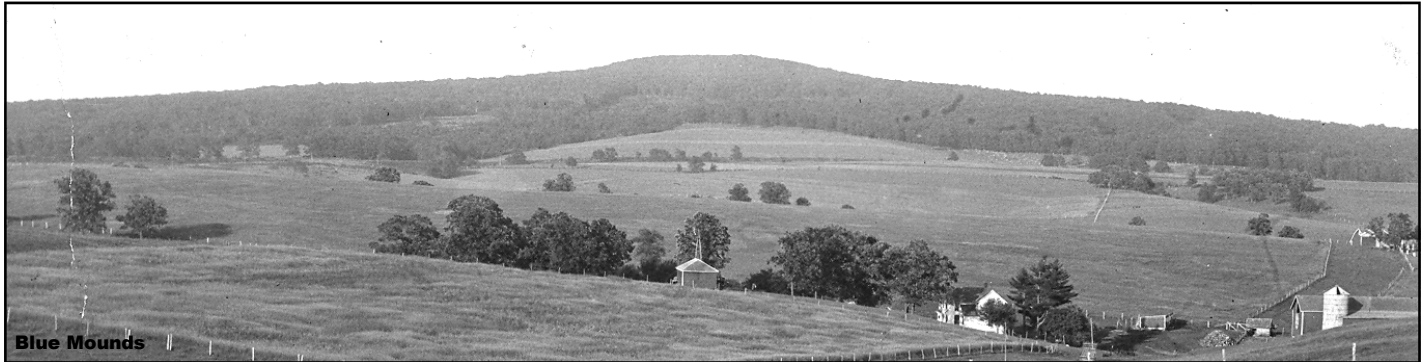


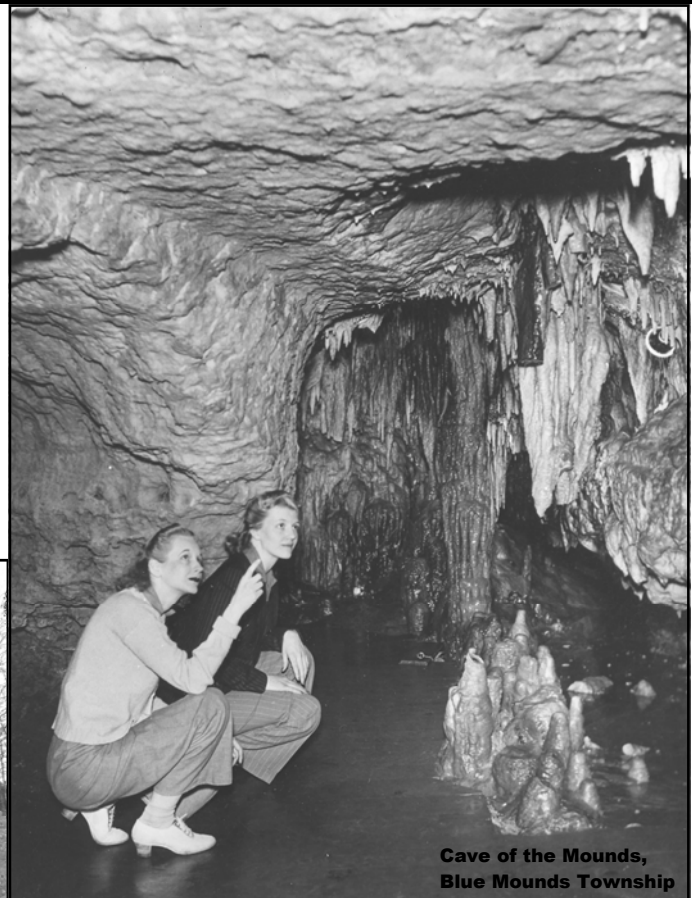
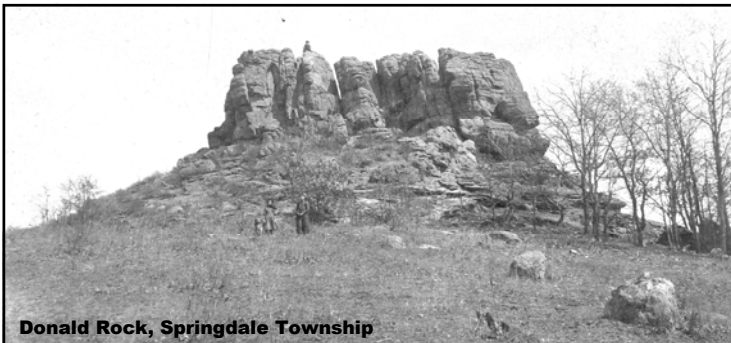
**You are invited
to a special preview of the new exhibit**



NATURAL WONDERS & HUMAN INTERACTION

**Sunday, April 21
1 - 4 pm
Mt. Horeb
Area Museum**

100 S. 2nd St., Mt. Horeb, WI



Where Did Special Occasion Flowers Come From?

When you look at old photographs do you ever wonder where the flowers for weddings, funerals, special occasions and home decor came from in the days before local florists, or even refrigeration?

