

RECOGNIZING THE BEST IN STATE AND LOCAL HISTORY

AASLH AWARDS BANQUET

BIRMINGHAM, ALABAMA



FRIDAY, SEPTEMBER 20, 2013



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AASLH AWARDS BANQUET

BIRMINGHAM JEFFERSON COUNTY CONVENTION CENTER

6:30 PM

DINNER IS SERVED

7:00 PM

WELCOME AND INTRODUCTIONS

Terry Davis, President and CEO, AASLH

NATIONAL HISTORY DAY PRESENTATION

Matthew Broussard, Early College High School, Baytown, TX

Senior Individual Performance

The Turning Point That Made America Forever Free

7:30 PM

INTRODUCTION OF SPEAKER

Kenneth C. Turino, Chair, AASLH Awards Committee

Manager of Community Engagement and Exhibitions, Historic New England

AWARDS ADDRESS

Edward Bridges, Director Emeritus

Alabama Department of Archives and History, Montgomery

8:15 PM

PRESENTATION OF AASLH AWARDS

Kenneth C. Turino, Chair, AASLH Awards Committee

Lynne Ireland, Deputy Director, Nebraska State Historical Society, Chair, AASLH

Terry Davis, President and CEO, AASLH

FROM the PRESIDENT and CEO

OF THE AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY

Since 1945, AASLH has proudly sponsored a national awards program to recognize the best of state and local history. The Leadership in History Awards Banquet accurately represents the spirit of AASLH's awards program. It is my pleasure to welcome you to the 67th annual awards banquet co-sponsored by our friends at HISTORY.

This year, AASLH is proud to confer eighty-six national awards honoring people, projects, exhibits, books, and organizations. The winners represent the best in the field and provide leadership for the future of state and local history. Winner deserve our thanks for the important role they play in keeping history alive in our communities and nation.

The Leadership in History Awards represents a year-long, national effort that requires many hours contributed by a large number of faithful volunteers. Bethany Hawkins is the AASLH staff liaison to the awards program. Ken Turino, Manager of Community Engagement and Exhibitions for Historic New England, chairs a national committee comprised of volunteer representatives from each region. Each state has its own state leadership chair who volunteers to make sure the best projects in their state are brought to our attention. It is a massive effort, and I would like to take this time to give a big thanks to Bethany, Ken, and the volunteer regional and state representatives for their hard work and dedication.

The Leadership in History Awards has benefited from the long-time support of HISTORY. HISTORY understands the importance of state and local history and the need to recognize exemplary efforts in the field. We are proud to count them among our many friends.

Thank you for joining us for this special evening.

Sincerely,



Terry L. Davis
President and CEO

FROM the CHAIR

OF THE AASLH LEADERSHIP HISTORY AWARDS COMMITTEE 2013

The Leadership in History Awards, by publicly recognizing superior and innovative achievements, seeks to serve as an inspiration to others in the field. The American Association for State and Local History has sponsored the Awards program for sixty-seven years “to establish and encourage standards of excellence in the collection, preservation, and interpretation of state and local history” in order to make the past more meaningful to all Americans.

The Committee works year-round, encouraging museums to submit nominations—always looking for worthy projects, publications, programs, exhibitions, etc. There is remarkable and creative work occurring in the field and we need to recognize those efforts. I am pleased to say that the nominations were up on number this year. The committee has made a great effort in the last several years to streamline the nomination process to make it more “user friendly.” I ask you do all in your power to promote the awards program. If you have or know of a worthy project we hope you will apply and encourage others to. The program benefits not just the winning institution or individual but shows the public just how engaging history can be.

The members of the AASLH Leadership in History Awards Committee include historians, representatives from administration, exhibits, programming, preservation, publications, and collections, enabling the committee to better evaluate the nominations. The process is rigorous. We meet in Nashville every year to discuss, debate, and vote on nominations. Before nominations reach our committee, they are reviewed at the state level by a team of museum professionals and historians, and at the regional level by a regional chair. Only if the nomination is judged favorably is it sent to the National Review Committee.

This year, we are giving awards to eighty-six recipients. These truly represent the best of the best. We bestow several awards: The Award of Merit is presented to recognize excellence for projects, including special projects, educational programs, exhibits, publications, and restoration projects, individual achievement, and organizational general excellence. The HIP (History in Progress) Award is an award given at the discretion of the awards committee for a project that is highly inspirational, exhibits exceptional scholarship, and/or is exceedingly entrepreneurial in terms of funding, partnerships, or collaborations, creative problem solving, or unusual project design and inclusiveness. The Albert B. Corey Award, named for a former president of AASLH, recognizes primarily volunteer-operated historical organizations that display exceptional qualities of vigor, scholarship, and imagination. Finally, the Award of Distinction is given infrequently to individuals who are recognized nationally as leaders in state and local history following long and distinguished service to the field.

As I end my tenure as chair of the committee, I can honestly say it is truly heartening to see the creative work of individuals and institutions, small and large. My thanks go to the many people who offer their time and expertise to make the Awards Program a success, particularly the state representatives, the awards committee, and the staff of AASLH who assist at every stage of the process. I also want to thank HISTORY for its continued backing which by a generous contribution supports tonight's banquet.

