receive at that institution and to avoid any confusion.

When do I receive NARM benefits?

You receive NARM benefits when you join or renew at the Partner, Ambassador or Director's Circle level. Your MoDA membership card validated with the North American Reciprocal identification will be mailed to you after your payment is received and processed.

FAQ: THANK-YOU GIFT | MODA REWARDS**What is the required membership level to receive the Thank-You Gift?**

Members who join or renew at the Ambassador or Director's Circle level get \$25 MoDA Rewards to spend in the Design Store.

FAQ: DOUBLE DISCOUNT SHOPPING EVENT**What is the required membership level to participate in the Annual Double Discount Shopping Event?**

Members who join or renew at the Ambassador or Director's Circle level are eligible to participate.

Museum News

SOME IMPORTANT THINGS TO BE AWARE OF AS A MEMBER

MEMBERSHIP AUTO-RENEW TO BE DISCONTINUED

Effective January 2023, the automatic renewal feature, Auto-Renew, will be discontinued. If you have opted into this online auto-billing payment method, it will be automatically cancelled. Your 2023 membership will not automatically renew.

RENEWING YOUR MEMBERSHIP IN 2023

There are three ways to renew your membership:

- 1) We will mail a membership renewal packet 2-4 weeks prior to your membership expiration. Complete the enclosed membership form and return it with your payment to the museum.
- 2) Call (712) 764-7001.
- 3) Go online to danishmuseum.org/get-involved/membership.

Your membership paid-through date can be found:

- 1) on your membership card.
- 2) on the mailing label of the *America Letter/End of Year Appeal* packet you received in November 2022.
- 3) by visiting danishmuseum.org and clicking “member login” at the top of the page. If you have already created a login with us, please use it here. Otherwise, select “member login” at the top of the page and create your new account by entering your email and password when prompted. Once you have created a password associated with the email on your membership, you will be logged in and will be able to see your paid-through date.

MODA DONATION OR MODA MEMBERSHIP

Effective January 2023, MoDA donations cannot be applied to a MoDA membership. Donations to the museum will need to be designated as a donation OR a membership.

MODA ADMISSION PRICES

Effective January 2023, non-member admission prices are:

- \$15 – Family, 2 Adults & Children 8-18 years of age
- \$7 – Adult
- \$3 – Children 8-18
- Free – Children under 8

**Got Questions?
Ask Development!**

Email: development@danishmuseum.org

Phone: (712) 764-7001



museum of
danish america



New Additions to the Wall of Honor

JUNE 16, 2022 – SEPTEMBER 30, 2022

The Danish Immigrant Wall of Honor provides families and friends with a means of preserving the memories of those who emigrated from Denmark to America. Over 4,600 immigrants are currently recognized on the Wall. Their stories and the stories of their families contribute to the growing repository of personal histories at the museum's Genealogy Center. You may find a list of the immigrants on the Wall of Honor at www.danishmuseum.org.

The information below includes the immigrant's name, year of immigration, location where he/she settled, and the name and city, state of the donor.

ANDERS RASMUSSEN BUCK (1865)
Kronborg, NE – Sandra Boeskov, Seattle, WA

ANDREA ALFREDA BERTELSEN RASMUSSEN BUCK (1871)
Kronborg, NE – Sandra Boeskov, Seattle, WA

JOHANNE MARIE STAHR RASMUSSEN (1862)
Brown County, MN – Sandra Boeskov, Seattle, WA

Memorials

JUNE 16, 2022 – SEPTEMBER 30, 2022

Through various funds, donors have provided gifts received in memory of:

Donald L. Clausen (1931-2017)
Glen Clemson
Paul W. Emanuelson
Dr. Gordon Esbeck
Gordon Esbeck
Gordon Esbeck, who had a significant impact on my career as a veterinarian
Gordon R. Esbeck
Gordon Rodney Esbeck
Ramona Esbeck
Willy Sena Esbeck
Sally A. Faber
Cora Sorensen Fagre
Hans & Mathilde Farstrup
Charles Frederiksen - Museum Board Chair (twice)
Grand View University friends
Evelyn "Evie" Gregersen

