Photograph by Danish immigrant Jacob Riis. “I Scrubs” Little Katie from the West 52nd Street Industrial School, 1891–1892. Collection of the Museum of the City of New York.

INSIDE
Contemporary Ceramics
Danish Flag Turns 800
ON THE COVER
“‘What kind of work do you do?’ I asked. ‘I scrub,’ she replied promptly, and her look guaranteed that what she scrubbed came out clean. Katie was one of the little mothers whose work never ends.” - Jacob Riis, *The Children of the Poor* (1892). Read more about Riis throughout this edition.

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WHY “AMERICA LETTER?”

Letters that were written by immigrants to family and friends back in Denmark are called “America letters” by historians. These letters are often given credit for influencing people to come to America, because they were full of details of how good life was here. We call our magazine America Letter because we also want to tell the good news about the museum and encourage people to join us!

To Contact Staff Use the prefix for the staff member shown after E:, followed by @danishmuseum.org.
Dear museum friends,

I have had the pleasure of working for the Museum of Danish America for over nine years, enjoying the work I do, the colleagues I work with, and the communities I have met. Throughout these past years, my main responsibility has been the exhibitions program at the museum. I love telling stories through words, images, and artifacts – and finding the best ways to share those exhibition stories with audiences here in Elk Horn and in other venues around the country.

Now I have an additional – temporary – responsibility, that of Interim Director. I am honored to have the trust of the museum’s board and my fellow staff members to provide administrative leadership while the board conducts its search for a new Executive Director. This presents some new experiences for me: the opportunity to become better acquainted with financial reports, a closer collaboration with the museum’s board of directors, and a better appreciation for all of the details that make the museum succeed.

Even as our museum recruits the next occupant of the Executive Director’s office, we are continuing our work to provide engaging visitor experiences, educate our audiences about Danish culture and Danish-American history, and stay connected with you – our museum members and donors. We have an exciting year ahead of us with several new exhibitions, fresh blooms in the Jens Jensen Prairie Landscape Park, and new opportunities to meet museum friends face to face.

We would love to welcome you to the museum in Elk Horn or see you at one of our outreach events around the country this year. If you don’t already receive our free monthly e-newsletter, please sign up on our website; it’s a great way to stay up-to-date on the latest museum news and public programs.

Thank you for your ongoing support.
This season’s meeting began with the newly formed Strategic Planning Committee convening on Thursday; department committees met on Friday. Carolyn Hays was our guest speaker during lunch, presenting “The Board’s Role in Fundraising” – an important topic for a nonprofit museum. We also toured the Heritage Society at Sam Houston Park, a 20-acre park established in 1899, sitting in the middle of downtown Houston – a quiet step back in time, in the middle of the fourth-largest city in the U.S!

Our February meeting in Houston was planned to coincide with a performance by the National Danish Performance Team. The team, on a world tour since September 2018, arrived in Houston on February 8 and returned to Denmark in March. Their performance combines a variety of modern rhythmic gymnastics, dance, artistic vaulting, tumbling, and high-energy acrobatics. A free public performance was scheduled for Saturday but was cancelled because of the unusually cold weather.

We didn’t get to see them perform, but we had a great time mingling with the young athletes at a reception hosted by Danish chef Søren Pedersen. It was a fun evening with host families, members of the Danish Club of Houston, Consul General Jacob Vind, Honorary Danish Consul for Houston Anna Thomsen Holliday, and others. Chef’s snitter (mini open-faced sandwiches) were amazing!

A special thanks to board member Carl Steffensen, his wife, Frances, and former board member Anna Thomsen Holliday for helping to coordinate the event at Søren’s. If you have never seen the NDPT, check them out online or on their Facebook page. It’s unlike anything you’ve seen!

By
Terri
Johnson

01. Tour of Sam Houston Park.
APOLOGY

I owe a sincere apology to former board member Dorothy Stadsvold Feisel from Chestertown, MD. In the October edition of the America Letter, I left Dorothy out of my article naming the “Magnificent Seven” board members who were ending their terms. A quote from Dorothy deserves another run: “I have just read the bios of our new board members, and I’m totally in awe! I’m proud to be one of the Magnificent Seven and feel assured that the Seven Wonders will help make the museum even more special than it is now. I regret that I won’t be aboard to work with these outstanding new recruits and will always be grateful that I’m a part of the Museum Family.”

You will always be a part of our family, Dorothy. We miss you and Lyle and hope you’ll seriously think about coming to Elk Horn in October.

02. Arriving at a reception hosted by Danish chef Søren Pedersen. 03. Tasty bites Chef’s snitter (mini open-faced sandwiches). 04. National Danish Performance Team.
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Board Front L-R: David Hendee, Karen Suchomel, Carolyn Larson, Beth Bro-Roof, Peder Hansen, Anders Sand.
Back L-R: Gerry Henningsen, Carl Steffensen, Merlyn Knudsen, Randy Ruggaard, Carol Svendsen, Pete West, Carol Bassoni, Connie Hanson, Toni McLeod, Lars Matthiesen, Eric Olesen, David Esbeck. Absent from photo: Bente Ellis, Glenn Henriksen, Marnie Jensen, Craig Molgaard, Karen Nielsen
museum welcomes new interns

KRISTINE BRUUN

My name is Kristine Bruun, though usually just Kris. Prior to my arrival in Elk Horn, I had just moved back to Copenhagen from three years in Odense where I graduated from the University of Southern Denmark last summer with a bachelor’s degree in American Studies and a minor in Communications, Marketing, and Branding. I had, from the beginning, planned to have a gap year between my bachelor’s and master’s program and thought, “Why not use that time to get some hands-on experience?”

My stay has already been great, starting with a board meeting in Houston just days after I arrived. I’ll mainly be working with our communications specialist, Nicky, and we have planned a tight schedule for the next six months that I’m really excited about! Besides all the desk-bound work at the museum, I have a great deal of traveling planned, including a smørrebrød festival in Phoenix in March and the Rebild National Park Society meeting in Seattle in April.

Being the only native-speaking Dane presently at the museum has also given me the opportunity to help Kara at the Genealogy Center with translations of old Danish documents, which has been amazing for a history and genealogy nerd like me. I’m simply just extremely excited about the next six months and can’t wait for all the amazing experiences I’m going to have.

Lastly, thanks to the generous Scan Design Foundation for making all of this possible!

EMILY CANNON

Hello! I’m Emily Cannon, the museum’s newest Collections Assistant. I’m from a suburb about 30 miles north of Seattle. I graduated a couple years ago from the University of Washington with a bachelor’s degree in Culture, Literature, and the Arts. During school and since graduating, I have had the opportunity to intern at history museums in Washington, Nebraska, and Delaware. I have really enjoyed traveling and learning at different museums throughout the country.

My main project while interning at the museum will be to continue working on the inventory of photos in the permanent collection. I am excited to see what kind of dent I can make in the over 6,000 total photos in 50 boxes that the collection encompasses. Fortunately, the project has already been started prior to my arrival, with a great template for me to work from. In addition to the project, I am also excited to be in Elk Horn to reconnect with and learn more about my distant Danish-American heritage! My internship was made possible through the generosity of the Danish Club of Tucson.

Kristine Bruun
and
Emily Cannon
Jacob Riis left his hometown of Ribe, Denmark as a very young man in the middle of the nineteenth century to seek a career in America, where he believed the roads were paved with gold and where opportunity was limitless. His decision to take such an adventurous course was in part triggered by frustration over his unrequited love of a girl named Elisabeth, the daughter of the town’s wealthiest merchant, who did not consider Jacob fit to have the hand of his only daughter. Despite separation by the Atlantic Ocean, Jacob’s first love was never extinguished, so in fact his dream eventually came true, as he successfully proposed to her many years later when he revisited Ribe.

In New York, Jacob found himself unemployed and surrounded by extreme poverty and destitution amid the hordes of immigrants settled in the Lower East Side of Manhattan. He stubbornly battled several years of misery and illness before he landed a steady job as a crime reporter for a New York newspaper. He focused his work on the horrible exploitation of immigrants by tenement house landlords and the plight of the poor who lived there under conditions characterized by filth, disease, crime, and malnutrition.

He became a journalistic innovator by illustrating his stories with photographs, rather than the line drawings used in journalism of that era. His next innovation was to take photographs in the darkness of night, illuminating his subjects and their living conditions by the light of ignited chemicals – the earliest form of “flash” photography. The abuse of people spending nights in police lodging houses did not escape his attention.

Riis took his images to the commissioner of police for Manhattan at the time: none other than Theodore Roosevelt, who, of course, went on to become Governor of New York and later, President of the United States. Roosevelt and Riis became lifelong friends, with the latter serving as the president’s constant adviser on all matters concerning the social reform legislation for which Roosevelt is renowned.
Riis became a prolific author and an activist for reform and remediation of the unacceptable circumstances experienced by the impoverished immigrant population of the late nineteenth and early twentieth centuries. Apart from his newspaper work, he wrote many books on this subject, of which the most famous is *How the Other Half Lives*, documenting the appalling living conditions and deprivations suffered by the poor of New York City. Riis was also an itinerant lecturer who traveled the United States speaking on social reform issues and illustrating his presentations with lantern slide projections of his photographs. He had strongly held views and priorities which were constantly reflected in his writing, his lectures, and indeed, in his promotion of the neighborhood settlement concept. He battled the coercive bullying and exploitation practiced by the tenement house landlords; he protested ubiquitous overcrowding of tenement apartments; he pressed for urban rebuilding, sanitation, hygiene, and green open spaces to facilitate access to fresh and clean air; he advocated for fair employment practices; he pleaded the case for education and vocational training and trade skills.

Many of these themes are mirrored in the missions of the neighborhood settlements he promoted so strongly as they were established in American urban communities. Their priorities, programs, and modus operandi reflect Riis' convictions, his belief in self-help, his loathing of self-pity, and his revulsion of free riders – or, as he called them, parasites. He warned against gratuitous, unconditional grants, subsidies, and awards which, he insisted, created dependence on charity and the efforts of other people and complacency, if not laziness. Riis believed and preached that people should take responsibility for themselves and for fellow citizens of their own community and not allow themselves to be passive victims.

It was with this background of conviction and reasoning that Riis fought so hard to level the playing field for the suppressed, the abused, and the least privileged of the late nineteenth century population – particularly in urban America, where the lives of the affluent and powerful, living in comfort and isolation, were enjoyed so lavishly within a block or two of the destitution endured by so many of the citizenry.

One of the earliest settlement houses, located near what is now Chinatown and the Bowery, where Jacob was particularly engaged in giving his support, is named for him. The *Jacob A. Riis Neighborhood Settlement House* on the Lower East Side was actively providing its members access to the essential tools required to become a full and contributing citizen for nearly half a century before it was relocated. In 1950 the Riis settlement moved to the newly built public housing project known as the Queensbridge Houses, America's largest public housing project, where around 15,000 residents have their homes (unofficially, the number may be double that). Today, the settlement's participants are offered access to most of those tools through programs serving three categories of participants: children and youth, immigrants, and senior citizens.

02. Riis in April 1904, photographed by Pach Brothers. From the Library of Congress, public domain.
For the young there are on-site classes in the Riis Settlement’s Queensbridge and Ravenswood centers, as well as in five nearby public schools during after-school hours. These programs give access to self-improvement in the fields of academics, health and hygiene, safe sex, substance abuse, athletics, computer skills, artistic expression, job search, and, for a few, preparation for college application. The Settlement also runs specialist programs to mitigate street violence and gang-related conflicts, helping to reduce the number of shootings in the neighborhood. It should be noted that the average high school graduation rate in the adjacent neighborhoods is a paltry 48%, whereas participants in the Riis Settlement’s programs graduate at an average rate of 88%.

For immigrants, the help offered includes courses in English as a second language, financial literacy, legal aspects of immigration, immigrant rights, and job searching. In some recent years as many as 40 participants have gained American naturalization.

Senior citizens, who might otherwise live largely in isolation, are provided connections to social activities with fellow residents, nourishing meals from the settlement’s kitchen, access to supermarket shopping, and exercise classes.

Access to all these programs is sought after in the community, particularly by single mothers (and they are the vast majority of young participants’ parents) who see the Riis Settlement as a route to a better life for their children. Consequently, the finite capacity of the agency calls for a level of commitment on the part of participants, who wish to secure continuity; so the agency, for its part, insists on a level of discipline and good conduct. This aspect of the Jacob Riis philosophy is well and alive in the inner city of New York today.

The Riis Settlement has grown and thrived because of constant focus, the relevance, quality, and reach of its work, and because of the quantifiable nature of its results. In 1990 the agency’s annual budget was $150,000; by 2012 it was $3.8 million, and today runs at nearly $6 million. That has been achieved with growing support of public funds and a very significant introduction and development of private sector munificence – all driven by openly visible results. Since the mid-1990s the agency has been honored to have Her Royal Highness Princess Benedikte of Denmark as its engaged patron.

Readers of this piece who visit Elk Horn to enjoy the Jacob Riis exhibition (April 6 - May 27, 2019) can now be assured of greater understanding of this remarkable American Dane and know that his values, beliefs, and concern for the least privileged all carry on through his living legacy by the work of the agency named for him in Western Queens, New York City.

For generations photography has been used both as a way to document and as artistic expression. Techniques and technology have evolved immensely, but around the world, people continue to use this media in their personal and professional lives.