My heartiest congratulations go to you, the award winners, whose commitment to excellence in the field of state and local history reaffirms the importance and potential of our work not just for our communities but for the field as a whole.



Kenneth C. Turino
Chair, AASLH Awards Committee
Manager of Community Engagement and Exhibitions
Historic New England

Leadership in History

AWARDS

The American Association for State and Local History conducts its Leadership in History Awards to establish and encourage standards of excellence in the collections, 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.

AASLH CONFERS FOUR DIFFERENT TYPES OF AWARDS:

THE AWARD OF DISTINCTION

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.

THE ALBERT B. COREY AWARD

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

THE HIP AWARD

The History in Progress (HIP) award is given to a project that is highly inspirational; exhibits exceptional scholarship; and/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 winners of the Award of Merit.

THE AWARD OF MERIT

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

Leadership in History AWARDS

2013 THE ALBERT B. COREY AWARD



SOUTHLAKE HISTORICAL SOCIETY

SOUTHLAKE, TX

This all-volunteer organization used grants to build a website to tell the stories of their area since the 1840s. They realized they were not reaching enough of their community of 25,000 through their traditional programming. The website tells little known stories of the community and invites people to tell their “Southlake story.” The site creates interest among people of all ages and showcases the contributions students, seniors, business people, volunteers, and others made to the making of and preservation of the history of Southlake.

Leadership in History AWARDS

2013 AWARD WINNERS

HIP

(History in Progress)



SHAKER HERITAGE SOCIETY, *Albany, NY*
for the
VIRTUAL WATERVLIT



Maine State Museum

MAINE STATE MUSEUM, *Bangor, ME*
for the exhibit
MALAGA ISLAND, FRAGMENTED LIVES



HistoryMiami

HISTORYMIAMI
Miami, FL
for the exhibit
**THE GUAYABERA:
A SHIRT'S STORY**



MINNESOTA HISTORICAL SOCIETY, *St. Paul, MN*
for the project
**THE U.S.-DAKOTA
WAR OF 1862**

VERMONT AGENCY OF TRANSPORTATION
Montpelier, VT
NEW YORK STATE DEPARTMENT OF TRANSPORTATION
Albany, NY
FEDERAL HIGHWAY COMMISSION
Albany, NY
for the
**LAKE CHAMPLAIN BRIDGE
COMMEMORATION PROJECT**



2013 AWARD OF MERIT WINNERS

Congratulations to All Our Winners!

ALASKA

Sitka Historical Society, Sitka, for the project *Alaska Native Brotherhood/Alaska Native Sisterhood 100-Year Panels*. These groups, founded in 1912, fight discrimination against Alaska Natives, aid in gaining full citizenship, and obtain recognition of rights and compensation for their lands. As a celebration of their centennial, the Sitka Historical Museum worked with the groups and the community to develop historical panels telling the organizational stories. Along with the permanent exhibit, the society developed a traveling exhibit which is going across the state to highlight the accomplishments of these important Alaska organizations.

ARKANSAS

Butler Center for Arkansas Studies, Little Rock, for the *Encyclopedia of Arkansas History and Culture* mobile website. In January 2013, the *Encyclopedia* debuted a mobile-friendly version of their online website, with the aim of increasing access to authoritative state and local history for visitors to communities and historic or recreational sites, teachers leading field trips, and the casually curious. They also took the opportunity to add entries for smaller communities and Civil War engagements for the Civil War 150.

Lakeport Plantation, Lake Village, for the *Lakeport Plantation Permanent Exhibits*. Lakeport, the state's last antebellum plantation house along the Mississippi River, has changed little since its 1859 construction and is treated as the major artifact at the site. As a result, staff designed unobtrusive exhibits to complement the restoration and preservation of original architecture and historic paint finishes and expanded the site's interpretation to include the stories and everyday life of people at Lakeport.

ARIZONA

Mesa Historical Museum, Mesa, for the project *Play Ball: The Cactus League Experience*. After a broad organizational change, the Mesa Historical Museum began developing new programming using the historic resources within their museum to advance the specific idea of iconic Arizona history. They created a statewide recognition of the importance of spring training baseball in Arizona's history and current economic and cultural life. Starting with a single exhibit, the project expanded to thirteen exhibits in five cities across the state establishing the museum as the authority on the Cactus League and its valuable story in Arizona.

CALIFORNIA

Louis P. Doody, Hilo, HI, **Betty Kikumi Meltzer**, Beaumont; and **Malki Museum's Malki-Ballena Press**, Banning, for the publication *Losing Ground: The Displacement of San Geronio Pass Cahuilla People in the 19th Century*. This publication tells the story of the Native American Cahuillas of California's San Geronio Pass under Spanish, Mexican, and American rule in the nineteenth century. Focusing on the Cahuilla's experience, it counterbalances the perception that the area's history begins with the arrival of American settlers, but includes images and text that connect the reader with Cahuilla historical sites that are still visible and, in some cases, can still be visited leading to a broader recognition of this group's role in local history.

