

RECOGNIZING THE BEST  
IN STATE AND LOCAL HISTORY

A A S L H

# *Awards Banquet*

AUSTIN, TEXAS, SEPTEMBER 8, 2017

# HONORING THE PAST SHAPING THE FUTURE



**A A S L H**

# *Awards Banquet*

**SEPTEMBER 8, 2017  
AUSTIN, TEXAS**

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**6:30 PM**

## **DINNER IS SERVED**

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**6:45 PM**

## **WELCOME AND INTRODUCTIONS**

John Dichtl, President and CEO, AASLH

## **NATIONAL HISTORY DAY PRESENTATION**

Madeline Broussard and Brandon Broussard

Junior Group Performance

*Fanning the Flame and Inspiring the Fourth*

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**7:45 PM**

## **AWARD OF DISTINCTION PRESENTATION**

Katherine Kane, AASLH Chair  
Remarks by Lonnie G. Bunch, III

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**8:15 PM**

## **PRESENTATION OF AASLH LEADERSHIP IN HISTORY AWARDS**

Trina Nelson Thomas, Chair, AASLH Awards Committee

Katherine Kane, Chair, AASLH

John Dichtl, President and CEO, AASLH

# FROM THE *President & CEO*

**I**n 1945, the still very young AASLH began a national awards program. That first year, there was one award for a “Notable Article in the Field of Local History” and one for a “Notable Accomplishment in the Collection or Publication of Local Records of World War II.” Seven decades later, the program has grown to cover a much wider range of projects. This year, AASLH is proud to confer forty-eight national awards honoring people, projects, exhibits, books, and organizations.

Welcome to the 2017 Leadership in History Awards Banquet! We are here to honor these many recipients and their exciting work to make history meaningful. Tonight’s event is co-sponsored by our friends at The History Channel, colleagues who have long been generous in supporting the AASLH and other history nonprofits. We also have with us this evening representatives from National History Day and their 2017 Junior Group winners.

The Leadership in History Awards represents a year-long, national effort of multiple organizations which requires many hours contributed by a large number of faithful volunteers. Bethany Hawkins is the AASLH’s very able staff liaison to the awards program. Trina Nelson Thomas, Director, Stark Art and History Venues, Stark Foundation, is completing a remarkable term as chair of our national committee, which is comprised of volunteer representatives from fourteen regions around the country. Each state has its own state leadership chair who volunteers to make sure the best projects in his or her state are brought to our attention. It is a massive effort, which culminates in three days of reviewing award submissions in Nashville. I have attended this meeting of the national committee and will tell you this group works incredibly hard and digs deep in discussing every submitted project. Each year I feel recharged by their dedication and impressed by their perspectives on our field. Thank you, Bethany, Trina, and the rest of the national committee! And thank you state representatives for forwarding so many worthy award submissions this year.

Congratulations to all of tonight’s award recipients!

Best regards,



John Dichtl  
President & CEO, AASLH

# FROM THE *Chair*

“ What business are [we] really in? We believe...that above all else, [we] are in the relationship business.

Why relationships rather than collecting, preserving, exhibiting, interpreting, or educating? Because we believe relationships are the starting point for everything else. The collector falls in love with the Civil War letter ... the patron is inspired by a conversation with a curator; the student is engaged by a peer's YouTube post; the receptionist is proud to work at a place that so many people love; the audience feels welcomed and connected enough to make time for a second and third visit. Whether the relationship is with an object, idea, subject, organization, or another person, that spark of connection is essential to creating the motivation to collect, learn, explore, or take action.

— From *Magnetic: The Art and Science of Engagement*

## **I am passionate about the AASLH Leadership in History Awards Program**

and the opportunity to learn about and honor the amazing people, projects, and institutions doing relevant and engaging state and local history work for and with their communities. This year's awards banquet concludes my four-year run as national awards chair and many years of involvement with the awards committee, literally dovetailing with this year's meeting theme: *I AM History*.

As I mulled over the many brilliant projects, activities, and people nominated over the years, I was reminded again and again that the most memorable ones often focus on telling compelling stories about enduring issues, making relevant connections, and building relationships with a broad public. The stuff—objects, stories—is interesting on its own. The opportunity to share the stuff—through exhibitions, programs, publications, in person, virtually—is exciting and challenging. However, it's the relationships and connections made with the stuff, and the stories, and the people that really are the magic of state and local history practice. The AASLH Leadership in History Awards Banquet is an opportunity to carve out time to acknowledge and celebrate the people, projects, and institutions engaged in building relationships. This year's forty-eight award winners have distinguished themselves by connecting and building relationships between their community and their state and local history. They are in the storytelling business, the sharing business, the collecting and preserving business, the innovation business, the facilitation business, and most definitely in the relationship business.