Almost every museum has some measure of photography in its collection. While many collections are not digitized, the Museum of Danish America is in the process of conducting such a project. Once completed, all photographs will be included in the database along with all identifying information including names, dates, places, events, studio names, and more. It will be an incredible resource for exhibit, programming, and research use.

Within its curatorial and genealogy collections, the museum cares for almost 10,000 photographs. They date from the mid-1860s into the 2000s and range in size from a one-inch square snapshot to an almost four-foot-long panoramic print. While there are just a few tintypes, most are snapshots or cabinet photos (also called cabinet cards).

Images vary from formal portraits taken at studios to large panoramas of church members or military companies. Families, sports, school students, farmsteads, city streetscapes, pets, cars, and more are all documented in black and white, sepia tones, and color. Framed and unframed, both the everyday and the elaborate are preserved and digitized.

Here we explore some of the photography within the museum’s collections, as well as two cameras immigrants used to document their own lives.

Hans Nielsen Jorgensen and his brother Soren Johnsen, both Danish immigrants, are pictured in this image identified as a tintype. Dated 1857, it is housed in a small wooden case with a thin gold metal trim on front. Soren was the donor’s great-great grandfather. 2001.141.001, gift of Robert W. Hayes.

Mathilde Rasmussen is pictured in this more unusual tintype. It has been slightly colorized, making the face peach, the eyes blue, and the hair brown. Mathilde emigrated from Varde, Denmark just after the turn of the twentieth century and worked as a housekeeper for the donor’s family when he was growing up in Massachusetts. 1985.082.008, gift of Alan F. Nagel.

By
Angela Stanford
Sophus Mühldorff is featured in this cabinet photo; he was the son of Peter and Henriette Mühldorff. While there is no further information about the subject of the photo, the studio name at the bottom is “H. Jensen” in Skjelskør, Denmark. 1994.259.077, gift of Jeanne Hansen Forrest.

Brownie One of two similar cameras in the collection, this Eastman Kodak Company model is a No. 2A Folding Autographic Brownie. It was the first Christmas gift given by Hans Jensen to his fiancée Helga in Viborg, South Dakota. The camera was used frequently by the couple, but particularly Helga, even documenting their 1949 trip to Denmark. 2002.104.001a, gift of Verner Jensen.

This box camera and its accompanying case is a German Voigtlander used by the donor’s father, Christian Neergaard. Christian immigrated with his family in 1888 at the age of 17 aboard the ship Thingvalla. 1992.155.008, gift of Rita Neergaard Hansen.
OPEN THROUGH SEPTEMBER 2. AN EXHIBITION OF CONTEMPORARY CERAMIC ART BY DANES MICHAEL GEERTSEN AND MORTEN LØBNER ESPERSEN.

In the following pages we present two essays regarding the works of exhibiting Danish artists Morten Lobner Esersen and Michael Geertsen. Both are represented in the United States by the Jason Jacques Gallery in New York City, which recently celebrated its 30th anniversary with a retrospective exhibition and publication. We are pleased to reprint that publication’s essays about Esersen and Geertsen here, thanks to generosity of the authors and the Jason Jacques Gallery.

MICHAEL GEERTSEN

Michael Geertsen interrogates the traditions of ceramic display and the history of the vessel by drawing on a dual background in ceramics and industrial design. His sculptures combine multiple thrown functional forms such as plates, cylinders, cones, and bowls into dynamic compositions. There is a rhythm to his constructions. He describes how “the objects appear as pulsating bodies with cylinders, funnels, and cones sucked in and out of their forms.”

Black ‘n’ White is composed of an earthenware amphora vessel sitting next to a plate on a rectangular black base. The vessel’s surface becomes a three-dimensional canvas on which additional modern and minimalist thrown forms such as cups and handles sprout and cling. Rising from the surface of the plate are cups frozen half-formed in space, resting where one would normally place food, rendering each one useless as a functional ware. The surface of both ceramic forms are covered by a uniform gray glaze, darkening along the rims and edges of each thrown form, delineating individual shapes in an otherwise rhythmic mass.

Upon completing a pottery apprenticeship in 1988, Geertsen enrolled in the The Royal Danish Academy of Fine Arts, School of Design in Copenhagen to study ceramics, glass, and industrial design. Since the mid-twentieth century, Denmark has long been lauded for its progressive design, and the generation prior to Geertsen was characterized by a prominence of natural materials and sleek, streamlined form. While this approach was true in furniture, textiles, and some ceramics, there were also studio potters such as Axel Salto who were internationally oriented avant garde artists. This group created exceptional stoneware with protruding, organic forms and cratered, running, brilliant glazes. It is this genre of pottery that Geertsen aligns with and further pushes past. He identifies these works as an “echo of Axel Salto with modernist features.”


// Anna Walker is the Windgate Foundation Assistant Curator of Decorative Arts, Craft, and Design at the Museum of Fine Arts, Houston (MFAH), where she is responsible for the exhibition, research, and publication of the craft collection, the proposal of acquisitions, and the development of a long-term collections strategy. Her current exhibition, Mending: Craft and Community, is on view at the MFAH, and she is co-curating the forthcoming retrospective of fiber artist Olga de Amaral with Cranbrook Art Museum, set to open in 2020.
In her essay on Danish studio ceramics, scholar Gerd Bloxham Zettersten describes a field steeped in the vessel tradition but championing an analytical culture of continual regenerative development of historical forms into new, contemporary interpretations. Geertsen follows this lineage of progressive, avant garde ceramicists who have continually sought to reinvent the vessel and further question the display of these historical forms. Curator Cindi Strauss elaborates on how Geertsen moves beyond the trope of arrangements of vessels as the “stacks of functional wares one finds in a cupboard or shop,” and instead explores the “territory between abstracted spatial relationships and function.”

Geertsen’s works, she writes, “transcend easy identification, thereby existing in their own realm of sculptural expression.”

The use of an amphora, or traditional Greek drinking vessel, and plate resting side-by-side on a black, rectangular platform in Black ‘n’ White references the influence of still life painting on Geertsen’s compositions. This genre of painting encompasses everything from Dutch vanitas paintings to trompe l’oeil compositions.

Art Historian Norman Bryson describes how a still life “attends to the world ignored by the human impulse to create greatness,” and “the human figure, with all of its fascination, is expelled. Narrative – the drama of greatness – is banished.”


Absent of the human figure, the content is shaped by the food, beverage, or flora and fauna at the table. However, Geertsen’s sculpture is devoid of the additional trappings of a meal. Here the vessels are paramount. Black ‘n’ White further challenges the notion of a still life as the objects are not at rest but instead seem as if they might suddenly collapse, expand, or even melt through the table. Instead, Geertsen’s sculpture aligns with a still life painted in the cubist tradition.

Bryson describes how the fragmented planes and spatial torsions in cubism are anchored by the familiarity of forms used in still life painting. This style “practices a glyphic reduction in which the painting can elicit from the viewer a sure recognition of such things while making the least possible commitment to describing their space.”

The basic forms of storage jars, vases, and plates are rarely reinvented and instead belong to what Bryson describes as “aevum, time which has a beginning but no end.” These are objects that “do not need to be re-invented from scratch or thought through from first principles at every new moment of need; the individual creation of the artefacts is overruled by a collective intelligence that bypasses the necessity for invention.”

However, the Danish field of ceramics has pushed these vessels through what Zettersten describes as a gradual transition, one that is informed by the past and building on a history of Danish craft-art-design. Geertsen is part of a younger generation of makers with a dual approach. His background in ceramics and industrial design continues to influence an innovation to the vessel in ceramics that builds on history while simultaneously advancing its aesthetics.

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6Ibid. 84. 7Ibid. 139. 8Ibid. 9Wendy Kaplan, Hope Barkan, From the Kilns of Denmark: Contemporary Danish Ceramics, (Rhodos, 2002), 42.
MORTEN LØBNER ESPERSEN

For most potters, glaze is a just a quick dip. It finishes and protects the pot’s surface and adds a splash of color to the piece. Some ceramic artists go a little further, layering or mixing two or three coatings of glaze, or experimenting with other effects like sgraffito, wax relief, or underpainting with oxides or other colorants.

Then there is a tiny coterie, at the upper echelons of the discipline, for whom glaze is something else entirely: dimensional, temporal, and cosmic. Among these standout figures we can list the California-based Adam Silverman; New York’s Kathy Butterly; Takuro Kuwata, in Japan; the Polish-born Aneta Regal; and the British ceramist Gareth Mason. There is amazing quality and breadth of vision in all these artists. But nobody, anywhere, does more with glaze – more in each piece, and more across the span of his oeuvre – than the Danish potter Morten Løbner Espersen.

What all the above-mentioned ceramists have in common is the ability to see glaze in depth. Instead of thinking of it as a thin, glassy covering for the clay body, they build it up into a many-layered mass, usually over the course of many firings. Espersen’s work is exemplary of this approach. For him the unglazed vessel is a bedrock, and the glaze a rich stratigraphy that lies atop it. And it has all the complexity of the earth’s surface: rivulets and streams, promontories and peaks, cracks and pitting. Each deposit of material interacts in the kiln with previously applied layers. The result is fantastically complex. The pieces look terrific from a distance, but just wait until you get closer – and closer, and closer still. As in the famous film Powers of Ten (1968) by Charles and Ray Eames, zooming in on these surfaces yields worlds within worlds of aesthetic incident.

Though his ceramics seem otherworldly, Espersen comes by his mastery the old-fashioned way. He trained originally at the Danish School of Design in Copenhagen, which has been producing great ceramists for decades. Many of its graduates find a place in industry, but Espersen always has been based firmly in independent studio mode. He has remained a patient student of his discipline’s history; both his forms and his glazes insistently recall certain historic Chinese and Japanese works, fin-de-siècle ceramics from France by the likes of Pierre Adrien Dalpayrat, and the vividly individualistic creations of George E. Ohr. More proximately, he has been inspired by his countryman Axel Salto, who did for Danish ceramics more or less what Ohr had done for American Art Pottery, introducing a totally new abstract language beginning in the 1930s. In Salto’s so-called “sprouting” and “budding” styles, the whole vessel was articulated with organic protrusions of various scales. In some of these works, he dared to explore asymmetrical compositions, highly unconventional at the time; his glazes coursed down their irregular exteriors, thinning out to a gloss over the bumps, thickening to opacity in the hollows.

Glenn Adamson is a curator, writer, and historian who works at the intersection of craft and contemporary art. Currently Senior Scholar at the Yale Center for British Art, he has previously been Director of the Museum of Arts and Design, Head of Research at the V&A (Victoria and Albert Museum), and Curator at the Chipstone Foundation in Milwaukee. Adamson’s publications include Art in the Making (2016, co-authored with Julia Bryan-Wilson), The Invention of Craft (2013), Postmodernism: Style and Subversion (2011), The Craft Reader (2010), and Thinking Through Craft (2007). His new book, Fewer Better Things: The Hidden Wisdom of Objects was published by Bloomsbury in August 2018.
Critic Karen Grøn has described Espersen as being “like Axel Salto on acid,” certainly, his pots can be seen as a trip departing from his Danish forebear.1 This positions him in an interestingly specific geographical lineage, much as the aforementioned Takuro Kuwata operates within a particularly Japanese idiom, or Buttery within an American Pop sensibility.) The upright vase which was Salto’s principal format is also Espersen’s; so, too, is the earlier potter’s way of defining the object as a massive wall with a rhythm shuddering through it. The big difference, apart from the much more complex and painterly glazing in Espersen’s work, is that he literally extends his pots into space. While he does make simple vase forms with integrity, he is best known for more freely sculpted objects in which the container form is ruptured into discrete elements.

His Horror and subsequent Horror Vacui series (2013 and 2014, respectively) exemplify this latter direction in Espersen’s work. Each is built around a traditional vase-shaped core, whose outlines are just discernible through a labyrinth of serpentine elements built around it. The use of the term “horror” in the titling makes a certain sense – Grøn has compared the pieces to the mythological Midgard Serpent of Nordic legend, and the writhing snakes of Medusa may also come to mind. Notwithstanding that sense of sinister animism, the pieces are deeply seductive, raising to an exponential power the convolutions of Salto’s work. Particularly in the Horror Vacui series, which features a denser variegation in the glaze, the topsy-turvy roller coaster of the pot produces endless visual interest. In some examples, like Horror Vacui (blue/matte black), the gravitational slide of the glaze as it fires in the kiln adds to the volcanic energy; near the base, a few suspended drips preserve that sense of fluidity.

Espersen’s nested compositions also allow him to do things with asymmetry that Salto could not have imagined. Some of the muscular shapes on his pots crawl around and over the rim; in one case, Violet and Light Blue Horror, the object seems to eat its young, as one tendril is sucked down into the vessel mouth. In other pieces the coils squeeze in and out as they descend, like a boa constrictor devouring its prey. Other examples are reminiscent of coral reef formations, bulbous floral parts, bloody bones, or even the buttressed structure of a baroque cathedral.

One reason that the works give rise to such varied associations is the dramatically different palette that Espersen develops for each one. There is a tremendous range of color and texture in his work. In earlier pieces, he often used a chalky, dry surface, but in the Horror and Horror Vacui series the glazes tend to be richer and more fluid. Some are saturnine and mineral in quality, with visual interest provided mainly by the play of light on the burnished-feeling surfaces. Others are saturated with prismatic hue, like a palette full of thick oil paints slathered on a canvas and allowed to intermingle. Others still have the lightness and translucency of watercolor; Violet and Light Blue Horror is again a good example, its jewel-like tones blurring together as if seen underwater.


