



The Carnegie Courier

Newsletter of
the Mitchell Area Historical Society (MAHS)
& Mitchell Area Genealogy Society (MAGS)

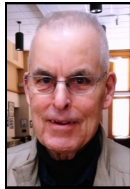
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LYLE'S CORNER

It's been a long, long time since we last corresponded and we have lots of excuses but none are very good! It is not like we haven't been busy because we are busier than ever with new items coming in nearly every day and restoration work around the building a constant. All of this brings me to the major problem — lack of volunteers. Folks who have the time and energy to devote to what we believe to be a cause worthy of your time and efforts. Often we get requests for research and as we do the research, we find it needs more research than we are able to get done so we put it off. Often we do not get back to it until another request comes in and then ... I hope you get the picture. We need help!



Lyle Swenson

Our Historical Society has been BLESSED in so many ways as we have received several unbelievable gifts in the past few months, three original Oscar Howe paintings from the Richard Weller family and a lighted, framed stained glass piece depicting the Corn Palace from an individual from the Chicago, Ill., area. He is now deceased and the family wanted it be where it could be seen by many. We also received the bottle that was used to christen the SS Mitchell, a commercial ship in 1905 in

Boston, along with a beautiful wooden presentation case. Like all gifts, we are honored to receive them and we urge you to take a little time to stop by and see what's happening.

The black wrought iron fence that has surrounded the Carnegie for many years had become tacky looking, having been broken and bent in places. We contacted Bailey Welding for repairs. They have removed it and are in the process of getting it straightened and repaired prior to reinstalling it. We hope to get it back in place in the spring, if not sooner, depending on the weather.

After solving drainage problems around the building, we installed new concrete backdoor steps with a proper drainage system and sidewalk to the west side. Also more security cameras have been installed to help avoid the vandalism problems. During this past year we have had a number of excellent Mitchell business history programs and educational opportunities and are looking forward to many more. Mark your calendars for the third Monday at 7 p.m. each month. Check back with us for unplanned changes.

Last but not least, we want to personally thank each of you who have contributed in any way — financial, historic items and or your time and efforts to keep us going. Without YOU, it just would not happen!

Lyle Swenson, President

Weller donates original Oscar Howe paintings

Earlier this year, a former Mitchell resident whose family's history is deeply rooted in the community, donated three priceless paintings to the Carnegie Resource Center.

Dick Weller called Lyle Swenson to ask whether the organization would like three original Oscar Howe paintings. Swenson, who is president of the Mitchell Area Historical Society, didn't hesitate for an instant in accepting.

"Dick said, 'I like what you're doing,'" Swenson said. "And we're honored to get them."

Howe, of course, is noted highly within the Mitchell community not only for designing the murals on the World's Only Corn Palace from 1949 to 1971, but for

painting the mural on the inside of the dome in the Carnegie Resource Center.

Two of the paintings have been hung already. As you walk into the foyer, *Indian Princess at Leisure* and *Indian Princess at Work* hang in an inconspicuous corner, but within full view of anyone and security cameras. Plus, Swenson said he and the board have taken other security precautions to safeguard the paintings, including using security hangers.

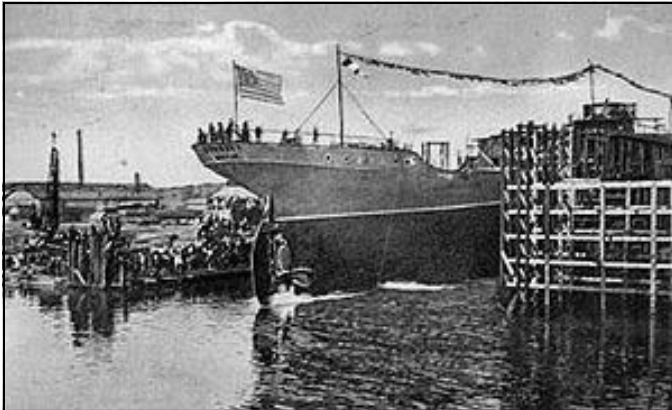
Swenson said they had a hard time deciding where to hang the paintings to keep them out of direct sunlight and in decent temperatures. The third painting, *Untitled (Male Indian Profile)*, will be hung soon, and will likely hang directly above the other two.

Weller Donation, Continued on Page 2



Lyle Swenson holds *Untitled (Male Indian Profile)* painting to show all three together.

Carnegie receives christening bottle used on SS Mitchell



Launch of MSC's first ship, SS Sudbury, on Sept. 29, 1917. The SS Mitchell looked much like this ship.

