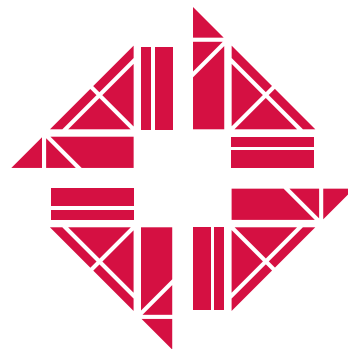


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SUMMER

america letter



A benefit for
members of the
Museum of Danish America



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COVER

Frank Rosenkilde, head of the Danish Tattooing Union, tattooing on a silicone arm. For this exhibit, he created an arm featuring designs by important Danish tattoo artists to share the Danish traditional style.

In this edition of *America Letter*, we dive into a global history of tattooing. The article by Lars Krutak on page 5 accompanies the exhibition *Tattoo: Identity through Ink* on view at the museum this summer, for which Dr. Krutak served as a guest curator. At first glance, this is an unlikely topic for the Museum of Danish America to feature. Why tattoos? How does this connect to our mission of exploring Danish and Danish-American history and culture?

There is a Danish story to tell about tattooing. Visitors to the exhibition learn about the first tattoo parlors in Scandinavia, which were established in Copenhagen's Nyhavn district and primarily catered to sailors in port. Denmark's King Frederick IX was proud of his own array of tattoos, which are featured in life-sized photos in the museum. For our hosting of this exhibition, we have added extra examples of designs by Danish tattoo artists past and present; the head of the Danish tattoo union, Frank Rosenkilde, created a special piece specifically for this exhibit.

Because our museum is dedicated to Danish cultural heritage, it is important to include the specific stories of Danish tattooing within a global history. We learn a new aspect of Danish culture, meet new people, and gain appreciation for artists who are usually ignored by standard art history narratives. Within the full exhibition, guests are introduced to several cultures and tattoo artists which offer windows to different parts of the world.

To my mind, though, the importance of *Tattoo: Identity through Ink* is not a series of comparative examples from different cultures. I think the most important message of *Tattoo* is that it highlights what we as humans share in common: marking life's milestones and experiences, participating in community traditions, and expressing our identities as individuals and as members of a group.

At the time of writing, the *Tattoo* exhibit has been on view for less than one month, yet already we have welcomed many visitors who had never been to MoDA before. As tattoos are more popular and more common in American society, many people have their own tattoo experiences and are interested in learning more. Tattoo artists from Iowa and Nebraska have visited the exhibition to better appreciate their place in a human tradition which has been practiced for thousands of years.

We hope that the *Tattoo* exhibition will continue to draw new visitors. Some people assume that our museum is not relevant or interesting to them. Some people think that we only welcome visitors who have a personal or family connection to Denmark. We hope that *Tattoo* will help change some of those misconceptions and inspire individuals to visit who have never before sought us out as a destination. Once at our museum, they may find that they enjoy walking through the Jens Jensen Prairie Landscape Park, creating in the Lego play area, or shopping in the Design Store. We hope that more people will understand that we are not a museum for Danish America - we are a museum about Danish America, for everyone.

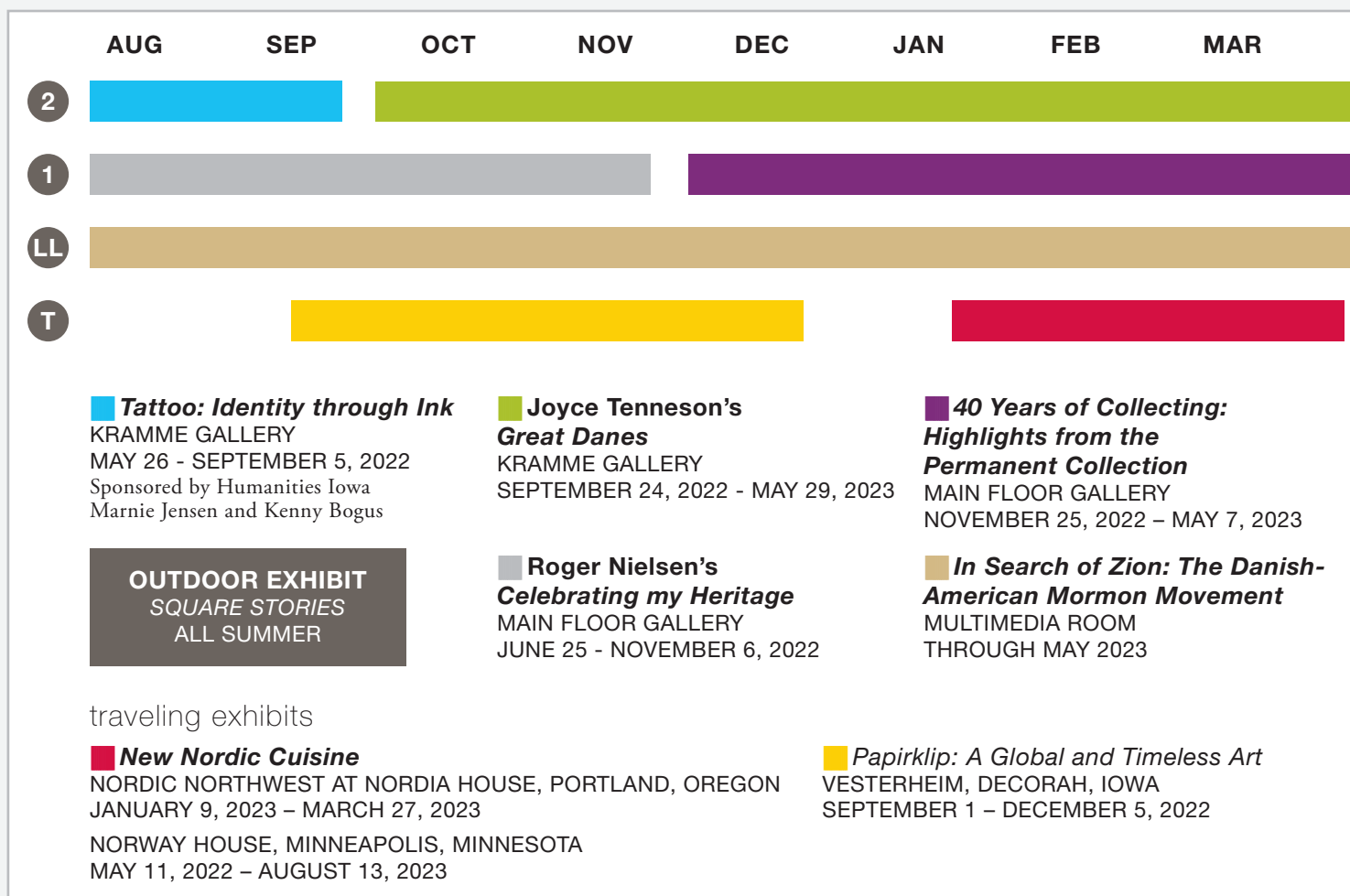


TOVA BRANDT, M.A.
Executive Director

A NOTE OF THANKS:

For several years, this *America Letter* magazine has been a way of holding "a piece of the museum" in your hands. The articles have offered a way of enjoying the museum's exhibitions and programs from your own home. The design of the magazine – clean, modern, creative – has represented the quality that we aim to associate with the museum's brand. For that commitment to quality and creativity, much of the credit belongs to Nicky Christensen, the museum's Communications Specialist. This is the final issue of the *America Letter* that Nicky will help produce, as she is moving away from Iowa for new opportunities. Mange tak, Nicky, for making this magazine a wonderful publication to read and enjoy. We wish you the best of luck in your next adventures.

exhibitions²²⁻²³



see full exhibition descriptions and virtual tours (as they become available) at
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Lars Krutak

TATTOO

Identity through Ink

KRAMME GALLERY
MAY 26 - SEPTEMBER 5

*Sponsored by Humanities Iowa
Marnie Jensen and Kenny Bogus*

On loan from Vesterheim, the National Norwegian-American Museum & Folk School



For more than 5000 years, tattoos have documented the history of humanity one painful mark at a time. Spanning cultures and continents tattooing has adorned European nobility and Native Americans, celebrities and Scandinavian sailors, punks and presidents, and seemingly everyone else in between. Today, 23% of all Americans have at least one tattoo.

But tattooing is so much more than mere decoration. Tattoos are a powerful visual language of the skin, and like texts they permanently record the memories, life stories, and personal achievements of their possessors. As a communicative device, tattooing exposes other important details about individuals. Once placed on human skin, they may serve as a form of religious devotion, an act of rebellion, or a means of self-expression by increasing one's attractiveness, strength, and self-assurance. Yet in times of personal loss or trauma, tattoos may also help people heal and cope with deep psychological wounds so they can find closure.

Considered in this way, tattooed skin embodies a powerful narrative function and is fundamental in establishing identity, for it represents the individual like a name. It is the container of personal and collective existence, and of

experience and personality. As tattoo historian Chuck Eldridge has said: "There is something in our DNA...that drives us to mark our body in a way that's different from the people around us."¹ Indeed, as humans we have a natural impulse to mark significant life-changing events upon our bodies, and this fact has been a part of our history for millennia.

In the exhibition *Tattoo: Identity through Ink*, on view at the Museum of Danish America through September 5, 2022, the ancient traditions of indelible marking among Indigenous peoples and other tattoo communities are explored through objects, texts, videos, and interviews with the people who wear and produce tattoos. Throughout history, people have applied tattoos to living skin in their attempts to beautify, heal, empower, or carry the body into the afterlife. And as all tattoo bearers are participants in shared pain and recuperation, the skin is the location where individual and collective identity meets.

TATTOO: A GLOBAL HISTORY

Written records of tattooing date back to at least the 5th century BC in Greece² and possibly several centuries earlier in China,³ but tattooing has been difficult to study in ancient societies, namely because tattooed skin is rarely preserved and tattooing instruments have often been

misidentified or completely overlooked. Despite these shortcomings, a handful of naturally or deliberately preserved human mummies exist, demonstrating that tattooing has been a mode of expression common to many ancient societies worldwide.