As mentioned above, Espersen does make some more contained pieces, nominally more conventional and even notionally functional (though it would be a bold person who would test their flower-arranging skills against his work). In 2015, for example, he completed a series of relatively straightforward vases that featured his most textured glazes. Some of them could almost pass for late nineteenth century: ovoid, lobed, and gourd shapes, with explicitly historicist glaze treatments like oxblood, gold luster, and blue-and-white. Another group of that year riffs on the Korean moon jar, adding maximal color and texture to this famously minimal archetype. Espersen’s gentle sense of humor is evident here – a red version is entitled Blood Moon, a squat variant Halfmoonjar – but the overwhelming impression is one of deep respect for precedent, across a wide sweep of ceramic history. Thus, although Espersen is grounded in a distinctively Danish point of view, his aesthetic is also cosmopolitan, drawing on many national traditions. It is worth remembering, too, that he has undertaken many periods of work abroad, including in France and Japan.

The very simplicity of his monolithic vase forms helps to show off this rich palette of influences, and, of course, they are also perfect settings for his hyperactive glazes. Effects that might get lost in the shuffle of his more sculpturally complicated works are laid open to view here: the cratering on a moon jar, the drizzles and bubbles of his thinner glaze applications, the soupy opulence of his thicker ones. Among the latter, the piece Monsterwhite is particularly worthy of note. The shape could not be more basic, a simple flared neck atop a globular base. But the gorgeousness of the glaze is something to behold: like a weathered cliff wall or some other geological formation, it contains numberless variations of tone within a relatively narrow color range. We don’t usually think of white as “saturated,” but this object proves it can be done.

In the end, this is the sort of alchemical effect that makes Espersen such a wonderful artist. He works intensively at his craft, exploring a single discipline and form-language, rather than skipping from one to the next, like a kid in a candy shop. This dedication to the possibilities of a traditional genre may seem unfashionable to some – but not for those who have eyes to see. To them, it will be abundantly clear how much transformative power Espersen draws from the deep well of ceramic technique and tradition. Like Salto before him, he has stayed close to the fundamentals of pottery – all the better to reinvent them.

05. Morten Løbner Espersen, Blood Moon #1, 2015, glazed stoneware, 20.47h x 19.69w in. Photo courtesy of the Jason Jacques Gallery. 06. Morten Løbner Espersen, Blue Moonjar #1888, 2016, glazed stoneware, 14.96h x 11.42w in. Photo courtesy of the Jason Jacques Gallery.
**BROWN BAG LUNCH**
Treasures of the Archives
By Cheyenne Jansdatter
April 11, Noon

**BROWN BAG LUNCH**
Life as a Peace Corps Volunteer in Paraguay
By Dana Johnson
April 25, Noon

**VICTOR BORGE LEGACY AWARD PIANO RECITAL**
Enjoy classical piano music performed by the talented winners of this annual competition
April 27, 2 pm

**BROWN BAG LUNCH**
The History of Childhood in the Rural Midwest
By Pamela Riney-Kehrberg
May 16, Noon

**BROWN BAG LUNCH**
A Life on the Edge: The Colorful and Dramatic Life of Chris Madsen
By Frans Ørsted Andersen
May 23, Noon

**MUSEUM VISITOR HOURS**
Monday-Friday 9 am – 5 pm
Saturday 10 am – 5 pm
Sunday Noon – 5 pm

**GENEALOGY CENTER**
4210 Main Street, PO Box 249
Monday-Friday 9 am – 5 pm
Saturdays by appointment only

Research assistance appointments welcomed to 712.764.7008.

**BOARD MEETING**
Denver, Colorado
June 13-15

**BROWN BAG LUNCH**
Prairie Photography
By Randy Leete
June 20, Noon

**TIVOLI FEST**
May 24-26

**CHILDHOOD IN VICTORIAN POPULAR SONG**
Social historian Michael Lasser explores how the Victorian era viewed childhood, using popular songs to illustrate American culture of the time
May 25, 1 pm at the Genealogy Center

**BROWN BAG LUNCH**
Danish Dining Etiquette
By Kristine Bruun
July 11

**SANKT HANS AFTEN**
Our annual celebration of Danish-style Midsummer will be extra tasty as we open the new exhibition “New Nordic Cuisine.”
June 22

**BROWN BAG LUNCH**
By pamela lasser
May 25, 1 pm at the Genealogy Center

**BOArd Meeting**
Denver, Colorado
June 13-15

**BROWN BAG LUNCH**
by Randy Leete
June 20, Noon

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**BEDSTEMOR’S HOUSE**
2105 College Street
Memorial Day – Labor Day
1 pm – 4 pm

**ADMISSION**
Museum members FREE with membership card
Non-member Adults $5
Children (ages 8-17) $2

Price includes one-day admission to Jens Dixen House, Jens Jensen Prairie Landscape Park, Genealogy Center, and Bedstemor’s House.

All facilities are closed on New Years, Easter, Thanksgiving, and Christmas.
exhibition calendar

**Dannebrog 800**
Multimedia Room
Throughout 2019
*Sponsored by the Scandinavian Society of Cincinnati*

**Vessel: Ceramic Art by Michael Geertsen and Morten Løbner Espersen**
Main Floor Gallery
March 22 – September 2, 2019

**Jacob Riis: How the Other Half Lives**
Kramme Gallery
April 6 – May 27, 2019
*Sponsored by The Danish Home, Croton-on-Hudson, NY*

**New Nordic Cuisine**
Kramme Gallery
June 22, 2019 – January 5, 2020

**Kings, Queens, and Commoners: Portraits from the Permanent Collection**
Main Floor Gallery
Opens September 21, 2019
*Sponsored by the Danish Sisterhood Lodge #15, Milwaukee, WI*

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**ONLINE AUCTION FUNDRAISER**
This summer we are hosting an online auction with proceeds directly supporting the “New Nordic Cuisine” exhibit. The auction will be open for bids June 14 – July 14. Already we have amassed a nice selection of unique items. Take a look! [http://bit.ly/NNCauction](http://bit.ly/NNCauction)
The year is 1219, and the Danish King Valdemar II (later known as Sejr, the victorious) has sailed to Lyndanisse (modern day Tallinn, Estonia) on a mission to “Christianize the heathens.” However, on June 15, 1219, the king and his men are swiftly losing the battle against the Estonians - when suddenly, the heavens open and down falls Dannebrog and a voice says, “Raise this banner, and you shall be victorious.” So the King did, and the Danes were victorious.
This is how Dannebrog came to be the flag of the Danes - at least, if one is to believe the myth. In reality, the mythological story of Dannebrog is rooted in a pair of creative writers. The two oldest surviving accounts of the myth stems from the 1520s and were written by Christiern Pedersen and Peder Olsen. Both writers very likely got their information from a now-lost source, because Peder Olsen later added to the story that Dannebrog actually fell down during the important battle in 1219, instead of the initial, “unimportant one” in 1208. And when Arild Huitfeldt wrote the history of Denmark in the sixteenth century, he wrote that Dannebrog fell down in 1219 and thereby cemented the birthdate of Dannebrog.

While the myth of Dannebrog seems farfetched and is likely inspired by a similar event involving Emperor Constantine the Great, who also received a banner and the same words as King Valdemar, the idea that the Danish crusaders used a red and white banner as their flag is very likely. Dannebrog bears a striking resemblance to the banner of the Order of Malta, who had been using a similar banner since 1291.

Although Dannebrog started out as a military flag and a flag of the king, this began to evolve in the middle of the nineteenth century, when national feelings started to flourish all over Europe. The private use of Dannebrog increased, but King Frederik VI was against this and banned such displays of the flag.

However, the ban was never enforced, and during the First Schleswig War (1848-1850) the use of Dannebrog spread like wildfire. For the Danes Dannebrog became a symbol of Denmark, a symbol against Germany who supported Schleswig-Holstein’s wishes to be separated from Denmark and become part of the German confederation instead. Schleswig-Holstein was not victorious in its claims, and Denmark got to keep the duchies. The peace only lasted until 1864, when the Second Schleswig War swept through Denmark. This time, the Danes were not as fortunate and lost both Schleswig and Holstein, who then became part of Germany, meaning that many Danes were now caught on the wrong side of the Danish-German border.

After the war the German government banned the use of Dannebrog, but the Danes who had suddenly become part of Germany found ways to sneak red and white colors into their everyday lives. A prominent example is the protest pig. The pig was bred by Danish farmers to have a red hide and a white stripe across its back, imitating Dannebrog.

During the occupation (1940-1945), Dannebrog saw another boom in popularity. Denmark was decorated in flags and red and white for King Christian X’s 70th birthday on September 26, 1940, and, contrary to popular belief, the Germans never banned the use of Dannebrog. However, Danes were not the only ones making use of Dannebrog. The German organizations in Denmark, most notably Frikorps Danmark, used Dannebrog as a symbol against the east and made connotations to the battle between West (King Valdemar) and East (The Estonians) in 1219.

02. The Husum protest pig, with the red-brown hide and the white stripe, was bred to look like Dannebrog. *Photo courtesy of Hockmannshof Vacations Germany, www.hockmannshof.de.* 03. A recruitment poster from Frikorps Danmark, linking the battle in 1219 to the one in 1944. Notice the Dannebrog falling from the sky. *Collection of the Danish Royal Library.*
Today Dannebrog is mostly used during celebratory events, such as:

- **Weddings and wedding anniversaries** Dannebrog will be raised and the æresport (triumphal arch) will feature Dannebrog on the top.

- **Birthdays** Dannebrog will be raised and placed outside the house to indicate the celebration. Small flags are placed in the lagkage (layer cake), and sometimes the cups, plates, and tablecloth will also feature Dannebrog.

- **Graduations** After the final exam family and friends will gather outside the examination room and welcome the student with Dannebrog when they have finished.

- **Airport arrivals** Many Danes greet loved ones in airports by bringing Dannebrog.

- **Rejsegilde (topping-out ceremony)** This ceremony is held after the load-bearing structure of a house is finished. On top of the house a wreath is hung - originally to make sure the house was safe to live in and to ward off evil spirits. Today it’s a sign of celebration, and Dannebrog is placed on top of the wreath.

- **Christmas** On Danish Christmas trees you will often find a garland of Dannebrog as decoration.
The extensive use of Dannebrog is seldom seen negatively within Denmark; however, there have been occasions when it seems the use of Dannebrog was taken too far. The first event occurred in 2014 during the Danish Melodi Grand Prix (the selection for a Eurovision television song contest representative) when singer, and later winner, Basim let a giant Dannebrog fall from the ceiling during his performance. Some felt that by doing so, he had already declared himself the victor, and others feared the rest of Europe would view the use of Dannebrog as an expression of nationalism. Basim stated that for him, Dannebrog was about love and inclusion, the same themes featured in his song, so it was only natural to use the flag. In the end it was against Eurovision rules to use a national flag, so a “love” banner replaced Dannebrog.

The latest controversy should be viewed through the lens of the political climate in Denmark. In 2016 it was decided by the Presidium to hang a giant Dannebrog behind the speaker’s chair in Folketingssalen while restoration of a painting was taking place. Some felt that this was a political statement by the president of Folketinget, Pia Kjørsgaard. Pia Kjørsgaard was the founder and long-time president of Dansk Folkeparti (the Danish Peoples Party), which is known to use Dannebrog in campaigns, often to distinguish between Danes and non-Danes. After the restoration was complete, Dannebrog was taken down as planned. But because many also liked the idea of a Dannebrog in Folketingssalen, it was decided to give Dannebrog a permanent spot to the right of the speaker’s chair.

While the Danes’ extensive use of Dannebrog may seem odd to some, for the Danes, Dannebrog represents celebration, hygge, and solidarity.
To learn about the life of Jacob Riis, you might pick up Riis's autobiography, *The Making of an American*, which he published in 1901 at age 52. But in taking Riis's polished angle on his life alone, you would miss the rich historical context, perspectives of those who encountered him, and intimacy of Riis's diary and letters that Tom Buk-Swienty draws on in his 2008 biography, *The Other Half: The Life of Jacob Riis and the World of Immigrant America*. Though it relies heavily on Riis's memoirs, *The Other Half* (translated from the original Danish by Annette Buk-Swienty) supplements and enhances Riis's first-person narrative, simultaneously setting him in his time and bringing him to life, making a case for Riis's place in history and relevancy today. It's a compelling read, full of memorable detail and anecdotes that illuminate not only Riis but also the world he inhabited.

Riis grew up in Ribe, Denmark, born to erudite parents who, until Riis's father accepted a teaching position in the city, had lived in Helsingør, Copenhagen, and Roskilde. They felt displaced and disillusioned, Buk-Swienty suggests, by the remoteness and stark landscape of southwest Jutland, not to mention the turmoil of wars with Prussia. The benefit of a biographer is already apparent in reading about Riis's youth in Denmark. Riis's views of Ribe and his childhood there were always colored by complex feelings; he romanticized it, idealized it, fled from it—sought to create a New York City to resemble it—avoided returning for decades, and was disappointed and confused by his hometown's coldness when he did return.