Before 1881, when the Chicago & North Western Railway with its refrigerated cars came to Southwestern Dane County, live floral attributes were scarce. Most came from home gardens and even the local woods when the season was right. Some individuals used pots to grow Cala Lilies, which were a funeral favorite. Indoor parlor palms, large leaf begonias, potted ferns and other house plants were used at all times of the year to embellish funerals that locally were held in the home up through the beginning of the 20th century. This was especially true after 1914, when C. Austin Miles wrote the famous funeral hymn "In the Garden," which goes "I come to the garden alone, while the dew is still on the roses ..." This hymn stormed the country and became one of the most frequently sung hymns at funerals in the United States.

The use of the "In the Garden" theme was so strong in U.S. Protestant funerals that funeral homes began to develop facilities that used an indoor garden as the backdrop where the body would repose.

In the early years flowers were a necessity at funerals. Although embalming was used as early as the Civil War, it fell out of practice following the war and did not come into wide use until the beginning of the 20th century. Flowers were needed to mask the smell of decay that would take place during the practice of "waking," or the watching of the body

every minute until buried, which could be several days. We must remember that funerals of the past focused on the person's death rather than on the person's life. The rituals also included stopping the home's clocks at the time of death and mirrors were turned to the wall or draped so the spirit of the deceased could not get caught in them.

Another form of funeral ritual was a wreath of laurel or boxwood tied with crape or black veiling that was hung on the front door of the deceased's home to alert passersby that a death had occurred. Locally these would have been constructed of black fabric, such as crape, veiling or tufted ribbon attached to a wire frame.

Wedding flowers in those pre-train days came from the garden when in season. Community individuals with a passion for gardening were looked upon to supply flowers and often wound up being the village's first florist. It was the local milliner who was employed to make the wedding dress and the local tailor made men's suits. Every town had one. The milliner had



Wedding of Clara Wienke and Matt L. Marty, January 24, 1906. The Marty's bouquet, boutonniere and headpiece are crafted entirely of realistic fabric roses, lily of the valley and foliage. The dress and flowers are in the museum's costume collections.



Wedding of Edwin and Leola Offerdahl, October 19, 1921. Flowers consist of real roses in the bouquet and boutonniere, which Edwin wears upside down in the fashion of the day. Leola's headpiece is adorned with fabric lily of the valley. Her ensemble is housed in the museum's costume collections.

a ready supply of fabric and celluloid flowers, ribbons, beads and cloth swatches used in the adornment of women's hats that were fashioned into the bride and groom's bouquet and boutonniere. Pearl-like beads, ribbons and fabric foliage and flowers were also used to adorn the veil or headpiece that held it in place.

To some degree this practice has come in and out of fashion for decades, as evidenced in the Society's massive photograph and museum holdings. Flowers made from crepe paper, or papers dipped in wax were also employed for home decoration. Wreaths of flowers made from seeds, feathers, wax, cotton, paper, cones, and even human hair encased in a shadow box frame with a glass front were made at home and exhibited on parlor walls.

The train changed everything with its cars that contained winter-harvested ice blocks for summer cooling that allowed perishables to transfer at a distance. Later, commercially produced ice was used. There were a number of Madison florists and several grew flowers in green houses, or hot houses as they were sometimes called. Among these were Chole's Floral, established in 1910, F. Bartsch in 1918, Renchler's, Edward F. Meier and Klein's, which was started in 1913. Klein's had 13 acres along East Washington Avenue where they grew their flowers, mainly carnations and sweet peas. Ferns used in the business were grown in pots. These items were packed in newspaper and ice and sent out in heavy corru-

gated boxes on the train. In 1929 the company began using a Ford Model T delivery truck. Flowers also came from Milwaukee growers, each specializing in a certain variety of product. Madison florists advertised in villages around the city. For example, Renchler's used a hand-painted advertisement on the opera house curtain at Mazomanie.

The flowers in early funeral photos often look well-worn or slightly wilted. Recalled Charles Ramshaw, who grew up in a florist family in Lancaster, funeral sprays were constructed of tied or wired bundles of flowers that had no water source. The sheaves of foliage and flowers were then placed end to end to

create the spray. Burlap with flowers attached to it was used to create coffin blankets. Charles also recalled that other tied bundles of flowers were hooked on racks to create an entire backdrop of flowers for the casket, harkening again to the garden theme of presentation. The elaborate rack system was supplied by the funeral director.

Flowers had meaning and in the case of funerals often represented the

age of the deceased, or love, or innocence, etc. White flowers like carnations showed purity for use in a young person's funeral. Bundles of wheat represented an elderly person, and so on. Three-dimensional wire frames in the shape of fraternal emblems, gates ajar, pillows, wreaths, hearts, harps, broken wheels, or representing the person's livelihood were filled with wet sphagnum moss and



Funeral flowers of Onun B. Dahle who died July 31, 1905. Garden flowers are incorporated in the tributes, including: tiger lilies, celosia, medonna lily, roses, calangula, sweet pea and woodland ferns.