Archaeological evidence indicates that the earliest forms of tattooing were medicinal and cosmetic. In 1991, a 5300 year-old Bronze Age “Iceman” dubbed Ötzi with many sets of tattoo marks was uncovered in the European Alps. X-ray analyses of his mummified corpse revealed a body wracked by arthritis, and surprisingly many of his tattoos correspond to classical acupuncture points indicating a therapeutic function.⁴ In the 1980s, a desiccated 3800-year-old male mummy from the Chinchorro Culture of Chile revealed a series of dotted points on his upper lip, which have been likened to a mustache for beautification purposes.⁵

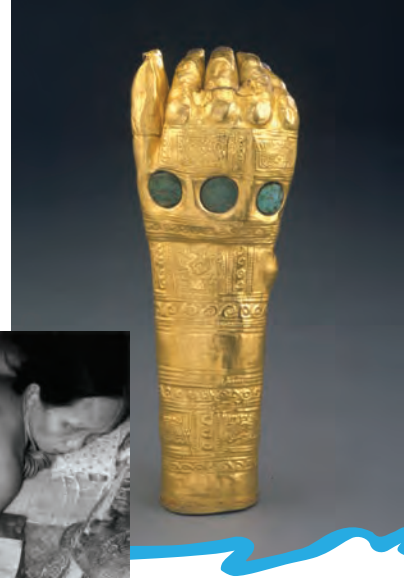
Other forms of ancient tattooing were believed to provide specific functions after death or help carry the deceased into the realm of ancestors. Figurative designs found on Egyptian mummies, which some archaeologists believe are protective or fertility devices, were tattooed upon the flesh of high status individuals dating to the Predynastic period (5300 years BP) and New Kingdom (3000 years BP).⁶ In South America, tattooed aristocrats of the Pre-Columbian Moche, Sicán, and Chimú were buried with silver, gold, and inlaid bone funerary objects resembling tattooed human limbs.⁷ Scholars suggest these tattooed objects might have served as substitutes for the human skin of their owners, thus rendering protective power and other attributes into eternity. (fig. 1)

The religious system of tattoo belief outlined above continues into the present day. Many Indigenous peoples, like the Naga of India, the Kalinga of the Philippines, the Mentawai of Indonesia, and the Kayan of Borneo state that their tattoos are the only possessions they can bring into the afterlife.⁸

While it is not known who created the tattoos of the Iceman or members of ancient Egyptian society, women worked as tattoo artists in many parts of the Indigenous world. Among the Kayan of Borneo, for example, female tattooists crafted their tattoo kits from natural materials — wood, bone and various pigments — in which

supernatural powers were believed to reside. And as the tattooist transformed these objects into tattoo instruments, motifs and designs, she initiated a spiritual relationship with non-human entities.⁹ Her ultimate creation, the

1 Sicán culture (800-1370 A.D.) hammered gold hand with intricate tattoo motifs, Peru. Funerary objects such as this were reproduced in gold to physically carry the deceased's tattoos into the afterlife. Courtesy of Dumbarton Oaks, Pre-Columbian Collection, Washington, D.C.



2 Kayan tattooists of Borneo were always female and used wooden stencil blocks to “stamp” the intricate tattoo patterns on the skin. Certain motifs were reserved for the nobility, whereas others were destined for the bodies of commoners or slaves. Tattoo artists worked under the protection of two female deities who, if they were satisfied with proper sacrifices, offered their protection against evil spirits attracted to the flowing blood of the ritual. Tattoo artists also observed various food taboos and other ritual restrictions. In some river systems, tattoos could only be given during certain lunar cycles. Photograph ca. 1950. Collection of Lars Krutak.

tattooed body, defined and celebrated both the transition from adolescence to adulthood through painful rite of passage ceremonies as well as the distinctions between men and women. Although tattooing gave meaning to age and gender, it also honored beauty, bravery, skill and the acquisition of knowledge. (fig. 2)

THE MAKING OF IDENTITY: THORNS, BONES, CACTUS SPINES & TABOOS

When you receive a tattoo from an electric machine, your skin is pierced 50 to 3000 times per minute with commercially manufactured



3 2000-year-old tattooing implement from the Turkey Pen site in southeastern Utah. It is constructed from a sumac stem, prickly pear cactus spines, and yucca leaf stems. It was excavated in 1972, but sat idle in museum storage until it was positively identified in 2018. It represents the oldest Indigenous North American tattooing tool yet found in the western United States. Photograph © Robert Hubner, Washington State University. Courtesy of Andrew Gillreath-Brown.

needles. Conversely, among Indigenous tattooists, who ply human skin with non-electrified tools (e.g., hand-tapping, hand-poking, and skin-stitching instruments) and locally-available materials (e.g., citrus thorns, cactus spines, animal bone), the piercing rate is much less, usually 100-150 punctures a minute. Some of these non-mechanized tools are quite ancient, and very recently two of the oldest-known tattooing implements have been identified: a 2000-year-old cactus thorn tattooing tool from Utah,¹⁰ and 2700-year-old human and animal bone combs used for hand-tapping in Tonga.¹¹ (fig. 3)

While contemporary tattoo clients enjoy a plethora of aftercare products to help heal their tattoos, the specifics of ancient aftercare treatments are largely unknown. However, ethnographic records demonstrate that Indigenous peoples used a variety of medicinal plants, human urine, balms, and even spit. Tattoo pigments, which were invariably carbon-based, were sometimes infused with magical ingredients or charmed amulets were dipped into the resinous liquid to affect certain powers and cures.

The receipt of a tattoo was a serious undertaking in most cultures, not only because of the considerable amount of pain experienced and the likelihood of infection, but also on account of the elaborate ceremonial attached to the practice. In some cultures, the tattooist was guided by tutelary deities or spirits, and if their performance was inadequate their life could be cut short. For example, female Kayan tattooists worked under the tutelage and protection of two spirits. They were invoked before any new tattoo pattern was initiated. The prayer asked for the tattoo recipient to feel little pain and the tattooist to make beautiful designs, and a blood sacrifice (usually a chicken) was offered.¹² Among the Omaha and other peoples of the Great Plains, tattooists were a priestly class of men who offered prayers to the Creator, Wakanda. Numerous offerings were made to Him during the tattooing rite, and if the tattooing tool — which was part of a sacred bundle — was not properly stored, the owner could become paralyzed, suffer a stroke, or become insane.¹³ (fig. 4)

Ritual restrictions and taboos abounded for the tattoo artist and tattoo recipient. In Borneo, a Kayan girl could not be tattooed at the onset of her menses, because the flowing blood was believed to attract evil spirits.¹⁴ Among the Maisin of Papua New Guinea, it was taboo for men to witness the tattooing act, otherwise it was believed a girl's wounds would not heal. After a Māori chief received his facial tattooing or *moko*, it was taboo for anyone or anything to touch his inflamed skin. The head was regarded as having great *tapu* (holiness or sacredness), and even contact with cooked food could remove or diminish this personal power. Therefore, elaborately carved funnels with apotropaic motifs were used to feed chiefs until they healed.¹⁵ In the Philippines, contemporary Kalinga master tattooist Whang-Od Oggay, who is approximately 100 years of age, used to observe various taboos before she tattooed men and women of her tribe. She abstained



4 The Osage priest Charley Wah-hre-she of Oklahoma wears tattoos related to life-giving powers, war honors, and the perpetuation of the tribe. Among other Siouan groups of the Great Plains, tattoos could not be applied by just anyone. For only those men who were the keepers of sacred tattoo bundles could do the work. These priestly figures had to be initiated into their ceremonial position, and among the Osage they were required to purchase and learn the tattoo rituals in order to perform them.

from drinking any alcohol prior to the tattooing, because it was believed the tattoos might become infected and her client could even die. Tattoo clients were also forbidden from eating certain foods, especially taro which was believed to make your tattoo wounds “itchy.”¹⁶

TATTOO AESTHETICS & STYLES

Indigenous tattooing has always served as a system of knowledge transmission that asserted and inscribed many kinds of information, including tribal affiliation, maturity, as well as cultural pride and ability. As a cultural practice deeply rooted within the memory of ancestral and mythological life, tattooing also embodied personal, social, spiritual and metaphysical values through a wide array of visual symbols that were ultimately derived from nature.

Outside of the ancient motifs that formed the primary foundation of an individual’s body tattoos, personal choice was often factored into the application of secondary designs for both men and women. These choices were the result of consultations with the individual’s tattoo artist.

Among the Kalinga of the northern Philippines, for example, men aspired to include patterns or images that would make them “stronger” or add to their predatory “power” as warriors. Several types of these magical tattoos were drawn from a pool of sacred insects and animals called “companions” or “friends” that usually were highly abstract in form. These mythological creatures — eagles, centipedes, snakes (pythons), and lizards — were honored for their aggressive tendencies and were believed to be messengers of particular spirits

and gods that assisted men on the warpath by providing omens that could portend success, failure, life or death.¹⁷ (fig. 5)

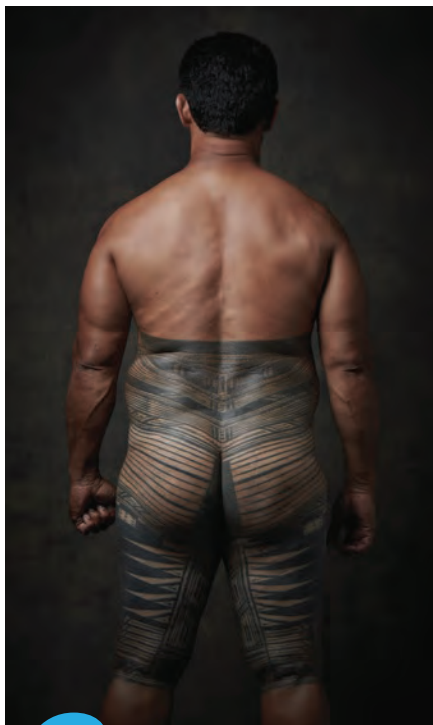
Among the Lahanan, Kenyah, Kayan and other related groups of Borneo, however, women were tattooed with patterns associated with their social class. Aristocratic women (*maren*) wore patterns on the arms, thighs, and legs consisting of hornbill (*tingang*), “ancestral designs” (*kalong kelunan*), “dragon-dog” (*aso*), and tuba root motifs which were believed to repel evil spirits. Bamboo shoots marked the digits of the fingers and were a fertility symbol. Lower class women wore less powerful designs, because they could not control the magical power resident in the tattoos of noblewomen.¹⁸

In Sāmoa, tattooing (*tatau*) was also an important indicator of high



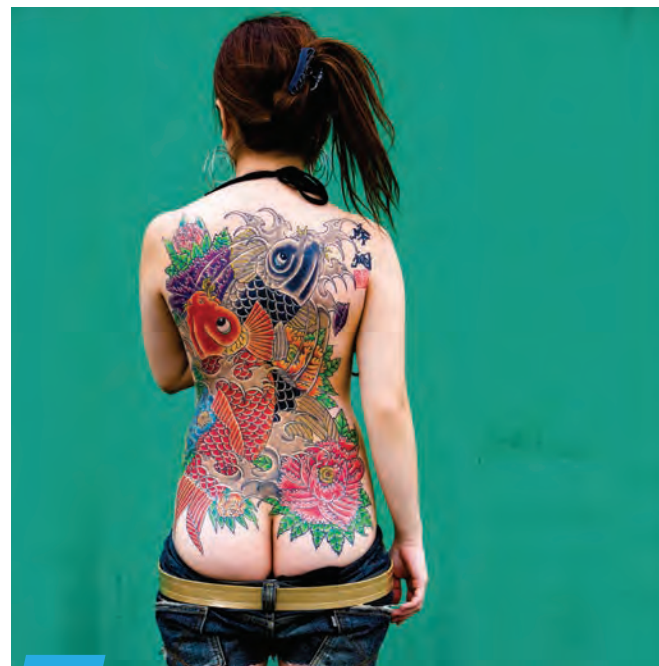
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Before he died, 93-year-old Kalinga warrior Lakay Miguel Fang-id explained that he earned his elaborate chest and back tattoos for inter-village combat in the late 1930s, and the Japanese heads he took during WWII. The shield and spear pattern at the center of his chest magically “blocked the path of my enemies,” he said. Miguel also wears a series of small linear tattoos behind his right ear, signifying the number of battles he fought in. Photograph © Lars Krutak 2007. Buscalan village, Kalinga Province, Philippines.