Before passing the baton to Nicholas Hoffman, incoming awards committee chair, I want to thank the awards committee volunteers and AASLH staff, Bethany Hawkins and Aja Bain, who make the Leadership in History Awards program work. When you see them please thank them for the passion, care, good humor, time, and energy they devote to the program. I would also like to thank the History Channel for continuing to sponsor this event and I would like to especially thank our award winners for their inspiring activities that brought us together this evening. It has been my privilege to work with you in this capacity.

Onward!

*Trina Nelson Thomas*  
Trina Nelson Thomas

# Leadership in History AWARDS

The American Association for State and Local History offers its Leadership in History Awards to establish and encourage standards of excellence in the collection, preservation, and interpretation of state and local history throughout the United States. By publicly recognizing excellent achievements, the association strives to inspire others to give care, thought, and effort to their own projects.

THERE ARE FIVE TYPES OF AWARDS

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## THE AWARD OF MERIT

Presented for excellence in history programs, projects, and people when compared with similar activities nationwide.

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## THE HIP AWARD

The History in Progress (HIP) award is given to a project that is highly inspirational; exhibits exceptional scholarship; or is exceedingly entrepreneurial in terms of funding, partnerships and/or collaborations, creative problem solving, or unusual project design and inclusiveness.

This award is given at the discretion of the awards committee to five percent or less of the total number of winners of the Award of Merit.

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## THE ALBERT B. COREY AWARD

Named in honor of a founder and former president of AASLH, it recognizes primarily volunteer-operated history organizations that best display the qualities of vigor, scholarship, and imagination in their work.

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## THE AWARD OF DISTINCTION

This award is bestowed infrequently and only in recognition of long and very distinguished service. Recipients are noted for their contributions to the field of state and local history and are recognized nationally as leaders in the profession. The individual must have demonstrated the highest standards of performance and professional ethics.

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## THE MICHAEL KAMMEN AWARD

Named in honor of the late Michael Kammen, Pulitzer Prize-winning author and Cornell University's Newton C. Farr Professor of American History and Culture Emeritus. This award is presented to a history institution with an annual budget under \$250,000 that has shown outstanding effort.

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# 2017 Award of Distinction

## Lonnie G. Bunch, III

**H**istorian, author, curator, and educator Lonnie G. Bunch, III is the founding director of the Smithsonian's National Museum of African American History and Culture. In this position he promotes the museum's mission to help audiences see African American history as American history, and provides strategic leadership in areas of fundraising, collections, and academic and cultural partnerships.

"The Award of Distinction is AASLH's highest honor, given to special colleagues whose commitment, leadership, contributions, and perseverance show the way for the rest of us," said Katherine Kane, Chair of AASLH's Council and Executive Director of the Harriet Beecher Stowe Center. "I am delighted that Lonnie is being recognized with this award."

Prior to his July 2005 appointment as director of NMAAHC, Bunch served as the president of the Chicago Historical Society, one of the nation's oldest museums of history; curator of history for the California Afro-American Museum in Los Angeles; and in several positions at the Smithsonian Institution. In 2017, he was elected as a member of the American Academy of Arts and Sciences. A prolific and widely published author, Bunch has written on topics ranging from the black military experience, the American presidency, and all-black towns in the American West to diversity in museum management, and the impact of funding and politics on American museums.



Smithsonian Institution

James Grossman, Executive Director of the American Historical Association, said: "Lonnie is more than a champion for good history. He is deeply committed to the notion that rigorous scholarship is as central to historical presentation in a museum as it is in publications and classrooms. 'If we can't do it well,' I've heard him say, 'then let's do something else.'"

Lonnie Bunch's tireless dedication to telling the story of all Americans through solid scholarship and engaging exhibits has made him a mentor and inspiration to countless public historians who believe in the transformative power of good history.

2017  
*HIP Awards*



**Orange County Regional History Center**

ORLANDO, FL

for the

*One Orlando Collection Initiative*

Orange County Regional History Center

**Louisville  
Story Program**

LOUISVILLE, KY

for the project

*I Said Bang!:*

*A History of the Dirt Bowl,  
the Crown Jewel of the  
Most Basketball-Obsessed  
City in America*



A HISTORY OF THE DIRT BOWL,  
the Crown Jewel of the Most Basketball-Obsessed City in America.

Louisville Story Program



2017

# The Michael Kammen Award

Middlesex County Historical Society MIDDLETOWN, CT



Joe Mabel

**F**ounded in 1901 on the 250th anniversary of the Town of Middletown, the Middlesex County Historical Society is a not-for-profit organization dedicated to preserving the history of Middletown and Middlesex County, and providing programs for adults and children to increase their understanding of the area's history. The society operates a museum and hosts programming including walking tours, reenactments, and a lecture series. They also support collections scholarship and a youth research competition. MCHS is a small institution in a small town doing important work to educate, preserve, challenge, and inspire their community.

