Exhibition Schedule for 2001-2002

Wilderness Exodus: The Danish Mormon Experience in America
May 7, 2001- October 28, 2001

In 1849 the Danish national constitution was amended to allow religious freedom in Denmark. In 1850 Mormon missionaries began to proselyte in Denmark. With these two events came the conversion of some 18,000 Danes to the Mormon Church, the largest non-Lutheran religious movement in Denmark. Most of these Danes took part in the westward migration that settled the West. This exhibit explores the contributions and experiences of the Danish Mormon immigrants to America who traveled from Denmark to a new home in the Midwest and unsettled West.

Scenes from Denmark: Images of the Homeland
November 12, 2001-April 7, 2002

Scenes from Denmark have frequently been among the most treasured possessions in Danish immigrant homes. The scenes kept memories alive and allowed a fanciful revisiting of treasured places in the Old Country. Paintings or prints of Denmark were sometimes brought over at the time of immigration but were often purchased on a later visit or perhaps painted from memory. Sometimes a family member would return to Denmark to paint a favorite scene or a second generation descendant would return to capture in visual form the image of a place or of a traditional event about which so many stories has been told. This exhibit will explore images of Denmark and the meaning that they have had for those who produced them and/or those who possessed them.

Danes on the High Plains
April 22, 2002-October 28, 2002

This exhibit will focus on those settlements and communities established by Danish immigrants on the plains west of the 100th meridian. Five states and twenty-five locations will be encompassed—Colorado: Brush, Denver, Fowler, Kowa; Montana: Bredette, Coalridge, Dagmar, McCabe, Mona, Sidney, Westby; Nebraska: Cozad, Hay Springs; North Dakota: Bowbells, Daneville, Donnybrook, Fertile Valley, Flaxton, Kenaston, Kenmare, McKinney, Mercer, Mohall, Norma; Wyoming: Buffalo. The exhibition will focus on community founding, development and historical evolution. The lives of the immigrants, their descendants and the challenges they faced will contribute importantly to the experience of the exhibit. Preservation of this rapidly fleeting history is a primary goal.

Endowment . . . – continued from page 5

came weary from battle and grew homesick for Denmark. He trudged across Europe to Kronborg Castle at Elsinore where he immediately fell, sword drawn, into a deep sleep. This is where he sleeps to this day. Many people believe if ever his beloved country is in danger, Holger will awake and defeat the enemy. The myth of Holger Danske was immortalized by Hans Christian Andersen in 1845 with his fairy tale entitled Holger Danske. Holger remains a symbol of strength and infallibility for both Danes and those throughout the world who share a Danish heritage.

Just as Holger slumbers in Kronborg Castle, waiting to come to the rescue of his beloved Denmark, the Board has designed the Holger Danske Endowment to stand guard and protect past and future investments in the Museum.

Under the auspices of the Endowment Committee, to be officially nominated and appointed by the Board at its regular meeting in Elk Horn in October, gifts committed to the Endowment will be conservatively invested and serve as a permanently restricted savings account for the Museum. A portion of the earnings from the Holger Danske Endowment, as specified in the formal resolution, will be used to offset the Museum’s annual operational expenses.

We encourage anyone interested to contribute to the Holger Danske Endowment Fund in addition to their regular annual contribution. For more information, please contact Marnell Fox in our Development Office.

Jorgen Christian Nielsen (1842-1939), photographic reproduction, courtesy of Nancy Calkins, Heritage Landscape Design

Jorgen Christian Nielsen brought to the arid land of Utah a vision of a magnifi-
Current Exhibits

Pioneer Utah Pottery loaned by Kirk Henrichsen: 1) Small Preserve Jar, clay body (deep terra-cotta red), fired and glazed, potter unknown; 2) Large Mouth Storage Jar, clay body, fired and glazed, potter unknown; 3) Small Jug, clay body (buff color), fired and glazed E. C. Henrichsen potter, Provo Pottery.