6

Sāmoan *pe’a* (“flying fox”) tattoo by Su’a Sulu’pe Peter. Photograph © John Agcaoili / www.johnagcaoili.com / www.janm.org.



7

Peony and koi tattoo by Horikoi, 2007. Photograph © Martin Hladik / www.tattooinjapan.com.

ranking individuals. According to tattoo master Su'a Sulu'ape Petelo, only chiefs (*matai*) and their sons and daughters were originally allowed to be tattooed. The overall corpus of designs consisted of a series of bounded zones that were composed within a framework of abstract motifs derived from highly stylized designs taken from nature, like millipedes, shells, birds, and the flying fox or fruit bat. Some of these animals were held to be sacred by some families because they embodied ancestral spirits, and when worn as tattoos they enveloped the body in a sacred cloak of protection. However, Sāmoan tattoo artists Su'a Sulu'ape Petelo and the late Sua Sulu'ape Paulo II noted that the meanings of contemporary tattooing are open to interpretation. For example, the lines that comprise a man's *pe'a* tattoo might refer to genealogies, adventures, and accomplishments. (fig. 6) Curved lines (*'aso faaifo*) encircle your being, and serve as a visual testament to an individual's commitment to permanently incorporating your family's lineage into your life. As a rite of initiation, *tatau* not only transforms the self into a mature adult, but it also enables a person to pay homage to their elders while also showing deference to them. *Tatau* serves as an emblem of inspiration for all of those who remain unmarked.¹⁹

In Thailand, *sak yan* ("to tattoo a sacred or magic design") has been a significant part of religious life for more than one-thousand years. Largely administered by holy monks or former holy men, the practice is not only believed to provide its wearers with indelible protection from a variety of misfortunes, but also the mystical power to influence other people's behavior, or simply increase a person's luck. Generally speaking,

these tattoos act on others, causing them to like or fear the bearer; or they act on the bearer, increasing his skill with words causing the listener to do as he asks; or they create a protective barrier around the person preventing animals of all sorts from biting, knives from cutting, bullets from entering the body, and fire from burning the body. Traditional Thai tattoo motifs include a pair of mythical songbirds (*sarika*) placed on the back. People in the presence of these tattooed individuals will always listen to them, because the tattoos make them more articulate and convincing with their arguments. Other motifs, like "Rahu eating the Moon," are derived from the Hindu pantheon. This design symbolizes that all evil in the presence of the tattooed will be eaten by the deity. Hanuman motifs are likened to a "Superman tattoo," because like this Hindu god the tattoo bearer will be invincible and no one can kill or defeat them. Tiger tattoos bestow courage and strength.

Tiger tattoos also play a significant role in the tattooing traditions

of Japan, where they symbolize great strength, power, courage, and beauty. Water and wave patterns symbolize strength, life, and longevity, and also convey the belief that life, like water, ebbs and flows. The dragon is protective and peony flowers signify good fortune and wealth. The popular carp or koi motif symbolizes courage and endurance, whereas the phoenix represents good luck and longevity.²⁰ (fig. 7)

TATTOOING IN AMERICA & BEYOND: SIDESHOWS AND SAILORS

During the early 19th century and before the advent of mechanized tattooing technology, the popularity of tattooing in America was fueled by its first heavily tattooed circus showman James O'Connell, "The Tattooed Irishman," whose encounters and adventures with Indigenous peoples of the Pacific astonished many audiences. He regaled listeners with "true" tales of his long captivity among "savages" in the Caroline Islands of Micronesia in the 1820s and 30s. Here, he was forcibly tattooed at the hands of a series of "voluptuous virgins," one



The famous 19th century circus attraction Prince Constantine who bore 388 Burmese tattoos. According to an 1872 account, Constantine took part in a French expedition with the object of penetrating into the interior of India and Burma in quest of gold. During a rebellion, his band was proclaimed hostile on account of their taking up arms against the natives and supplying the rebels with weapons. Upon the defeat of the insurgents, he, with eleven companions, fell into the hands of the Government troops. Nine of these were executed; he and two others were spared their lives, but condemned to the "tattoo process." This was very severe, for one died, and the other became blind in the course of it.

MOTIVER OG BETYDNING

Sjømannstatoveringene har varierende grad av konkret betydning. I seilskutetiden var det forholdsvis strenge regler for hvilke motiver en sjømann kunne ta, men dette ble etter hvert nokså fritt. Man ser også at de tradisjonelle symbolene blandes for å skape mer komplekse motiver.

MOTIFS AND THEIR MEANINGS

Seamen's tattoos have varying degrees of meaning. In the time of the sailing ships there were strict rules about which tattoos a sailor could have. Over time there was more freedom of choice. Traditional symbols became mixed to create more complex motifs.



Svale: For å ha seilt mer enn 5000 nautiske mil. En svale vil alltid finne veien hjem.

Swallow: For having sailed more than 5000 nautical miles. The swallow will always find its way home.



Spurv: For å ha seilt mer enn 5000 nautiske mil.

Sparrow: For having sailed more than 5000 nautical miles.



Gris og Hane: Gjerne plassert på føttene for å forhindre drukning. Disse dyrene var som regel i trekasser om bord og fløt i land ved forlis. Kunne være ledsaget av teksten: «Pig on the knee, safety at sea. A cock on the right, never loose a fight.» Symboliserte også det å ha nok mat – skinke og egg.

Pig and Rooster: Placed on feet to avoid drowning. Packed safely inside wooden crates these creatures would float to shore in case of shipwreck. The saying: 'Pig on the knee, safety at sea. A cock on the right, never loose a fight.' could accompany the symbols. Also symbolic of enough food – ham and eggs.



En stående skilpadde: Etter første kryssing av ekvator og dåp ved kong Neptuns hoff.

Standing turtle: For having sailed across the Equator and being initiated into King Neptune's court.

Kong Neptun: Etter første kryssing av ekvator og dåp ved kong Neptuns hoff.

King Neptune: After crossing the Equator and being initiated into King Neptune's court.

Hold fast: Tatovert på fingrene, for å sikre et hurtig og godt grep og beskytte mot å falle over bord eller fra høyder.

Hold fast: Tattooed on the fingers. To get a firm grip and avoid falling from heights or falling overboard.



Anker: For å ha krysset Atlanterhavet og som symbol for sikkerhet.

Anchor: For crossing the Atlantic and a symbol of safety.

Ankere i kryss: For å være båtsmann.

Crossed anchors: For being a boatswain.



Propell: Ofte to propeller, én på hver av rumpeballene, med påskriften «Twin screws. Stay clear.» Dette refererer til advarselen som kunne stå på akterenden av båter med to propeller.

Propeller: Usually two propellers, one on each half of the sailor's rear end. Often with the text: «Twin screws. Stay clear.» This referred to the warning on the stern of ships with two screws.

Krabbe: For å kunne krabbe trygt i land etter skipsforlis.

Crab: To crawl on to solid ground after a shipwreck.



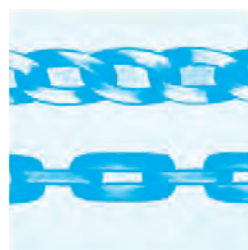
Fullrigger: For å ha seilt den farlige strekningen rundt Kapp Horn. Gjerne plassert på brystet.

Full rigged ship: For sailing around Cape Horn, usually placed on the chest.



Drage: For å ha vært i havn i Kina.

Dragon: For being in port in China.



Rep/kjetting: Rundt håndledet betød det last- og kaiarbeider eller dekksgutt.

Rope/chain: Around the wrist for being a dockworker or deckhand.



Kors, anker, hjerte: Tro, håp og kjærlighet.

Cross, anchor and heart: Faith, hope and love

Kors: For å sikre en kristen begravelse hvis liket fløt i land på fremmed sted. Et kors under fotsålene skulle beskytte mot å bli spist av hai.

Cross: To ensure a Christian burial should a drowned man float ashore in a foreign country. Crosses under the feet should protect against sharks.



Nautisk stjerne: For å navigere og alltid finne veien hjem.

Nautical star: To navigate and always find the way home.



Rose: Kjærlighet, skjønnhet.

Rose: Love and Beauty

9

Sailor tattoo motifs and their meanings. Excerpted from (2017) *Norwegian Sailor's Tattoos* (Magikon Forlag) by Tor Ola Svennenig, Marit Sunnanå Aalrust, and Elin Hansson. *Courtesy of Magikon Forlag.*

of which was a princess that he later married, thus he became a “Chief.”

When O’Connell made his stage debut in New York City in the late 1830s, there were no professional tattoo artists in America. Visitors to his shows were naturally impressed by his bold body tattooing, as most had never seen tattooing before. According to one contemporary account: “It is reported that on the streets women and children screamed in horror when they met

him, and ministers inveighed from the pulpit that unborn children would bear his markings if pregnant women viewed them.”²¹

O’Connell later became a principal attraction at P.T. Barnum’s *American Museum*. For two decades, O’Connell performed as an actor, dancer, and acrobat in circuses and vaudeville theatres throughout the eastern United States until his passing in 1854.