2017

# Award of Merit Winners

## CALIFORNIA

**Aaut Studio** for the multimedia project *MonroeWorkToday.org*. This online exhibit on the history of lynching in America presents a cohesive and scholarly examination of how these atrocities affected African-Americans and Native peoples, as well as Mexican, Sicilian, and Chinese immigrants. The exhibit contains a narrative overview, an interactive timeline, and map linked to scholarly sources that encourages user exploration and prompts them to reconsider assumptions about national patterns of racism.

**The Italian American Museum of Los Angeles** for the Italian American Museum of Los Angeles exhibits. Southern California is home to over half a million Italian-Americans, the nation's fifth-largest population. The museum, located in the renovated 1908 Italian Hall, explores the diverse contributions of Italian-Americans to the region's cultural landscape, including arts and cuisine, innovation, industry, education, and justice. Through cutting-edge exhibition techniques, the museum brings the story of LA's Italian community to a new generation in the neighborhood where the history took place.

## CONNECTICUT

**Fairfield Museum and History Center** for the exhibit *Rising Tides: Fairfield's Coast, Past to Future*. This exhibit explored vital environmental issues facing the region today and explained some of the plans that are being developed to protect the coast as sea levels rise. Through new partnerships and public programming, *Rising Tides* educated residents and visitors about how people in this area have used the coast for fishing, shipping, and recreation, and how they have dealt with devastating storms. Discussions about the changing local values of coastal living and the effect of climate change on the state's communities made this a relevant and timely exhibit whose influence will live on through an online component and public display.

**Lockwood-Mathews Mansion Museum** for the exhibit *The Stairs Below: The Mansion's Domestic Servants, 1868-1938*. This reimagining of a traditional grand house museum sought to create dialogue around class, race, and labor by focusing on the neglected history of the mansion's African-American and Irish servants. They restored the servants' quarters and mounted a special exhibit focusing on the previously-invisible perspectives of those who worked behind the scenes to maintain the house's grandeur for seventy years.

**Middlesex County Historical Society** for the exhibit *A Vanished Port: Middletown & the Caribbean, 1750-1824*. This exhibit brings together the possessions and documents of Middletown mariners and merchants, enslaved people, farmers, and ship workers, and places within the same American narrative stories that often have only been told separately. By offering a comprehensive look at local wealth, Caribbean slavery, maritime opportunity, and slave-based agriculture in a sugar monoculture, *A Vanished Port* presents a more nuanced tale of the dynamic interactions of slavery and capitalism in American economic development.

### FLORIDA

**William E. O'Brien** for the publication *Landscapes of Exclusion: State Parks and Jim Crow in the American South*. The book traces the historical trajectory of segregated parks in fifteen southern states, beginning with the nineteenth-century nationwide park movements that excluded African Americans and following the story through integration and the post Jim Crow era. *Landscapes of Exclusion* is the first major work to focus on the history of unequal availability and utilization of parks, and offers important context for contemporary debates about relevance and access to public recreation and resources.

**Orange County Regional History Center** for the *One Orlando Collection Initiative*. By collecting temporary memorials, conducting oral histories, and organizing exhibitions and remembrance ceremonies, this collaborative initiative helped the Orlando community reflect and heal after the June 12 Pulse nightclub massacre. In addition, museum staff drew from their experiences working with collections of catastrophe to provide guidance to other professionals interpreting traumatic events.

### GEORGIA

**Museum of History and Holocaust Education at Kennesaw State University** for the exhibit *Georgia Journeys: Legacies of World War II*. This exhibit follows the stories of twelve veterans, home front workers, and Holocaust survivors whose lives intersected in Georgia but whose journeys took them across the world. Evaluation with students and teachers helped staff craft an experience that met their needs for comprehensive yet relatable discussion. Taken together, the stories in the exhibit help visitors to grasp the myriad ways in which World War II was a catalyst for change in the state.

**Juliette Gordon Low Birthplace, Girl Scouts of the USA** for the project *Girls Writing the World: A Library, Reimagined*. In this project, the historic library of the founder of Girl Scouts was transformed with a playful installation exploring the role of women and girls in the literary arts. Through historical artifacts, art installations, and activities, visitors discover Juliette's love of literature, explore the relationship between Girl Scouts and communication skills, and position girls—and themselves—within the literary tradition.

### HAWAII

**Hawaiian Mission Houses Historic Site and Archives and Awaiaulu Inc.** for the project *Letters from the Ali'i*. This project drew from three different institutions to digitize, transcribe, translate, and share over two hundred letters from forty-two Hawaiian chiefs, written from 1820 to 1907. The history of Hawaii's missions has long been dominated by the voices of Western missionaries, so these letters shed new light on this crucial period from the point of view of Native people. Through public symposia and graduate student training, *Letters from the Ali'i* brings historic Hawaiian voices to the foreground for a new generation.