By Andie Harmes-Sindt

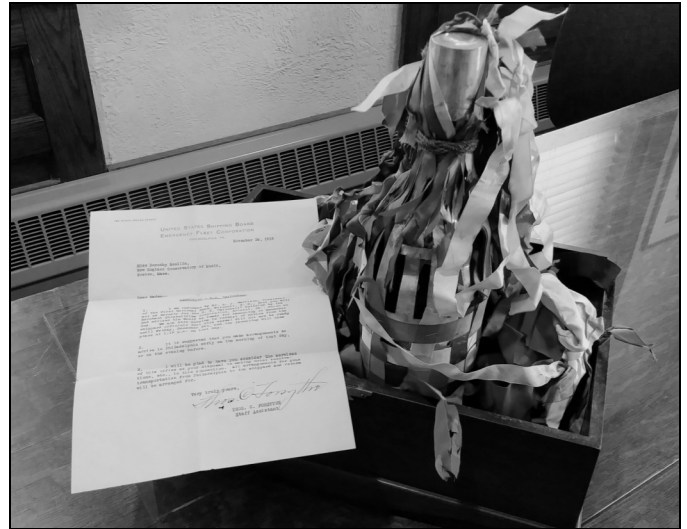
How many times do we read of history yet how many times do we get to hold that history in our hands?

The Mitchell Area Historical Society received a most unexpected gift for its collections when Robert H. Schdder, trustee of the Howard Chandler Turnley trust, sent a beautiful initialed presentation box with champagne bottle and documentation of the launching of the SS Mitchell, so named to recognize the generous contributions to the Liberty Loan drive during World War I by the citizens of Mitchell. The following Nov. 22, 1919, article from the *Mitchell Evening Republican* describes the Dec. 5, 1919, event.

“Miss Dorothy Scallin, daughter of Mr. and Mrs. Stephen Scallin of Mitchell, has been selected as sponsor for a ship which is to be launched on December 2 at Bristol, PA., and to be named after the city of Mitchell, in honor of this city's part in the Liberty Loan drives, a splendid record by the city of Mitchell. Announcement of the choice of Miss Scallin as sponsor was made today by the committee of R. J. Harrison, T. C. Burns, W. W. Blain and H. E. Hitchcock.

Miss Scallin is one of the popular young women of Mitchell. She is attending the New England Conservatory of Music at Boston at present, and will go from there to Bristol to take part in the ceremonies incident to the launching. A number of communications have been received by the Mitchell committee with regard to the naming of this ship in honor of the city of Mitchell.”

The SS Mitchell was one of the ships being built at the shipyard of the Merchants Shipbuilding Corporation, at Bristol, Pa., completed on Dec. 5, 1919, and launched at the shipyards in Harriman, N.J. Miss Dorothy Scallin, of Mitchell, who was attending the New England Conservatory of Music at Boston, Mass., acted as sponsor. Emery Hill, son of Mr. and Mrs. W.S. Hill, of Mitchell, who was attending the University of Pennsylvania at Philadelphia is also thought to have been pre-



The Howard Chandler Turnley Trust donated the champagne bottle, enclosed in a metal case, used to christen the SS Mitchell commercial freighter. It came with the original letter about the christening and the beautiful original wooden case.

sent. After Dorothy christened the ship, the ship made her initial dip in to the waters of the Delaware “with steam up in all her boilers and whistles blowing.”

The vessel was one of 40 that the Merchants Shipbuilding Corporation built for the shipping board. The ships were designed by the company itself, with a consultant engineer and with oversight by R. H. M. Robinson, the company's president who was also a well-known naval architect. The basic design was given the USSAB number #1025. It was known as the fabricated type – that is the plates which enter into the construction of the hulls are shaped at the steel mills possibly hundreds of miles away.

SS MITCHELL, Continued on Page 11

WELLER DONATION, Continued from Page 1

Weller received *Untitled (Male Indian Profile)* as a gift from his parents when he went to college in California. He attended Stanford University, which at the time was represented by an Indian mascot.

“So, he took it with him and had it in his dorm room, and kept it over the years,” Swenson said.

Indian Princess at Work and *Indian Princess at Leisure* were Weller family-owned paintings, he added, which Howe likely painted in the late 1940s or early 1950s.

Swenson said he, board members, and volunteers are all so proud and humbled to have received such a generous gift.

“It adds to the authenticity of what we’re doing here,” Swenson said.

An Interview with Heidi Howe

Art, and the enjoyment of it, is an individual thing, but good art has its universals. To the ordinary man, art can often give an insight into the life and thought of a people that is otherwise denied him. Thus it is with the works of Oscar Howe. He spent most of his life attempting through his art “to present a true image of the Dakota Indian as I understood him and his culture.”