3 prikker: Plassert mellom tommel og pekefinger. Flere betydninger, opprinnelig et merke for medlemmer av Triadene i Kina. Kalles også bomsemerke, og er da et merke for sjømenn som ble igjen i havn når båten gikk videre. Prikkene kan også stå for «Tro, håp og kjærlighet» eller «Faderen, Sønnen og Den hellige ånd.»

3 dots: Between the thumb and the forefinger. Originally a symbol for the Chinese Triads. Also called 'the hobo mark', for sailors who lived their lives in the ports instead of going home. Also a symbol for 'faith, hope and love' or 'The Father, the Son and the Holy Spirit.'



Dolk og rose: For kampvilje og mot til å drepe selv noe som er skjørt og vakkert.

Dagger and rose: For willingness to fight and the courage to kill something fragile and beautiful.



Sjømanns grav: En synkende seilskute, ofte med et kors/flagg/livbøye, skulle beskytte mot å dø på havet.

Sailor's grave: A sinking ship, often with a cross/flag/life buoy. Meant to protect against death at sea.



Hai: Symbol for styrke og mot. Skulle også beskytte mot å bli spist av hai.

Shark: Symbol for strength and courage. Also to prevent being attacked by a shark.



Havfrue: Erotisk fantasi, den eneste typen kvinne en sjømann kunne håpe å møte på havet.

Mermaid: Erotic fantasy. The only kind of women the sailor could dream of meeting at sea.



Sjømonster: Beskyttelse mot sjømonstre eller etter selv å ha sett et monster.

Sea monster: Protection against a sea monster or after having observed a monster.

Død før skam: For å overholde sjøens æreskodeks.

Death before dishonour: To respect the sense of honour at sea.



Mannens ruin: Symbol for de gledene og lastene sjømannen måtte forholde seg til i havnene.

Man's ruin: A symbol of the pleasures and vices the sailor was confronted with in ports.



Erotiske kvinner: For alltid å ha med seg kvinnelig selskap.

Erotic women: To always be in company of women.



Sommerfugl: Et symbol for skjønnhet og frihet.

Butterfly: A symbol for beauty and freedom.

America was fueled to some degree by the writer Herman Melville who prominently featured tattooed characters in many of his books. Melville's first two novels, *Typee* (1846) and *Omoo* (1847), were romantic fictions inspired by his experiences as a seaman in the Polynesian islands of the Marquesas, which he embellished and filled in with background material from travel books. In both publications he described Marquesan tattooing in detail. Melville also documented the practical functions associated with maritime tattooing traditions. For sailors, tattoos not only provided mementos of foreign ports and exotic lands, they also relieved boredom on long voyages. Tattoos served as a form of identification, often including the initials of the bearer and sometimes Christian symbols. Many other images reflected sailing superstitions, such as anchors symbolizing stability, or a pig on one instep and a rooster on the other to save a sailor from drowning. "H-O-L-D-F-A-S-T," one letter on each finger, next to the knuckle, was believed to save a sailor whose life depends on holding on to a rope. A mariner with a "Rock of Ages" tattoo would be safeguarded from all harm, no matter where he traveled. (fig. 9) In his 1850 book *White Jacket*, Melville wrote: "[If a sailor with a] crucifix tattooed upon all four limbs...f[e]ll overboard among seven hundred and seventy-five thousand white sharks, all dinnerless, not one of them would so much as dare to smell [his] little

finger."²² Melville spent a total of four years as a sailor, beachcomber, and vagabond, and his experiences during this time provided the raw material for six novels, including *Moby Dick* — where the heavily tattooed South Sea Islander Queequeg plays a pivotal role.

But it was with the invention of the electric tattoo machine in 1891 that widespread interest in tattooing exploded. Designed and patented by former sailor Samuel O'Reilly in New York City, the electric machine was capable of making

In 1871, Barnum purchased a competitor and formed the largest circus in the world. There was no tattooed man or woman in his show until 1873, when Barnum discovered an elaborately tattooed Greek he dubbed "Prince Constantine." The tattooed prince became a global sensation, and in the 1890s the first professional tattooed lady Nora Hildebrandt joined the show, further expanding public interest in tattooing. (fig. 8)

Prior to Barnum's circus successes with tattooed personages, the popularity of tattooing in



10

Tattoo Jack applies the portrait of a Native American woman at his Nyhavn 17 shop in Copenhagen, ca. 1940. This address has housed a working tattoo shop since 1894. Jack was especially known for his portraits of women, and Swedes accounted for approximately half of his customer base during his heyday. Jack was eventually forced to sell his studio in 1947 to Tattoo Ole, who became Denmark's most famous tattoo artist. Today, Tattoo-Ole is touted as the oldest functioning tattoo shop in the world.

many more punctures per minute than traditional hand-tattooing, and its puncturing was more precise — resulting in more accurate tattoos and less bleeding. By 1895, professional tattoo parlors were soon established by former sailors in the ports of New York, Chicago, and Norfolk, Virginia. And by 1900, every major American city had a tattoo artist.

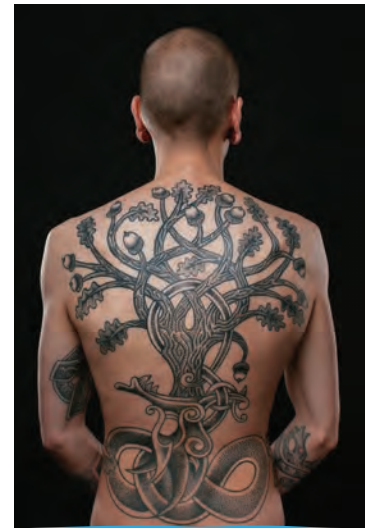
The steadiest source of clientele for early American tattoo artists were members of the U.S. Navy. According to Albert Parry's (1933) *Tattoo: Secrets of A Strange Art*, an American sailor without a tattoo was "not seaworthy."²³ O'Reilly became the leading tattoo artist of his era, apprenticing other masters like his protégé Charles Wagner who worked in the Bowery neighborhood of New York City. But O'Reilly was also a shrewd marketer, and during the Spanish-American War, at which time more than eighty percent of the enlisted men in the U.S. Navy were tattooed, he circulated a pamphlet about tattooed U.S. military members that read: "Brave fellows! Little fear had they of shot and shell amid the smoke of battle, and after the scrub down they gloried in their tattoos."²⁴

Indeed, wartime was a boomtime for tattoo artists as members of the armed forces flocked to their local tattoo parlors for patriotic designs. American flags, soaring eagles, military insignia, and majestic ships were featured in tattoos designed during every major conflict since the Civil War.

11

Hand-poked "Celtic Tree of Life" (Crann Bethadh) by Colin Dale. Photograph © Zarko Ivetic / www.zarkoivetic.dk.

work — as well as increased competition. While previously there may have been one tattoo artist in every port, now there were many. With this invention anyone could buy a chair and rent the backroom of a barbershop and begin "pushing ink." (fig.10)



One budding tattoo artist was Norwegian Johan Fredrik Knudsen (1885-1945). Descended from a long family line of sailors, he worked for many years as a ship carpenter eventually learning how to tattoo by hand. Knudsen was one of the first artists to bring British tattoo machines to Norway,²⁵ and he may have been a mentor to the famous Norwegian-American tattooist Amund Dietzel (1891-1974), who became a celebrated tattoo artist in Milwaukee, Wisconsin. Flash sheets, machines, and other tattoo paraphernalia from the Knudsen and Dietzel collections are featured at the Museum of Danish America's exhibition *Tattoo: Identity Through Ink*.

Dr. Lars Krutak is a Research Associate at the Museum of International Folk Art, Santa Fe, New Mexico. He is the author of four books on the subject of Indigenous body modification and senior editor of *Ancient Ink: The Archaeology of Tattooing* (University of Washington Press, 2017). Dr. Krutak served as guest curator for the traveling exhibition *Tattoo* organized by Vesterhiem Norwegian-American Museum and Folk Art School in Decorah, Iowa. To learn more about his research and curatorial projects, please visit www.larskrutak.com.

More recently, Scandinavians and other people with Nordic and Celtic roots have been drawn to an emergent tattoo style inspired by petroglyphs, pictographs, mythological beings, runes, and Viking symbolism (fig. 11). Copenhagen-based tattoo artist Colin Dale coined the term “Neo-Nordic” to describe this genre of tattooing, which is exceedingly popular today. “Many tattooists today try to push the envelope of art forward,” Dale says. “But I look backwards to try and discover where tattooing came from, how and why it started, and what kind of tools were used thousands of years ago. That is why I use tools made from bone, flint, and thorns — to pay homage to the ancients.”²⁶

One of the most famous Neo-Nordic tattoo bearers is the Icelandic singer and actress Björk. She wears a rune tattoo called the *vejviser* or “compass,” which has undoubtedly guided her to worldwide fame and fortune.

TATTOOING TODAY

With the popularity of tattooing on the rise, tattoos have gained respectability as a form of fine art and personal expression. In the United States, there are some 21,000 tattoo studios serving over 45 million tattooed individuals. Although the range of motivations for becoming tattooed are as varied as the tattoo styles available, tattooing has become not only a celebration of the self and the human body, but also a celebration of the global tattoo community and human nature. Today, tattooing influences contemporary art, film, fashion, and even product design.

What has emerged in the tattooing culture of the 21st century is a kaleidoscopic mix of traditional and contemporary forms of tattooing practice. These days tattoos are everywhere: on athletes, movie stars, and even elected officials like Justin Trudeau, the Prime Minister of Canada. In 2015, almost one in three Americans had at least one tattoo. Just three years earlier it was one in

five. There are now tattoo conventions across the world, from India to Turkey, and Brazil to Australia. But what has led to the remarkable popularity of tattooing today?

In the 1970s, the once rebellious image of tattooing began to shift. Tattoos appeared in glossy photo spreads in influential American magazines like *LIFE*, which in 1972 declared: “The ancient art of tattooing comes back into fashion.”²⁷ Tattoo shops expanded their offerings from sailor style tattoos to custom work, letting people invent their own designs. Getting tattooed didn’t mark you as one kind of person anymore, and that brought in new types of clients to the studio, including women. As Brooklyn, New York, based tattoo artist Stephanie Tamez notes: “The advent of [women] wanting to empower their own bodies and gravitating to artwork as well...was a building block” to launching this new found interest in body art. And tattoos literally exploded in 1981, with the launch of MTV. At the end of an hour, perhaps 40 or more heavily tattooed rock stars appeared onscreen, and this was the epitome of cool.²⁸

People then started collecting and mixing global tattoo traditions in totally new and personal ways. They began, for example, incorporating the fine line work of black and gray tattooing which evolved from U.S. prisons, highly colorful American style tattoos, while also adding lettering and realism to the tattoos’ contemporary vocabulary. These combinations resulted in fun, bold, and deeply personal tattoos that have a strong memory-related element.