### ILLINOIS

**Rachel Boyle, Chelsea Denault, Maggie McClain, and Kelly Schmidt** for the *Chrysler Village History Project*. Over the course of three years, history graduate students at Loyola University Chicago spearheaded a dynamic, multi-modal, and collaborative public history project to preserve and share the diverse histories of the Chrysler Village neighborhood in Chicago's southwest side. The group successfully nominated the historic district of 303 homes to the National Register of Historic Places, conducted oral histories, and hosted a community festival that combined contemporary neighborhood pride with appreciation of the district's past.

**Byron Forest Preserve District** for the *Jarrett Prairie Center Museum Renovation*. A two-year renovation project resulted in expanded museum space to better tell the story of the community's vanishing local heritage resource, the tallgrass prairie, and human interactions with the landscape. By combining natural history with local historical perspectives, the museum addresses the diverse needs of visitors and educational groups with a relevant message of environmental stewardship.

### INDIANA

**Indiana Historical Society, WISH-TV, WANE-TV, WSJV-TV, WEVV-TV, Lee Nassau, and Dennis Neary** for the multimedia project *Indiana Bicentennial Minute*. A campaign of fifty-two weekly televised public service announcements brought a wide variety of Hoosier history stories and artifacts into over a million Indiana homes. Using IHS collections and engaging with diverse local topics, *Indiana Bicentennial Minute* reached beyond the museum walls to offer relevant and accessible content that incorporated education into their audience's daily routines.

**Indiana Historical Society** for the publication *Mapping Indiana: Five Centuries of Treasures from the Indiana Historical Society*. This comprehensive work, more than ten years in the making, presents 150 maps from the society's extensive collections with accompanying essays to provide context and

commentary. *Mapping Indiana* highlights this impressive collection and its preservation by the society, while serving as an engaging outreach tool for students and the public.

**Indiana Women's Prison History Project** for the *Women's Prison History Project*. For history students at the Indiana Women's Prison, a semester-long project researching prison history has become a nationally-recognized effort to re-evaluate the history of women's prisons and philanthropy in the Gilded Age. Through scholarly papers, conference presentations, articles, and interviews, IWP students are challenging traditional narratives with their unique perspectives and pioneering a new model of higher education in correctional facilities.

## IOWA

**National Czech & Slovak Museum & Library** for the project *Maňa: One Girl's Story*. This project was created to help elementary school educators teach about immigration and community development through the story of Maňa Machovsky, a young immigrant from Czechoslovakia who came to Cedar Rapids in 1922. As an adult, Maňa volunteered at the museum and contributed many oral histories, documents, and photographs that help bring her story to life for young learners today. Through field trips, lesson plans, and a digital curriculum, *Maňa: One Girl's Story* gives complex issues a human face from which children can identify and learn.

## KANSAS

**Kansas State Historical Society** for the exhibit *Captured: The Extraordinary Adventures of Colonel Hughes*. This exhibit shares artifacts and rare photographs from a Kansas soldier who experienced both World Wars and life as a POW in Southeast Asia. Public partnerships, a monthly lecture series, lesson plans, and online resources bring this personal perspective of global events to a wide audience of Kansans and military historians.

## KENTUCKY

**Louisville Story Program** for the project *I Said Bang!: A History of the Dirt Bowl, the Crown Jewel of the Most Basketball-Obsessed City in America*. The Louisville Story Program partners with Louisville citizens to gather and tell the stories of overlooked communities. *I Said Bang!* documents the rise of the Dirt Bowl, a community basketball league that has been bringing together schools, neighborhoods, players, and fans for over forty years. Through oral histories, a radio documentary, and a book written by community members, this project embodies civic engagement and local pride in a unique Louisville tradition.

## MASSACHUSETTS

**Cambridge Historical Society** for the *Housing for All Symposium*. This three-part symposium addressed the past, present, and future of affordable housing in Cambridge, a timely topic that helped new audiences understand the relevance of history to contemporary life. By bringing together scholars, civic leaders, public officials, and community members and grounding these important conversations in history, CHS has become a center for public dialogue and education about the pressing issues facing residents today.

**The Somerville Museum and Charan Devereaux** for the project *Union Square at Work: Photographs, Stories, and Music from Somerville's Oldest Commercial District*. This exhibit and public programming document change and continuity in Union Square and the local businesses located there. On the cusp of major redevelopment, Union Square tells unique stories of entrepreneurship, immigration, and family-run companies that the museum shares through this multifaceted project.

**Paul Revere Memorial Association/Paul Revere House** for *Paul Revere House Education and Visitor Center: A Preservation and Interpretive Effort*. This project expanded the Paul Revere House's reach through the restoration of an 1835 home into an education center and a redesigned courtyard and accessibility features. This development helps the museum serve more visitors with the larger story of Revere's life and times.

## MICHIGAN

**Michigan History Center** for the public program *Rock Your Mocs*. This three-part programming series helped visitors understand diverse Native perspectives on Michigan history, from the statehood era to today. Through a film festival, workshops, and panels, the museum expanded their relationships with Native groups and helped bring indigenous voices to the forefront in discussions of culture, racial equity, and environmental issues.