“Alas! I am afraid that thirty years in the land of my children's birth have left me as much of a Dane as ever,” Riis writes in *The Making of an American*, but Buk-Swienty notes that to the residents of Ribe, Riis was an affluent, outspoken American: “the citizens of Ribe were skeptical of Riis and cold-shouldered him on many occasions.” His chronicling of ironies like this makes his narrative of Riis especially poignant.
When he arrived in America in 1870, Riis worked a staggering number of odd jobs and lived for a while as a vagabond (a lifestyle he later criticized when he was established and engaged in social reform). He was often penniless, hungry, and homeless—something he had never been in Denmark, despite his unhappiness there. He’d imagined a somewhat rough-and-tumble America but nothing quite so callous and hardscrabble. His experience was not unique; especially in cities, America’s largest influx of immigrants yet was struggling. Buk-Swienty writes,

“Ironically, the myth that America was a wellspring of great opportunity was to a large degree created by the immigrants themselves. Ashamed to be living in poverty, they frequently chose to write their families back home rosy fictions. It was letters like these that prompted new waves of immigrants from Europe.”

A particular low point, and one Riis never forgot, occurred when—plagued by thoughts of suicide—a stray dog snuggled up to him on the street. Encouraged by the companionship, Riis sought shelter for the night at a police lodging house, and in a skirmish in which the dog tried to defend Riis, a police officer smashed its head and killed it. Many years later, Riis would show police commissioner Theodore Roosevelt the room where his dog had been killed, sharing the bitter story with his friend. Roosevelt was incensed and took action, closing the police lodging houses that Riis saw as a festering source of conflict in the slums.

One has to wonder if, had he not experienced such lows in his first years in America, Riis would have become the muckraking social reformer who put faces to New York City’s poor. Eventually, of course, he became a journalist in New York City, tirelessly chasing the city’s stories, prone—characteristically of the time—to the occasional embellishment: “The quantity of the stories was far more important than their quality, and at times, as Riis admitted in his diary, but—and this is noteworthy—not in his memoirs, life as a general reporter meant fabricating stories.”

Nothing Riis could fabricate, however, could exceed the real-life horror of poverty, disease, and death in New York City’s worst neighborhoods. Having set his family up in the peaceful neighborhood of Richmond Hill, Riis was unafraid to enter the worst of the city’s slums and to encounter first-hand the squalor and filth of Mulberry Bend’s tenements, one of the world’s most densely populated places. Particularly fascinating is Buk-Swienty’s account of Riis’s venture into photography. He had little experience with it but saw an opportunity when reading the paper one day in 1887—a new flashlight invention allowed photographs to be taken in dark areas. The flash was shot from a pistol loaded with magnesium and gunpowder cartridges. With a small group of amateur photographers eager to test flash photography, Riis began his expeditions into the slums:

“When Riis found a shot he wanted to capture, the small entourage would stop and set up the camera, then one of them would pull the gun and fire. Startled onlookers thought they were being shot with live cartridges, but instead the brief, crackling blue-white light of the flash appeared before their eyes quickly followed by a billow of thick, gray smoke. At other times the four men would barge in on people asleep in their beds, ignite the flash, and shoot a picture. The whole affair was over so quickly that many of their unwitting subjects never even registered what had happened; some barely woke up before the slum photographers had vanished again into the darkness of the night.” (p. 208)
Reading *The Other Half*, one becomes impressed with the sheer force of Riis’s impact on poverty in New York City—his success in getting disease-ridden tenement houses torn down, his influence on police practices, his movement for New Yorkers commuting from the suburbs to bring flowers to the poor who saw so little color or greenery.

Fascinating, too, is Riis’s friendship with Teddy Roosevelt—be it unlikely, as “When Roosevelt was at Harvard, Riis was living as a tramp on the streets of New York.” Nevertheless, the two men had similar outlooks on life (even similar outward appearances) and worked closely and tirelessly together during Roosevelt’s days as president of the police Board of Commissioners. His office was just across the street from Riis’s. Quotes from muckraking reporter Lincoln Steffens, and Roosevelt himself—whose letter upon Riis’s beloved wife’s death is especially moving—are alone worth picking up *The Other Half* for what they add to an understanding of Riis.

There are the numerous interesting details one would hope for in a biography as well. Riis was known as “the Dutchman” at various different jobs in America. Once he started lecturing, a newspaper article noted his marked “German accent.” Roosevelt, at least, knew Riis was a Dane—he even wanted to appoint Riis as governor of the Danish West Indies once Denmark had sold them to the United States (the deal didn’t go through until after Riis’s death).

Two of the most significant influences on Riis’s writing were Hans Christian Andersen and Charles Dickens; some of his written portraits of the poor echo “The Little Match Girl,” for example. Riis had encountered H.C. Andersen himself while working as an apprentice carpenter in Copenhagen. Though he adored the writer, he was not above boyish pranks, lining up with his friends to salute and shake hands with Andersen one-after-another on evening walks in the park; the elderly Andersen not realizing that it was the same group of boys over and over.

Buk-Swienty’s biography shows the evolution of an important historical influencer who never forgot the experiences that shaped him—a Dane, an immigrant, an American, impoverished, successful, once homeless and suicidal, eventually producing work that affected millions, lauded by an American president. *The Other Half* inspires readers to consider what might have become of all those he helped, had Jacob Riis’s life gone differently. Thankfully, the world didn’t have to find out.

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02. See also: *Jacob A. Riis: Photographer & Citizen*, by Alexander Alland, Sr., with a preface by Ansel Adams. Published 1973 by Aperture Foundation, Inc.
Since 1967, on or around Hans Christian Andersen’s birthday, April 2, International Children’s Book Day is celebrated to inspire a love of reading and to call attention to children’s books. In the following pages we include a lighthearted Hans Christian Andersen tale that features intergenerational storytelling – though the books themselves are merely props. *I Børnestuen* (“In the Children’s Room”) was translated into English by Danish immigrant Jean Hersholt and published in 1949.

On the inside of the back cover, you will find a bookmark to cut out. It displays illustrations created for this story by Danish artist Lorenz Frølich at the request of Hans Christian Andersen himself. The top illustration portrays an unenthusiastic Anna before her grandfather’s makeshift play begins. The bottom image conveys the excitement and fun they have created together using ordinary objects from around the room. Should this story inspire you to read to a child or create a tabletop production of your own, we would be delighted.

**IN THE CHILDREN’S ROOM**  
*A translation of Hans Christian Andersen’s I Børnestuen*  
by Danish-American actor Jean Hersholt (1886-1956).

Father and mother and all the brothers and sisters had gone to the theater; only little Anna and her grandfather were left at home.

“We’ll put on a play, too,” he said, “and it can start right away.”

“But we don’t have any theater!” said little Anna. “And we haven’t anybody to do the acting. My old doll can’t, because she looks dreadful, and my new one mustn’t, because she’d rumple her new dress.”

“You can always find actors if you use what you have,” said Grandfather. “Now let’s build the theater. We’ll set up a book here, and another there, and one more over there, in a slanting row. Now three on the other side; so, now we have the side wings. The old box lying over there can be the backdrop, and we’ll turn the bottom out. The stage represents a room; everyone can see that. Now we need the actors. Let’s see what we can find in your toy drawer. First the characters, and then we’ll prepare the play; one holds the other together. This is going to be splendid! Here’s a pipe head, and there an odd glove; they’ll do very well for father and daughter.”

“But that’s only two characters,” said little Anna. “Here’s my brother’s old waistcoat - couldn’t that play a part, too?”

“It’s certainly big enough,” said Grandfather. “We’ll make it the lover. There’s nothing in its pockets, and that’s very interesting, for that’s why the course of true love doesn’t run smoothly! And here we have the nutcracker’s boot, with spurs on it. Potz, blitz, mazurka! Look how he can dance and strut! He’ll be the unwelcome suitor, whom the lady doesn’t care for. Now what kind of play do you want? A tragedy? Or a domestic drama?”

“A domestic drama,” said little Anna. “The others like that sort of play. Do you know one?”

“I know a hundred!” said Grandfather. “The most popular ones are from the French, but they’re not good for little girls. Instead, we’ll take one of the prettiest; they’re all about the same inside. Now I’ll shake my bag! Kukkelrum! Brand-new! And now here’s the play, all brand-new! Now listen to the program.”

Then Grandpapa took up a newspaper and pretended to be reading from it:

**THE PIPE HEAD AND THE GOOD HEAD**  
*A Family Drama in One Act*  
CHARACTERS  
MR. PIPE HEAD, a father  
MR. WAISTCOAT, a lover  
MISS GLOVE, a daughter  
MR. BOOT, a suitor
“Now we’re ready to start. The curtain rises! But we don’t have any curtain, so it’s up already. All the characters are on the stage, so we see them immediately. Now I speak as Father Pipe Head; he’s angry today. You can see that he’s a colored meerschaum.

‘Chitchat! Muttering! Poppycock! I’m master of this house! I’m my daughter’s father! Listen to what I have to say! Mr. Boot is a person in whom you can see your face; his upper part is made of morocco, and he has spurs at the bottom. Prattle! Chitchat! He shall have my daughter!’

“But they ought to speak in poetry,” said little Anna. “I’ve heard that’s the nicest way.”

“Now listen to what the Waistcoat says, little Anna,” said Grandfather. “He’s speaking now. The Waistcoat has a laydown collar, is very modest, but knows his own value and has a right to speak his mind. ‘I haven’t a spot on me!’ he says. ‘Good material ought to be taken into consideration; I’m made of real silk, and have strings on me.’

‘On the wedding day, but not after that. You don’t keep your color in the wash!’ This is Mr. Pipe Head speaking. ‘But Mr. Boot is watertight, made of strong leather, and yet very delicate. He can creak and clank his spurs, and looks Italian!’

“Quiet, quiet!” said Grandfather. “Silent approval will show that you belong to the educated public in the front rows. Now Miss Glove sings her great aria with a break in her voice:

I have no voice;
I can crow, but that’s all;
Caw, caw—in the lofty hall!

“Now comes the really exciting part, little Anna. This is the most important scene in the whole play. Mr. Waistcoat unbuttons himself and addresses his speech to you out front, so that you will applaud. But don’t do it; it’s more refined not to. Hear how his silk cloth rustles.

‘I am driven to extremities! Take care of yourself! Here’s my plot! You are the pipe head, and I am the good head. Zip! and away you go!’

“Did you see that, little Anna!” said Grandfather. “That’s a most delightful comic scene; Mr. Waistcoat seized the old Pipe Head and put him into his pocket! There he lies, and Mr. Waistcoat speaks:

‘Aha, you are in my pocket now, in my deepest pocket! You will never come out unless you promise to unite me to your daughter, Miss Left-hand Glove. I hold out my right hand!’

“Now it was Father Pipe Head who said, ‘Bah!’ And now Mr. Waistcoat speaks:

Oh, beautiful Glove,
You must be my love,
Though you’re from Spain
And I’m Holger the Dane!

“When Mr. Boot hears this he kicks up his heels, jingles his spurs, and knocks down three of our side wings.”

“This is such wonderful fun!” said little Anna.

“My, that’s awfully pretty!” said little Anna.

“And now old Pipe Head replies:

I’m getting so awfully dizzy!
Unlike before, I’m not busy.
Gone is my humor, I fear.
Never have I felt so queer.
Without my stem here I feel so frail.
Take me from your pocket without fail,
And you shall have my daughter here,
To marry and to hold dear.

“Is the play over already?” said little Anna.

“Certainly not,” said Grandfather. “It’s just all over with Mr. Boot. Now the lovers kneel and one of them sings:

Father!

and the other:

Mr. Pipe Head, do as you oughter,
Bless your son and daughter!

“They receive his blessing and celebrate their wedding, and all the furniture sings in chorus:

Clinks and clanks,
A thousand thanks,
And now our play is over!

“And now we can applaud,” said Grandfather. “We’ll bring them all out for a curtain call, and the pieces of furniture, too, for they’re made of mahogany.”

“And isn’t our play just as good as the ones you see in a real theater?”

“Our play is much better!” said Grandfather. “It’s shorter; the admission was free; and it has passed away the time before our tea!”
new additions to the wall of honor

NOVEMBER 21, 2018 – JANUARY 31, 2019

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 4,500 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 they settled, and the name and city of the donor.

AXEL VALDEMAR BOYE (1911)
Chicago, IL – Guy & Elizabeth Boye, Franklin, TN

JOHANNES JAEGGER (1948)
Solvang, CA – Marie Jaeger, Solvang, CA

JENS PETER NIELSEN (1925)
Chicago, IL – Paul & Marie Sorensen, DeKalb, IL

JENS GEORGE WEST & GUDRUN SIMONSEN OVERGAARD WEST
(1903) (1910) Kimballton, IA – Pete & Bonnie West, Denver, CO

jens jensen heritage path

NOVEMBER 21, 2018 – JANUARY 31, 2019

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, medium, or large.