Gerald W. and Janice E. Haslam, Penngrove, for the publication *In Thought and Action: The Enigmatic Life of S.E. Hayakawa*. This first-published biography of the controversial author, educator, and senator recounts Hayakawa's life from his birth in Canada in 1906, to his attaining of U.S. citizenship in Chicago in 1955, to his death in 1992. This publication makes an exceptional contribution to a set of local histories, and especially to the history of California since the 1950s.

Museum of Teaching and Learning and Ray Rast, Fullerton, for the exhibit *A Class Action: The Grassroots Struggle for School Desegregation in California*. Telling the story of integration in California, this exhibit based on newly discovered primary resources focused on the individuals who stood up for school desegregation in the state. Visitors listened to oral histories of people who attended segregated schools in Orange County; viewed a mock classroom, depicting the conditions of a "Mexican" school in the 1940s; stepped into a mock courtroom designed to encourage visitors to enter the roles of plaintiff, defendant, attorney, witness, and judge; and reviewed legal documents, among other artifacts.

Oakland Museum of California, Lee Simpson, and the California State University, Sacramento Public History Principles and Techniques Class, Fall 2011, Oakland, for the exhibit *What's Happening Sacramento?* This installation in the Gallery of California History is the result of OMCA asking a class of nine history students at California State University Sacramento, "What's going on in your community today?" Led by OMCA curators and Sacramento State History professor Lee Simpson, students documented community perspectives on the importance of the Sacramento and American Rivers to the region. The resulting exhibition paints a rich picture of life in the Sacramento area through oral history interviews, interpretive text, short videos, and artifacts.

COLORADO

Aspen Historical Society, Aspen, for the exhibit *Seasons of the Nuche: Transitions of the Ute People*. This exhibit expanded the story traditionally told in Aspen by featuring the Ute Indians who lived in the area for hundreds of years before white settlement in 1879. Visitors take a journey acknowledging the Ute's loss of territory, language, and culture; their forced assimilation; and embracing the Ute's position in modern America.

City of Fort Collins Preservation Division and Landmark Preservation Commission, Fort Collins, for the preservation and interpretation of the Coca-Cola/Angell's Delicatessen Ghost Sign. This preservation project ensured the longevity of the ghost sign and increased public awareness on the significance of this iconic sign. Preservation included stabilizing paint and offering UV protections, developing a maintenance plan for the sign, and creating permanent interpretive signage.

History Colorado, Denver, for excellence in preserving and interpreting the history of Colorado. In 2010, the Colorado History Museum closed its doors to the public to move to a new location and used the opportunity to transform a largely passive state history museum into a dynamic center of learning and civic engagement. Families, intergenerational groups, and a true diversity of visitors now fill their exhibit halls and they remain united by their vision to create a better Colorado through an understanding of the past.

History Colorado, Denver, for the publication of *A Civil War Scrapbook: I Was There Too!* This book is a multicultural history for young readers that emphasizes the often-overlooked roles of children, women, slaves, and even animals in the Civil War. The book asks essential questions about the Civil War and provides activities that promote higher order thinking and encourage students to create artifacts that help them better understand the time period.

Ann E. Komara, Denver, for the publication *Lawrence Halprin's Skyline Park*. This book builds on a decade of research and study of one site, a sliver of park lining the edges of three blocks within the heart of downtown Denver. The book offers a cautionary tale for preservation of a public park, largely demolished in recent history, along with a touchstone with our urban past and celebrates the history of mid-century Denver.

CONNECTICUT

Deborah Edwards, Dr. Mark Jones, Amy Trout, and Dr. Cynthia Roznoy, Waterbury, for the exhibit *Art for Everyone: The Federal Art Project in Connecticut*. This collaborative project featured "recovered art" and examined the social history of the Federal Art Project in Connecticut, uniting the arts and history in a manner that created a new scope in lining the past with the present.

Litchfield Historical Society, Litchfield, for the publication *Litchfield: The Making of a New England Town*. This book presents the story of this remarkable New England place by exploring its buildings and landscapes in a sumptuous volume illustrated with dozens of maps, photographs, and paintings—many published for the first time. In documenting the building traditions that define the community's distinctive sense of place, the book makes a compelling case for preserving a rich cultural inheritance, while presenting a perceptive portrait of a Connecticut town whose story resonates far beyond its borders.

The New London County Historical Society, Mystic Seaport, The Stonington Historical Society, The New London Maritime Society, and the Lyman Allyn Art Museum, New London, for the exhibit *The Rocket's Red Glare—Connecticut and the War of 1812*. This collaborative exhibit brought together five institutions to tell the story of the War of 1812 in Connecticut. The exhibit used the War of 1812 as a means of promoting a greater understanding of how they as a community, state, and nation, has been shaped by the past, and how the impact of history is felt by in communities every day.