Cleo & Esther Hansen, my parents
Emery & Isabel Hoegh
Chet Holland
Elsie Jante
Elsie Caroline Foged Laursen Jante
Elsie Caroline Laursen Jante
Howard & Pearl Jensen
Rose Marie (Hansen) Jensen
Tage Ketelsen
Elin Marie Koch, Cedar Falls, IA
Dick Kramme, my husband
Kurt Klarskov Larsen
Sena & Hans Larsen, Central City, NE
Eleanor Helen Lindhardt Myers
Frances Nelson
J. Brent Norlem
William H. Paulsen, my father
Donald Bondo Pedersen, my dad, who passed away July 17
Niels M. Pedersen
Joyce Petersen
Kevin Rasmussen
Marian Sheldon's aunt and uncle who made the trip from Denmark to the USA hoping for a better life for the family
Father William "Bill" Sherman
Axel & Rose Skelbeck
Alan Skouby
Fred Sorensen
Dr. Marie Louise Sørensen
Marie Louise Sørensen
Svend Erik Sorensen, deceased 19 June 2022
Pat Thisted
Ruth Anderson Turney

Jens Jensen Heritage Path

JUNE 16, 2022 – SEPTEMBER 30, 2022

The Jens Jensen Heritage Path is a place to celebrate an occasion or achievement, recognize an individual or organization, or honor the memory of a loved one. Twice a year the pavers will be engraved and placed within the Flag Plaza: May and October.

These individuals have contributed a paver in the sizes of small or medium.

Danish Brotherhood Lodge #268, Junction City, OR
Marcia Jante & Louis Nielsen, New Berlin, WI
Susan Jensen, Hales Corners, WI
Karen Pope, Austin, TX and 2 sisters,
Kathy and Kristine
Oliver & Martha Smith, San Bruno, CA

In Honor

JUNE 16, 2022 – SEPTEMBER 30, 2022

Through various funds, donors have provided gifts received in honor of people or special events.

Jorgen & Birgit Jorgensen
Poul & Benedikte Ehlers Olesen

New Members

JUNE 16, 2022 – SEPTEMBER 30, 2022

The Museum of Danish America is pleased to identify the following 38 individuals as its newest members:

Ashley Andersen, Saint Paul, MN
Angela Beecham, Los Osos, CA
Thane & Kathy Boden, Council Bluffs, IA
Monica Clemens, Lathrop, MO
Charlie & Sheila Downey, New Florence, MO
Joanna Dubisher, Littleton, CO
Ted & Phyllis Ericson, Lincoln, NE
Diana Fisher, Bedford, IA
James & Sandra Georgeson, Mount Pleasant, WI
Jay Hahn, Commerce City, CO
Ralph Forrester & Karen Haines, Richmond, VA
Carol & Lance Jacobson, Cave Creek, AZ
Catherine Jones, Fredonia, WI
Christian Kjeldgaard, Omaha, NE
John & Nancy Kofod, Glenview, IL
Zach Lawrence, Omaha, NE
Lori Logan, San Luis Obispo, CA
Alan Miller, Savage, MN
Lisa Muenzenberger, Rochester Hills, MI
Janelle Nielsen, Urbandale, IA
Wanda Nissen, Mesa, AZ
Anne Petersen, Chicago, IL
Alice Peterson, Mount Pleasant, WI
Penny & Michael Reese, Omaha, NE
Dana Thor, Woodstock, GA
David & Connie Threlkeld, West Des Moines, IA
Pam & Jim Virelli, Royal, IA

Thank You, Organizations

JUNE 16, 2022 – SEPTEMBER 30, 2022

These 73 organizations have contributed memberships or gifts-in-kind of \$100 or greater or have received complimentary or reciprocal memberships in recognition of exemplary service to the museum. We acknowledge their generosity in each edition of the *America Letter* during their membership.