Oscar Howe (Mazuha Hokshina – Trader Boy), a full blood Yanktonai Sioux, was born in 1915 at Joe Creek on the Crow Creek Indian reservation in South Dakota. He attended the Pierre Indian School and completed his high school education and his first studies of art at the Sante Fe Indian School in New Mexico. He served during World War II in Germany where he met his wife Heidi Hample. Shortly after returning to the United States, Oscar and Heidi made residence in Mitchell, South Dakota. Oscar attended Dakota Wesleyan University where he received his B.A. degree in art theory. He also served on the faculty as an art instructor and in 1948 he was named Artist-in-Residence at D.W.U. In 1948 Oscar Howe was commissioned to do the colorful murals which cover the outer walls of the world’s only corn palace located in Mitchell. This commission was a tremendous help financially and enabled him to continue his art career. He went on to receive his M.F.A. degree from the University of Oklahoma. Oscar also served as Artist-in-Residence at the University of South Dakota and in 1980 was accorded the status of Distinguished Emeritus Professor of Fine Art, a position he held until his death in 1983 of Parkinson’s disease.

Oscar Howe received many honors plus numerous national Grand and First awards during his artistic career, including the Waite-Phillips Trophy for Outstanding Contributions to American Indian Art and the First Annual South Dakota Governor’s Award for outstanding Creative Achievement in the Arts. In 1971, he was appointed Lecturer to the Near East and South Asia by the U.S. Department of State. In addition to holding an honorary Doctor of Humanities degree, he was named Artist Laureate of South Dakota. His art work has been published in *Indian Art of the United States* by the Museum of Modern Art, New York; by *Time Magazine* and “*L’Illustrations*,” in Paris, to name a few. His work is on permanent display at the Gallup Art Museum in New Mexico, the Museum of New Mexico, Santa Fe, The Philbrook Art Center in Tulsa, Oklahoma and Mont Clair Art Museum in New Jersey. His art has been viewed in such places around the world as Paris, France; London, England; Chicago; Washington, D.C. and New York. An Oscar Howe retrospective exhibition of 100 paintings has been selected out of 400 and shown throughout the United States.

Oscar Howe has a major position among the leading exponents of Native American Art; it is not amiss to place him among the five foremost Indian artists today.

To thoroughly appreciate a work of art, it is essential to know a little about the artist and his life. Oscar Howe grew up

amid the deadening effects of poverty on an Indian Reservation, suffering from physically crippling diseases and racial prejudice. To know nothing of his life with his wife—a German war bride, to know nothing of his convictions and feelings toward the Sioux Culture, his ambition to “preserve and revive Sioux art and culture” in the way it was before the white man herded the once-proud Sioux out of freedom and into confinement on the reservations, is to view his work with a blind eye. Oscar Howe’s art is a visual response to his culture and an expression of himself. And what expresses better than art?

There is much more to Indian art than pretty stylized pictures. There is also power and strength and individualism (emotional and intellectual insight) . . . I see so much of the mismanagement and treatment of my people. It makes me cry inside to look at these poor people. My father died there about three years ago in a little shack; my two brothers still living there in shacks, never enough to eat, never enough clothing, treated as second class citizens. This is one of the reasons I have tried to keep the fine ways and culture of my forefathers alive. I only hope that the art world will not be one more contributor to holding us in chains.

Oscar Howe’s works include a variety of media and techniques. The essence of his productivity, however, lies in the casein paintings on paper. Oscar Howe’s style evolved from traditional imagery of skin painting techniques used to decorate garments, teepees, battle and ceremonial objects, and is derived from the legendary “spider web” (or Tahokmu) design concept. His earliest paintings are two-dimensional, outlined still-lives. These paintings had very little in the way of background. Because he wanted his work to record his people’s culture and traditions, he felt there was a way he could reach the objective and yet give his works more life and emotion. Oscar is the creator of a linear abstract design which uses the formal elements of line, color, and space to interpret his culture. The backgrounds of his work became abstract in order to depict the belief of an unseen energy that surrounds all things. “The Indian likes motion in everything; in action, in his costumes. That is why there were feathers and fringes on everything he wore, for movement as the body moved, for movement in the wind.” The essence of his distinctive vision is line. The straight lines signify righteousness or unending truth, and the curved lines signify unity. Whether rectilinear or curvilinear, his works carry a dynamic, fluid movement based upon edge and contour. Combined with the stories of his grandmother, Shell Face, Oscar used these resources and his gift of artistic vision to challenge the contemporary art scene. “I thought my first lines were beautiful, plastic, and full of tension; I even sensed live quality in them.” If two words

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could be used to describe his art they would be movement and symbolism. Although the prints in this article are reproduced in black and white, he is characteristically known for the romantic element of strong color.