Writers Block Ink, New London, and Connecticut Landmarks, Hartford, for the project *Stories of Slavery and Freedom*. This project developed an exhibition and theatrical performance drawing inspiration from the lives of African American living in Connecticut from the seventeenth to the twentieth centuries. Students worked at the historic Hempsted House and traveled to historic sites and museums throughout Connecticut in order to develop their exhibition, book, and create original productions exploring critical themes and issues.

DISTRICT OF COLUMBIA

President Lincoln's Cottage, a Site of the National Trust for Historic Preservation, for the exhibit *Can You Walk Away? Modern Slavery: Human Trafficking in the United States*. When faced with how to mark the 150th anniversary of the Emancipation Proclamation, President Lincoln's Cottage chose to focus not only on the historical event, but also decided to show that slavery is an ongoing issue requiring big thinking and direct action. The resulting exhibit uses powerful imagery, video footage, and compelling statistics to inspire people to consider Lincoln's ideas about slavery, discover the harsh reality of slavery today, and take action to help eliminate this problem.

FLORIDA

John H. Hendricks and West Nassau Historical Society, Callahan, for the publication *Following the Tracks of Daniel Callahan*. Hendricks started searching for a photograph of the founder of the town, but ended up discovering a rich snapshot of his life. The result in a rich biography of a prolific railroad contractor whose projects opened the doors of many towns across the United States to commerce and prosperity.

HistoryMiami, Miami, for the exhibit *The Guayabera: A Shirt's Story*. This exhibit details the history of the guayabera, a shirt distinguished by four pockets and vertical stripes of pleating and/or embroidery, and is the most iconic clothing item associated with Latin American and Caribbean populations. The displays included historic and contemporary examples of the shirt that highlighted its changing uses and significance over time, its construction, and the tailors, fashion designers, and tradition bearers associated with its stylistic development.

GEORGIA

Georgia Historical Society and Georgia Public Broadcasting, Savannah, for *Today in Georgia History*. This multimedia, public history initiative leverages the strengths of two of Georgia's premier educational institutions to educate, entertain, and enrich the lives of Georgians through daily, critical exploration of people, places, events, and movements that together compose significant chapters of the American story. The project produced daily, ninety-second segments for radio and televisions and invites audiences to further explore themes and topics presented by visiting the project website.

National Park Service, Southeast Region, Atlanta, for the *Hispanics and the Civil War: From Battlefield to Homefront* initiative. This book and companion poster explores the lives of Hispanics who participated in and were impacted by the Civil War. The project used primary sources to illuminate this little-known story and to connect the Hispanic community to greater themes in United States history.

IDAHO

John A. Mock, Lewiston, for his passionate dedication to preserving the heritage of Lewiston, Idaho. Mr. Mock spearheaded a multitude of projects designed to preserve what past elegance and intriguing history remain in Lewiston and to ensure this evidence will survive into the future, while environmentally revitalizing the economy of a once-thriving mill town. Encouraging standards of excellence, he sets an example for understanding the sense of the place, for taking pride in environmental integrity, and for emphasizing the necessity to value a heritage.

IOWA

John Adelmann, Peosta, and the students of **Dubuque's Central Alternative High School** for *The Dubuque Shot Tower* project. This project engaged high school students and local historians to research and write the history of a Dubuque landmark. Students worked with their teacher, Mr. Adelmann, to place the story of the Shot Tower into larger narratives of the nation's past, presenting a factual account greater than the sum of its myths and legends, and rekindled appreciation for this distinctive and enduring symbol on the banks of the Mississippi River.

Living History Farms, Urbandale, for the exterior shell restoration of the Flynn Mansion. This historic home is testament to the life of Martin Flynn, a penniless Irish immigrant who began his quest for the American dream carrying water for railroad construction crews and eventually made his own fortune. For forty years, the institution focused on cosmetic updates to the mansion, but in 2011, undertook a major exterior restoration including replacing the original north kitchen and repairing/replacing masonry on the main structure.

ILLINOIS

Joliet Area Historical Museum, Joliet, for the exhibit *Strike Up the Band! 100 Years of the Joliet Township High School Bands*. The Historical Society created this temporary exhibit in honor of the 100th anniversary of the Joliet Township High School band program. It features interactive panels, four audio-visuals, a memory book to engage visitors, and eye-catching vignettes that tell the fascinating story of the development of the band that became a model for modern high school bands; the band's rise to glory; and the creation of three Joliet Township High Schools, each of which continued with the tradition of music excellence. The exhibit not only tells the story of the local high school band programs, but paints a larger picture of how this program affected both its community and the national stage.

Lakeview Museum of Arts and Sciences and Channy Lyons, Peoria, for the exhibit *Skirting Convention: Illinois Women Artists, 1840-1940*. This exhibit, part of the Illinois Women Artists Project, investigated women artists from the early days of Illinois statehood up to World War II. Art historians, librarians, art club members, university students, writers, collectors, and artists' relatives from across the state worked together to document the lives and work of Illinois women artists who were active between 1840 and 1940. In addition to featuring their works, the exhibition examined their experiences as women of their time to learn their stories, including their successes, and the obstacles they overcame to make their lives work.