Danish immigrant potters brought Danish production techniques and cultural traditions with them that fit especially well into the isolated small village society of Utah. Of particular consequence was the utilitarian nature of their pottery. During the mid-nineteenth century utilitarian pottery production was a respected trade in Danish Society. Each household required a variety of types of ware to process and store their dairy products, fruits, pickles and baked goods. Members of the rural working class of Denmark were especially attracted to the Mormon missionaries’ message. Several Danish potters joined the LDS Church and were welcomed into the settlements of Utah.

Danish converts not only supplied Utah with potters who produced traditional Danish utilitarian earthenware vessels but also people who were used to using them. The type of ware produced in Utah shifted from the slip-cast dinner table ware being produced at the [British influenced] Deseret Pottery to utilitarian food preparation and storage vessels. The type of ware was not only a result of the potters training but a reflection of the demands of the people as the influence of the growing number of Scandinavian immigrants became greater. As more Danes arrived, the more their traditional ways of preparing and preserving food were used by Utah settlers. They taught their pickling and other food preservation methods to their American and British neighbors. This, in turn, increased the demand for typical types of utilitarian Danish pottery ware.

Danish potters brought vitality to a faltering industry and soon came to dominate both British and American pottery production in the Mormon corridor. Their ware was essential to the survival of the pioneer settlements.

Lake View Garden by Samuel Jeppesen, photographic reproduction of oil painting, courtesy of Daughters of the Utah Pioneers Museum, Provo.

This work by Samuel Jeppesen, who was a contemporary of Jorgen Nielsen, is perhaps the best remaining visual document of Nielsen’s remarkable garden.

Reconstruction of the garden is otherwise largely dependent upon oral history traditions and newspaper accounts of the day.

The park had many poplar trees, both native Carolina and imported Lombardy varieties. Two concentric rings of poplars lined either side of a running track where, on busy days with many visitors, races would be organized for children and candy offered to the winners. Gravel paths wound their way through grooves of trees and large expanses of lawn. Ten small arbors, covered with either vines or roses, provided picnickers with shelter. The perimeter of the park was lined with honey locust trees which offered shade to park visitors but discouraged intruders with their long thorns.

According to the Nielsen family history, Jorgen worked for wages from the age of six, first in a match factory, then a tobacco factory, a woolen mill,
Current Exhibits

Anders Hintze House, Holladay, Salt Lake County, Utah, built c. 1865-1870, drawing by Collin Tomb, loaned by Thomas Carter

The Hintze house is a good example of the three-part house built by many Danish immigrants in Utah. The three-part house, as the name implies, consists of a rectangular floor plan divided into three sections that may be either one or two rooms deep. When undivided, the center room was generally used as a multi-functional space, giving the family a combined kitchen, eating, and living area. The smaller rooms to each side were bedrooms and, in some cases, one of the front rooms could be used as a best room or parlor.

Anders Hintze House, Holladay, Salt Lake County, Utah, built c. 1865-1870, black and white photograph, loaned by Thomas Carter

Anders Hintze was born in 1821 in Herslex, Roskilde Parish, Denmark. Hintze joined The Church of Jesus Christ of Latter-day Saints in the late 1850s and immigrated to Utah around 1860. Arriving in Salt Lake City, Hintze purchased a farm site lying about 10 miles south of the main settlement. Following Mormon nineteenth-century practice, Anders married three wives, although only one, Karen Sophie Swenson, lived in this house. The other two wives occupied smaller dwellings located on the family property.

The Hintze house is built of locally produced adobe brick and was plastered soon after its initial construction.

No. 20 Rosegarde, Mariager, Denmark, built around 1840, black and white photograph, loaned by Thomas Carter

This house is typical of smaller dwellings found in Danish cities during the first half of the nineteenth century. Brick was becoming increasingly common and symmetry everywhere was the fashion. Of particular interest is how the roof flares slightly at the eaves, a decorative feature also visible on the house Anders Hintze built in Utah. The plans of the two houses differ slightly. The Danish example has a two-room deep, three-part plan, but there is a small vestibule behind the front entrance.