After speaking with several people who knew Oscar Howe, and having read numerous books and articles, I have come to the conclusion that without his wife, Heidi, and the assistance she afforded him in his life and his art, I doubt Oscar would be as celebrated as he is now. I doubt that he would have been as financially secure. I do not doubt, however, that he would have stopped painting. It is safe to say that the driving force behind his art was not only his deep love and conviction for his culture but also his wife. It is with a great appreciation to Mrs. Howe that the Prairie Winds presents this interview and selections of Oscar's Paintings.

Mrs. Howe, what was your first meeting with Oscar like?

My family owned a clothing store in Germany. I was taking a nap when my father told me there was an American who needed to be waited on. I thought to myself, "Me get up for an American? Not on your life." But I had to because my father could not speak English and I had gone to school and knew a little. After I helped him, he just stayed and stayed, and talked with me. Then it came time for supper and I told him we were going to close the shop and eat. He wouldn't leave. He invited himself.

He didn't want to eat, so to keep him entertained I gave him some encyclopedias to read. He came across the words "Sioux Indian" and told me that was what he was. I didn't believe him because I read a lot about Indians. Germans admire Indians. Hitler said in one speech something like "be stoic as the American Indian." Germans are very interested in Indians and he didn't fit the story image I had of them. He didn't have a crooked nose like the kind you see on the buffalo nickel. I thought he was Chinese.

What was your impression of him?

He impressed me as being very intelligent. He had a presence about him, different. I thought someone with that much endurance I would see again. He stood at the door and wouldn't leave until I agreed to go out with him.

Was it hard to communicate because of the difference in language?

At first. We carried dictionaries around with us most of the time. I had such headaches because of all the translating.

I know it took several years before you could come to the United States so you and Oscar could marry. Why were you married in Chicago instead of his home state of South

Dakota?

We could not get married in South Dakota because he was an Indian. We wouldn't have been able to, so right after I got here on our way through Chicago, we got married by the Justice of the Peace.

I can imagine during the 1940's there would have been a great deal of racial prejudice in South Dakota not only because of his being Indian, but also because of you being German right after the war.

Oh, yes. Oscar was afraid to walk on the sidewalk. He would walk clear around the other side when a white person was walking by. I could not understand it. I said, "You are not going to walk around anyone anymore." He had just as much right to walk on the sidewalk as anyone else. There were many times things happened to us. I can say I wasn't that affected, nor was Oscar because when you love someone and know him, as we knew each other, you know those things aren't true. It really affected Inga Dawn, our daughter. The children would make fun of her because Oscar was Indian. One time we were driving past the school and Inga Dawn ducked down so the other kids wouldn't see her. She said, "Daddy, I'm sorry, but I don't want the other kids to say my daddy is a dirty Indian."

You gave birth to Inga Dawn in Oklahoma. What was Oscar's reaction to being a father for the first time?

He wouldn't let anyone else look at her. We were going to Mitchell on the bus and people would come up to look at the new baby and he would hardly let them look. People really looked at us. An Indian and a white being married, you know. Oscar had drawn some sketches and he sold them in the hospital. They went like crazy. People were buying them up. He probably sold them for only a couple dollars or less. We were broke and with the money he made from the pictures, he bought a basinet and our bus tickets.

You were on your way to Mitchell because Oscar was commissioned to design and execute the gigantic mural on the exterior walls of the Corn Palace. Taking advantage of the opportunities in Mitchell, he enrolled in Dakota Wesleyan University and shortly after was named Artist-In-Residence. How was his experience at Wesleyan?

It was a place where he was always accepted. Right away. Wesleyan was like a big family, small enough to get to know professors and students. They kept him supplied and whenever he had free time away from his studies, they would let him paint.

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I spoke with a good friend of yours, Bonnie Williams, and she said Oscar had a deep fondness for students. Is that true?

Oscar was a very kind man, really kind. He was so kind to everybody, never arrogant. He would give students his all. He would give fully to students, even those who had no talent. If they wanted to express themselves he would help them. When he was very sick and in his wheelchair, he would go to art shows just to see the students. There would be whispers, "Look there's Oscar Howe, there's Oscar Howe."