MAINE

Maine State Museum, Augusta, for the exhibit *Malaga Island, Fragmented Lives*. This is the Maine State Museum's first exhibit to explore the complicated and sensitive issues of racism, civil rights, and eugenics. It marked a dramatic new direction for the museum, away from uncontroversial object-based displays of Maine's domestic and industrial life to a bolder and more investigative examination that does not avoid the darker corners of history.

MARYLAND

Gordon E. Katz, Ocean City, for the publication *"102 Gentlemen & A Lady" The Story of the Atlantic Hotel Company in Ocean City, Maryland*. This book is a well-written account of the earliest days of the site which became Ocean City. The author dug deeply into the records of the Eastern Shore and uncovered a "real" city founded on the shifting sands of the Assateague Island. The book traces the city from the original Atlantic Hotel, looking at each of the founders as well as the stages of the foundation of the city.

Julia A. King, St. Mary's City, for the publication *Archaeology, Narrative, and the Politics of the Past: The View from Southern Maryland*. This book is an archaeological tour de force drawing on multiple lines of evidence to explore how Marylanders have, since the nineteenth century, shaped their understanding of the state's colonial history. King shows how these understandings, grounded in the material reality of the colony's oldest settlements, were transformed into founding myths, with their focus on the recovery of an imagined lost utopia made real by artifacts and ruins.

MASSACHUSETTS

Judy Anderson, Marblehead, for the publication *Glorious Splendor—The 18th-Century Wallpapers in the Jeremiah Lee Mansion in Marblehead, Massachusetts*. This book is about the extraordinary expanse of original mid-1760s hand-painted English wall coverings that remarkably survive within the 1768 Jeremiah Lee mansion, a pre-Revolutionary Palladian style Georgian residence in Marblehead. This book serves the field of state and local history by setting these monumental interior artworks in their historical and sociocultural context within an important American house, as well as in their art historical significance.

Gore Place, Waltham, for *My Farm at Waltham: Outdoor Multimedia Tours at Gore Place*. This project is a series of self-guided multimedia tours of the grounds at Gore Place, the 1806 historic house and estate of Christopher and Rebecca Gore. The tours teach visitors about the history of the estate and its farm and compare past farming techniques to modern day farming, using quotes from Gore-era letters and journals and images from paintings, prints, and maps of the time and today through apps on visitors' own smart phones or on museum-owned iPod Touch devices.

Historic New England, Boston, **AVA Gallery and Art Center**, Lebanon, NH, and **CATV of the Upper Valley**, White River Junction, VT, for the documentary *Connecting the Threads: Overalls to Art—The H.W. Carter and Sons Factory*. This documentary tells the story of the H.W. Carter and Sons Factory up to its repurposing as an art center. By conducting oral history interviews with former employees, the film documents and communicates the history of a New England mill town on a strikingly human level.

Lowell National Historical Park and The University of Massachusetts, Lowell, for the exhibit *Dickens and Massachusetts: A Tale of Power and Transformation*. This exhibit was the only large scale exhibit in New England to celebrate the centennial of Charles Dickens's birth. It explored the impact America and New England had on the author's future work, Dickens's impressions of American and her citizens, Dickens's recognition of his fame and power as an international celebrity, the political and intellectual interests that shaped the author's life and work, observations of New England on his second trip to America in 1867, and nurtured the audience's emotional and intellectual connections to the relevance of Dickens's work in the twenty-first century.

Newbury Preservation Trust, Thomas Kolterjahn, and Karen Holt, Newburyport, for the *Newburyport Powder House Preservation Project*. The 1822 Newburyport Powder House had fallen into disrepair and needed extensive restoration. After nine years of research, planning, and documentation, the Trust restored the building inside and out with landscaping and developed educational history signs along the path for public access.

Calantha Doane Sears, Nahant, for a lifelong commitment to preserving the history of Nahant, MA. Lifelong resident Calantha Sears, age ninety-one, embodies the history of Nahant to many of its citizens. A cofounder of the Nahant Historical Society, she served as its volunteer curator for over thirty-five years and as the first president of the board of directors. She organized the library and artifact collections seeking professional expertise as necessary and used her standing in the community to garner donations of artifacts and archival materials.

U.S.S. Constitution Museum, Boston, for the project *A Sailor's Life for Me!* The museum designed this multifaceted project to foster a greater understanding of, and personal connection to, those who served onboard *USS Constitution* during the War of 1812. At its core is a decade-long research effort that enabled the USS Constitution Museum to fill a significant void in the scholarship and to humanize the interpretation of a beloved national icon.

MICHIGAN

Historical Society of Saginaw County, Saginaw, for *Project 1893: Unearthing Saginaw's Great Fire*. This two-year project combined archaeological and historical research to engage the community in exploring the impact of Saginaw's fire of 1893. The project viewed the fire through the lens of a single family, personalizing the story and making it more compelling for today's community. Components of the project included archaeological field and laboratory work, historical research, a special exhibition, and supplemental programming.