The Mount Horeb Area Historical Society

then stuffed with flower heads that were held in place by two headed tooth picks. The moss was harvested in the bogs of Millston, Wis. In some cases flowers that were tied in bundles were strewn on the coffin lid which, in the early years used a glass viewing window in the top that revealed the deceased's face only, while others were placed alongside the deceased in the open casket. Still others were displayed in whicker or straw baskets with tin cylinders that held water, or glass and stoneware vases. In most instances the flowers were arranged in cylinders of, or crumpled, chicken wire to hold them in place.

With the widening use and availability of fresh flowers came Flower Ladies, or young girls. This seems to be a Mid-western tradition. The floral lady was analogous to the pallbearer role, but instead of carrying the casket this group of women, or girls, (usually six) would carry the flowers from the

place of the funeral to the flower vehicle, and then would assist in setting them up at the cemetery. Flower ladies were chosen with as great of care as the pallbearers were, for they were usually close friends of the family and it was viewed as a distinct honor to be chosen. This tradition carried over into weddings as well and remains in use today.

The flower lady role at funerals eventually subsided as the burial ritual became less community-oriented

and people's lifestyles became more hectic. Eventually the undertaker or their assistant took over this role, especially when funerals moved from the family parlor to the funeral parlor.

Mt. Horeb's first recorded florist shop was opened in 1939 in the Kenneth Whitson home at 214 W. Main St. Dorothy Whitson, who had an elaborate back yard filled with flowers, was the designer. The Choles who operated a shop and greenhouse at Madison gave Dorothy a design manual and she was off and running. Husband Kenneth tended the garden where some of the flowers were grown and delivered them in a truck with the shop's name on

the side. Anna Bier was employed to incorporate the flowers into funeral sprays.

Soon a greenhouse for growing flowers and a stone shop addition were constructed on the front of the house. Mrs. Whitson recalled later in a State Journal article that the kids



Funeral of Martha Skogen Thompson in 1905 on the north side of Main St., Mt. Horeb. Note the flower ladies: (l to r) Thea Dahle, Josie Jacobson, Valborg Gunderson and 3 unidentified. Flowers incorporated are peonies, statice, palm fronds, woodland ferns, leather fern, colandula, floribunda roses and sweet pea.

would be lined up out the door of the shop waiting for her to complete their prom corsages. Like most florists of the time, the Whitsons offered potted

Flowers For All Occasions MT. HOREB FLOWER SHOP

Phone 98B Mrs. Kenneth Whitson, Prop. 214 W. Main St.

Advertisement from
Mt. Horeb Telephone directory, 1945

The Mount Horeb Area Historical Society

plants as well including Easter lilies, poinsettias, cyclamen and geraniums. The Whitsons were in business for approximately 35 years. Numerous items from their business are part of the Museum's holdings.

In 1963 Bill Olson, who was operating a floral shop at Barneveld, opened Bill Olson's Flowers and Gifts at 116 E. Main St. in Mt. Horeb. In 1964 the business was moved to a home located at 214 E. Main St., where it remains today. The Olsons have been



furnishing special occasion flowers to residents of Southwestern Dane County for 58 years.

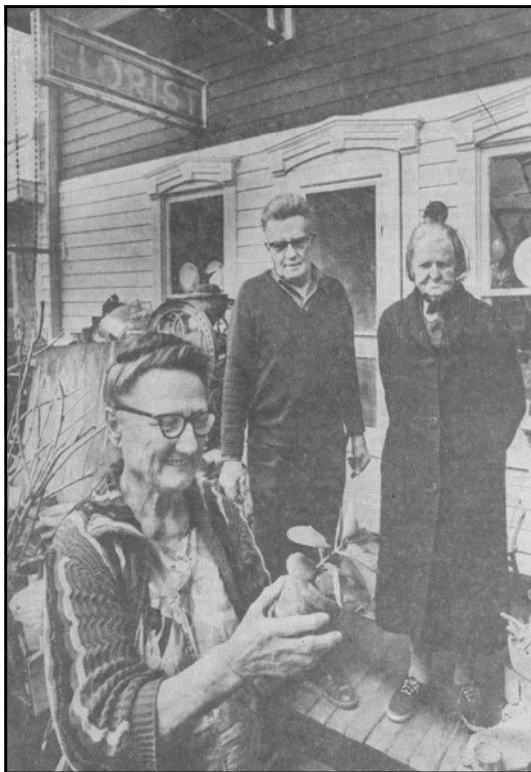
In the beginning years Olson's ordered flowers from growers in Milwaukee and Madison. The shipments were delivered by bus, which traveled through Mt. Horeb. For a period in recent years the business received shipments from California that were picked up at the Madison

airport. The ferns that had long shelf life were shipped from Florida to wholesalers.

The Olsons have seen several changes in the industry over the years. There was a brief return to fabric, or silk flowers in the 1970s and early 1980s. Wedding bouquets have gone from hand bundles to cascades to bundles back to cascades, and the near disappearance of the use of corsages, which in the past consisted mainly of sweet peas. Perhaps the biggest innovation in the business is the use of air transfer which allows for shipping of product from Holland, Colombia and elsewhere in South America. Another improvement is a foam material that absorbs water and supports the flowers when they are arranged in it. Wire services also allow for the sending of flowers from practically anywhere. And, of course, there is refrigeration.