After hearing that Oscar Howe had designed murals for the "World's Only" corn palace I gained a new respect for the palace. This was no small job. It requires a great deal of work. Did you help him in any way?

Oh, yes. He had to make full scale models for each section of the building to be covered with corn. He would use chalk to draw with. I measured all the tar paper and rolled it up. I got the dirty part. I'd have tar specks all over my body.

How did you help him with other works?

I would do everything I could. I wanted him to paint. I would stretch the paper for him, soak it in water. He used FeBriano paper, when he could get it. It is a very expensive Italian paper of rag content. I would clean his dishes. Wash everything. He wouldn't let me touch his brushes. Oh, no, he did them himself. I built his crates for his exhibitions. I'd get the lumber and make them myself. I would write all the letters and keep all the financial records.

Now, we're getting to your role in his art. You were the business end of things. How did you handle all this?

At first Oscar was reluctant to sell. He didn't want reproductions made because he was afraid it would cheapen or degrade his art. He would say Indian artists are more interested in quality and he tried to stay away from commercializing. I would have to argue with him to put the copyright symbol on some paintings. He said it made it commercial and didn't believe in it. He would say art is to be taken seriously as art and not as a commercial thing. He would have given his art away to all his friends. I couldn't let him do that. He had a family to support.

I understand you have ownership and reproduction rights to most of Oscar's works. What direction are you headed in this regard?

Having his art go into museums is first priority. I want to put them in as good a place as I can, where they will be seen by

many people and taken care of. I hesitate to sell originals on the basis that there are very few left. I might sell two or three a year depending on the buyer and if I need the money.

I read an interesting story about the Oscar Howe Art Museum. I know the museum has been granted rights to reproduce a limited number of his paintings, yet they can only sell them for 35 dollars a piece. Why is that? I'm sure they could get a lot more money for them.

Oscar wanted it that way. He wanted them to be available to everyone, not just those who had money. It was because of the Indians. They may not have had a lot of money, but they would spend what they had on his paintings. He thought art should be enjoyed by everybody.

Were you or Inga Dawn ever the subject or theme in his paintings?

He tried to paint a portrait of Inga Dawn. He wanted it to be so good and perfect he ended up not doing it at all. He did some sketches of her that she has now but he wanted it to be so perfect because she was so beautiful. He had to see it, it had to come to him. All his painting did. He always wore out my chairs and couches because he never sat still. He always had a sketch book in front of him. He never sat idle.

Then the themes Oscar used in his paintings were generally that of his culture?

Yes, he made his work his own yet remained true to his Sioux culture. He stayed within his culture and feelings. He believed you could only really represent who you really are.

Some very successful artists today have been heavily influenced by Oscar's later style of painting, for instance Art-hor Amiotte and Robert Penn. His distinct style has undoubtedly opened many doors for Indian artists. He literally changed the direction of Indian art today. How was this so? And what direction do you feel Indian art is headed in regard to Oscar's style?

When Oscar first started painting he painted more in the traditional Indian style. When his art went through a transition into more of an expression of himself, he would be turned away from many art exhibits because they would say his art wasn't Native American. He was really mad at this. He was a full blooded Sioux; he conceived the ideas and he did the work. His art is Sioux at the core. Later on he was accepted and this encouraged a lot of young artists to express more of themselves. They could make use of their feelings now and still keep the values and goodness.

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I think Indian art will keep growing and changing, become even more modern. I don't think they could ever copy Oscar's work or style. What he experienced is almost too far away. Not enough has been retained.

They couldn't feel what Oscar felt. They can never go back. They should build on what he has done. The traditional ways have been said and presented the best way they can. He lived it and so the more modern artists must go on and use their own experiences.

Like so many famous artists, the public is slow to give them the recognition they deserve while they are still alive. Do you feel Oscar got the recognition he deserved before he died?

No, I do not. American Indian art has always been kept separate from other art. It was not really recognized as true art until recently. It should be art for art's sake, that is what it should be. His art should be shown in The Metropolitan Museum of Art and The Smithsonian Institute, National Museum of Natural History. If anything is American art, Indian art is. What could be more American than Indian art?

What was Oscar's idea of a good or bad painting?

He said that it takes a long time to study a painting before the full impact comes. When you look at it, if it becomes nothing then that is not a good painting. If the more you look and the more comes to you, then that is a good painting. There has to be something that holds you.

What painter did Oscar most admire?

He liked Michelangelo the best. He would say, "That guy stole my work. He put his lines just where I would have put them."

What was his favorite painting?

He liked all of them, because each had something special in it. I would say he liked his abstraction piece called the War Dancer. He said he liked this one because he could never repeat it. It is quite different from the others.