Dr. Sandra L. Planisek, Mackinaw City, for chronicling and preserving the history of the village of Mackinaw City, MI. Dr. Planisek has been a driving force in preserving the history of this small community at the tip of Michigan's lower peninsula. She conducted oral interviews with residents, helped found the Mackinaw Area Historical Society, led the planning and development of Heritage Village, and gave her time for other major preservation and research projects to preserve the history of the area as well as share its story with residents and visitors.

MINNESOTA

Alexander Ramsey House and Minnesota Historical Society, St. Paul, for the *Ramsey Redevelopment Project*. Like many historic house museums, the Ramsey House suffered from a sharp decline in attendance and revenue and struggled to connect with audiences. The Ramsey House, along with the Minnesota Historical Society, created a new business model with a fresh way of looking at their public offerings. This new model of few programs, presented regularly, and in social and quirky ways, but still based on history appealing to a broad audience is moving the site toward a sustainable and relevant future.

Bill and Bonnie Daniels Firefighters Hall and Museum, Minneapolis, for the exhibit *81 Minutes: After the Bridge Collapsed*. This small but energetic organization founded and maintained by retired and active firefighters, developed an exhibit commemorating the response of the Minneapolis Fire Department to the I-35W bridge collapse in 2007. They captured oral interviews of seventeen first responders along with 911 dispatchers creating a place where all people could see and better understand the rescue effort that day.

Brown County Historical Society, New Ulm, for the exhibit *Never Shall I Forget: Brown County and the U.S.-Dakota War*. In commemoration of the 150th anniversary of the U.S.-Dakota War of 1862, the society installed a permanent exhibit to show how the war impacted Brown County residents. They worked with an advisory committee of historians, including Dakota representatives, to ensure balance in interpretation. Their goal told the story of this important part of American history, but focused the big issues specifically on the effect of the war on the local community.

Historical and Cultural Society of Clay County, Claudia Pratt, and Amanda Nordick, Moorhead, for exhibit *Hjemkomst Sagas: One Dream, A Viking Ship, Many Stories*. This exhibit celebrated the thirtieth anniversary of the historic sailing of the *Hjemkomst Sagas* from Duluth, MN, to Norway. The exhibit highlighted vast quantities of primary and secondary archival materials and artifacts from the crew, Asp family, and voyage to tell the heart-warming story of Robery Asp's ten-year dream of building a Viking ship from scratch and sailing it to Norway in honor of his Scandinavian heritage.

Minnesota Historical Society, St. Paul, for the exhibit *Then Now Wow*. This permanent exhibit, MHS's first exhibit developed with students and field trips as the main audience, explores Minnesota's regions and cultures, both past and present, through the stories and experiences of Minnesota's people. The exhibit engages visiting schoolchildren through innovative uses of new technology that make resources discovered in the exhibit galleries available for later use in the classroom.

Minnesota Historical Society, St. Paul, for the project *The U.S. Dakota War of 1862*. As the leading history organization in the state, each division at the Minnesota Historical Society developed projects that conveyed the information about this bloody chapter of the state's history based on primary source material, oral histories and artifacts, and explained the war's causes and impact. Projects included a website, curricula, exhibit, art show, cell phone tour, books, and legal symposium all met with overwhelming public reaction.

Nicollet County Historical Society and Gustavus Adolphus College, Saint Peter, for the exhibit *Commemorating Controversy: The Dakota-U.S. War of 1862*. This project illustrates how a mid-sized museum and a college collaborated, made connections in Dakota communities, and led the statewide effort to commemorate a dark period in its history that remains a living wound today. The traveling exhibit served thousands of people and was a leader in the statewide events and discussions of the war during the sesquicentennial commemoration.

Gwen Westerman and Bruce White, St. Paul, for the publication *Mni Sota Makoce: The Land of the Dakota*. The authors and their research team followed various avenues in order to tell the story of Minnesota, the homeland of the Dakota people. Using traditional sources including oral histories, exploration-era maps, diaries and letters written by traders and settlers, and trade documents, the authors produced multiple narratives to demonstrate that Minnesota is a Dakota place.

MISSOURI

Missouri History Museum, St. Louis, for the exhibit *Underneath It All*. This exhibit examined the distinct changes in the fashionable silhouette of women's dress over the decades, made possible by undergarments. Those same undergarments helped to tell the story of women's roles in society, how people perceived issues such as modesty and sexuality, and present-day issues such as body image.

NEBRASKA

Nancy Plain, Short Hills, NJ, for the publication *Light on the Prairie: Solomon D. Butcher, Photographer of Nebraska's Pioneer Days*. This book written for the juvenile audience highlights the work of Solomon Butcher who captured iconic images of the Great Plains leaving over 3,000 photographs. Alongside sixty-two of Butcher's iconic photographs, *Light on the Prairie* conveys the irrepressible spirit of a man whose passion would give us a firsthand look at the men and women who settled the Great Plains. Like his subjects, Butcher was a pioneer, even though he held a camera more often than a plow.