Every style of tattooing in the world is now at our fingertips. Since the introduction of the Internet, Facebook, and Instagram the numbers of tattooed people have radically increased. And tattoo artists are constantly innovating and expanding what a tattoo can be. Do you tattoo?

tattooing in Denmark

BY DIYA NAGARAJ

*Albert Ravenholt Curator of
Danish-American Culture*

Denmark is home to the oldest continuously running tattoo shop anywhere in the world, Nyhavn 17, now known as Tattoo-Ole. For close to a century, the only place in Scandinavia where you could get a tattoo was in the harbor area of Copenhagen, known as Nyhavn. Although now a popular area featuring many nice restaurants, Nyhavn tended to be an area of ill-repute during the turn of the century. Sailors who had traveled internationally came back with tattoos, but also wanted new ones to document their adventures and slowly, artists came in to fill that demand.

The earliest artists simply set themselves up on small boxes alongside the harbor, until Hans J. Hansen (Ink-Hans) began to do tattoos in the basement bar of Nyhavn 17. In 1902, after a customer told him about machines for tattooing, a local blacksmith custom-built a tattoo machine for Hans and he became 'Denmark's first professional tattoo artist,' a phrase he used for marketing himself to potential clients.

Tattoo Ole, located at Nyhavn 17.

The world's oldest continuously running tattoo shop. The store has seen customers ranging from sailors to King Frederick IX, who was famously known as the 'tattooed king.' During his time in the Navy, he chose to get several tattoos and proudly displayed them in a now-famous *TIME* Magazine feature.



Frank Rosenkilde is a leading figure in the Danish tattooing community.

Head of the Danish Tattooing Union and founder of the Danish Tattooing Museum, he shared his expertise and archive with the museum to help shed more light on the often overlooked history of Danish tattooing. For the exhibit, he created a piece highlighting the traditional Danish style. Watch our YouTube channel for an upcoming video on Frank and the arm featured in the exhibit!



As time went on, several other artists worked at Nyhavn 17, none with more of a reputation than Tattoo Jack. He was notorious not just for his tattoos, but also for his fondness for alcohol and drugs, the latter of which would land him in jail eventually. After Tattoo Jack came Tattoo Ole, who famously contributed some pieces to King Frederick IX's collection of tattoos. Although tattooing culture eventually spread to the rest of Scandinavia (primarily by Danes traveling abroad), Denmark remains a popular destination for tattoo enthusiasts and an important part of the global tattooing story.



Frank Rosenkilde working on the prosthetic arm in the exhibit. The ship design (pictured here) is based upon work by Tattoo Jack, the most famous of the artists who worked at Nyhavn 17 over the years. The other two designs on the piece come from Tattoo Svend, who worked with Jack for several years and passed away two years ago.

The final product upon
arriving at the museum!

Frank with his collection of tattoo machines, representing almost 100 years of Danish tattooing history. The machines tell the story of the artists that used them, as well as the evolution of tattooing equipment through time.





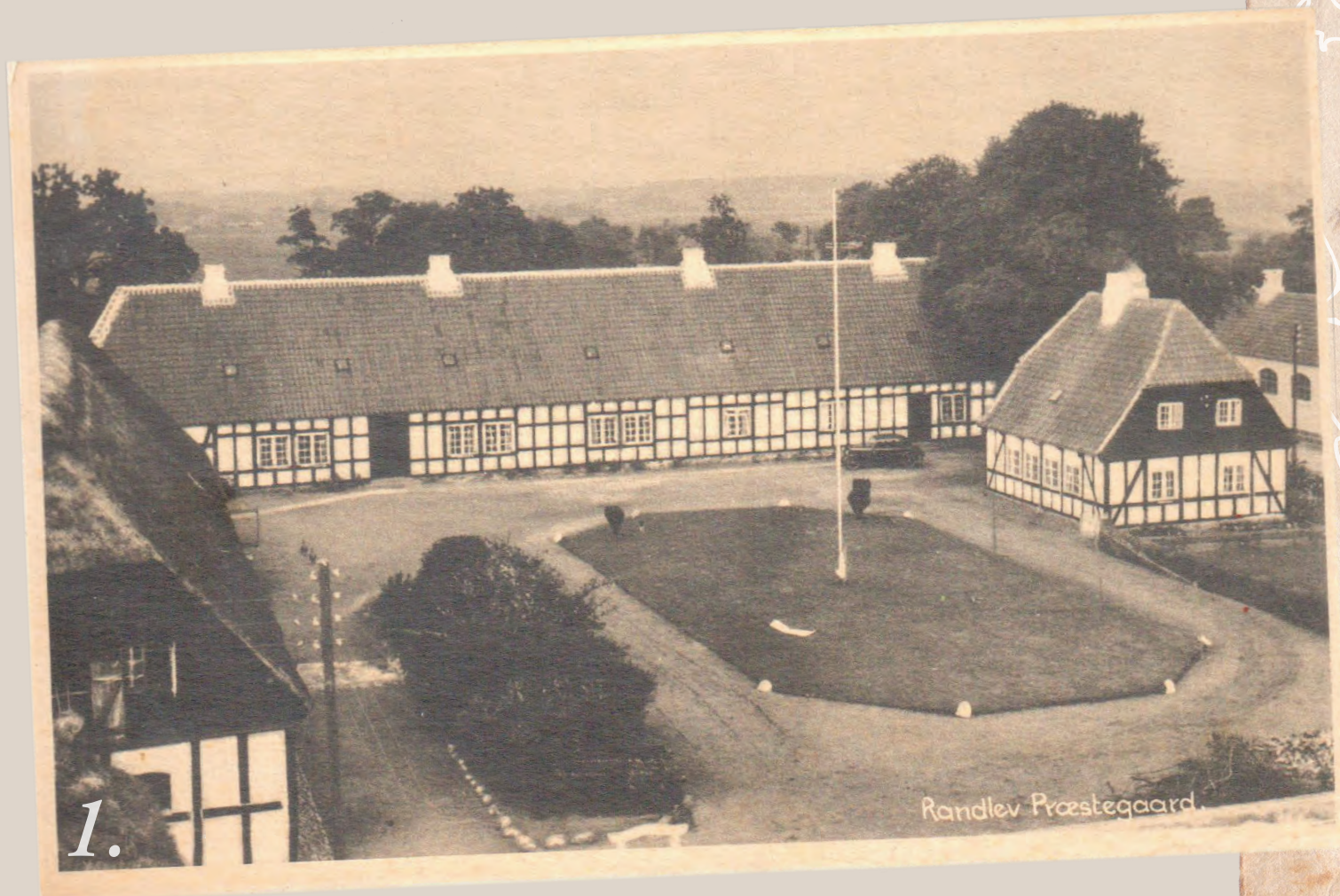
Fra Klude til Pastor

Jens Peter Hansen (1872–1903)

BY CHRIS M. HANSEN

I am the second great-grandchild of one Jens Peter Hansen, an immigrant from Denmark who, though living a short life, left an amazing legacy to our family. I am, at the time of writing, only twenty-five. People have often asked me how I came to be involved with family history, and my honest response is:

*“my life
was never
without it.”*



1. The Parish of Randlev ca. 1910. *Courtesy of the author.*

2.

2. Peter Hansen (bottom left) in Mt. Pleasant, Iowa.
Courtesy of the author.



When I was only a few years old, my father told me about my grandfather, Peter Hansen, who had been a pastor in Denmark and who was relatively unknown in the family due to his death only four months after his son was born. Thus, when in the last two years my grandmothers began looking through old materials and documents they had, I helped them preserve, curate, and digitize these artifacts, gradually learning their stories for future generations. This is the story of a poor farm boy from Denmark, who became an itinerant missionary, and the second highest ranking member of a church denomination in only thirty years.

Life in Denmark

Peter's life in Denmark is not that well-known to the family. Unfortunately, his journals are currently lost, but the fragments of his writing which do survive, and the records available in Denmark reveal a less than amiable environment.

Peter was born in Randlev, Denmark (a town near Odder in Jutland) on 23 July 1872. He was the youngest child of Jørgen Hansen and Mette Kathrine Rasmussen (also written Rasmusdatter in some records) and had seven other siblings in total (Rasmus, Hans, Maren, Barbara, Foghgine, Ane, and Niels), though one of them had already passed by the time he was born, his sister, Barbara. The family were extremely poor farmers, and by the time he could work, Peter labored out in the fields. Peter recorded in his short autobiographical sketch (entitled "From Bondage to Liberty") that the family did not even own a Bible until one of his uncles (unknown) gave them one. Peter became deeply religious from a young age. His family was not (his father in particular gave up reading the Bible due to complicated names and titles which confused him). The National Church (Danish Lutheran) was far from comforting to Peter. He wrote how they rarely attended church during the Spring-Autumn seasons due to farming, and in Winter it was customary for there to be no fires lit or heating in the Church, so that they all sat "in the stillness of death" (as Peter put it) in the cold. The priest lived in luxury and considered himself (according to Peter) "so far above common men, there was but little affection or sympathy shown." Peter's parents sent him out to work at different

hard labor establishments so that he could earn money, starting from when he was around fourteen years of age. He worked for often abusive and tyrannical employers. One such person was Georg Julius Bøgh (1821–1904), a horticulturalist in Horsens, who regularly threatened and beat him. Peter was only allowed to return home at Christmas and would walk the thirty kilometers by foot from Horsens back to Randlev in the cold and snow.

For his final job in Denmark, Peter worked hard labor, though his writings did not specify where he worked or for who, and he only made forty Danish kroner per year (around twelve US dollars according to Peter, or \$379.13 today). After enduring more threats and curses, Peter had had enough of that life. His sister, Foghgine "Gine" Hansen immigrated to the USA in 1889 (the same year that Peter's brother Hans died), and Peter followed in her footsteps. In 1891 (sometimes also given as 1892 in census records), Peter boarded the S.S. Rugia on the Hamburg-America line and entered the United States. When he came to the boarding house, they gave him several plates of food, and he could not believe it was all meant for him. He waited until other people had finished theirs before he was finally convinced it was all for him, as he had never been allowed to eat that much in Denmark.