The Wood Gatherer is very popular among the public. How did he feel about this particular painting?

The Wood Gatherer is everyone's favorite. But we have always had trouble with it. He had placed it on the couch so we could look at it and as I was backing up to get a better view, I fell over the coffee table and broke my thumb. Then another

time he had it with him while he was appearing on the show, "This is Your Life," and he had a heart attack. That painting has been nothing but trouble for us.

During the years that Oscar was very sick with Parkinsons Disease did he still paint or was he unable to?

He couldn't paint anymore because Parkinson's affects the nervous system, and he wasn't able to hold his hands steady. When he was over in the Senior Citizens home, just before he died, I would always go over to visit him and feed him. He had some clay that John Day had brought him, and I would ask what he was trying to sculpt. He would say he was trying to make the "Universal Man." He would tell me that all people are the same. "We are one people." I would ask him how in the world he thought he could do this. He said he didn't know, but I know he could have done it, somehow.

May I ask you who decided upon the epitaph on his gravestone and why?

I made the decision. I thought it would be good if it was something Oscar had said. "In art I have realized a part of a dream. . ."

What was his dream and has it come true?

His dream was to give the American Indian something to be proud of. Something they could look up to in future generations and feel proud and good about. The rest of his dream has not come true. My dream for him is to have his art recognized as great art. He stands for something good and it was good. He should be universally recognized as being great.

In art I have realized a part of a dream – to present a true image of the Dakota Indian as I understood him and his culture.

In my life I have known through experience, hunger, poverty, poor health, half blindness, slum life, racial prejudice, war, thirties depression, life under bureaucratic rule, stupidity of people. I don't think the aforementioned reversals touched my art. My determination for Indian art expression usually overshadows those times of trial and unavoidable circumstances. I am not bitterly hardened by them nor did I shut them out of my mind. I understand realism from life's experiences. Through it all I drew and painted the Indian. I am not insensitive to life's niceties, morals, dignities, leisure's, joy, love happiness, truth, and beauty of two cultures. I enjoy the fine distinctive activities of both cultures.

ARTICLE originally ran in Prairie Winds, 1988

Genealogy Corner

Mitchell Area Genealogical Society

Our officers for 2017 were Carol Ragle, president; Beth Walz, vice-president; Pam Range, secretary; and Karen Pooley, treasurer. Elected officers for 2018 are Carol Ragle, president; Beth Walz, vice-president; Andie Sindt, secretary, and Kermit Black, treasurer.

We took a little different path in 2017 by holding monthly workshops entitled "Your Dash," the time of life and experiences between your birth and death. The group meets on the first Monday of each month at 7 p.m. to write about their life experiences following different topics. As this has been such a popular and well-attended event, we will continue the workshop during 2018. We will also have a few sessions on ways to record your stories as keepsakes for future generations. New attendees are always welcome and can jump into the sessions at any time.



Andie Sindt

MAGS has a subscription to Ancestry WORLD. We welcome all members to come in, make use of the computers, and take advantage of these wonderful opportunities. We also have Family Tree Maker on the computer, which is a popular and easy program to record your genealogy. Research help is available by appointment. We subscribe to *Family Tree* magazine, which can be checked out by the week.

I would like to remind you of our Pioneer certificates. This would certainly be an excellent time for you to order for yourself or a family member one of the three certificates to honor your pioneer ancestor. These certificates are printed on quality paper and make great gifts.

A Pioneer certificate is obtainable if your ancestor settled in South Dakota before Nov. 2, 1889, when South Dakota became a state. You can order an Early Settler certificate if they arrived during South Dakota's first 20 years of statehood. And a Century Family certificate is available if your ancestors arrived 100 years ago. Applications to order the certificates can be picked up at the CRC.

Genealogyintime.com is full of gems. Even those not interested in genealogy will be enlightened in reading the articles. A link will take you to the top genealogy websites that show which are free and which are pay sites. An article lets you know the URLs of searching Google in different countries. Google is so large it cannot be run in one place so the computer system is distributed over many servers in various countries all over the world, and in the various languages.

Familysearch.org remains a great free site. All users now have to register with a log on which began in December 2017. They have added a few short free videos on how to use the website. The site contains various South Dakota school records. Did your parents attend regularly or did they stay home days to work on the farm? The school records for Davison County are held at the CRC.