A very special thank you to Bill and Muriel Olson of Olson's Flowers for their contributions to this story. Bill Olson started his business in the basement of his parents' home in Barneveld and then moved it to a butcher shop before coming to Mt. Horeb. The business is one of Mt. Horeb's longest running retail establishments.

A very special thank you to Charles Ramshaw of Mt. Horeb for allowing an interview that helped flesh out the research. Charles literally grew up in Ramshaw's Flower Shop at Lancaster, which was operated by his parents, who in 1943 had purchased a business that was established in 1909. Charles and his wife, Lucille, eventually took over the business and retired to Mt. Horeb 15 years ago.



Dorothy and Kenneth Whitson along with Anna Bier in front of their home where the Mt. Horeb Flower Shop was located (photo WSJ); Florist sign (above) in Museum Collections


airport. The first big wholesale supplier in Madison was the Bill Doran Company, where area florists could pick up needed supplies and fresh stock. Flowers in those beginning days were basic with carnations, sweet peas, snapdragons, gladioli, double stock, calendulas, chrysanthemums, roses, and leather and asparagus fern predominating. These were all the types of flowers that could be grown in greenhouse settings both at Madison and Milwau-


FLOWERS

for any occasion

Weddings • Birthdays
 Corsages • Cut
 Flowers • Floral
 Decorations
 Pot Plants and Gifts

Flowers
 Wired
 Anywhere




 Member National
 Florists Directory

OLSON'S FLOWERS AND GIFTS

GE 7-5700

116 E. Main

Advertisement from
Mt. Horeb Telephone directory, 1963

New Research from the Archives "The Sebenthall Project"

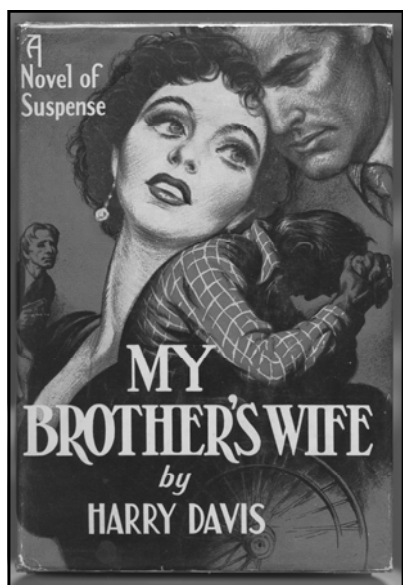
(continued from the January 2013 issue)

Betty Sebenthall, Author, Poet, Painter

It seems that Betty always was creative. According to a childhood friend Doris (Beat) Kittleson, Betty was a well-known "playwright" in the neighborhood. She often staged plays in the family garage with her little sisters and Doris as the cast and crew. In an interview in 1999, Doris said, "Betty was the most innovative and imaginative person I have ever known. She made walking to school an exciting experience."

Betty's high school days have yet to be documented. At some time in her early 20s, she worked for the U.S. government inspecting munitions plants in this area. Betty reported that she didn't think she was cut out for this sort of work and began pursuing her passion – writing – in the early 1940s. She was 26 when her first published piece came out under the name of Harry Davis. It was a story entitled "To Guadalcanal and Back" in the July 1943 issue of *Thrilling Adventures* magazine. "Harry Davis" was one of the pen names Betty would use in her early years as a writer.

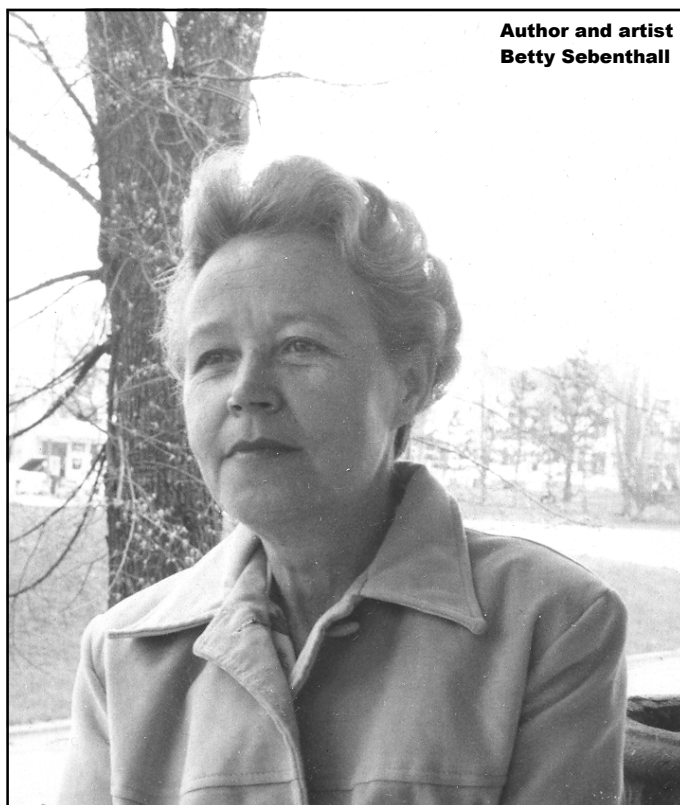
The following year she published her first mystery, again as Harry Davis, called *This Is It*. (It is the only