Life in America

He quickly took up a job as a laborer, making eight dollars his first week, and was much happier, no longer abused or threatened, and finally living comfortably. However, Peter's spiritual life was still lacking. While Peter was still new to America, he was visited by members of the Pentecost Bands of the World. At this time, they were an evangelistic organization under the auspices of the Free Methodist Church and had a long history attracting many immigrants to their cause. They called on Peter who, while not having acquired any thorough amount of English, still understood they preached the gospel he sought. He was quickly converted and became an ardent member of the Pentecost Bands, doing evangelistic work in Iowa, Illinois, Indiana, and Minnesota. Newspapers such as the Sunday Journal and the Bedford Mail record many of his activities, such as preaching at the Harvest Home Ingathering of the Bands (an annual gathering of members) or at the Temperance Unions. Additionally, his activities are known from his wife's (Ina Belle Cone's) diaries, which survived as well.

Peter quickly rose through the ranks. The Bands were both progressive and conservative in various regards. They ordained having both men and women working, they did not discriminate based on race, but they maintained strict codes on attire and worldliness. They were a "radical holiness" movement who believed that the denial of the world in all its

lavishness was necessary for their faith and salvation. Thus, their clothing had no lace, were of plain and drab colors, women wore their hair up, etc. By 1896, Peter was leading a movement of the Bands in Shelburne, Minnesota, and in 1897, he was made the division leader for all Bands work in Minnesota. Peter was part of the Bands when they became so radical as to break away from the Free Methodist Church and formed their own denomination. Through the Bands, Peter met one Ina Belle Cone, who worked throughout Indiana as a Pentecost Bands minister (and had worked with them since at least 1891). They likely met at the Bands Ingatherings or when resting at the Pentecost Tabernacle in Indianapolis. On Christmas Day 1898, Peter proposed to her, and she said yes. They were married on April 12, 1899 in Indianapolis.

Throughout all of this, Peter stayed in contact with his family, which would give him unfortunate news. In 1894, his brother Niels passed away, and after his marriage in 1899, his eldest sibling, Rasmus, also died at Jydske Asyl, in Århus. He was the last of the boys born to Mette and Jørgen to be alive, and Peter longed to visit his homeland again. In December of 1900 at the winter ingathering for the Bands, Peter declared the need for a missionary trip to Denmark to bring the gospel (as taught by the Pentecost Bands) to his homeland, and he was met with enthusiastic support. He had grown immensely popular in the Bands, and so from January to April of

3. Peter and Ina (front row) and Ina's siblings Roy and Hattie Cone (back row).
4. Peter Hansen's Obituary Photo.
5. Peter and Ina Hansen's wedding photo in 1899.
6. James Winfred Hansen, Peter and Ina's only child.

All photos courtesy of the author.

1901, he and Ina began raising funds (almost all through generous donations) for their trip to Denmark. In total, they raised some \$200 (roughly \$6,560 as of January 2022). Peter's sister Foghgine, who worked at the Danish Old People's Home in Chicago as a cook, gave them ten dollars for their trip. On April 15, they began their long trek from Indianapolis to New York. They reached NY on the nineteenth of April, and Denmark the fourth of May 1901. They were in Denmark and Norway doing missionary work from that time until July of 1902. The trip abroad brought to light Peter's failing health. He contracted tuberculosis and suffered from immense pain and fevers throughout his journeys, likely in 1901. But, upon reaching Denmark, Ina wrote that Peter gained new life as he saw familiar sights again and his mother greeted them on the road. Peter's family was very happy to see him and quickly accepted his evangelistic missions, though his sister Maren was saddened, reminded of their brothers who had died so young when seeing how poor Peter's health was.

In Norway, he worked briefly with another missionary named Sivert Ulness, whom Peter and Ina later apparently accused of heresy (according to a letter written to them by Flora Nelson dated August 30, 1901, at Vik Sogn). They returned to Denmark after a lot of hardship, and with Peter's health worsening. While in Denmark in 1902, Ina became pregnant with their first and only child, and it is from this child that we Hansens today are descended.

In July, they returned to America, and Peter was elected the Assistant Superintendent of the Pentecost Bands, second only to their leader, Thomas Hiram Nelson. His rise from a poor farmer to the second highest ranking member of an entire denomination of Christians was surely a time of celebration. In his short

years in America, he had traveled and preached in at least eight states, had done an international mission trip, and was now a ranking member of his faith. On November 24, 1901, his son James Winfred Hansen was born in Chicago, Illinois. Foghgine moved in 1902 to Minnesota. She had been friends with Jens Peter Skov, the brother of Johannes Andreas Skov, and became the latter's housekeeper (as known from a letter from Line Strandskov dated 15 Dec 1902). At this point, Peter's health was completely failing. He finally succumbed to tuberculosis on 3 April 1903 in Broad Ripple, Indianapolis, Indiana, surrounded by friends and his family. His last words were, "Glory to God. Glory to God. Amen!" as recorded by the Pentecost Herald magazine, which published a tribute to him. He was buried in Crown Hill Cemetery, Indianapolis, Indiana, leaving a legacy here in America. His son, James, would remain in the Pentecost Bands and met his future wife Marie Lone Berg through them. He too became a pastor, and his son, Richard, became a pastor after him. Even though we never knew Peter, his memory has remained close to us, and we have always loved him. Today, he has thirty-one descendants in America: his great, second great, and now, even third great grandchildren. His friends and family have all remembered him for the kindhearted, generous, and loving man he was. Today he has left a large family of Danish-American descendants, and his memory is still kept with us all.



NATIONAL EVENTS

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

AUGUST

17-21 DANEBOF FOLK MEETING

TYLER, MN

20 DANISH SISTERHOOD MEETING

DENVER, CO

SEPTEMBER

11 SCANDINAVIAN DAY AT VASA PARK

SOUTH ELGIN, IL

18 RECEPTION ABOARD THE DANISH TRAINING SHIP DANMARK

NEW YORK, NY

Museum staff will welcome invited guests to enjoy light bites, drinks, fellowship and tours of the sailing vessel built as a training ship for Danish Merchant Marines in 1933.

OCTOBER

13-15 MUSEUM BOARD OF DIRECTORS MEETING

ELK HORN, IA

NOVEMBER

5 KOLDE BORD

DES MOINES, IA

25 & 26 JULEFEST

ELK HORN & KIMBALLTON, IA

JUNE 2023

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

22-24 DANISH AMERICAN HERITAGE SOCIETY CONFERENCE

ELK HORN, IA

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



conserving a King

BY JULIA JESSEN

Registrar

When August Schiøtt, the likely painter of this portrait (figure 1), began to paint King Christian IX of Denmark in 1868, he may have been thinking about the light or the pose of his subject. Technical concerns about how his work would hold up over time probably didn't cross his mind. He couldn't have known that over 150 years later his painting and its frame, now located an ocean away from Denmark, would undergo treatment to better preserve the object for many more years to come.

Schiøtt (1823-1895) was not a stranger to painting the royal family. He received training at the Danish Royal Academy of Fine Arts in Copenhagen and later became a professor at the institution. He usually completed about six paintings in a year, and his output included multiple paintings of members of the

Conservation for the painting of King Christian IX, as well as the painting of King Frederick VIII, both in the collection of the Museum of Danish America, was made possible with generous support from Marilyn and Lowell Kramme.

Danish royal family. When, in 2020 the painting of Christian IX traveled to the Ford Conservation Center in Omaha, NE, it needed conservation work – but this work was not as drastic as it could have been, possibly due to the high quality materials used for this painting of royalty and the care demonstrated toward the painting over the years.

King Christian IX reigned from 1863 to 1906. After this painting was completed, it hung in Amalienborg Palace. The painting made its way to the Museum of Danish America through Christian IX's great-grandson, Christian Castenskiöld, a cousin of Denmark's current monarch, Queen Margrethe II. Castenskiöld's mother was Royal Highness Princess Dagmar Castenskiöld, the daughter of Frederick VIII and Queen Louisa and the granddaughter of King Christian IX, Frederick VIII's father. Castenskiöld is the only member of the royal family to immigrate to the U.S., doing so in 1951. His uniquely Danish-American story adds to the rich

history already contained within the layers of oil paint on this royal canvas.

Conserving these layers of paint and preserving, by extension, the stories they hold began with assessments and proposals from the Ford's paintings conservator for the canvas and their objects conservator for the frame. The main issues with the painting were slight slack in the canvas with faint buckling and discoloration in the varnish due to oxidation, which had created a yellow cast over the painting. The varnish had also become cloudy, lessening the saturation of deep, rich colors. In addition, there was a small scratch in the upper left corner of the painting. Despite these condition issues, paintings conservator Kenneth Bé remarked, "The painting itself is in excellent condition, and there are no detectable areas of damage nor later retouching... the painting is in exceptionally well-preserved condition!"

To treat these few issues, Bé gently keyed out the stretcher to correct the canvas tension. He removed the discolored, oxidized varnish layer using a solution of acetone and isopropyl alcohol and replaced it with a minimally thin varnish coating of damar resin dissolved in distilled



Figure 1.
Before conservation.
August Schiøtt,
[King Christian IX],
1868, *Gift of*
Christian Castenskiöld,
2017.049.001.



Figure 2.
After conservation.



turpentine. He also completed minor retouching on the small scratch in the upper left corner. This work helped retain stabilization for the piece but also provided a dramatic change by revealing the original colors of the painting. The painting became brighter and more saturated, and the viewer is more easily able to discern the textures Schiøtt depicted on the painted surface.

The frame had a few more issues than the painting it contained. These included: a break with the decorative orb and cross becoming detached from the crown at the top center of the frame, small losses in the carvings of leaves surrounding the frame, weakened corner joints, scattered areas of uneven discoloration and wear on the surface gilding throughout the frame. To treat these issues, objects conservator Rebecca Cashman made repairs only to the extent necessary to help prevent future losses of original material. She removed loose dust from the surface of the frame with a soft brush and a low-suction vacuum. She stabilized the ornamental crown and reattached the orb and cross. Cashman also filled the losses in this break area as necessary and toned these areas to resemble the surrounding original material.

This detailed work takes time and patience, and it was almost a year from the time the painting was dropped off at the center to when it made its way back home to the museum. Through this process, viewers are now able to gain a better sense of how the painting appeared when it was first painted. King Christian IX is more accurately represented, and August Schiøtt's artistic legacy continues, vividly, to the present day.



Figure 3.
Christian IX before conservation.



Figure 4.
Christian IX after conservation.



Figure 7.
Detail of medals before conservation.



Figure 8.
Detail of medals after conservation.