Aalborg and Linie Aquavits, Arcus AS,
Hagan, Norway
American Swedish Historical Museum,
Philadelphia, PA
Atlantic Friends of The Danish Immigrant Museum,
Atlantic, IA
Audubon Family Chiropractic
(Douglas & Nichole Olsen), Audubon, IA
Carroll Control Systems, Inc.
(Todd & Jalyynn Wanninger), Carroll, IA
Country Landscapes, Inc. (Rhett Faaborg), Ames, IA
Danebod Lutheran Church, Tyler, MN
Danes Hall of Waupaca, LLC, Waupaca, WI
Dania Society of Chicago, Chicago, IL
Danish American Athletic Club of 1922, Chicago, IL
The Danish American Archive and Library, Blair, NE
Danish-American Heritage Society, Des Moines, IA
Danish Archive North East (DANE), Edison, NJ
Danish Brotherhood Lodge #1, Omaha, NE
Danish Brotherhood Lodge #15, Des Moines, IA
Danish Brotherhood Lodge #35, Homewood, IL
Danish Brotherhood Lodge #227, Detroit, MI
Danish Brotherhood Polarstjernen Lodge #283,
Dagmar, MT
Danish Brotherhood Lodges, Heartland District,
Iowa & Minnesota
The Danish Canadian National Museum,
Spruce View, Alberta, Canada
Danish Club of Tucson, Tucson, AZ
The Danish Home, Croton-On-Hudson, NY
The Danish Home Foundation, Chicago, IL
Danish Mutual Insurance Association, Elk Horn, IA
Danish Sisterhood of America