2013 AWARD OF MERIT WINNERS

L. Robert Puschedorf, Lincoln, for the publication *Nebraska's Post Office Murals: Born of the Depression, Fostered by the New Deal*. This hardcover art book features the fourteen murals created for the state's post offices during the New Deal. The murals are presented along with sketches, rejected versions, and period photographs. The book illustrates each mural from proposal to finished work creating a great historical context of public art in the New Deal era, discussing the relevant artistic styles, and showing how federal public arts programs developed to hire unemployed artists.

NEVADA

University of Nevada Press, Reno, for the publication *The Gold Rush Letters of E. Allen Grosh and Hosea B. Grosh*. Brothers Ethan and Hosea Grosh left Pennsylvania in 1849, joining men from all over the world intent on finding a fortune in the California Gold Rush. Never before published, the Grosh brothers' letters are among the most historically significant documents of the Gold Rush era. This collection forms a real treasure leaving a history that is fascinating, insightful, and poignant.

NEW JERSEY

John Whiteclay Chambers, II, Cranbury, for the publication *Cranbury: A New Jersey Town from the Colonial Era to the Present*. This book provides an in-depth examination of Cranbury and puts its development in the context of major trends in the history of this state and the nation. The result is a rare scholarly study of a small town, and one that is both analytically insightful and engaging to read.

Cumberland County Cultural and Heritage Commission, Bridgeton, for the *West Jersey Time Traveler Interpretive Program*. Cumberland County wanted to bring attention to its historic structures and sites—including a number of historical homes, the Millville Army Air Field and Museum, the seveneenth century Swedish Granary, the East Point Lighthouse, the Garton Road Shul, banks, and churches, all publicly accessible. For each site, they scripted and recorded a five-minute interpretive podcast accessed by QR codes replacing a headset audio program or tour guide.

NEW YORK

The New York State Museum, Albany, for the exhibit *An Irrepressible Conflict: The Empire State in the Civil War*. This 7,000-square-foot exhibit contains more than 200 objects and addresses slavery as the principal cause of the war, the services of New Yorkers during the war at home as well as on the battlefield, the changing memory of the war, and the war's relevance today. By addressing these issues with personal stories drawn from every part of the state, the exhibit humanizes a national story through the lens of state and local history.

Shaker Heritage Society, Albany, for the *Virtual Watervliet*. As several of the original buildings in the Watervliet Shaker National Historic District no longer exist, interpreting the history of the historic site over its 150-year history is difficult. The Society addressed this interpretive dilemma through a digital reconstruction of publically accessible areas of the district making the evolution of the site visually accessible for onsite visitors and to online audiences around the world. Components include site history, biographies of Shakers, Shaker music, and 3D models of Shaker architecture.

NORTH CAROLINA

North Carolina Museum of History, Raleigh, for the exhibit *History in Every Direction: Tar Heel Junior Historian Association Discovery Gallery*. For the members of the Tar Heel Junior Historian Association, history is exciting and active. That is the concept behind this exhibit. The exhibit showcases award-winning work by Junior Historians from the museum's statewide network of clubs featuring interactive stations putting this work in context by explaining *how* to explore the past.

NORTH DAKOTA

State Historical Society of North Dakota, Bismarck, for the documentary *The People of the Upper Missouri: The Mandans*. This DVD introduces the audience to the long and rich heritage of the Mandans. Focusing on the history, traditions, and material culture of the Mandan people, the documentary integrates historical imagery, contemporary interviews with residents of Fort Berthold, interviews with historians and research specialists, and ethnographic and archaeological data that trace 800 years of Mandan resilience, adaptability, and continuity in the Upper Missouri River Valley.

OHIO

The Betts House, Cincinnati, for the exhibit *The Big Shake: How the 1811-1812 New Madrid Earthquakes Rocked the Ohio River Valley*. This exhibit marked the bicentennial of the New Madrid earthquakes exploring not only the historical event, but also the seismology and the engineering principles behind earthquake-resistant construction. The exhibit raised awareness of the historic New Madrid earthquakes and the potential of future seismic activity in the region, as well as expanding the educational outreach of the site.

OREGON

Oregon Historical Society, Portland, for the exhibit *Oregon Voices*. The newest permanent exhibit for the Society tells the story of the state's contemporary history in a provocative and inclusive manner. The exhibit's primary goal is to encourage people to think about contemporary history in historical context and to gain an understanding of how issues in the past have been reinterpreted by successive generations resulting in new issues to be answered by future ones.

PENNSYLVANIA

PA Civil War 150, Senator John Heinz History Center, Pittsburgh, **Pennsylvania Historical and Museum Commission, and Pennsylvania Heritage Foundation,** Harrisburg, for the publication *The Civil War in Pennsylvania: A Photographic History*. This collaborative effort utilizes images and accompanying narrative to tell the history of Pennsylvania on both the battlefield and home front. Readers learn of the major role Pennsylvania industry played in the war, of the bravery and sacrifice displayed by soldiers on the frontlines and women and children on the farms and in the factories, along with the lesser-known stories from the state.