Figure 5.
Detail of crown damage.



Figure 6.
Repaired crown.



sent to us As A Gift

This song was composed by long time museum member, Rita Juhl.

In her words,

“Several years ago, I was going through my piano bench, organizing it a bit. I came across a poem that our granddaughter, Katie Brogan, who lives in Wisconsin, had sent to us as a gift. She was 11 years old at the time. I thought the words were very interesting, and I decided I would like to write a melody for the poem. She obviously was very happy with the Danish influences she had experienced, and was wanting to share them with us. Here are the results!”

Rita

Folklore: “Nisser” are Scandinavian fragments of our imagination, silent and invisible companions, who help us live our lives safely and successfully.

I Am From

Katie Brogan

Rita Juhl

$\text{♩} = 92$

I am from box - es of mem - o - ries, Pic - ces of my past, And my hap - py child -

hood. I'm from my fath - er's sup - port - ive hands, My moth - er's lov - ing ways, And my

grand - par - ent's wis - dom. I love the earth be - neath my feet, And wind in my hair.

Sun - shine warms me And bright - ens my life. I'm from my rich Dan - ish her - i - tage, Good

sing - ing, and good food. I thank the nis - ser for watch - ing o - ver me care - ful - ly!



A video of Rita playing the composition can be found on our YouTube channel.
Scan the QR code or visit: <https://youtu.be/0BhXNEeuBfA>

what you can learn from

tattoos

BY AMANDA SKELLENGER

Genealogy Center Manager

let it be.



love

Upon first consideration, one may not see an easy connection between tattoos and genealogy. How could random pictures and symbols drawn on one's body provide vital information about that person's life, family, or ancestry? The truth is that each unique design can tell you quite a bit about a person.

Some types of tattoos are known by sight and can indicate the culture and heritage of a person. Henna tattooing is a well-known ancient Indian art that dates back over 5,000 years. It is done by creating a brown dye that is used to draw temporary designs, usually on

Images can be used as symbols for a culture, cause, memory, or achievement. *Photo by Wendel Moretti on Pexels*

the hands or feet, which can have significant meaning for the wearer. The symbology in henna is believed to provide the wearer protection, good health, fertility, wisdom, and spiritual enlightenment.

In instances of more permanent tattooing, some people get tattoos simply because they enjoy the aesthetics of it, while others get tattoos for different purposes. For example, there are tattoos dedicated to the love or memory of a family member or friend, tattoos that show pride in service or a profession, tattoos which acknowledge a fight with a disease or a struggle in life, and tattoos that express faith or beliefs. Each of these tattoos provides a basic insight into who this individual is, and some go even further into telling us about their family, their career, their military service, and their health.

It's important not to judge tattoos only by what is seen. The meanings behind tattoos aren't always obvious. A song lyric can represent a triumph in one's life. A firefly can represent the memory of spending the summer months playing at a grandparents' house with all the cousins. A sunflower can represent strength and resilience as a symbol of resistance against a country's invasion.

It's often the stories behind the tattoos which are truly important. They are what provide insight into who an individual is as a person, which is why tattoos can be great conversation starters. Get a person to tell you their tattoo stories, and you may be quite fascinated by what you hear. In the context of family history, be sure to record those stories for future generations, once even "permanent" tattoos have faded.

Henna tattoos have cultural significance.
Photo by James Ranieri on Pexels

A themed collection of tattoos can be done with a purpose or for the information they contain.
Photo by Daniel Lazarov on Pexels

Some people like to honor where they are from or places that are special to them. *Photo by Cody Black on Unsplash*

a walk in the Prairie

BY COOPER LARSEN
Prairie Intern

If there's anything that's been apparent to me during my time here at the Jens Jensen Prairie Landscape Park (or JJPLP for short), it is how fast it can change.

Blooms disappear and reappear frequently.

I'll go home on a Friday and the Monday after it'll look completely different. In my first few weeks here, some of the only few blooms present were the yellow hues of golden alexander, though they're all

but gone now – or maybe just drowned out by the purple coneflowers and bright pink blooms of the wild bergamot, which suddenly appeared over the weekend, to my surprise. My favorite, however, has to be butterfly milkweed. I've seen it less frequently in the prairie, though when it does pop up it really stands out with its brilliant orange flowers (and butterflies like it. I guess that's why they call it "*butterfly milkweed*").

When I'm not burying myself in the beautiful blooms of the prairie, invasive plant



I. Wild bergamot is a favorite of mine in the prairie. I prefer it over the numerous other pink or purple flowers because of its interesting shape and minty smell!





2.



4.



3.

2. A butterfly on a butterfly milkweed, hence the name.

3. A large patch of black-eyed Susans from a previous year. I've seen a few this year, but not nearly as many as this quite yet!

4. The compass plant, which is named for the leaves that always point either north or south, sticks out in the prairie due to its height.



management keeps me busy. There are lots of nasty plants we need to keep an eye out for, such as thistles, nettle, wild parsnip, and giant ragweed. They take up the valuable space that could be used to house other pretty prairie plants, and they spread quickly. Because of this, it's important to get rid of them as soon as you can. Elms in the prairie are a problem as well. They spread relentlessly and could easily turn the prairie into a forest if we aren't careful! It's the Jens Jensen Prairie Landscape Park, after all.

The rebuilt wetland is something that I've been monitoring as well. Like the rest of the prairie, it requires attention to ensure that it stays clean of any invasive plants. Earlier in the summer there was a flock of geese who stopped in the wetland for a bath, or maybe just to chat with the other two or three geese who inhabited it for a while. Though I haven't

seen any geese recently, I've seen plenty of frogs. On one occasion, I stepped towards the water. I looked down, and hundreds of tiny frogs started hopping around where I walked. They grew up pretty quickly from the tadpole I spotted swimming around the previous week. I've learned a lot about the prairie during my time here. Knowing and learning all the plants that live in the JJPLP is a big part, and will hopefully give me a head start on my plant I.D. class this coming semester. Management is another big part of it as well. Long before my time here, or any of ours, the native Americans used some of the same methods as we do to preserve the prairie, which is something I found interesting. Sadly, the tallgrass prairie that once engulfed the state of Iowa is now all but gone. Even if my impact towards prairie restoration is small, as an aspiring landscape architect and avid lover of nature, it's an exciting thing to be a part of.





5. Large patches of golden alexander from late this May.

6. A pair of Ohio spiderwort from early June. These were all over the place in June, but I've since noticed that most of their blooms have faded.

7. An overview of the wetland that was rebuilt. I'm hoping to see some more growth around it before I leave at the end of the summer.

Significant support has been received from:

First Baptist Church of Elk Horn

Estate of Irma Orum

Shelby County Community Foundation

Gregory Rierson, in memory of his wife, Myrna

Melinda Brown and Rich Inman

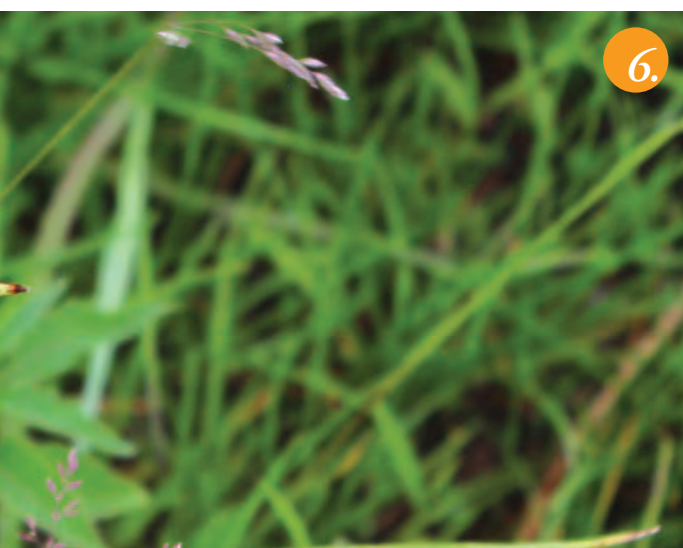
David and Helen Esbeck

Rosa Clemesen, in memory of her parents

Estate of Karen Molgaard

Robert W. and Susan T. Brown Family Foundation

Merlyn and Jeanette Knudsen



staff and interns



MEET COOPER

Prairie Intern

Hi! My name is Cooper Larsen. I am a third-year Landscape Architecture student at Iowa State University. Over the summer I will be staying in Elk Horn while I work at the Museum of Danish America as the Prairie Intern. Fun fact: The house I grew up in has a great view of the museum. I can see the prairie from our deck!

Over the summer I have been working on managing the prairie and other outside features of the museum. This requires a lot of knowledge about the native plants of Iowa and the tallgrass prairie in general, though oftentimes it just requires two good hands for pulling weeds. I am working towards nurturing the prairie into something that everyone will be amazed by! It's a long process, but every week the prairie surprises me with new, colorful blooms. Come to the museum and check them out!

staff and interns

TIM PALMER

*Facilities
Manager*



TIM FREDERICKSEN

Building and Grounds Manager

After Angela Stanford and Jenni Winters left last year, we realized how much they assisted Tim Fredericksen with management of the building and grounds, and soon realized it was more than a one-person job. Tim Palmer was hired in February and now we have a two-man team – “The Tims” as staff calls them. Palmer, a ‘newbie’ as of February and Fredericksen, who has been with the museum since it opened in 1994, make a good team and are tackling projects both inside and out. Adding our Prairie Intern, Cooper Larsen to the mix, things are getting done! Tim Palmer says, “My position here at the museum is a newly created one and we are still writing the playbook.”

of Danish America as Youth and Community Educator. In this part-time role, I will be working with the staff to develop a curriculum for on-site school group tours as well as delivering outreach programs to the classrooms. I have also begun exploring programming ideas for the summer months and looking into possible grant opportunities.

I grew up on a farm just outside of Elk Horn, graduated from Iowa State University with an art degree, and worked in artisan galleries and museum shops until my husband and I started our family. We lived in Minnesota, Michigan, and Florida before we moved back to the family farm in 2012 with our four children. As a homeschooling family we frequented every public library near where we lived. Shortly after moving back to the area, I began work at my other current part-time position with the Elk Horn Public Library. We have been happy to be back close to family, and I am thankful for the opportunity to work with the museum to help implement programming and ideas which engage youth in Danish-American history.

in Maryland, which instilled in me a strong love for both crabs and history. I didn’t become a crabber, but I am currently in the process of obtaining my MA in Heritage and Museum Sciences from Texas Tech University. This six-month internship is part of my final capstone before receiving my degree. I was very fortunate that MoDA has such a robust internship program for both Danish and American students; I have been on the job for two weeks and have already learned so much!