Other latest record sets recently added on Family Search:

- Added an additional 667,000 California births 1800-1994 acquired from court houses. Interestingly, these records list the number of existing children in the family and the legitimacy of the newborn child.
- Added US grave registrations for Armed Forces personnel in Iowa 1835-1998 from Iowa State Historical Society.
- Added 1.4 million records to Kansas state 1895 census. This census also lists where they lived prior to coming to Kansas.
- Added 2.9 million Washington State marriages and 1.2 million state divorces between 1969 and 2014.
- Added 750,000 new indexed marriage records from Connecticut 1640-1939 from the Connecticut State Library.
- Added 528,000 vital records from Rhode Island (birth 1846-1898 & 1901-1903), (marriage 1901-1903) and death (1901-1953).
- Added 1 million New Jersey state census collection 1895. Many immigrants who arrived at the post of New York often lived in New Jersey for a year or two before heading off to other parts of America. Reclaim the Records has added a New York marriage index 1901-2016 by bride's maiden name and grooms name but text as yet is not searchable.
- Added Canada passenger lists 1881-1922 by port of arrival and month/year. The Canada 1921 census is available free on Archives Canada.
- Added 3.6 million indexed Denmark records (Danish 1834, 1840, 1925 and 1930 census). Also 18.7 million additional Danish church records 1844-1941 which list the mother's maiden name and address of the couple. Death records list date of death as well as date of burial. A collection of Swedish household examination books 1880-1920 from the Swedish Lutheran Church, the official keeper of census records of the Swedish population until 1991.

County Tyrone, Ireland, now has a new stand-alone free website for all things related to genealogy in County Tyrone.

You might be surprised to learn that your name, birth year and persons whom you might be related to are on a free website. Check out FamilyTreeNow and Radaris. In reality, these two sites and many others simply gather public domain information about you and everyone else, then sell your personal information to anyone willing to pay for it. It is possible to remove your name from these sites; however, removing yourself from the sites is a hopeless task as more pop up all the time. After all, these are public records.

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Christmas at the Carnegie 2017



More than 100 people attended the annual Christmas at the Carnegie program in December.

Above, left: The Mitchell Barbershop Chorus sang several numbers to entertain the crowd.

At right: Attendees brought 274 pounds of food and \$670 to donate to the Mitchell Food Pantry.

Below, left: Attendees check in at the guest-book, which is flanked by beautifully decorated trees.



GENEALOGY, Continued from Page 7

Dick Eastman, a recognized authority in genealogy, says, “While procedures will probably remove your personal information from sites, going through the effort is similar to fighting a forest fire with a drinking straw. If you don’t want to leave a paper trail don’t buy property, don’t get married, have an unlisted phone number, arrange to be born in a state that doesn’t have open birth records, don’t run afoul of the law, don’t do anything (good or bad) that will get you mentioned in news media, make sure your friends don’t tag you in social media...oh heck, just give up living.”

For those of you interested in history or who just enjoy news of times gone by, go to the *Chronicle America* website. Search through USA newspapers by state, name, or with any search term. You may find yourself losing track of all time.

Our MAGS members are constantly busy with ongoing projects such as our indexes of Davison County births, marriages, deaths, obituaries, and cemetery records. Our research cabinets are overflowing with city directories, school annuals, personal genealogies, genealogy magazines, funeral home records, research forms and articles, and so much more.

If you have ever lived in Davison County you are recorded within our files.

We thank each of you for your support again this year. If you have search requests, we are always happy to help. Search requests may be sent to info@mitchellcarnegie.com.

Andie Harmes-Sindt
Secretary



This is an example of the Pioneer Certificates the public can request through the Carnegie Resource Center.

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Membership support is vital to the continued success of MAHS and MAGS. Special appreciation is extended to the many members for their generous contributions included with their dues. You truly encourage us to keep working hard to make the CRC an increasingly valuable repository and research source of Mitchell history and genealogy. Inform us of corrections by emailing info@mitchellcarnegie.com or by calling 996-3209.

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**SS MITCHELL,
Continued from Page 2**

It is also an oil burner type that was greatly developed during the war. In construction, the vessel is built on the most up-to-date plans for efficiency and for the comforts of the crew. Each ship is a cargo carrier of 8,800 dead weight tons capacity, with a length over all of 418 feet, beam 54 feet and a loaded draft of 25 feet. The power of the vessel is furnished by a 3,000 horsepower reduction gear turbine and a battery of three boilers.

After a thorough trial at sea, the ship was to be turned over to an American steamship line for operation in any form

of shipping that the government deemed essential to the development of our sea trade. More than half the ships were scrapped in the 1930s.

After writing about Dorothy Scallin and her christening of the SS Mitchell, I became intrigued to learn more about her life.