Gary & Kathleen Larsen, Brodhead, WI
Paul Laursen, Crawford, IN
Verner Laursen, Appleton, WI

Robert & Mabel Madsen (deceased), Elk Horn, IA

Paver order forms can be found at www.danishmuseum.org/get-involved/recognition/commemorative-bricks
memorials

NOVEMBER 21, 2018 – JANUARY 31, 2019

Through various funds, gifts have been received in memory of:

Dona Andersen
Marie Petersen Bray, my mother
Robert W. Brown
Lloyd Christensen, my husband and Virgil Christensen, my brother-in-law
Lisbeth Clausen
Glen Clemsen
Ralph Doonan, my husband
Lillian Irene Eggers
John A. Emanuelsen, M.D.
Faaborg Family (Otto & Shirley Faaborg’s)
Cora E. Fagre, my mother
Hans & Mathilde Farstrup
Virginia M. Frandsen 4/7/28-
12/19/17
Karen J. Friedmann
Herman & Marie Friis
Harry C. Gaarde
George Clausen, my father, born 2/26.1897 Breninge, Æro, Denmark, came to US/Iowa
Bent Hansen
George & Clara Hansen
Rev. Anders & Martha Hansen
Clifford & A. Veola Hansen, Annette Brown’s parents
Toby Henningsen
Izy & Emery Hoegh, my parents
Hans & Genevieve Holberg
Allan Jacobsen
Art Jacobsen, my husband, & Grandson Eric Jacobsen
Oskar & Ellen Jensen
Ronald N. Johnson
Lucille Jordahl
Niels W. & Ingrid H. Jorgensen
Torben - Erik & Taylor Klarlund
John Kobe
Richard Kramme, my husband
Hans Peter Larsen
Kurt Klarskov Larsen
Dorothea Laursen
Peter & Thora Mortensen of Svinninge, Denmark, Linda Chimenti’s grandparents
Mrs. Chris Mumgaard
Carl H. Nielsen
Niels Nielsen
LeVern & Marilyn Nielsen, my parents
Anna Pedersen
Flemming V. Pedersen, my husband
Carl Rasmussen
Emanuel & Dagny Rasmussen
Ketty Ebba Rasmussen
Hans Christian "Chris" Rasmussen, my father
Esther Rossman
Mary Bertelsen Ruden, my wife
Leroy Sand, my father, and my Danish immigrant grandparents, Petrea & Anders Bernhard Sindberg
Niels A. Skov
The Strandskov Family
Egon Post Taekker / Danmark
Ruth Anderson Turney, my wife
Walter Westergaard
Through various funds, gifts have been received in honor of people or special events.

Atlantic Friends of the Museum entertainment, Janet Hoegh & Allison Berryhill
Ronald Bro
Nicky Christensen for her help with formatting John Mark Nielsen’s family story
Jens Christensen, my grandfather, and Oskar Jensen, ‘far’
Lotte Christensen
Rosa Clemens
Sheri Croll
Danish Sisterhood Lodge #176 (Dike, IA) closing
Margie Dubois
My dear Elk Horn friends, Barbara Jacobsen, Deb Bieker, Pat Nielsen, Jerri Hemmingsen, Jackie Andersen, Eileen Sornson, Karma Sorensen (and her Overgaard sisters)

Crown Prince Frederik’s 50th birthday
Our Fugl family aunts, Esther Frost and Sharon Fugl Stew & Lenore Hansen’s 70th wedding anniversary
David Hendee & the Danish documentaries “Journey to America”
David Iversen & Philip Iversen Erna C. Jensen
Erving Jensen, my husband Julius Juel
Lise Just
Iben Kromann’s portrayal of “Marie Jensen” at Bedstemor’s House
Danish intern Iben Kromann’s translation work
William B. Larsen
Gloria Layton
Bent Lernø and in remembrance of the Holocaust
“The Magnificent Seven”

Kara McKeever for help in tracking down translations of old church records from Schleswig
M.C. McNabb
MoDA Staff
MoDA’s board holding their June 2018 Board meeting in Tyler, MN
John Mark Nielsen
John Mark & Dawn Nielsen
J. Brent Norlem, my father
Poul & Benedikte Ehlers Olesen
Gladys Olsen
Bertha and Darrell Schroeter
The hyggelig staff at the Museum of Danish America
Rasmus Thogersen
Rasmus Thogersen and his wonderful museum staff
new members

NOVEMBER 21, 2018 – JANUARY 31, 2019

The Museum of Danish America is pleased to identify the following 58 individuals as its newest members:

- Michael & Vicki Bousquet, Lincoln, NE
- Kit & Jean Christensen, Bemidji, MN
- Jerry & Barbara Cook, Bettendorf, IA
- Betty Culley, Crawfordsville, IN
- Danish Sisterhood Lodge #75, Enumclaw, WA
- Carolyn DeLay, Atlantic, IA
- Richard & Maralyn Ditlevson, Audubon, IA
- Andy & Grace Fiamengo, Longmont, CO
- Verlyn & Leanna Haahr, Asbury, IA
- Josh & Renee Hansen, Harlan, IA
- Shannon Harris, St. Paul, MN
- Marin-Shawn Haynes, Berkeley, CA
- Steven & Jini Hoegh, Clarinda, IA
- Thomas & Elizabeth Hyde, North Liberty, IA
- Doug & Marie Jensen, Aberdeen, SD
- Francis Jensen, Sandy, UT
- Lorraine Jensen, Grand Junction, CO
- Marcy Jensen, Lewis Center, OH
- Marie Johnson, Lincoln, NE
- Jorgen & Birgit Jorgensen, Cincinnati, OH
- Sam & Lois Kauffman, Audubon, IA
- Gail Kelce, Rockton, IL
- Lars Kjaergaard, Aarhus, Denmark
- Clark Larsen, Columbus, OH

Kent & Barbara Larsen, Sioux Falls, SD
Michael & Susan Lenigan, Clifton Park, NY
Martin & Sofie Lihme, Papillion, NE
Steve & Beth March, Libertyville, IL
James & Kimberly Paulsen, Kansas City, MO
Ken & Susan Powell, Olympia, WA
Donette Shepherd, New Richmond, WI
Nicolas & Sofie Skein-Hall, Garibaldi, OR
Nina Smeltzer, Bel Air, MD
Janice Sorensen, Columbus, OH
Vic & Tina Strandskov, Des Moines, IA
Elica Thompson, Harlan, IA
Victor & Karen Vitek, Tamworth, NH

thank you, organizations

NOVEMBER 21, 2018 – JANUARY 31, 2019

These 72 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.

- Arcus AS (Aalborg and Linie Aquavits), Hagan, Norway
- Atlantic Friends of The Danish Immigrant Museum, Atlantic, IA
- Audubon Family Chiropractic (Douglas & Nichole Olsen), Audubon, IA
- Boose Building Construction (Marty & Connie Boone), Atlantic, IA
- Carroll Control Systems, Inc. (Todd & Jallynn Wanninger), Carroll, IA
- Christopher Ranch LLC (Donald & Karen Christopher), Gilroy, CA
- Country Landscapes, Inc. (Rhet Faborg), Ames, IA
- Danebod Lutheran Church, Tyler, MN
- Dania Society of Chicago, Chicago, IL area
- Danish American Athletic Club, Chicago, IL area
- The Danish American Archive and Library, Blair, NE
- Danish American Club in Orange County, Huntington Beach, CA area
- Danish American Club of Milwaukee, Milwaukee, WI area
- Danish Archive North East (DANE), Edison, NJ
- Danish Brotherhood, Heartland District Lodges, Iowa-Minnesota & surrounding states
- Danish Brotherhood Lodge #1, Omaha, NE area
- Danish Brotherhood Lodge #15, Des Moines, IA area
- Danish Brotherhood Lodge #16, Minden, NE area
- Danish Brotherhood Lodge #29, Seattle, WA area
- Danish Brotherhood Lodge #35, Homewood, IL area
- Danish Brotherhood Lodge #283, Dagmar, MT area
- Danish Brotherhood Centennial Lodge #348, Eugene, OR area

Membership in the Museum of Danish America is a meaningful gift for any occasion. As a museum member, the recipient will enjoy year-round admission, the America Letter magazine three times a year, a 10% discount in our Design Store, and reduced translation and research fees at our Genealogy Center.
Did you know? Families, groups, clubs, or businesses can sponsor exhibits, events, free admission days, our website, Brown Bag Lunch programs, or the entire Brown Bag Lunch series! Contact us to discuss the possibilities that await you.
For a more permanent legacy at the Museum of Danish America, we are pleased to offer a variety of naming opportunities. Support our vibrant and sustainable institution and help to preserve your Danish heritage while ensuring that your generosity will be recognized for years to come.

A range of naming opportunities are available for individuals, families, organizations, and corporations, enabling donors to pay tribute to their relationship with the museum or to honor and recognize someone special in their lives.

Please contact Development Manager Deb Christensen Larsen for more details and to see which of these named gifts may be available to suit your wishes.

Current naming opportunities include:

Forsamlingshus (Event Center)  
Genealogy Center  
Development Office Space  
Visual Artifact Storage  
Front Entry Plaza  
Main Floor Art Gallery  
Genealogy Center Lobby Gallery  
Model A Garage & Exhibit  
Main Vault  
South Vault  
Fine Art Storage

**JENS JENSEN PRAIRIE LANDSCAPE PARK**
- East Council Ring
- Museum Terrace
- Interpretive Sign
- Tree (Bronze plaque)
- Tree (Stake)

**ENDOWED POSITIONS**
- Executive Director
- Curator of Collections/Registrar
- Museum Educator
- Librarian
- Research/Translation Manager
- Jens Jensen Prairie Landscape Park Caretaker
I’m grateful to be writing to you as the board president of the Museum of Danish America. The museum has had a memorable year. The event foremost in my mind from last year was the resignation of Rasmus Thøgersen as executive director. Rasmus joined the staff in December 2016. A modern-day Danish immigrant, Rasmus’ time at the museum, including receiving his American citizenship, parallels the many stories of immigrants told by the museum. Rasmus expanded the museum’s connections with Danish consulates across the country. He engaged the Danish Ambassador to the US, Lars Gert Lose, and the embassy staff to a level as never before.

The success of the museum is not dependent on one individual, but rather the dedication of the whole: staff, board members, and you, the museum’s patrons and supporters.

Tova Brandt, the Albert Ravenholt Curator of Danish-American Culture, was appointed as Interim Director in February 2019. A search committee comprised of past and present board members has screened multiple candidates for the Executive Director position. Former board members on the committee include Gary Knudsen, from Hutchinson, MN, Dagmar Muthamia from Long Beach, CA, and Erik Andersen from Croton-on-Hudson, NY. Current board members on the committee include Anders Sand from Kansas City, MO, Carol Svendsen from Denver, CO, Glenn Henriksen from Armstrong, IA, and Marnie Jensen from Nebraska City, NE. Terri Johnson represents the staff, and ex-officio members include Dennis Larson from Decorah, IA, and myself.

How will the museum continue to engage, educate, and enlighten in the coming years? Work on a new Strategic Plan is underway for 2021-2025. During their terms on the board, members are involved in the development of two concurring strategic plans. This gives value to the plan’s implementation. Our current plan is continually in use by the museum as a guideline for action. Staff meetings and board committee reports are framed with the expectations and outcomes detailed in the Strategic Plan. To begin development of the 2021-2025 plan, the board and staff participated in a SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis workshop last October.

In July staff, volunteers, board members, and community members met with a review team from the American Alliance of Museums. The team evaluated our audience expectations, the role of the museum locally, and explored ways to expand the museum’s reach regionally and nationally. The results detailed in the Museum Assessment Program (MAP) will be valuable in the creation of the new Strategic Plan.

Current exhibitions, as well as those of the past year, have embraced the richness of our Danish story past and present. Educational exhibitions told stories of the past in “Denmark, October 1943: Occupation and Resistance”, and “Dannebrog 800”. We beheld engaging exhibitions of contemporary artists Peter Juhl and Torben Jarlstrøm Clausen. Excitement abounds with the opening of “New Nordic Cuisine” in June 2019.
Interns have long been an integral part of the museum’s success in exhibits, collections, genealogy, promotion, and the Design Store. This year a new internship was secured to aid the Jens Jensen Prairie Landscape Park. The preservation and re-establishment of prairie landscapes and native habitats for endangered bees, butterflies, and other pollinators is a growing movement. Dedication to the management and promotion of the museum’s unique landscape is one more of the many ways the museum captivates an expanded audience.

Changes in the 2018 tax laws have museums and non-profit organizations contemplating the effect of contributions. This year we may well be challenged when the implications of these changes are fully realized. Thank you for your steadfast support. Your continued membership and generous gifts allow the museum to remain vital, relevant, and exploratory! Please share what you enjoy about MoDA with someone new. Whether they have an interest in history, genealogy, travel, the arts, nature, design, cuisine – MoDA continues to stretch, grow, and captivate the Danish American experience.
The 2018-2019 Board of Directors is a special group of men and women who have unselfishly dedicated themselves to the preservation of their Danish American heritage and the mission of the museum. They join an elite group of individuals who over the past 35 years have worked to build and maintain a museum of which all Danes, Danish Americans and the American public can be proud.

Participating at their own expense, the Board members come together three times a year to share their skills and experience in providing oversight to the administration of the museum and to develop ideas and plans that will contribute to its continuing vitality. It is the practice of the Board to meet each February and June in different locations around the United States so that they may share and celebrate Danish heritage with those Danish Americans who may not otherwise be able to link directly with the museum. In 2018, the Board held its February meeting in Tempe, Arizona, and its June meeting was held at Danebod Folk School in Tyler, Minnesota, with election of new board members. In October the board meeting was held in Elk Horn, Iowa. The museum’s annual meeting was held in Elk Horn with new board members assuming their office; outgoing members present and participating.

Without the dedication, energy, and support of a strong, team-oriented Board of Directors, the museum staff would not be able to work effectively in managing the day-to-day operations of the Museum of Danish America.