My main project here at MoDA is completing an inventory of the Visual Storage area. This entails making sure all objects are where they are supposed to be and that our records are updated, providing the best access to information as possible to our public. I am a bit of a record and paperwork aficionado, so this is a fun project for me. I will also help with the reorganization of Visual Storage, a project which has a goal of making the space more engaging to our visitors while maintaining the best standards of collections management.

A secondary project that I am taking part in is working at Bedstemor’s House. I have a BS in Historic Preservation and love spending time in old homes and getting to see them survive into the future. The character and smells of an old home are kind of magical. Being immersed in the home of past Danish immigrants also provides me with a deeper understanding of the people who came to the US with a deep love for Denmark and their cultural traditions.

ALISSA

*Youth and
Community Educator*

My name is Alissa LaCanne, and I am excited to be taking on a new position with the Museum



KELSEY

*Collections Intern
Danish Club of Tucson*

Hello! My name is Kelsey Barnett, and I am the new Collections intern for the Museum of Danish America. I was born and raised



I am beyond grateful to MoDA for offering this opportunity, and I can’t wait to see where the next six months take me!



ANDERS
Danish Intern
Scan Design Foundation

My name is Anders Tornsø Jørgensen, and I am the newest Danish intern at the Museum of Danish America. I will primarily be working in the communications department for the next six months with a focus on creating content for the museum's 40th anniversary next year. I hope to have the pleasure of meeting many of you during my internship. My interest in the museum originates from an admiration of the United States as a nation of immigrants where

the Danish experience, past and present, is an active part of that unique tale and which continues to shape today's America and American identity.

Academically, I hold a bachelor's degree in history and journalism from Roskilde University in Denmark, which is also my hometown. In the Nordic countries, the expression "red thread" refers to the main theme of something, and as a student, the relationship between the U.S. and Denmark has always been my academic "red thread." This has led me to examine both the American dream from a Danish perspective and the American purchase of the Danish West Indies in 1917. Professionally, I have been working for several years as a tour guide at Ragnarock Museum, a Danish museum for

youth and music culture, where I have loved interacting with the guests.

On a personal note, I am an Amtrak aficionado, and I have had the pleasure of traveling across the U.S. by rail and discovering the many unique portions of this nation. This led me on several adventures, including my favorite memory of meeting former president Jimmy Carter in his hometown of rural Plains, GA. However, my time as an exchange student at the University of Illinois in Springfield ignited a deep fascination with the American Midwest, and an internship in Elk Horn is an incredible opportunity to return to this region and explore its people, culture, and history, while interning at MoDA.

We said **farewell**, **good luck** and **THANK YOU** to three staff members



NICKY CHRISTENSEN, Communications Specialist (10 years) left us at the end of June to explore new opportunities. Nicky's eye for design, creativity and fresh style of writing, brought the museum's social media platforms and written materials to high professional standards. She is deeply missed – both professionally and personally.



CINDY PASH, Administrative Assistant (2 years). Cindy started with the museum at the beginning of the pandemic. She worked from home for a while, as did other staff members and returned still a "newbie". Cindy was a quick learner with a strong work ethic and soon took on more responsibility by working on projects for the development department. Though Cindy's employment was relatively short, she was an important part of the Visitor Services Team. We wish her well with her new position.



WANDA SORNSON, Genealogy Researcher (14 years) retired at the end of April. Wanda was at the Genealogy Center for over 14 years, starting as a volunteer. Soon after she was hired to help with the library collections and rapidly became an expert at genealogy research. Becoming a genealogy researcher was Wanda's second career. As many of you know, genealogy has been an unexpected "Career #2" for Wanda following a full professional life as an educator and school administrator. We miss hearing Wanda's interesting research stories at our staff meetings and wish her all the best in her retirement.

New Additions to the Wall of Honor

FEBRUARY 18, 2022 – JUNE 15, 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.

INGEBORG JEPPESDATTER (1879)
Dannebrog, NE – David Lang Mikkelsen, Silverton, OR

CHRISTEN SØRENSEN JØRGENSEN JUUL (1903)
Hutchinson, MN – Michael & Sandra Fredrick, Brooklyn Park, MN

JEPPE PETER NIELSEN LANG (1879)
Farwell, NE – David Mikkelsen, Silverton, OR

MIKKEL JENSEN NIELSEN LANG (1879)
Farwell, NE – David Mikkelsen, Silverton, OR

HANS LARSEN (1883)
Dannebrog, NE – David Mikkelsen, Silverton, OR

SIDSE MARIE LARSEN (1883)
Farwell, NE – David Lang Mikkelsen, Silverton, OR

ANNA CECILIE RAUN (1880) Hutchinson, MN – Michael & Sandra Fredrick, Brooklyn Park, MN

METTE KIRSTINE SØRENSEN (1883)
Dannebrog, NE – David Lang Mikkelsen, Silverton, OR

In Honor

FEBRUARY 18, 2022 – JUNE 15, 2022

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

Susan T. Brown
Claudine and Carsten,
children of Ivy Marie Mitchell

Anne-Mette Hansell
Bruce & Sue Hoegh
Cheyenne Jansdatter
Amanda Skellenger - thanks for the help

Jens Jensen Heritage Path

FEBRUARY 18, 2022 – JUNE 15, 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.

The Denver Danes, Denver, CO
Jewish American Society For Historic Preservation (Jerry Klinger, President),
Boynton Beach, FL

Memorials

FEBRUARY 18, 2022 – JUNE 15, 2022

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

My Aagaard & Larsen ancestors
Dr. Kenneth N. Andersen 1924-2015,
whose parents came from Denmark at
the turn of the 20th century and raised 10
children near Missouri Valley, IA
Loretta Baughman
Gyritha Blinkilde
Laura Bro
Robert W. Brown
Jens Thurø Carstensen
Karl Christensen
Lotte Christensen
Cecelia Petersen Clausen
Great great grandfather Christen Thompson
Clausen/Wife Jensine Clausen
Hans J. Clausen
Neils & Alice Dahlgard - Lennox, S.D.
Paul W. Emanuelsen
Hans & Mathilde Farstrup
Frihed Lodge #153 of the
Danish Sisterhood
Sandra E. (Anderson)
Gardner & Howbarth Anderson
Bent and Lydia Hansen
Chet Holland

Jens Jacobsen (grandfather)
 Eileen Jensen
 Paul & Grethe Jensen
 Sofus Bernard Jensen,
 born June 1, 1904 in Denmark
 Iver (Whitey) Jorgensen
 Nels Jorgensen
 Carl Jorgesen & Eleanor Jorgesen
 Howard & Kaja Juel
 Karen Kadgihn
 Peter Kirkegaard
 - my grandpa, an immigrant
 Svend V. Koch
 Diana Kramsvogel
 Mae Van Zwol Kruis,
 mother of Anna Redsand
 Eda Holmgaard Lambi
 Paul & Johanne Larsen
 Bent Lernø
 Dale Mackenzie
 Marvin & Lydia Madsen
 Irma Marthinsen
 Irma Roge Marthinsen, my dear friend
 Clark G. Mathisen, my father
 Jean M. Matteson
 Mr. and Mrs. Louis Miller, my grandparents
 Laina Molbak, my wife
 Merlyn Molgaard
 Beverly Nelson
 Harold & Arlene Nelsen
 John W. Nielsen
 Walter (Valdemar) Nielsen, my Far
 Edith Paulsen
 Flemming V. Pedersen
 Mabel & Herbert Petersen
 Merle Petersen
 Peter & Anna Rattenborg
 Merna Christensen Rierson
 Leroy A. Sand
 Kresten Steffensen
 Phyllis Andersen Vitamvas of Fremont, NE
 Phyllis Vitamuas
 Marilyn Jensen Wadsworth

ENDNOTES | *Tattoo: Identity through Ink*, Page 5

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New Members

FEBRUARY 18, 2022 – JUNE 15, 2022

The Museum of Danish America is pleased to identify the following 37 individuals as its newest members:

Christa Andersen, Ames, IA
Peter Berthelsen, St. Paul, NE
Wendy Breining-Morrill, Des Moines, IA
Lisa Casalino, Portland, OR
Rose Clary, Littleton, CO
Mark & Janet Dahlman, Menomonee Falls, WI
Kathleen Dellmann, Poynette, WI
Gail & James Eamon, Colorado Springs, CO
Michael & Sandra Fredrick, Brooklyn Park, MN
Christine Lundsberg Geiger, Buffalo Grove, IL
Michael & Donna Hagen, Farmington, MN
Ashley Hanlon, Carroll, IA
Arthur Held, Davidsonville, MD
Jewish American Society For Historic Preservation, Boynton Beach, FL
Keith & Lisa Kramme, Fremont, NE
Charlie Langton, Decorah, IA
Cole Larsen, Carroll, IA
Reece Larsen, Carroll, IA
Wendy Carson & Michael Lindsey, Manhattan Beach, CA
Robert & Leila Michels, Reserve, MT
Harold Miller, Robins, IA
Dorothy North, Woodside, CA
James & Michelle Olafson, Omaha, NE
Kent & Christine Oots, Charlottesville, VA
Marlys Petersen, Minnetonka, MN
Anita Pritchard, Tehachapi, CA
Jane Ravnholt Ellingson, North Mankato, MN
Colin & Julie Robbins, San Francisco, CA
Mark & Becky Rold, Elk Horn, IA
Christian & Gail Roust, Juneau, AK
Tim Schmidt, Chapin, SC
Stephanie Shakhirev, Exira, IA
Jennifer Smith, Oelwein, IA
Kathleen Starr, Coon Rapids, IA
Lisa Toftemark, Seattle, WA
University of Washington, Scandinavian Studies, Seattle, WA
Paula Warren, St. Paul, MN

Thank You, Organizations

FEBRUARY 18, 2022 – JUNE 15, 2022

These 78 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 & Jalynn 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 #14, Kenosha, WI
Danish Brotherhood Lodge #15, Des Moines, IA
Danish Brotherhood Lodge #16, Minden, NE
Danish Brotherhood Lodge #35, Homewood, IL
Danish Brotherhood Polarstjernen Lodge #283,
Dagmar, MT
Danish Brotherhood Lodges, Heartland District,
Iowa & Minnesota
Danish Brotherhood Centennial Lodge #348,
Eugene, OR
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 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 Neppi), 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
 Knudsen Old Timers, Glendale, CA
 Landmands Bank
 (Troy Wessel, President), Audubon, IA
 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
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