Book published in 1956 under the pen name Harry Davis (MHAHS Archives)

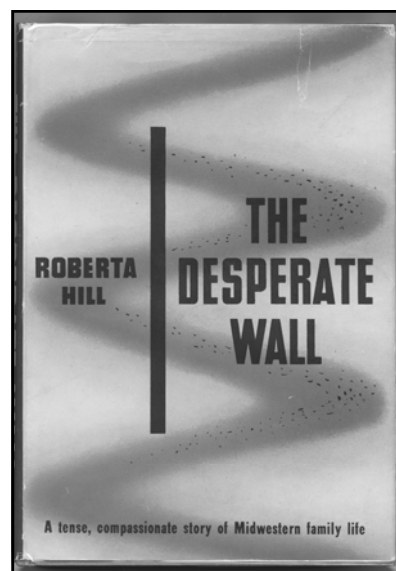
one of her 15 novels not in the MHAHS Archives.) She would publish two more as Harry Davis, then she would begin writings as Paul Kruger. Under that pen name she would publish 10 detective mysteries between 1958 and 1972.

Betty's first books were published by



G.P. Putnam and Greenberg Publishing of New York. Her later work was published by Simon & Schuster in their "Inner Sanctum Series." There are 15 novels in all in hardback and paperback editions and a few in foreign language editions. Many have been gifted to the Archives, including a significant addition from Judy Hooks in 2009 (in memory of Nancy Vogel).

Betty's only "serious" novel, *The Desperate Wall*, was published in 1949 by G.P. Putnam. She used the pen name Roberta Hill. It is a stark tale of family members running a hotel in a small town in the late 1930s. Her theme of hypocrisy and the damage done to both victims and perpetrators is



Book published in 1949 under the pen name Roberta Hill (MHAHS Archives)

unrelenting. This ethic comes up again throughout her later poems. The book is an example of the 20th century school of Realism and was a critical but not a material success. The New York *Herald Tribune* book section described her as "... a new writer who would be compared to Sherwood Anderson." In 1998, August Derleth commented on Betty in his essay in *Wisconsin Writers and Writing*, saying:

"Miss Hill reflects the village. ... One feels it, recognizes its authenticity and the reader of the novel comes away with the conviction that Miss Hill is a novelist of promise. All the more pity then that she made no attempt after publishing *The Desperate Wall* to mine the vein she had uncovered."

Soon after the release of *The Desperate Wall*, August Derleth sent a review to Betty. Betty wrote back to "Mr. Derleth" on April 17, 1949 thanking him and starting a correspondence that would continue for the next 20 years.

Betty was sufficiently pleased with the work to deliver a number of autographed copies to friends around Mt. Horeb. Five of these books are in the Archives. Two are autographed, one is to Jorgen Moe, one to Vera Babcock and the most recently acquired one is inscribed to Beulah and Walter Hopkins (former *Wisconsin State Journal* columnist Steve Hopkins' parents.)

For years after, people thought they recognized the characters and places that appear in the novel. Betty always claimed that it was a work of fiction and from her imagination. It was hard not to see Mt. Horeb in the small town built around a railroad track, the hotel and bar

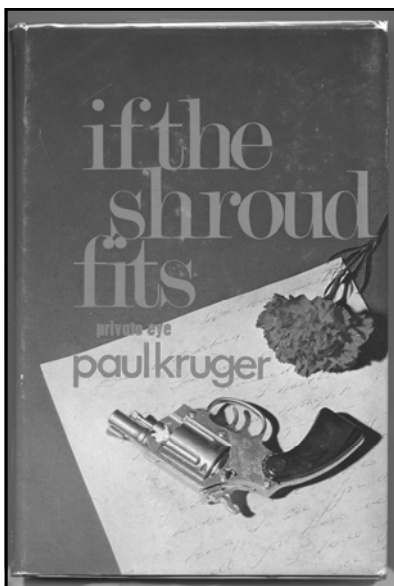
(called Burlington House, after the railroad) located near the tracks, as well as locales like Sutter's Ridge (called "Cutter's Ridge" in the novel).

Betty's turn to detective stories was an attempt to make her writing pay. But she did this with all the competence and talent that she brought to everything she attempted. She was aware of how some people might look down on the genre but in several interviews, Betty stated that writing mysteries wasn't as simple as it looks. "The mystery is a very tight form," she said in a *State Journal* article, "demanding considerable craftsmanship on the part of the writer." In 1968, Betty was awarded the Writer's Cup from the Madison chapter of Theta Sigma Pi, a national society for women in journalism for her Paul Kruger novel, *Weave a Wicked Web*. Her previous Kruger book, *Weep for Willow Green* was mentioned by John Dickson Carr in *Harper's* magazine as one of the 10 best of 1966.