## MINNESOTA

**Minnesota Discovery Center** for "*Enough!*" *The 1916 Mesabi Range Strike* temporary exhibit. This project commemorates the strike's centennial with a comprehensive look at the participants, labor issues, and history of the state's Iron Range. Through the perspectives of both company and strikers, this exhibit gives visitors an idea of the hardships and sacrifices undergone by immigrant workers to better their conditions, and of the strike's ultimate impact on the Iron Range labor story.

**Virginia M. Wright-Peterson** for the publication *Women of Mayo Clinic: The Founding Generation*. This book traces the early days of what became a world-renowned medical institution, focusing on the women who joined the growing practice as

physicians, laboratory researchers, developers of radium therapy and cancer treatments, and innovators in virtually all aspects of patient care, education, and research. It profiles more than forty women whose contributions to the Mayo Clinic have not been widely known until this publication.

### MISSOURI

**Missouri History Museum** for the *Teens Make History* tenth anniversary. Since 2007, *Teens Make History* participants have created museum theatre productions, conducted research and interviews, presented exhibits and programs, and managed the teaching collection. The program teaches not only job skills, but also fosters appreciation for museums and pride in regional history. The sustained contributions of teens to the Missouri History Museum is a model for other institutions in engaging young visitors, creating meaningful volunteer experiences, and cultivating new generations of museum supporters.

**St. Louis County Library and St. Louis County Parks** for the public program *We Are St. Louis*. This series of programs explored the history of St. Louis through the experiences of five ethnic groups, and connected heritage to local history through interactive workshops and a wide variety of cultural gatherings. Events held at different library branches included lectures as well as music and dance performances, and helped participants learn more about the diverse groups and traditions that created modern St. Louis.

### NEW MEXICO

**Los Alamos Historical Society & Quatrefoil Associates** for Los Alamos History Museum exhibits. This reinvention took a beloved but dated community museum and overhauled interpretation to tell the diverse stories of the Los Alamos community beyond the Manhattan Project. By including the histories of the ancestral Pueblo people, the Hispano homesteaders, and the Los Alamos Ranch School, the revamped museum more accurately reflects its audience and meets their needs for varied perspectives and engagement opportunities.

**Siegfried S. Hecker and the Los Alamos Historical Society and Museum** for the publication *Doomed to Cooperate: How American and Russian Scientists Joined Forces to Avert Some of the Greatest Post-Cold War Nuclear Dangers*. This two-volume set shares the previously untold story of lab-to-lab collaborations of Russian and American scientists who reached across political, geographic, and cultural divides to confront the new nuclear threats that resulted from the collapse of the Soviet Union. *Doomed to Cooperate* is an indispensable collection of primary sources on this crucial period that profoundly shaped the modern world.

### NEW YORK

**Averill Earls, Sarah Handley-Cousins, Marissa Rhodes, Elizabeth Garner Masarik, Katie Smyser, Tommy Buttaccio, and Dan Wallace** for *The History Buffs* podcast. This collaborative history podcast, created by the volunteer efforts of seven historians, explores local history topics in a way that makes them accessible and interesting to a broad audience. Through primary source research and institutional partnerships, *The History Buffs* brings education and entertainment together to reach listeners across the country.

**The Historic Tavern Trail Series Presented By Johanna Yaun** for the *2016 Historic Tavern Trail Series*. Working with business owners and local historians, the Historic Tavern Trail Series presented seven "Tavern Nights" at historic taverns/restaurants around the county. These historic happy hours encouraged educational dialogue in an informal setting while promoting Orange County's overlooked historic treasures.

### NORTH CAROLINA

**North Carolina Museum of History** for the exhibit *Made Especially for You by Willie Kay*. This exhibit documented the legacy of a Raleigh dressmaker who overcame hardship as a widowed mother of five and transcended racial boundaries to become one of North Carolina's most renowned fashion designers. Community collaborations, interviews, and artifact loans contributed to this multifaceted exhibit that uses personal stories and objects to illuminate the realities and paradoxes of life in the Jim Crow South.

**University of North Carolina Greensboro Public History Program** for the exhibit *The Fabric of Memory: The Cone Mill Villages*. UNC graduate students, in collaboration with the city's textile mill workers and their families and a nonprofit developer, took the stories of this overlooked community and reintroduced them into a former mill building being renovated for commercial and residential space. A permanent installation in Revolution Mill shares the stories of those who worked within those walls and the community that sustained them during the building's days as the world's largest flannel mill.

### OHIO

**Rutherford B. Hayes Presidential Library & Museums** for *Rutherford B. Hayes Presidential Library & Museums Centennial Anniversary*. The organization's centennial in 2016 was the catalyst for transformational change, providing the opportunity to redesign 8,000 square feet of exhibit space, make repairs, add accessibility features, and increase the museum's presence in their town. This comprehensive revitalization and rebranding of the nation's first presidential library sets an important precedent for relevance and continual re-evaluation of mission and audience.