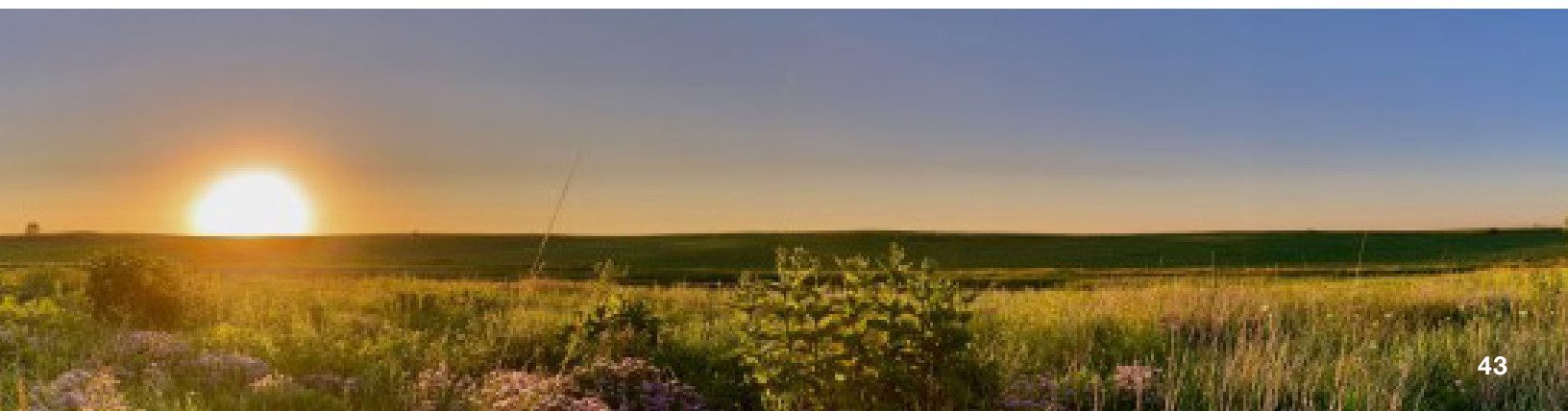


Danish Sisterhood Dagmar Lodge #4, Chicago, IL
 Danish Sisterhood Dronning Margrethe Lodge #15,
 Waukesha, WI
 Danish Sisterhood Lodge #19, Tacoma/Olympia, WA
 Danish Sisterhood Katherine Lodge #20,
 Kenosha, WI
 Danish Sisterhood Ellen Lodge #21, Denver, CO
 Danish Sisterhood Lodge #102, Des Moines, IA
 Danish Sisterhood Lodge #168, Bakersfield, CA
 Danish Sisterhood Flora Danica Lodge #177,
 Solvang, CA
 Danish Sisterhood Hygge Lodge #188,
 Enumclaw, WA
 Danish Sisterhood Heartland District,
 Iowa & Minnesota
 Den Danske Pioneer (Elsa Steffensen & Linda
 Steffensen), Hoffman Estates, IL
 Elk Horn Lutheran Church, Elk Horn, IA
 Elk Horn-Kimballton Optimist Club,
 Elk Horn & Kimballton, IA
 Elverhoj Museum of History and Art, Solvang, CA
 Faith, Family, Freedom Foundation
 (Kenneth & Marlene Larsen), Harlan, IA
 Federation of Danish Associations in Canada,
 Gloucester, Canada
 FNIC Group (Larry & Wendy Nepp), Elkhorn, NE
 Fredsville Lutheran Church, Cedar Falls, IA
 Grand View University, Des Moines, IA
 Greater Omaha Genealogical Society, Omaha, NE
 Hacways (Helene & Nanna Christensen),
 Hals, Denmark
 Wayne Hansen Real Estate, LLC, Elk Horn, IA
 Harlan Tribune Newspapers, Inc.
 (Joshua Byers, Publisher), Harlan, IA
 Henningsen Construction, Inc.
 (Brad Henningsen, Vice President), Atlantic, IA
 Jewish American Society For Historic Preservation,
 Boynton Beach, FL
 Kirsten's Danish Bakery (Kirsten & Paul Jepsen),
 Hinsdale, IL
 Larsen Wealth Management, John & Jillian Larsen,
 Scottsdale, AZ
 Main Street Market (Tracey Kenkel), Panama, IA
 Marne Elk Horn, Elk Horn, IA

Midwest Groundcovers LLC (Craig Keller &
 Christa Orum-Keller, Vice President), Illinois
 Nelsen and Nelsen, Attorneys at Law, Cozad, NE
 Northwest Danish Association, Seattle, WA
 O & H Danish Bakery (Eric Olesen), Racine, WI
 Olsen, Muhlbauer & Co., L.L.P., Carroll, IA
 Outlook Study Club, Elk Horn, IA area
 Oxen Technology, Harlan, IA
 Petersen Family Foundation, Inc. (H. Rand &
 Mary Louise Petersen), Fort Dodge, IA
 Proongily (Cyndi McKeen), St. Paul, MN
 The Rasmussen Group, Inc. (Sandra Rasmussen
 and Kurt & Lynette Rasmussen), Des Moines, IA
 Rebuild National Park Society, Southern
 California Chapter, Los Angeles, CA area
 Red River Danes, Fargo, ND area
 Ringsted Danish American Fellowship,
 Ringsted, IA
 Royal Danish Guard Society, Chicago, IL
 Scan Design Foundation, Seattle, WA
 Shelby County Historical Society & Museum,
 Harlan, IA
 Shelby County State Bank, Harlan, IA &
 Elk Horn, IA
 Symra Literary Society, Decorah, IA
 University of Washington, Scandinavian Studies,
 Seattle, WA
 Upward Mobility (Susan Vitek), Hinesburg, VT
 Verdandi Lodge #3, Independent Order of
 Svithiod, Chicago, IL

To email a staff member, use the format
firstname.lastname@danishmuseum.org

Object identification numbers may be searched at
<https://danishmuseum.pastperfectonline.com>





museum of
danish america

2212 WASHINGTON STREET
ELK HORN, IA 51531
@DANISHMUSEUM

Card front



Card inside text

Glædelig Jul
og Godt Nytår

Ornament front and back



Card back



museum of
danish america

On Christmas Eve in Denmark, families pay special attention to their household *julenisse* by setting out *risengrød* (sweet rice porridge). If they do, he will be sweet in the coming year, bringing good fortune. If they fail to do so, the nisse will be upset and play tricks on the family for the next year.

— Photos by Nan Dreher, Design Store Manager



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Annual Christmas Cards: With envelope(s). Single #5141, \$3; Pack of 10; #5140, \$20. **Porcelain Ornament:** Includes red ribbon for hanging. #5142, \$18. Members receive a 10% discount! More to see online: www.danishmuseum.org/shop. Orders by phone to 712.764.7001.