**BOARD OF DIRECTORS SERVING IN 2018**

Cynthia Larsen Adams, **Littleton, CO**
Carol Bassoni, **Gilroy, CA**
Bruce Bro, **Carefree, AZ**
Beth Bro-Roof, **Cedar Rapids, IA**
Tim Burchill, **Jamestown, ND**
Bente Ellis, **San Jose, CA**
David Esbeck, **San Diego, CA**
Dorothy Stadsvold Feisel, **Cheistertown, MD**
Peder Hansen, **Omaha, NE**
Connie Hanson, **Glendora, CA**
David Hendee, **Omaha, NE**
Gerry Henningsen, **Monument, CO**
Glenn Henriksen, **Armstrong, IA**
Hon. Consul Anna Thomsen Holliday, **Houston, TX**
Marnie Jensen, **Nebraska City, NE**
Garey Knudsen, **Hutchinson, MN**
Merlyn Knudsen, **Elk Horn, IA**
Carolyn Larson, **St. Paul, MN**
Lars Matthiesen, **Edmonds, WA**
Toni McLeod, **Mesa, AZ**
Craig Molgaard, **Little Rock, AR**

Dagmar Muthamia, **Long Beach, CA**
Hon. Consul Karen Nielsen, **Overland, KS**
Eric Olesen, **Racine, WI**
Randy Ruggaard, **Hudson, OH**
Anders Sand, **Kansas City, MO**
Ole Sønnichsen, **Bjert, Denmark**
Carl Steffensen, **Houston, TX**
Linda Steffensen, **Hoffman Estates, IL**
Karen Suchomel, **West Branch, IA**
Carol Svendsen, **Denver, CO**
Pete West, **Denver, CO**

**EX-OFFICIO**

Nils Jensen, **Portland, OR**
Dennis Larson, **Decorah, IA**
Dr. John Mark Nielsen, **Blair, NE, Executive Director Emeritus**
Kai E. Nyby, **Fountain Hills, AZ**
Marc Petersen, **Omaha, NE**

Rasmus Thøgersen, **Omaha, NE, Executive Director**
who we are

MISSION STATEMENT

The Museum of Danish America celebrates Danish roots and American dreams.

CORE VALUES

We are:

◆ Inspirational: We honor the vision, ambition and diligence of Danish-American achievers, and we seek to inspire future generations by telling their stories.
◆ Deeply rooted: We treasure our Danish heritage, and we are deeply committed to our local American communities.
◆ Focused on the future: We realize that to keep the past alive, we must always remain part of the future.

VISION STATEMENT

◆ To be widely recognized as the world’s leading compiler and communicator of the history and inspirational achievements of Danish-Americans.
◆ To turn the museum and the villages of Elk Horn and Kimballton into one of Iowa’s top destinations for tourists, educators and local family excursions - and to support other local communities featuring Danish-American history.
◆ To be widely recognized as a thought leader and trendsetter in the international museum industry, constantly featuring new and inspiring experiences for worldwide audiences through innovative exhibits, events, publications and online media tools.

staff & interns

EXECUTIVE DIRECTOR
Rasmus Thøgersen, M.L.I.S.

EXECUTIVE DIRECTOR EMERITUS
John Mark Nielsen, Ph.D.

ADMINISTRATIVE MANAGER
Terri Johnson

ALBERT RAVENHOLT CURATOR OF DANISH-AMERICAN CULTURE
Towa Brandh, M.A.

CURATOR OF COLLECTIONS & REGISTRAR
Angela Stanford, M.A.

ARCHIVAL COLLECTIONS MANAGER
Cheyenne Jansdatter, M.L.I.S.

GENEALOGY CENTER MANAGER & LIBRARIAN
Kara McKeever, M.F.A.

DEVELOPMENT MANAGER
Deb Christensen Larsen

COMMUNICATIONS SPECIALIST
Nicky Christensen, B.S.

DESIGN STORE MANAGER
Nan Dreher

ACCOUNTING MANAGER
Jennifer Winters

BUILDING & GROUNDS MANAGER
Tim Fredericksen

ADMINISTRATIVE ASSISTANT
Terri Amaral
Sadie Colebank, M.A.

GENEALOGY & LIBRARY ASSISTANT
Wanda Sornson, M.S.

PLANNED GIVING CONSULTANT
Paul Johnson, C.F.P.

WEEKEND STAFF
Terri Amaral
Rochelle Bruns
Beth Rasmussen
Rodger Rasmussen

BEDSTEMOR’S HOUSE STAFF
Rochelle Bruns
Haley Harris
Trudy Juelsgaard
Mia Nelson
Kealey Nelson

* DANISH INTERNS
Iben Kromann, B.A., Roskilde University, Denmark (Exhibits)
Peter Dam-Hein, Den frie Lærerkole i Ollerup, Southern Funen, Denmark (Genealogy Center)
Christine Jensen, M.A., Aarhus University, Denmark (Exhibits)
Camilla Stagis, M.A., Aarhus University, Denmark (Genealogy Center)

AMERICAN INTERNS
Sadie Colebank, M.A., George Washington University, Washington, D.C. (Collections)
Internship funded by Diane Skov of Lacey, Washington
Katie Thompson, University of Nebraska at Omaha, (Jeu Jensen Prairie Landscape Park)
Internship funded by Peter and Irmo Ørum, Saint Charles, IL

*Danish internships are funded through a generous grant from the Scan Design Foundation, Seattle, WA
past board members

**BOLD INDICATES ORIGINAL 13 MEMBERS OF THE BOARD OF DIRECTORS. *INDICATES BOARD MEMBER IS DECEASED. NOTE: CITY AND STATE LISTED IS WHERE THE MEMBER RESIDED AT THE TIME OF BOARD SERVICE.**

Cindy Larsen Adams, Littleton, CO, 2012-2018
Birgit Andersen, Ithaca, NY, 2002-2005
Dennis J. Andersen, Atlanta, GA, 1999-2002 & 2007-2013, Secretary
Ed Andersen, Rochester, MN, 1990-1996, Vice President & President
Erik Andersen, Croton-on-Hudson, NY, 2011-2014
Judy Andersen*, Los Angeles, CA, 1986-1989
Ragna Bak, Alexandria, VA, 1997
Norman Bansen*, Blair, NE, 1983-1989
Harold Berg, Ogden, IA, 1996-2002
Egon Bodtker, Salem, OR, 2000-2006, President
Arvid Bollesen*, Tustin, CA, 1990-1996
Jon Borgman, Harlan, IA, 2010-2013
Mervin Bro*, Scottsdale, AZ, 1996-1999, Vice President
Timothy Burchill, Jamestown, ND, 2012-2018, Vice President & President
Jens Busch*, Austin, TX, 1990-1996
Borge Christensen, Tucson, AZ, 2003-2006
Carlo Christensen, Glendale, CA, 2004-2010
Dan Christensen, W. Des Moines, IA, 2013-2015
Jack Christensen, Yankton, SD, 1991-1997, Treasurer
Lois Christensen, Elk Horn, IA, 2001-2007
Lone Christensen, Brown Deer, WI, 2007-2013
Ross Christensen*, Waterloo, IA, 1992-1993
Thomas Christensen*, Bettendorf, IA, 1999-2005
Victor Christensen*, Washington, DC, 1983-?
Marie Meilandt Dahlman*, Loma Rica, CA, 1998-?
Ane-Grethe Delaney, Wayzata, MN, 2006-2012
Pam Doreau*, Palm Coast, FL, 1985-1989
Anne-Marie Douglas, Chicago, IL, 1999-2005
Diane Doyle, Palm Coast, FL, 1983-1985
Jan Eakins, Des Moines, IA, 2003-2004
Nick Ericksen, Omaha, NE, 1991-1997
Gordon R. Esbeck, Tipton, IA, 2001-2007
Cora Fagre*, Loveland, CO, 1985-1991
Dorothy Stadsvold Feisel, St. Michaels, MD, 2012-2018
Lis Frederiksen, Washington, DC, 2001-2003
Mark Frederiksen, Falcon, CO, 2006-2012, President
Marilyn Andersen Gift, Des Moines, IA, 1995-2001, Secretary
Kenneth Gregersen, Ankeny, IA, 2006-2008
Ingrid Hansen*, Lincoln, NE, 1994-1998
Janell Hansen, Elk Horn, IA, 2007-2009
Kurt Hansen, Rosemount, MN, 2008-2014
Mia Hansen, Tucson, AZ, 2008-2010
Stewart Hansen, West Des Moines, IA, 2011-2013
Thomas Hansen, Blair, NE, 2003-2005
Thorvald Hansen*, Des Moines, IA, 1983-1988
Ernst Harboe*, Northfield, IL, 1991-1994
Otto Hoiberg*, Lincoln, NE, 1983-1987
Anna Thomsen Holliday, Houston, TX, 2008-2010 & 2012-2018
Gail G. Holmes, Omaha, NE, 1983-1987, Secretary
William Holmquist, Long Lake, MN, 2000-2003
Henrik Holmskov, Brookfield, WI, 1993-1995
Vern E. Hunter, Fargo, ND, 1999-2005, President
Joy M. Ibsen, Trout Creek, MI, 1999-2005, President
James Iversen, Ames, IA, 1985-1991, President
Ellen Westergaard Jackson*, Whiting, IA, 1999-2002
Kenneth Jacobsen, Seattle, WA, 2011-2013
Bill Jensen*, Urbandale, IA, 2013-2014
Bridget Jensen, Houston, TX, 2005-2008
Erna Jensen, Des Moines, IA, 2003-2009
Harold M. Jensen, Ames, IA, 2002-2008
Lee Jensen, Pleasant Grove, UT, 2000-2003
Nils Jensen, Portland, OR, 2001-2004
Roland Jensen*, Des Moines, IA, 1985-1993
Tor Jensen, Willmette, IL, 1992-1995
Torben Jeppesen, Odense, Denmark, 1998-2003
Kristi Planck Johnson, Bethesda, MD, 2009-2015
Margaret Johnson, Santa Clara, CA, 2000-2003
Carol Jorgensen*, Dike, IA, 1996-2002
Julie Jorgensen, Wayzata, MN, 2002-2007, Secretary
Lis Jorgensen, Burnsville, MN, 1990-1998
Howard Juel*, Kimballton, IA, 1983-1987
Orville Juhler*, Harlan, IA, 2002-2005
Katrine Vange Keller, Wilmette, IL, 1995-1998, Secretary
Peter G. Kelly, Glastonbury, CT, 1998-?
Karen Klop*, 1990-1993
Swend Koch, Cedar Falls, IA, 1993-1999
Christopher Kramme, San Francisco, CA, 2006
Lowell Kramme, Des Moines, IA, 1993-1999
Garey Knudsen, Hutchinson, MN, 2012-2018, Vice President, President
Hugh Larsen*, Ontario, Canada, 1985-1986
Kenneth Larsen, Calistoga, CA, 2009-2015, Treasurer
Kurt Klarasov Larsen*, Oneonta, AL, 2006-2009
Dennis Larson, Decorah, IA, 1985-Ex-officio
Eivind Lillehoj*, Kimballton, IA, 1995-2000
Steven Lund, Yuma, AZ, 2008-2011
Marion Marzolf, Ann Arbor, MI, 1985-1987
Clark Mathisen*, Omaha, NE, 1999-2005 & 2009-2011, Treasurer
Cynthia McKeen, St. Paul, MN, 2008-2014
Carol Mills, Dubuque, IA, 2009-2012
Dagmar Murthamia, Long Beach, CA, 2002-2008 & 2012-2018, Secretary & President
Norma Lange Nelson*, Elk Horn, IA, 1996-2002
Clayton Nielsen*, Racine, WI, 1991-?
Peter Nielsen, Naples, FL, 2015-2016
Ruth Herman Nielsen*, Omaha, NE, 1992-1998, Secretary
Virginia Nielsen*, Elk Horn, IA, 1989-1995
Brent Nordem, Monticello, MN, 2013-2016
Kay Esbeck North*, Ames, IA, 2007-2012, Vice President
Mark Nussle, Palos Park, IL, 2005-2011, Vice President
Kai Nyby, LaPorte, IN, 2001-2007, President
Benidikte Ehlers Olesen, Eugene, OR, 2004-2012
Erik Olsen, Mesa, AZ, 1995-1999
Marian “Mittie” Ostergaard, Mission Viejo, CA, 2010-2016
Tom Paulsen*, Bellevue, WA, 1994-2000
Curt Pedersen, Tucson, AZ, 2001-2005
Edwin Pedersen, Luck, WI, 1993-1996
Jesper Packert Pedersen, Washington, DC, 2011
Leroy Pedersen*, Elk Horn, IA, 1993-1999
H. Rand Petersen, Harlan, IA, 1985-1991
Marc Petersen, Omaha, NE, 2003-2009, President
Peter Petersen, Canyon, TX, 1985-1993, Secretary
Melvin Phil*, Canby, OR, 1987-1993
Henrik Fogh Rasmussen, Springfield, IL, 2010-2015
Lynette Skow Rasmussen, Johnston, IA, 2006-2012
Lisa Riggs, Elk Horn, IA, 1983-1990, Treasurer
Eva Robinson, Butler, PA, 2008-2010
Tom Rosen, Fairmont, MN, 1998-2001
Anelise Sawkins, Minneapolis, MN, 2002-2008
Jerry Schrader, Elk Horn, IA, 2011-2017
Rose Grindheim Sims, Ridge Manor, FL, 1997-1999
Linda Sloth-Gibbs, Yuma, AZ, 2003-2009
Flemming “Eric” Smitsdorff, Racine, WI, 2010-2015, Secretary
Ole Sonnichsen, Bjert, Denmark, 2015-2018
Bob Sorensen*, 1987-?
Howard Sorensen, Elk Horn, IA, 1990-1996
Harriet Albertsen Spanel*, Bellingham, WA, 2005-2011, President
Chris Steffensen*, Hoffman Estates, IL, 1985-?
Linda Steffensen, Hoffman Estates, IL, 2012-2018
Poul Steffensen*, Omaha, NE, 1986-?
Halvor H. Strandskov*, Alexandria, VA, 1995-2001, President
Mark Strandskov, Mt. Pleasant, MI, 2009-2015
Helen Stub, Minneapolis, MN, 1991-2000, Secretary
Janet Thuesen, Sausalito, CA, 1996-2002 & 2006-2012, Vice President
Svend Toftemark, Eugene, OR, 1994-2000
Daniel Warren, Fairmont, MN, 2015-2016
Donald Watkins*, Lawrence, KS, 1983-1987
Wilber Williamson*, Des Moines, IA, 1988-1995
Lorraine Mattson Zembinski, Elm Grove, WI, 1993-1994

Membership Notice: Non-member 2018 donors receive a copy of this edition and Annual Report in acknowledgement of their generosity. We invite their membership.
35 years of “celebrating danish roots and american dreams”

2018 marked the 35th anniversary since our museum was founded. We marked this milestone several times through the year, inviting artists and special guests to join our celebration.