Others in the publishing world took her seriously. Betty was represented by the Curtis Brown Agency of New York. The agency lists her pen names as "Harry Davis" and "Paul Kruger." (They also list another pen name, "Bill Canary," but research hasn't turned up anything written under this name.) The agency's archives is held at the Columbia University Library's Special Collection. Betty was in good company. A list of the names appearing in the collection reads like a "Who's Who" of mid- 20th century literature and biography. Names such as Dean Acheson, Saul Bellow, Winston Churchill, Daphne DuMaurier, Sinclair Lewis, A.A. Milne, Ayn Rand, Mark Schorer, Lowell Thomas and Gore Vidal are just some of the writers represented by the agency.

During her early years as a writer, Betty was also a correspondent for the *Wisconsin State Journal* and reported on happenings in the Mt. Horeb area. Two are in the archival collection: "One of the Oldest Mt. Horeb Businesses to Close" (Dee's Hat Shop), 1954, and "Mt. Horeb Telephone System Grows Up...", 1955. Her interest in local history led to her position as editor of the 1961 *Mt. Horeb Centennial* book.

* * * * *



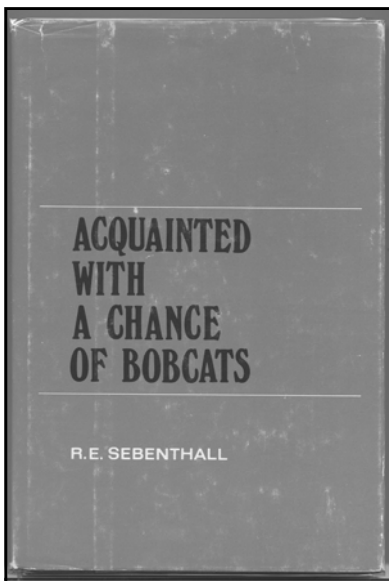
Book published in 1969 under the pen name Paul Kruger (MHAHS Archives)

Continued on page 8

On May 10, 1960 Betty wrote to August Derleth, "...but lately I've been dabbling in poetry ... wondered if you could suggest a few markets for the stuff." In 1961, her first poem, "Thoreau" was published in *The Colorado Quarterly*, possibly with her sister Sally's help because Sally and Harry Haag were living outside of Denver. Self-effacing as her query was to Derleth, Betty Sebenthall took on poetry with great artistry and commitment. She was published regularly in literary journals and appeared in four anthologies. In 1969 and 1978, she would have two collections of her poetry published, the first was *Acquainted with a Chance of Bobcats* and the second was *Anatomy of December*. The MHAHS Archives has copies of her books of poems, three of the four anthologies and 13 of the poetry journals.

(To correct an omission from the last *Past Times* in a list of donors to the Archives, Gerry Glaeve has contributed 31 books or journals to the Sebenthall collection over the last year.)

Poetry soon became her first love. Her poems are thoughtful, profound and far less known than they should be. In a *Mt. Horeb Mail* article published in 1999, Felix Pollak, University of Wisconsin poet, described her as "...underrated and unrecognized ... yet I think she is head and shoulders above many of them (Wisconsin poets), probably most of them." In 1966 and again in 1970, one of her poems was selected as among the best poems of the year by the Borestone Mountain Poetry Awards.



First book of poems published in 1969 (MHAHS Archives)

She shared this distinction in those years with a small number of poets from around the world, including Joyce Carol Oates, Wendell Berry and Margaret Atwood.

But no one talks about her poetry better than one of her poems. Here is one published in the *Wisconsin Academy Review*, March 1977:

The Old Couple

The wind has marooned them
Side by side, two bent trees
On a swept plain.

Rattling the kitchen pans,
Her rancor sizzles
Like hot grease. He stumps off
To the corner tavern
For euchre and codger-crabbing.

Their branches groan
With ailments. Their grudges
Live with them like an old cat.
She serves boredom for dinner.
Gumming it down, he thinks
Of the hot tamales
He might have had.

Their trunks strain apart.
Each has forgotten
Why they ever cared.
It will take one death
To open the ground
Where the reasons are buried.

* * * * *

And if this wasn't enough talent, Betty became an artist. As early as the late 1950s an article on Betty noted that she had taught herself to paint some years earlier. Her choice was watercolor, although the Archives also has two examples of oil on board and two pastels. She often did variations on the same theme of a farmstead down a hilly country lane. There is a Zen meditation quality to her paintings. In a 1966 newspaper article, Betty was photographed sitting in her living room in front of a large painting of a winter mountain scene, possibly from her impressions of the Colorado foothills she had seen after visiting her sister, Sally Haag. This painting is now in the MHAHS collection. She never sold her work, nor did she show it. It was just for the pleasure of doing it.