Dorothy Jane Scallin was born Feb. 26, 1900, in Mitchell, to Stephen H. Scallin and Beulah Windle, owners of Scallin Brothers Drugs in Mitchell. She married Howard Chandler Turnley of Sioux City, Iowa, in 1923 in Mitchell. The ceremony was officiated by Charles A. Weed. Howard served in the U.S. Army during World War I. Following the war he spent

five years buying cattle for packing companies with Mitchell as his home. He was in business partnership with Albert "Al" C. Cohrt, father of Kathryn (Cohrt) Crockett as buyer of livestock that was shipped to meat packing companies in Chicago and other cities.

Following Dorothy and Howard's marriage, they moved to Sioux City, Iowa, where Howard worked for the livestock commission business and two years on the Chicago Board of Trade with offices in Sioux City. During this time, they had two children born in Sioux City; Howard Chandler Turnley, Jr., born 1925, and Alice Scallin Turnley, born 1926. From 1927 to 1932, Howard was distributor

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Upcoming Events at the Carnegie Resource Center

Mon., March 5, 7:00 p.m.

MAGS Program – Dash
Values & Beliefs

Sat., March 10, 2:00 - 4:00 p.m.

DAR Meeting

Thurs., March 15, 7:00 p.m.

MAHS Business Meeting

Mon., March 19, 7:00 p.m.

MAHS Program – Campbell Supply
with Stan Peterson

Mon., March 26, 7:00 p.m.

MAGS Business Meeting

Mon., April 2, 7:00 p.m.

MAGS Program – Dash
Causes and Convictions

Sat., April 14, 2:00 p.m.

DAR Meeting

Mon., Apr 16, 7:00 p.m.

MAHS Program — CorTrust Bank

Thurs., April 19, 7:00 p.m.

MAHS Business Meeting

Mon., April 26, 7:00 p.m.

MAGS Business Meeting

Mon., May, 7:00 p.m.

MAHS Program — Iverson Chrysler

SS MITCHELL,

Continued from Page 11

for the Hudson Motor Car Co. in Sioux City and in 1933 he moved to Mankato, Minn., where he became sales manager of the Mankato Brewing Company. During this period, Dorothy and Howard divorced and Dorothy and the children moved back to Mitchell.

In 1936, Howard moved to Arnolds Park, Iowa, where he leased the roof garden and that same year he married Muriel Window Hanford. Muriel was a "Peacock Girl" of vaudeville and operated the Peacock Nightclub in Arnolds Park.

The children spent time between Arnolds Park and Mitchell.

Dorothy's second husband was Andre' Boratko, born in 1911 in Czechoslovakia. He attended the Chicago Art Institute. In 1935-1936 Andre was teaching art at the St. Paul, Minn., School of Arts, and was mural artist for the Minnesota WPA project. He painted a mural in the town hall of Milaca, Minn., and the Fari-bault, Minn., School for the Deaf.

He was transferred to the WPA Federal Art Project in South Dakota where he taught community art classes. Oscar Howe was a student of his between 1939 and 1943. The Federal Art Project became the South Dakota Art Program, with Andre Boratko as director along with William Lackey, and Oscar Howe agreed to illustrate writer program publications.

Dorothy and Andre' were married in the 1940s and moved to the San Francisco Bay Area where Andre taught at the California College of Arts and Crafts from 1946 to 1954. Besides his murals, he also worked in oil, watercolor, and sculpture. His murals were generally painted in restaurants and shopping centers, although I came across a newspaper article in the *San Francisco Chronicle* of June 17, 2007, about the Lake Merritt Hotel that opened in 1927.

The Art Deco beauty and the Claremont Hotel were considered quite posh. In 1956, Andre painted a colorful mural of the lake in the lounge of the Hotel. In 1978, the historic lake Merritt Hotel in

Oakland, Calif., was turned into an independent living facility for gay seniors.

Andre's lake painting can still be viewed in the hotel's lounge, just a few steps up from the dining area, which overlooks the lake. In 1991, the city designated the hotel as a landmark for its Art Deco, historical and social significance.

In an interview with Andre with the Minnesota Oral History Project, Andre touched on the philosophy of the Federal Arts Project, and recalled his work in South Dakota.

He taught Dakota Indians, and gave his impression of their attitudes and lives. His personal works include many paintings in the Mitchell area, given to friends or placed in public buildings here.

Dorothy continued to live in Oakland and died on Sept. 24, 2000. Daughter Alice Scallin-Turnley-May died in 2003 in Washington state and son Howard Jr. died in 2018 and is buried in the Sacramento Valley National Cemetery in Dixon, Solano, Calif.

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