## OREGON

**Oregon Historical Society** for the exhibit *History Hub*. This multimedia exhibit introduces the past and present stories of diverse Oregonians to young audiences. *History Hub* changes content and community partners every three years, making multiple viewpoints and continual re-evaluation an inherent part of the exhibit process. Through interactives and other elements that encourage visitors to become participants in the exhibit, OHS delivers a powerful message of history relevance and inclusivity.

## PENNSYLVANIA

**Eastern State Penitentiary Historic Site** for the exhibit *Prisons Today: Questions in the Age of Mass Incarceration*. This exhibit, the result of a three-year process of building relationships with dozens of returning citizens, prison officials, activists, and policy makers, presents content centered around the policies that drive the U.S. criminal justice system, the communities impacted by prisons, the consequences of a criminal conviction, and new visions of reform offered by organizations and individuals. The exhibit encourages dialogue and reflection around a difficult topic while grounding contemporary conversations in a tangible historical basis.

**Historical and Genealogical Society of Somerset County, Inc.** for the publication *Shade Furnace: An Early 19th-Century Ironmaking Community in Somerset County, Pennsylvania*. This work combines more than forty years of extensive primary research with on-the-ground archaeological exploration to document, for the first time, an important period of economic and industrial change in the county. *Shade Furnace* contributes to not only local history understanding, but also to the wider history of American iron-making and rural industrialism.

**Jefferson County Historical Society** for the *Scripture Rocks Heritage Park*. This project is the culmination of seven years' work by JCHS to preserve and educate the public on the legacy of Douglas Stahlman, his "Scripture Rocks," and the forests where he lived and worked. The park covers over four acres, with hiking trails, picnic pavilion, informational kiosk, and twenty interpretative panels covering aspects of Stahlman's life and work, local history, lumber heritage, conservation, geology and rock formation, wildlife, and a recent excavation of a Native American rockshelter.

**The State Museum of Pennsylvania** for the exhibit *The Pennsylvania Turnpike: America's First Superhighway*. This partnership between the State Museum and the Pennsylvania Turnpike Commission introduces visitors to the historical significance of America's first four-lane, limited access "superhighway," a transportation milestone that had not been presented at the museum. The Turnpike exhibit offers a new gallery narrative that ties the history of Pennsylvania's transportation networks to larger themes about transportation, migration, geography, and technology.

## RHODE ISLAND

**Little Compton Historical Society** for the project *If Jane Should Want to Be Sold: Stories of Enslavement, Indenture and Freedom in Little Compton, Rhode Island*. This project encompassed an exhibit, book, speakers' series, public programs, museum addition, traveling exhibit, and online database to restore forgotten people of color to Little Compton's history. These powerful stories about the town's overlooked African American and Native American groups and their experiences of enslavement, indenture, new-found freedom, and racism provide new insights into the institution of northern slavery.

## SOUTH CAROLINA

**South Carolina ETV, Betsy Newman, and Patrick Hayes** for the multimedia project *Between the Waters*. This web documentary about the Hobcaw Barony coastal estate brought together historians, slave descendants, local Native Americans, and others to guide viewers on a tour of the buildings, roads, and rice canals that comprise this complex site. From Native American settlement to rice plantation to hunting estate, the Hobcaw story illuminates intersections of race, class, and agriculture on the Atlantic coast.

## TEXAS

**Bullock Texas State History Museum** for *The Butterfly Project*. This project was a companion to the exhibits *State of Deception: The Power of Nazi Propaganda* and *On the Texas Homefront* which explored Nazi propaganda at home and abroad and challenged citizens to actively question, analyze, and seek truth. Children contributed more than 5,000 butterflies to an art installation that provided an accessible entry point to discuss difficult history and the ties between intolerance in the past and present.

**Bullock Texas State History Museum** for the exhibit *On the Texas Homefront*. This companion exhibit to the U.S. Holocaust Memorial Museum's traveling exhibit *State of Deception* examined larger themes of WWII propaganda through its effects at the state and local levels. Through artifacts, photographs, artwork, oral history interviews, documents, and local, national, and international news media accounts from the past and the present, *On the Texas Homefront* helped visitors understand how everyday Texans experienced the war's global implications.

**Stark Museum of Art and Brigham Young University Museum of Art** for the publication *Branding the American West: Paintings and Films, 1900-1950*. The work, accompanying a traveling exhibition, presents a new analysis of the changing "brands" or identities of the American West, as expressed in paintings and films. Scholars from several disciplines contributed es-

## 2017 Award of Merit Winners

says to analyze the ways in which fine art and popular culture interact in the American national imagination.