HIGHLIGHTS INCLUDE:

◆ In April, we kicked off the celebrations with an evening reception featuring the Danish Ambassador to the United States, His Excellency Lars Gert Lose. Even though illness delayed the Ambassador’s arrival by a couple of days, the guests at the reception enjoyed good food, good company, and a chance to reflect on 35 years of accomplishments.
◆ During Elk Horn’s annual Tivoli Fest over Memorial Day weekend, the museum arranged a free screening of a new documentary film, “Finding Hygge.” We shared the same film with the community of Tyler, MN during our board meeting in June.
◆ June featured our annual Sankt Hans Aften (Danish-style Midsummer) with an outdoor party of live music, picnic menu, and a bonfire at sunset.
◆ In October, when our board of directors gathered for the annual meeting, we hosted a dinner and concert by Grammy-winning Danish jazz violinist, Mads Tolling.
◆ October also marked another opportunity to share a notable documentary film, “The Danish Solution” by Karen Cantor, which presents the true story of Danes helping their Jewish neighbors reach safety in Sweden during World War II.
◆ The Danish Embassy in Washington, DC, hosted a first-ever benefit dinner for the museum, specifically in support of the coming “New Nordic Cuisine” traveling exhibition.

In addition to the special events that highlighted our 35th anniversary, the museum continued to welcome visitors from all over the world, present new programs and exhibitions, provide research and translation services, and care for a growing collection of artifacts and archives. Some notable accomplishments include:

◆ Visitors arrived from all 50 states, the District of Columbia, and 17 foreign countries.
◆ The museum installed a satellite exhibit about Danish Modern Design at Copenhagen House in Solvang, CA.
◆ Among a diverse array of artifacts added to the museum’s permanent collection, one notable new acquisition is a huge troll hand! Danish artist Thomas Dambo created the hand (and the rest of the troll) out of reclaimed lumber for a major installation at the Morton Arboretum in Lisle, IL.
◆ The museum’s long-standing internship program took another leap forward and added a Prairie Intern for the first time during the summer of 2018. This position joins both American and Danish interns who assist in collections, exhibitions, and outreach.

It’s been an exciting year, and we hope that you will be able to share in the projects and events planned for 2019!

By Tova Brandt
In 2018 volunteers at both the Genealogy Center and Museum contributed a total of 2,506 hours. Each year we lose a few volunteers, for a number of reasons – health, a move to a different community or other commitments. But once again, we’ve had new volunteers join the team – Andrea Hansen at the museum and Virginia Conklin and Peter Dam-Hein (former Danish intern) at the Genealogy Center. Our volunteers help with genealogy research, translations, assisting museum staff by greeting visitors at the front desk, helping to set up, serve and clean up at a number of museum events, data entry, mailings, and most recently, in the Jens Jensen Prairie Landscape Park. Staff could not do what we do on a daily basis without assistance from our devoted volunteers – every hour of time volunteers give is deeply appreciated.

The following are volunteers for whom we have documented hours in 2018.

**GENEALOGY**

- Bent Christensen
- Virginia Conklin
- Peter Dam-Hein
- June Haas
- Ralf & Inga Hoifeldt
- Connie Johnson
- Jeanette Knudsen
- Julie McKeever
- Michele McNabb
- Ann Podraza
- Suzanne Rasmussen
- Nancy Sand
- Charlotte Sorensen
- Karma Sorensen
- Gayle Stuart
- Donna Christensen Thomas
- Erik Hogsbro Østergaard

**MUSEUM**

- Annette Andersen
- Marilyn Andersen
- Rosalie Andersen
- Rosa Clemens
- Andrea Hansen
- Jeanette Lillehoj
- Dawn Nielsen
- John Mark Nielsen
- Nancy Sand
- Howard Sorensen

We also want to recognize members of the Atlantic Chapter of the Friends of The Danish Immigrant Museum who have been long-time supporters and donors. The organization provides us with delicious cookies to serve at our annual celebrations of Tivoli Fest, held the weekend preceding Memorial Day, and Julefest, held the weekend following Thanksgiving Day. Its members include Harvey Andersen, Ramona Andersen, Marty & Connie Boose, Janet Bornholdt, Jack & Eileen Denne, Clayton Ellingson, Dean & Verna Esbeck, Ileen Furne, Marcella Gaines, Phyllis Hoegh, Chet & Marj Holland, Nadine Jacobsen, Doris Jensen, Merlin & Sonya Mikkelsen, Beverly Nelson, Dale & Linda Nelson, Delores Nelson, Bob & Frances Nelson, Clara Pedersen, Darrell & Bertha Schroeter, and Nadine Williamson according to the most recent roster of record. Staff member Deb Christensen Larsen represents the museum.

“Mange tak” to ALL of our volunteers!
Sometimes it takes a little extra effort to recognize the extraordinary in our everyday lives. In 2018 several new exhibitions invited us to consider extraordinary examples of art and actions: beautiful art from the simplest of materials; preserving heritage with everyday tools; and heroism in helping a neighbor in need.

In the spring we hosted a traveling exhibition called *In Trunks, Hands, and Hearts: What Immigrants Bring to Iowa.* Organized by Vesterheim Norwegian-American Museum in Decorah, Iowa, this display shared the stories of immigrants from all over the world who have settled in Iowa and made a new home here. Immigrants bring their personal belongings, their skills, and their traditions, all contributing both tangibly and intangibly to the fabric of society.

This summer we opened two art exhibitions that featured art made from very basic materials. In *Balancing Act,* Minnesota-based Peter Juhl uses rocks from the Lake Superior shoreline to create gravity-defying stacked sculpture; they may last only a moment before toppling, but Peter manages to capture them on camera to make this ephemeral art form one we can all enjoy. In *The Sound of Scissors,* Torben Jørgen Clausen of Odense, Denmark, uses paper and scissors to cut out paper characters – “freeing” them to take their whimsical, unique shapes. Both artists were able to travel to the museum during the year and introduce others to the art of finding beauty in rocks, paper, and scissors.

This fall marked the 75th anniversary of one of the few bright points in World War II, when Danes worked together across society to help their Jewish neighbors to safety in Sweden. The Danish Boatlift took place in the context of five years of occupation by Nazi Germany, 1940-1945, when acts of resistance became more and more prominent. The exhibition *Denmark, October 1943: Occupation and Resistance* presents a poster series about the Danish Boatlift by the Danish Resistance Museum, as well as stories of daily life told through artifacts and archives in our museum collection.

Museums have the capacity to inspire, as we learn about what other people have been able to create and accomplish. We invite you to find inspiration wherever.

**ON-SITE GALLERY EXHIBITIONS IN 2018**

*Watercolors by Betty Pedersen Bell*
July 2017 – May 2018

*Denmark: America’s Smallest and Biggest Ally*
September 30, 2017 – September 3, 2018

*Home-Grown Art*
November 24, 2017 – June 10, 2018

*In Trunks, Hands, and Hearts: What Immigrants Bring to Iowa*
May 26 – June 24, 2018

*Balancing Act – Peter Juhl*
June 23, 2018 – March 17, 2019

*The Sound of Scissors: Paper Characters by Torben Clausen*
July 1 – December 31, 2018

*Denmark, October 1943: Occupation and Resistance*
September 29, 2018 – March 24, 2019

**TRAVELING EXHIBITIONS IN 2018***

*Danish Gymnastics in America*
Danish Heritage Preservation Society, Danevang, Texas

*Denmark – America’s Smallest and Biggest Ally*
Combined Arms, Houston, Texas
Danebod Folk School, Tyler, Minnesota
Flyvestation Værløse, Denmark

*Denmark, October 1943*
The Danish Home, Croton-on-Hudson, New York

*Hygge*
Scandinavian Midsummer Festival, Omaha, Nebraska
Luck Historical Museum, Luck, Wisconsin

*Jens Jensen: Celebrating the Native Prairie*
Danish Brotherhood in America, Heartland Convention, Davenport, Iowa

*Skål! Scandinavian Spirits*
Danish Church and Cultural Center, Yorba Linda, California
Historical and Cultural Society of Clay County, Moorhead, Minnesota

*Would you like to share one of these exhibits in your community? Contact us to learn more about hosting a museum display!*

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*By Tova Brandt*
2018 saw the addition of 153 new artifacts to the collections. These ranged from a copper-fronted postcard with an embossed image of Bedstemor’s House to Danish railroad signs to a modern art sculpture by Michael Geertsen. All of these pieces broaden the range of stories the museum can illustrate, as do the photographs, military materials, other art, and even a large wooden troll hand!

Thank you for your continued and kind support.

**ARTIFACT DONORS**

Erik Andersen, Croton-on-Hudson, NY  
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The Danish Home, Croton-on-Hudson, NY  
Danish Sisterhood Ellen Lodge #21, Denver, CO  
Danish Windmill Corporation, Elk Horn, IA  
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Marianne Swanson, Littleton, CO  
Rasmus Thøgersen, Omaha, NE  
Janelle Willis, Aplington, IA  
Thomas Dambo Winther, Nordhavn, Denmark  
Catherine Zuckert, South Bend, IN
With the popularity of DNA tests, television shows, and ever more accessible online resources, interest in genealogy seems only to increase, and 2018 was another busy year for the Genealogy Center. We welcomed a number of visitors to our beautiful building on Main Street, and particularly enjoyed coffee with H.E. Lars Gert Lose, Danish Ambassador to the United States, on his visit to Elk Horn in April.

Our research library continues to grow and improve through the efforts of donors, patrons, volunteers, and interns. Last spring, Scan Design Foundation Intern Peter Dam-Hein pored through our collection of oral histories, documenting and researching the immigrants interviewed and creating a detailed reference database for the collection. His penchant for genealogical research has him continuing to volunteer for the Genealogy Center even while back home in Denmark, for which we are immensely grateful.

Another Scan Design Intern, Camilla Stagis, helped catalog the 600 new items added to our library and Special Collections in the last year. With her talent for organization and cataloging she tackled our backlog, processing a wealth of archival materials and clearing up space at the library. We are fortunate to have Archival Collections Manager Cheyenne Jansdatter working to make our Special Collections more accessible for research, discovering all kinds of hidden gems in our archives.

Genealogy staff completed 66 research projects and 42 translation projects sent to us from all over the country, in addition to many hours spent with patrons in-house. We added 159 new files to our immigrant database and updated or augmented 339 files. Volunteers near and far donated over 2,000 hours to improving our resources, assisting with projects, and keeping us fueled on cookies and coffee. We’re so appreciative of their help.

A very special thank you this year to the Decorative Arts Trust, who allowed me to travel with them to Denmark and Sweden on scholarship for their Study Trip Abroad in June. I had an incredible, educational experience touring museums, castles, and churches and sampling Scandinavian cuisine and culture. More information on the Trust can be found at www.decorativeartstrust.org; we are exceedingly grateful that they reached out to the museum with this opportunity.

It is exciting to see the field of genealogy evolve and interest grow, and we look forward to what the next year will bring. Our thanks to all patrons and donors for your kind and generous support.

In 2018 we received and/or processed donations from the following individuals and institutions:

- Peer Louis Aarestrup, Vejle, Denmark
- Frederick Ammentorp, Brighton, CO
- Annalisa Andersen, Kansas City, MO
- Annette Andersen, Kimballton, IA
- Dennis Andersen, Atlanta, GA
- Morten Andersen, Buford, GA
- Rosalie Andersen, Harlan, IA
- Olav Ballisager, Hørning, Denmark
- Dennis Barten, Kirkwood, MO
- Karen Beall, Santa Fe, NM
- William Benson, Kandiyohi, MN
- Everett Brown, Indiana, IA
- Family of Virgil L. Christensen, Harlan, IA
- James Dahlgran, Janesville, WI
- Elsemarie Dam-Jensen, Løgumkloster, Denmark
- Danish Sisterhood Ellen Lodge #21, Westminster, CO
- Danish Sisterhood of America, Santa Rosa, CA
- Julie Eskeland, Drumheller, Alberta, Canada
- Janis Fajen, Elk Horn, IA
- Federation of Danish Associations in Canada, Gloucester, Ontario, Canada
- Janet Folden, Boulder, CO
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Kara
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Sally York, Fircrest, WA
William Zucker, Tucson, AZ
Catherine Zuckert, South Bend, IN
endowment

The Museum of Danish America’s endowments provide the opportunity for members to perpetuate their contributions and, at the same time, help guarantee the museum’s long-term financial viability. Current market value as of December 31, 2018, was $4,127,416.42.