Nielsen...

finally settling into an apprenticeship in his teens. Nielsen converted to the Mormon faith in late 1860 (age 18) and immigrated to America in 1863. He pledged one year’s labor to the sponsor who paid his passage from Denmark. Of his arrival in Utah, Nielsen later said “It was inspiring to see so much unoccupied land. My hopes soared high. I made up my mind to have a piece of it for myself, a piece big enough to raise things like my uncle raised in the King’s Garden.”

On May 25, 1869, Nielsen filed a homestead claim with the U.S. government for a parcel of land in Orem which stretched from Main Street down the hill to Sandhill Road (now 2000 South and Sandhill Road). After clearing the land, he opened a nursery and began to plant tree-by-tree what he hoped would be Utah’s finest grove, naming his creation Lakeview Gardens and Nursery. Locally, it was known as Nielsen’s Grove. Money made in the nursery was continuously being redirected into new kinds of foliage. In time, Nielsen’s Grove became a very popular resort, attracting large groups of visitors. Among its attractions, Nielsen built an ingenious wooden dance floor for entertainment. Concessions were sold by Mrs. Nielsen.

Nielsen’s Grove unfortunately absorbed almost as much money as it brought in, leaving Nielsen with little more than to cover his overhead. The park came to a rather abrupt end shortly after the turn-of-the-20th century. For unexplained reasons, the water table rose abruptly one year and turned all but the west end of his park into a swamp. Nielsen then turned to other business adventures. In time the land was drained and grain planted in much of the area. Today, a restoration of much of this remarkable park is underway.

– continued on page 9
A very exciting aspect of the Wilderness Exodus exhibit has been our ability to tap into contemporary research and scholarship focusing upon ways in which the Danish immigrants exercised decisive influences upon the material culture and physical structures of Utah. In the unit titled “Utah Overview”, we have sections on 1) Danish influenced redware pottery, 2) Danish influenced architecture and 3) a Danish immigrant’s remarkable late 19th century park now being restored as Nielsen’s Grove (Orem, Utah).

I would like to introduce to our readers the three individuals whose generosity made this section possible. Aspects of their contributions will be shared in this America Letter.

Kirk Henrichsen is engaged in ongoing research regarding Danish influences on American pottery, particularly the redware pottery of Utah. His great grandfather, E. C. Henrichsen, was the last of the Danish potters to arrive in Utah. Kirk selected three distinctive styles of Danish influenced redware pottery from his personal collection for viewing in the exhibition. The label texts accompanying the pottery reflect his research findings, which he has graciously made available for this exhibit.

Thomas Carter, architectural historian, has studied extensively evidences of Scandinavian influence on architecture in Utah. He has given particular attention to the manner in which Danish immigrants impacted both building and furniture styles in the communities where they settled. He has spent time in Denmark closely examining the distinctive stylistic features that left their impact on Utah’s structures. Aspects of Carter’s research and photographic studies are incorporated into our overview of Utah. He has provided the text accompanying the photographs and drawings he loaned.

The section on Nielsen’s Grove has been made possible through the generosity of Nancy Calkins, Heritage Landscape Design. She has readily shared her research and resources regarding Nielsen’s Lakeview Gardens and Nursery. Both images and text reflect the groundwork she laid for the current restoration project in Orem, Utah.

Barbara Lund-Jones

Memorials

April 1, 2001 - August 31, 2001

Contributions have been received in loving memory of the following individuals:

Dora Adams
Harry P. Albertsen
Rosa M. Albertsen
Eigel (Andy) Andersen
Elna R. Andersen
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The Holger Danske Endowment

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The following companies and foundations have provided matching gifts to the gifts of their employees, retired employees and member organizations:

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From A Curatorial Perspective . . .