The paintings in the MHAHS collection came from a number of donors. Two came from Betty Zentner,

The Mount Horeb Area Historical Society



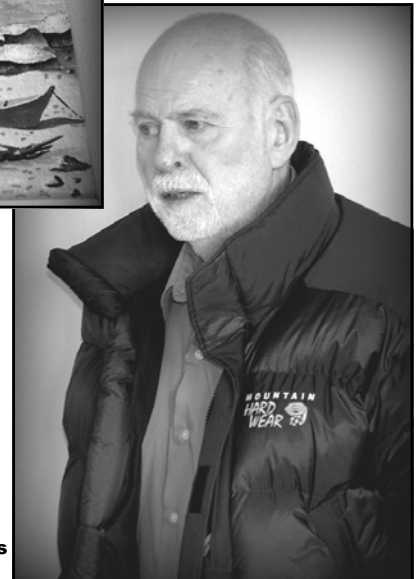
It was an offer that was quickly accepted. Two are oils on board of mountainous farm scenes and one is of a shoreline. (Jack has retained a painting that is also of a water scene.) Jack's generous donation brings the Society's Se-

then more from Judy Hooks and two came in last year from Dawn Karn.

Then a few months ago, John "Jack" Murphy stopped by. Jack chatted with archivist Shan Thomas about his family genealogy project and then pulled out his cell phone. He and his mother were good friends of Betty Sebenthall. He received eight of her paintings some years ago and he had photographs of the images on his phone. He didn't think he was ready to part with them yet, but wondered if the Archives would like them in the future. He was assured they would make a significant addition to the collection and after the first part of this article appeared in the previous newsletter, Jack called and offered seven of the eight paintings.



Betty's wonderful, entertaining and inspiring gifts will not be forgotten, thanks to the research and generosity of many in the community.



Above are two of the seven Betty Sebenthall oil paintings recently donated to the MHAHS Archives by Jack Murphy (right) bringing the total Sebenthall painting collection to 17

Cemetery Committee Formed

Recently, the Archives formed a new "Cemetery Committee" to produce a searchable database of all burials within the MHAHS five township area. (The five townships include Blue Mounds, Perry, Primrose, Springdale, and Vermont.) Ruth Haglund, Gerry Glaeve and Shan Thomas met to design a plan of work based on similar projects done by other historical and genealogical societies.

The database will be an *Excel* spreadsheet containing first and last names, date of birth and death and the name of the cemetery where the burial took

place. In addition to the database/spreadsheet, the Committee plans to map the cemeteries, photograph tombstones, add exact burial locations and collect short histories on each cemetery.

The Cemetery Committee is looking for volunteers to do data entry (you could do this in your own home if your computer runs Microsoft *Excel*), map cemeteries, or photograph tombstones. This effort will produce a much needed resource. Please call Ruth Haglund at 437-3083 or Shan Thomas at 437-1147 if you would like more information.

Behind the Scenes Volunteers Get the Job Done



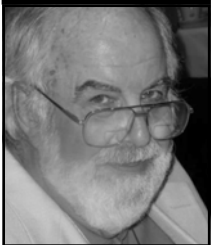
Merel Black
ARCHIVES
Computer consultant for cataloging on *Past Perfect* and organizing the Donald Farm and family records



Brynn Bruijn
ARCHIVES
Working on the photograph re-organization project and professionally photographing the art in the collection



Jane Burns
EDITOR
Consulting on and editing any copy that is used in the newsletters, promotional materials and website; also provides Society information on social media



Gerry Glaeve
ARCHIVES
Gathering information and compiling a database listing of the Southwestern Dane County artists, writers, and musicians including biographies; also working on *The Sebenthall Project*



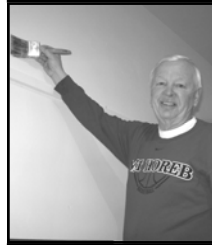
Marietta Gribb
MUSEUM COLLECTIONS
Curator of costumes, textiles and dolls cataloging the collections and entering data on *Past Perfect*; also consults on exhibits and has worked with several interns



Ruth Haglund
ARCHIVES
Researching various histories and gathering information to be added to existing files; currently doing research on Miller and Sons store origins; also heading up the Cemetery Committee



Karen McKay
ARCHIVES
Reading and researching the Ida Rowell Kittleson diaries in preparation for writing a finding guide as well as overseeing the Topic files



Doug Nesheim
ARCHIVES/MUSEUM
Helped organize the Cy Burns photograph collection, assembled and urethaned shelving for archival records, painted for the new exhibit and shoveled the walks and roof



John Pare
ARCHIVES
Sorted and organized the postal history and stamp collection, helped prepare the rural school records for the annual meeting, and working on the photograph re-organization project



Donna Read
MUSEUM COLLECTIONS
Curator of archeological artifacts, cataloging collections and entering data on *Past Perfect*, working with interns and assisted on installing an exhibit



Lee Underwood & Marlyn Grinde
MUSEUM COLLECTIONS
For many years, these two have been coming on Wednesdays as curators of artifacts, accessioning and identifying each object and preparing the information for cataloging

**We would like to thank all
our volunteers for their time and
support in the archives and museum.**

If you or someone you know has an interest in volunteering, call: 608-437-6486 or email: mthorebarchives@mhtc.net

The Mount Horeb Area Historical Society

Message from the President

As we enter our 38th year I am so excited to let you know how your Historical Society is doing. By now you have probably seen or heard of the various articles that have appeared in local and state papers reporting on the Heritage Center progress and the activities of the Historical Society. Our major donors have received much deserved press coverage and the Society many plaudits for its fine work.