**Ellen Walker Rienstra, Jo Ann Stiles, and Judith Walker Linsley** for the publication *The Long Shadow: The Lutcher-Stark Lumber Dynasty*. This three-generation biography documents the extraordinary Lutcher and Stark lumbering family, which significantly influenced the development of the Texas lumber industry, the economy of East and Southeast Texas and Western Louisiana, and the University of Texas. It is the first in-depth treatment of the wealth of primary material in the possession of the Nelda C. and H.J. Lutcher Stark Foundation, which has never before been made available to the public.

**Donald P. Zuris** for a lifetime of serving the field and mentoring practitioners and organizations through his professional and volunteer efforts. Throughout his career, Don has amassed a wealth of knowledge and skills that he shares widely with individuals and institutions to help them do their best history. Don's years of dedicated service with AASLH, American Alliance of Museums, and others is a testament to his generous spirit and commitment to ethical, sustainable, and inclusive history work.

### VIRGINIA

**Mount Vernon Ladies' Association** for the exhibit *Lives Bound Together: Slavery at George Washington's Mount Vernon*. This is the first exhibition focused specifically on the topic of slavery at Mount Vernon, the most-visited historic house in the nation. It builds on decades of research to explore the intersecting lives of George and Martha Washington and the more than five hundred men, women, and children enslaved at Mount Vernon during their lifetimes. *Lives Beyond Together* is a model and powerful challenge to historic house museums to interpret all aspects of their history and bring to the forefront the millions of voices that have gone unheard.

### WASHINGTON

**Cowlitz County Historical Museum** for the exhibit *Cowlitz Encounters*. This new permanent exhibit expands the museum's interpretation by nearly a century through eleven thematic sections, and represents the culmination of years of community outreach, relationship building, and strong partnership cultivation. Accomplished by a small institution with limited resources, *Cowlitz Encounters* is an inspiring model for the field of what can happen when creative ideas, dedication to inclusivity, and enthusiasm for history come together.

### WISCONSIN

**History Museum at the Castle** for the exhibit *Asylum: Out of the Shadows*. This exhibit explores the history of behavioral and mental health as told through the history of the Outagamie County Asylum. By focusing on the individuals who lived and worked there, this project sheds light on the institution, personalizes the stories of the residents, and helps remove stigma against mental illness through better public awareness. By connecting county history to contemporary concerns and debates, the museum makes a powerful case for relevance with this thought-provoking exhibit.

2017  
*STEPs Graduate*

### Fort Nisqually Living History Museum

TACOMA, WA

**F**ort Nisqually, established in 1833, was the first European settlement on Puget Sound. It grew from a remote outpost to a major international trading establishment, serving a diverse variety of populations who came to the Sound to live and work. The rebuilt fort complex includes two original buildings and shares the stories of Pacific Northwest frontier history with over 90,000 visitors annually through a museum, reenactments, programs, a research library, and journal.

*Congratulations  
to all our Winners!*

# Awards Program Volunteers 2017

A special thank you to the AASLH 2016-17 regional and state awards team leaders (as of March 1) who helped make the AASLH Leadership in History Awards Possible.