Nielsen’s Grove, Preliminary Concept Drawing by Nancy Calkins, gift of Nancy Calkins, Heritage Landscape Design

The pond is the only aspect of Jorgen Nielsen’s wonderful garden still in existence today. On the positive side, its restoration is currently underway. The site is presently being excavated in order to learn as much as possible about Nielsen’s original garden and its layout. The completed project will reintroduce the dramatic landscaping and beauty of Nielsen’s Lakeview Gardens. The preliminary concept drawing provides the viewer with a sense of the finished garden’s appearance. In this reincarnation, the garden will be known simply as Nielsen’s Grove.

Nielsen . . .
– continued from page 8

Current Exhibits

Current Exhibits
It is rewarding to meet old friends and to welcome new comers in quest of their heritage. Many of you have helped to increase the holdings of the Center with your contribution of family, local and church histories as well as other books.

An essential area in genealogical research is to locate and document the death of each of the ancestors on your Family Charts. It is important to review as many sources as possible to avoid an error in the date of death. Every time that a date is recorded there is a chance that a mistake may occur. Fortunately, there are many sources that can be examined. Birth certificates and Bible entries are excellent documents. Other places to search are newspapers where death notices and obituaries can be found. Biographies, death records, mortality schedules, mortuaries, burial permits are also important sources. Then there is the trip to the cemetery where many surprises such as dates of marriage and parent’s names are sometimes revealed on tombstone inscriptions.

Genealogy is now the leading hobby in the United States. As interest has grown, so has the number of cemetery books being made available for use by hobbyists. The FHGC has recently acquired a variety of these invaluable tools. Four volumes of cemetery listings covering Cass County, Iowa and three large scrapbooks of obituaries of the surrounding area have been given to the Center. Other contributions are several note books of cemeteries listings covering the Shelby County, Iowa area. There is also a current index of all the cemeteries of Shelby County including the names and addresses of the sextons. The Elk Horn Cemetery entries, completely updated, has been added to the library. We have volumes of “Our Elders” which contain both stories of the living and obituaries. The Audubon County death records are in book form at the FHGC. The internet now provides cemetery listings and you will find them in genealogical publications.

Volunteers are busily compiling indexes of additional listings of burials from churches outside our local counties. We have two out of state volunteers who clip obituaries with a Danish connection from their local newspapers. Perhaps that is a way that you can help us to expand our holdings.

Margaret Christensen
Museum Donors
April 1, 2001–August 31, 2001

The Danish Immigrant Museum gratefully acknowledges the generosity of the following members that made contributions, donations, memorials, gifts in kind, and other honorariums during the time period designated above. Membership designations indicate the level attained with all contributions from these individuals and organizations since January 1, 2001. (Wall of Honor contributors and gifts to the Holger Danske Endowment Fund are recognized elsewhere.)

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*MOST DONATIONS EXCEED $10,000

Edna M. Christensen Estate

Kathy Laube (center), Executrix of the Estate of the late Edna M. Christensen of Atlantic, IA, presents a check to Rick Burns and Marcell Foux for $120,000 on behalf of the estate. Edna, who passed away in December, 2000, left approximately one-half of her estate to the Museum. Edna and her husband Delbert who predeceased her were long-time supporters of the Museum. Modest and conservative in their life style, they were dedicated to the preservation of their heritage and spent much of their later retirement years compiling a family history which is being published by Delbert’s family. His grandparents both immigrated from Denmark to Elk Horn in the early 1900’s and are commemorated on the Wall of Honor thanks to Edna’s bequest.
Donors . . .
– continued from page 13

NV
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** Deceased
How many roles can one person fill when putting on a play? An unusual example would be those filled by Fern Kissel who was very instrumental in making “Number the Stars” the fine performance it was this summer. Besides playing the part of Mrs. Rosen, Fern took on the tasks of stage manager, rounding up props and costumes and telephoning cast and crew regarding practices. This generous commitment of Fern’s time amounted to over 200 hours.

Fern Paulsen Kissel was born and raised in Omaha, Nebraska. Fern attended South High School in Omaha, Nebraska. Following graduation, Fern married, had two children and was employed by Children’s Hospital in supply and then the pharmacy. In 1984 Fern moved to Alabama after she became re-acquainted with a long-time childhood friend with whom she had corresponded throughout the years.