Too often I am the one who hears the positive feedback or gets the credit for all the hard work that others have done. In reality I have very little to do with the success of our Historical Society and its recent accomplishments. For more than two years the Board of Directors has tirelessly focused on the construction of the campaign to raise the needed funds for the Heritage Center and the Society's future. Vice President Tony Zalucha has been running board meetings and a steering committee has been formed to handle the research required to keep the fundraising moving forward, a movement that is growing every week.

Since our recent bout with fame there has been an outpouring of contributions, many from people that have become friends for the first time simply because they like what we are doing. An example of this is the Madison couple who sent \$500 because they thought the museum was so wonderful, or as many have stated a cherished community asset.

This publicity has also caused a growth spurt in collections both with physical items and additional information. Curators Marlyn Grinde, Lee Underwood, Marietta Gribb and Dona Read have been real troopers both in the remake of their office spaces and in processing the work

load. Archivist Shan Thomas has also balanced the remake of the archive and its recent donations with the addition of several fine volunteers that are featured in this edition.

The Museum's director, Laurie Boyden, has found herself and her position stretched thin as she prepares not only the graphics and technical layout for a new museum exhibit, but the scheduling of volunteers for the year, works on the website, creates newsletters, and handles many of the day-to-day phone calls and functions of the Historical Society.

Meanwhile Doug Nesheim, Gary and Connie Jo Zwettler, Dave and Laurie Boyden and Ken Scott have shoveled the heavy snow off the back roof of the museum to avert water leaking into the building. Doug and Laurie have further kept the walks clear of the winter's continual snows.

Then there are you, the continual supporters without whom there would be no Historical Society. Your generosity and those before you have built this institution for 38 years into an organization recognized as outstanding in its field.

It is an exciting time for the Historical Society as we work together to make our organization a showplace and tourist draw for Southwestern Dane County. Yes, there is always more work to do as we begin our goal of matching \$250,000 by the end of this year. But, we have a track record and I am confident that we will meet the finish line. So, don't give me the credit I don't deserve it – you do.

With sincere thanks - Brian

Annual Membership in the Mt. Horeb Area Historical Society



New Member Renewal

Name _____

Address _____

City _____ State _____ Zip Code _____

Phone () _____ E-mail _____

Membership Levels (Renewal to be paid annually in January)

\$20 Individual \$35 Household \$75 Contributing \$150 Sustaining \$500 Patron

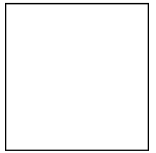
These levels will be acknowledged annually in the year end newsletter

Additional Donations To:

Museum/Society Operations \$ _____ Contingency Fund \$ _____ Building Fund \$ _____

Mail to: Mt. Horeb Area Historical Society, 138 East Main St., Mt. Horeb, WI 53572 *All contributions are tax deductible.*

We Depend On You! Thank you for your support.



**Mt. Horeb Area Historical Society
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Jane Burns-Newsletter Editor
Shan Thomas-Archivist (for appt. 608-437-1147)

Archives Hours:

Archival Collections Research/Drop off
Mondays Noon-4:00
Museum Collections Research/Drop-off
2nd & 4th Wednesdays each month 12:30-3:00
3rd floor of the Municipal Building
138 E. Main St., Mt. Horeb, WI
608-437-6486

Mt. Horeb Area Museum and Shop
Hours: Friday and Saturday 10 a.m. - 4 p.m.
Sunday 12:30 p.m. - 4 p.m.
100 S. 2nd Street, Mt. Horeb, WI
Open May - December
Free Admission

**Note to Museum Volunteers for
2013 Season Sign-up**

This year the sign-up for volunteering will be held on **Sunday, April 21** from **1-4 p.m.** during the special preview of the new exhibit "Natural Wonders & Human Interaction." Returning and **new** volunteers can sign-up to be scheduled for a three-hour shift once a month on a Friday, Saturday, or Sunday during the museum season starting May 3. If you have never been a volunteer and are interested in becoming one or need more information, call Laurie at 437-6486.

The museum depends on the generous donation of time from the wonderful volunteers who help keep the door open for the many visitors who enjoy the museum exhibits and shop each year. See you soon!



**Mystery
Donation??**

This painting by Pat Edmundson was left anonymously at the Archives door in February. Would the donor please contact us at 608-437-6486

Don't forget to renew your membership for 2013!

F. Y. I. FOR CURRENT MEMBERS: Your membership expiration date is printed on the mailing label of this newsletter. Please check to see if you are up to date through Jan. 14 or beyond. If not, your membership is due. Please fill out the form on page 11 and send it with your payment. We appreciate your renewal and don't want you to miss a single issue of our newsletter or any important information about Historical Society events.