In 2018 the museum received $227,808.58 in bequests, $5,226.92 (3%) has been invested in the museum’s endowment funds and the balance $222,581.66 (97%) has been or is being used for operations, special projects and programming. The Museum of Danish America gratefully acknowledges the following estates, trusts and individuals:

Gwendolyn Christiansen, St. Paul, MN
Rita Neergaard Hansen, Kenosha, WI
Lloyd D. Nelsen, Kimballton, IA
Erik Sorensen, Knoxville, IA

bequests

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LIFETIME LEGACY GIVING
Recognition includes five categories of giving. In alphabetical order, this reflects ALL cumulative donations of $25,000 and more from individuals or their estates, foundations, trusts and organizations. These names are inscribed on a large plaque at the entrance of the museum.

During the calendar year of 2018, the Board of Directors was pleased to add the names of
Cynthia Larsen Adams & Gary M. Adams, Littleton, Colorado (Bronze)
The American-Scandinavian Foundation, New York, NY (Bronze)
Erik & Eva Andersen, Croton-on-Hudson, NY (Bronze)
Anna Thomsen Holliday and Hal Holliday, Houston, TX (Bronze)

And in addition, we acknowledge these donors having achieved a new level of lifetime giving:
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Erik Sorensen Trust, Knoxville, IA (Gold)

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FOR MORE INFORMATION on becoming a member of Lifetime Legacy Giving or Heritage Builders, contact deb.larsen@danishmuseum.org. Your inquiry will be treated confidentially.
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Over the past 35 years, the Museum of Danish America has accomplished much because of special friends and members who have provided for the museum in their estate plans. With their permission while living or the permission of their estate’s executors, the names of Heritage Builders are permanently inscribed on a plaque in the museum. During 2018 one new Heritage Builders plaque was added to the recognition board, and it is indicated in bold.

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Nancy J. Walden, Des Moines, IA
Sandra Wunder, NE

*Deceased
special appeals

During the course of each year, the Museum of Danish America invites its supporters to make contributions to special appeals. The individuals, business, or foundations listed below contributed to these appeals in 2018 (and are reflected in the Honor Roll of Contributors). Donors to the Summer Appeal and End-of-Year Appeal are included in the Honor Roll of Contributors.

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COMPUTER UPGRADES
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CURATORIAL DEPARTMENT
Traveling Exhibits:
Dannebrog 800
Jorgen & Birgit Jorgensen, Cincinnati, OH
Denmark: America’s Biggest and Smallest Ally
Mogens & Cindy Bay, Omaha, NE
Denmark, October 1943
Thanks to Scandinavia, New York, NY

New Nordic Cuisine
American-Scandinavian Foundation, New York, NY
Erik & Eva Andersen, Croton-on-Hudson, NY
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Sound of Scissors
Danish Sisterhood Dronning Margrethe Lodge #15, Wauwatosa, WI

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Traveling Exhibits
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35th Anniversary, Museum of Danish America
Cynthia Larsen Adams & Gary Adams, Littleton, CO
Danish Brotherhood Lodge #1, Omaha, NE
Lynette Rasmussen, Honorary Consul Kingdom of Denmark - Des Moines, Iowa

Meet & Greet Houston, TX Reception
The Danish Club of Houston, Houston, TX
Carl & Frances Steffensen, Houston, TX
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The purpose of the Museum, among other things, is to tell the continuing story of the Danish immigrant experience and influence in America and the evolving story of the Danish-American heritage. As a way of paying tribute, the Wall of Honor was established listing the name of the immigrant, year of entering the United States, and place of settlement. Their stories and family histories, if available, are part of the growing repository connected with the Museum of Danish America’s Genealogy Center. Listed below are the names of the immigrants placed on the Museum’s Wall of Honor in the year 2018:

**AXEL VALDEMAR BOYE** (1911) Chicago, Illinois – Guy & Elizabeth Boye, Franklin, TN

**HEMMING CHRISTOFFERSEN** (1872) Polk Shelby, Iowa – Steven Woerth, Brownville, NE

**KIRSTEN SVEISTRUP HANSEN DEVASHRAYEE** (1960) Salt Lake City, Utah – Jeff Devashrayee, Gretna, NE

**BENT HANSEN** (1957) Rockford, Illinois – Kristie Hansen-Mendez, Chicago, IL

**JOSINE (GANSBERG) HANSEN** (1891) Kennard, Nebraska – Sandra L. Wunder, Eaton, CO

**JOHANNES JAEGER** (1948) Solvang, California – Marie Jaeger, Solvang, CA

**JENS LARSON, ELENA LARSON** (1872) Pewaukee, Wisconsin – Robert McEniry, Papillion, NE

**ANE MAGRETHE (GANSBERG) MØLLER** (1873) Orum, Nebraska – Sandra L. Wunder, Eaton, CO

**DAGMAR AMALIE FRANCISKA NIELSEN NEWMAN** (1882) Nevis, Hubbard, Minnesota – Phyllis (Newman) Holven, Toledo, IA

**JENS PETER NIELSEN** (1925) Chicago, Illinois – Paul & Marie Sorensen, DeKalb, IL

**PAUL JENSEN PAULSEN & LAURA M. PETERSEN** (1907) Hartford, Connecticut – Frederick Dane Paulsen, Holiday Island, AR

**KAREN HANSEN THOMPSON** (1970) Bethany Beach, Delaware – Robert L. Thompson, Bethany Beach, DE

**JENS GEORG WEST & GUDRUN SIMONSEN OVERGAARD WEST** (1903) Kimballton, Iowa – Pete & Bonnie West, Denver, CO

**JOHANNE WILLADSEN** (1882) Clinton, Iowa – Susan Vitek, Port Orange, FL

**PETER WILLADSEN** (1881) Clinton, Iowa – Susan Vitek, Port Orange, FL
The Museum of Danish America is the grateful recipient of gifts made in memory of deceased friends and relatives.

Dona Andersen
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Lloyd Christensen, my husband and Virgil Christensen, my brother-in-law
Virgil Christensen
Virgil L. Christensen of Harlan, IA
Virgil Christensen, “One Good Man!”
Gwen Christiansen
Gwen Lindholm Christiansen
Anna Gwendolyn (Lindholm) Christiansen, my cousin
George Clausen, my father, born 2.26.1897 Breninge, Æro, Denmark, came to US/Iowa April 1914
Lisbeth Clausen
Glen Clemsen
Glen Clemsen, my husband
Ralph Doonan, my husband
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Lillian Irene Eggers
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Cora Fagre, long time friend and fellow Dane
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Anna M. Madsen, Andres C. Nielsen, and
Christian Rasmussen, our great grandparents who
immigrated from Denmark
Hans Christian “Chris” Rasmussen, my father
S. D. Rodholm
Andrew & Rosa Rosenkild
Esther Rossman
Mary Bertelsen Ruden, my wife
Leroy Sand and my Danish immigrant grandparents,
Petrea & Anders Sand
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Miriama Rodholm Shaylor
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Niels A. Skov
Ann Larsen Slaight, my wife
The Museum of Danish America receives many contributions as gifts to honor beloved family members and friends on special occasions. In 2018 the following people were honored:

Bedstemor’s House
Janet Hoegh & Allison Berryhill entertaining the Atlantic Friends of the Museum
Ronald Bro
Lotte Christensen
Nicky Christensen for her help in John Mark Nielsen’s family 1918 version and formatting for America Letter story
Rosa Clemsen
Sheri Croll
Danish Sisterhood Lodge #176, Dike, IA closing
Margie Dubois
Crown Prince Frederik’s fiftieth birthday
Our Fugl family aunts, Esther Frost and Sharon Fugl
Bryce & Linda Halstead and Mark & Ashley Halstead for their service to the Nelson family and for their care of the land
Stew & Lenore Hansen’s 70th wedding anniversary
David Hendee
David Hendee for “Journey to America” DVDs
David Hendee’s Danish Documentaries
David Iversen & Philip Iversen
My dear Elk Horn friends, Barbara Jacobsen, Deb Bieker, Pat Nielsen, Jerri Hemmingsen, Jackie Andersen, Eileen Sornson, Karma Sorensen (and her Overgaard sisters)

in honor

Erna C. Jensen
Jens Christensen, my grandfather & Oskar Jensen, ‘far’
Erving Jensen, my husband
Julius Juel
Lise Just
Iben Kromann's portrayal of “Marie Jensen” at Bedstemor’s House
DK Intern Iben Kromann's translation work
William B. Larsen
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Bent Lernø and in honor of the Holocaust “The Magnificent Seven”
Kara McKeever for help in tracking down translations of old church records from Schleswig
MC McNabb
MoDA's board of directors holding their June 2018 Board meeting in Tyler, MN
Museum of Danish America (MoDA) staff
The hyggelig museum staff
John Mark Nielsen
John Mark & Dawn Nielsen
J. Brent Norlem, my father
Poul and Benedikte Ehlers Olesen
Gladys Olsen
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Rasmus Thøgersen
Rasmus Thøgersen and his wonderful staff
The Museum of Danish America wishes to thank these members for initiating matching gifts during the 2018 calendar year from the following corporations and foundations:

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**Go Green** Members may opt to receive this publication and/or their renewal notices electronically via email instead of postal mail by contacting deb.larsen@danishmuseum.org.
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Roger & Margo Behler, Avon, CO
Alice Bekke, Minneapolis, MN
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David Berger, Piedmont, CA
Jonathan Bergstrom, Marshall, MO

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Signe Betsinger, Falcon Heights, MN
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Del & Joy Bitter, Mokena, IL
Horace & Barbara Bjorn, Creston, IA
Gyri Ihlen,的状态
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Myrvin & Anne Christoffersen, Decorah, IA
Anita Clark, DeLand, FL
Gary Clausen, Elk Horn, IA
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<td>Rosemount, MN</td>
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<td>Roger Larsen, Fremont, NE</td>
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<td>Sonja Larsen, Ottumwa, IA</td>
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<td>W. Daniel &amp; Yvonne Larsen, San Diego, CA</td>
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<td>Natalie Larson, Hobe Sound, FL</td>
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<td>Paul &amp; Carol Larsen, Crawfordsville, IN</td>
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<td>Verner &amp; Nadine Laursen, Concord, CA</td>
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<td>Marlin &amp; Mary Kay Lewis, Audubon, IA</td>
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<td>Frank &amp; Linda Libra, Hinckley, MN</td>
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<td>Carole Liljedahl, Missouri Valley, IA</td>
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<td>Kenneth &amp; Beverly Lind, Waterloo, IA</td>
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<td>Bill Lindborg, Los Angeles, CA</td>
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<td>Jeff &amp; Gerta Sorensen-London, Chicago, IL</td>
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<td>Barbara Lund, Lisle, IL</td>
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<td>Lilian Lykke, Anaheim, CA</td>
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<td>Mauric Lykke, Fargo, ND</td>
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<td>Earl Madsen, Atlantic, IA</td>
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<td>Francis Madsen, Holladay, UT</td>
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Mary Madsen, Cedar Falls, IA
Myra Madsen, Brooklyn Park, MN
Sara Madsen, Seattle, WA
Bruce & Linda Magelky, Houston, TX
Donald & Shirley Mann, Murrieta, CA
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Joan Sorensen, Richardson, TX
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Nick Temali, Mahtomedi, MN
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Corrections
Every effort has been made to ensure that all information contained in the 2018 Annual Report of Contributions is accurate. We respectfully regret and apologize for any omissions, misspellings, or misplacements. Please contact the Development Department with any questions or corrections.
CUT IT OUT This bookmark features illustrations by Danish artist Lorenz Frølich (1820-1908) circa 1865 for *I Børnestuen* ("In the Nursery"), written by Hans Christian Andersen (1805-1875). The bookmark's text is set in one of the oldest typefaces still in use: “Garamond,” created by French type designer Claude Garamont (1510-1561) circa 1530 in Paris. Frølich spent considerable time in Paris, and this classic typeface would have been quite familiar to him. A modern adaptation of Garamond is used in each edition of the America Letter.
poetry in movement & balance

In 1953 Christian Flensted made his first mobile to celebrate the christening of his daughter. He cut out three storks, mounted them in two straws, and the first Flensted Mobile was made! A Flensted mobile is made from a perfect combination of love, dedication and quality, bringing a unique design into your home - and helping you to unwind at the same time.

Flensted Mobiles is a family business through three generations. Mobiles are not only designed in Denmark - they are made in Denmark, assembled by 60 homeworkers spread over Funen - the island of Hans Christian Andersen.

01. Floating Fish mobile, item #1324, $122; 02. Five Flying Swallows mobile, item #5893, $52; 03. Niels Bohr, Atom mobile, item #3480, $67; 04. Danish Lucky Storks mobile, item #5894, $35; 05. Feline Fun mobile, item #1364, $52.

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