Fern and Andy Kissel were married in Alabama. Although her “whole experience in Alabama was a good experience” where she made many close friends, Fern “longed “ to come back to her family. Her mother was in poor health which sped up her return to “the frozen tundra”. Between the two of them, Fern and Andy have six children and four grandchildren.

Because Andy did not wish to live in the city, they started looking in the Avoca area. The real estate agent found “exactly what they were looking for” west of Elk Horn. With the move, Fern was also looking to change career directions. She had always been interested in history and heard that there was a “fine museum” in Elk Horn. She put in an application. No positions were immediately available at that time, so Fern worked at CCM hospital in the pharmacy until a position at the Museum was advertised a few months later. Fern began as a part-time collections assistant at The Danish Immigrant Museum. When it became a full-time position, she moved to assistant registrar. Fern was an employee of The Danish Immigrant Museum for 2 1/2 years.

Though no longer employed by the Museum, Fern remains very involved and dedicated to promoting the museum and its projects. She volunteers as a front desk greeter and her husband, Andy, volunteers in the Family History and Genealogy Center. Fern has recently taken on a new role as chairperson of the Performing and Visual Arts Guild. This guild was begun to help support existing community events and to promote new experiences in the arts in the area. Thank you, Fern, for all that you do to support and promote the Museum!

Notes from Development

One of the most frequently asked questions at the Museum is “What and who is a member?” The most obvious and simple answer is that a member is the Museum’s most important asset. However, a better answer includes an explanation of “why” a member is so valuable to the Museum. A member is defined as an individual, couple, business, or organization that makes annual contributions to the Museum in the amount of $20 or more. In February 2000 the Board of Directors recommended establishing a new set of membership designations for recognition purposes. Earlier this year the Board approved a new Membership Policy that incorporates the definition and designations and sets out certain procedures that we in the Development Office have implemented. Among these procedures is the regular reporting of contributions in the America Letter so that each member receives proper recognition of their dedication to the Museum on a timely basis.

In reality, answering the question concerning “why” a member is our most valued asset is simple also. Members are those without whom we would not have a Museum. Through annual giving that includes contributions, memorials, honorariums, matching gifts, and special need donations and gifts in kind, members continue to be, and always will be, the primary source of funding of the annual operating budget. Without a continuous stream of support, the Museum’s Curatorial Department would be unable to care for the thousands of artifacts entrusted to the Museum for safekeeping, display, and interpretation through exhibits. The Museum’s educational and cultural activities that heighten awareness of the history, arts, cultural traditions, and achievements of Danes and Danish Americans would cease. The valuable work of the Family History and Genealogy Center would be severely limited. And no longer would the maintenance and care of the Museum’s property and collections and all other general operating necessities that
range from lighting, temperature control, salaries, and supplies, to maintaining amenities that insure your visits to the Museum are pleasant and memorable, be possible.

Articles in this issue of the America Letter focus on several new opportunities for members to support the Museum. One of these is The Holger Danske Endowment Fund that offers friends of the Museum the opportunity to help insure the long-term viability of the Museum despite economic downturns, inflation, and events that may present budgetary challenges. However, the income generated from the endowment will only enhance annual giving and the ability of the Museum to function and grow. Regardless of eventual size, the endowment will never replace our need for members and annual contributions.

Two special short-term opportunities exist to further the development of the Museum. The memorial fund for Andy Andersen will help continue development of the Lower Level Visual Storage Facility. In addition, the drive to furnish and equip the Family History and Genealogy Center in its new location is the opportunity to further enhance the services the Museum provides. These are special short-term opportunities that will be met because our members care.

Every contribution whether small or large is equally important. We at the Museum know each contribution represents a sacrifice on the part of a member. The fact that they come from the hearts of those who feel a responsibility to continue to preserve and tell the story of their Danish ancestors and maintain the rich traditions and culture of their Danish heritage is most gratifying. It is the friendship you offer that makes you—our members—the most important asset the Museum has.

Marnell Fox