## NATIONAL AWARDS CHAIR:

**Trina Nelson Thomas**  
Stark Cultural Venues, Orange, TX

## REGION 1

**REGIONAL CHAIR:** Brooke Steinhauser, Emily Dickinson Museum, Amherst, MA

**MAINE:** Vacant

**MASSACHUSETTS:** Jane Becker, University of Massachusetts, Boston

**NEW HAMPSHIRE:** Michelle Stahl, Monadnock Center for History and Culture, Peterborough

**VERMONT:** David Simmons, Billings Farm & Museum, Woodstock

## REGION 2

**REGIONAL CHAIR:** Scott Wands, Connecticut Humanities, Middletown, CT

**CONNECTICUT:** Laurie Pasteryak Lamarre, Fairfield Museum and History Center, Fairfield

**NEW JERSEY:** Jason E. Allen, New Jersey Council for the Humanities, Trenton

**NEW YORK:** Lenora M. Henson, Theodore Roosevelt Inaugural NHS, Buffalo

**RHODE ISLAND:** Ronald Potvin, John Nicholas Brown Center for Public Humanities, Brown University, Providence

## REGION 3

**REGIONAL CHAIR:** Melinda Meyer, Erie Yesterday, Erie, PA

**DELAWARE:** Jeff Durst, Hagley Museum and Library, Wilmington

**DISTRICT OF COLUMBIA:** Robert A. Enholm, President Woodrow Wilson House, Washington, DC

**MARYLAND:** Lisa Robbins, Historic Annapolis, Annapolis

**PENNSYLVANIA:** Vacant

## REGION 4

**REGIONAL CHAIR:** Laura Caldwell Anderson, Alabama Humanities Foundation, Birmingham, AL

**ALABAMA:** Rebecca Key Duke, Jacksonville State University, Jacksonville

**FLORIDA:** Jon Hill, Pensacola Lighthouse and Museum, Pensacola

**GEORGIA:** Christy Crisp, Georgia Historical Society, Savannah

## REGION 5

**REGIONAL CHAIR:** Danielle Petrak, The Royce J. and Caroline B. Watts Museum, West Virginia University, Morgantown, WV

**KENTUCKY:** Sarah Hopley, Murray State University, Murray

**NORTH CAROLINA:** Raelana Poteat, North Carolina Museum of History, Raleigh

**SOUTH CAROLINA:** Betsy Kleinfelder, Historic Columbia, Columbia

**VIRGINIA:** Vacant

**WEST VIRGINIA:** Nathan Jones, The Clay Center for Arts and Sciences, Charleston

## REGION 6

**REGIONAL CHAIR:** Jason Crabill, Ohio Historical Society, Columbus, OH

**ILLINOIS:** Debbie Grinnell, Naper Settlement, Naperville

**INDIANA:** Jeannette Rooney, Indiana Historical Society, Indianapolis

**MICHIGAN:** Alex Forist, Grand Rapids Public Museum, Grand Rapids

**OHIO:** Maggie Marconi, Ohio Historical Society, Columbus

## REGION 7

**REGIONAL CHAIR:** Ashley Bouknight, The Hermitage, Nashville, TN

**ARKANSAS:** Vacant

**LOUISIANA:** Katie Burlison, Hermann-Grima + Gallier Historic Houses, New Orleans

**MISSISSIPPI:** Rachel Myers, Museum of the Southern Jewish Experience, Jackson

**TENNESSEE:** Adam Alfrey, East Tennessee Historical Society, Knoxville

## REGION 8

**REGIONAL CHAIR:** Andrew Albertson, Museum of Indian Arts and Culture, Santa Fe, NM

**NEW MEXICO:** Mimi Roberts, New Mexico Association of Museums, New Mexico Dept. of Cultural Affairs, Santa Fe

**OKLAHOMA:** Stacy Moore, Chisholm Trail Heritage Center, Duncan

**TEXAS:** Tricia Blakistone, Museum Services History Program Division, Texas Historical Commission, Austin

## REGION 9

**REGIONAL CHAIR:** Joe Hoover, Minnesota Historical Society, St. Paul, MN

**IOWA:** Leo E. Landis, State Historical Museum of Iowa, Des Moines

**MINNESOTA:** Todd Mahon, Minnesota Historical Society, St. Paul

**WISCONSIN:** Emily Rock, History Museum at the Castle, Appleton

## REGION 10

**REGIONAL CHAIR:** Dr. Jody Sowell, Missouri Historical Museum, St. Louis, MO

**KANSAS:** Vacant

**MISSOURI:** Anne Cox, State Historical Society of Missouri, Columbia

**NEBRASKA:** William F. Stoutamire, The Frank House, Kearney

## REGION 11

**REGIONAL CHAIR:** Shannon Haltiwanger, History Colorado, Denver, CO

**COLORADO:** Zebulon Miracle, Gateway Canyons Resort, Gateway

**MONTANA:** Debra Mitchell, Montana Historical Society, Helena

**NORTH DAKOTA:** Danielle Stuckle, State Historical Society of North Dakota, North Dakota Heritage Center, Bismarck

**SOUTH DAKOTA:** Kevin Gansz, Siouxland Heritage Museums, Sioux Falls

**WYOMING:** Sylvia Bruner, Johnson Co. Jim Gatchell Memorial Museum, Buffalo

## REGION 12

**REGIONAL CHAIR:** Brandi Burns, Boise City Department of Arts & History, Boise, ID

**ALASKA:** Ross Coen, Alaska Historical Society, Seattle, WA

**IDAHO:** Dulce L. Kersting, Latah County Historical Society, Moscow

**OREGON:** Lori Shea Kuechler, Oregon Historical Society, Portland

**WASHINGTON:** Elizabeth P. Stewart, Renton History Museum, Renton

## REGION 13

**REGIONAL CHAIR:** Carmen Blair, San Mateo County Historical Association, Redwood City, CA

**CALIFORNIA:** Carlota F. Haider, Brea Karen Holmes, Grace Hudson Museum, Ukiah

**HAWAII:** Vacant

## REGION 14

**REGIONAL CHAIR:** Jody Crago, Chandler Museum, Chandler, AZ

**ARIZONA:** Mary Ann Ruelas, Arizona History Museum, Tucson

**NEVADA:** Crystal R. Van Dee, Nevada State Museum, Las Vegas

**UTAH:** Gary Boatright, Jr., LDS Church Historical Department, Salt Lake City

*Thank you*

**FOR ATTENDING THE  
2017 AASLH AWARDS BANQUET**

Plan to join us for the 2018 AASLH Awards Banquet.

If you know of an individual or project deserving of an award,  
we encourage you to submit a nomination.

Visit [aaslh.org](http://aaslh.org) for information.