Senator John Heinz History Center, Pittsburgh, for the exhibit *From Slavery to Freedom*. The discovery of a collection of sixty-two manumission papers in the archives of Allegheny County, and its donation to the History Center, encouraged new research on the relationship between slaves and owners and the often overlooked history of slavery in Western Pennsylvania. Developed in concert with Civil War PA 150, the exhibit and accompanying programs present new scholarship that positions Pittsburgh as a national center for anti-slavery activity.

RHODE ISLAND

Hearthside House Museum, Lincoln, for the exhibit *Color and Light: Early 20th-Century Portraits of Hearthside*. In 2011, fifty hand-tinted photographs of Hearthside taken by photographer David Davidson and his assistant Rufus Waterman were donated to this all-volunteer organization. They digitized the images and created an exhibit displaying the photographs in the exact location that they were taken between 1907-1912. The blend of art and history in *Color and Light* provided an immersion into early twentieth-century life and a cultural understanding of an important piece of Rhode Island history.

Rhode Island Historical Society, Providence, for the *John Brown House Museum Audio Tour*. Up until the introduction of the audio tour, the Museum could only be viewed by guided tour on a very limited schedule. The audio tour eliminates these barriers and offers in-depth research and scholarship presented in an engaging fashion throughout the tour.

SOUTH CAROLINA

Spirit of '45 Committee and Travelers Rest Historical Society, Travelers Rest, for the *Spirit of '45 Celebration*. This public event series commemorating the history of World War II in this small South Carolina community served to engage the community in its history as well as create a lasting archive of the war experiences of the town's veterans. Activities during the first two years of the annual event included a lecture, exhibits and displays, and a gathering of oral history of twelve of the community's surviving World War II veterans.

SOUTH DAKOTA

South Dakota Humanities Council, Brookings, for the publication *What Makes a South Dakotan*. With categories such as observations, places, and characteristics, this collection of voices is a history that spans generations of South Dakotans. Contributors share everything from personal accounts of historical events such as floods, fires, and storms to intimate memories of special family traditions or unique individuals. The collection spans not only many generations, but also many cultures, including both Lakota and Nakota perspectives.

TENNESSEE

Oaklands Historic House Museum, Murfreesboro, for *Wedding Dresses Through the Decades*. For many decades, Oaklands board and staff viewed the site as a tourist destination. They planned exhibits and events in the direction of out of town visitors and walk-in guests. The wedding gown exhibit, which invited local women to display their wedding gowns and share their wedding stories, opened up a relationship with the local community and made connections to new audiences in their backyard creating new avenues of support and opening dialogue about the organization that continues to increase visitation and drive new initiatives by the organization.

TEXAS

Texas Archive of the Moving Image, Austin, for their new website. This innovative organization gathers and provides access to the moving images of Texas. In order to embrace new technologies and increase the usability of its public face, the organization overhauled its original video library resulting in a new, more user friendly interface that allows for deeper exploration of historical content.

UTAH

Church History Department, The Church of Jesus Christ of Latter-Day Saints, Salt Lake City, and **Canada's Mormon Trail Steering Committee,** Stirling, Alberta, for the *Southern Alberta Historic Markers and App Project*. In 1989, the entire village of Stirling, was designated as a National Historic Site as the best preserved Canadian example of the distinctive settlement pattern known as a Mormon Agricultural Village. In 2011, community leaders reached out to the Church History Department to help them develop a plan for sharing the rich history of the community resulting in a series of historical markers placed in communities in the area founded by Mormons and a mobile application to provide a rich, interpretive experience for visitors.

VERMONT

Vermont Agency of Transportation, Montpelier, **New York State Department of Transportation**, Albany, NY, and **Federal Highway Commission**, Albany, NY, for the *Lake Champlain Bridge Commemoration Project*. In October 2009, the historically significant 1929 Lake Champlain Bridge closed for safety reasons creating an 85-mile land detour. To reconnect the transportation corridor, the bridge had to be demolished and temporary ferry facilities built over culturally significant lands. Two Section 106 Programmatic Agreements were developed to properly document the bridge resulting in a Resource Guide for historians, twenty-two filmed oral history accounts, a documentary film, a poplar history book, and six short films about the bridge for use in local museums.

Peacham Historical Association, **Jutta R. Scott**, **Michelle A. Sherburne**, and **Lynn A. Bonfield**, Peacham, for the publication *A Vermont Hill Town in the Civil War: Peacham's Story*. This extensively document book depicts Peacham's contributions and sacrifices during the Civil War. It blends narrative with a rich array of historic photographs, images and maps drawn from the Association's collections, several Vermont depositories, national collections, and private sources. The book's in-depth analysis, primary source research, and collaborative approach serve as an example for other small communities.

Vermont Division for Historic Preservation, Plymouth, for the exhibit *"More Than Two Words": The Life and Legacy of Calvin Coolidge*. The exhibit at the President Calvin Coolidge State Historic Site enhances the site's development, interpretation, and visitation by providing an intimate and compelling orientation to the life and accomplishments of President Coolidge using his own words, objects from his childhood to presidential gifts of state, and state of the art technology. The result is a dynamic look at how a boy from rural Vermont became president.

VIRGINIA

Community Design Assistance Center, **Virginia Tech**, Blacksburg, for the publication *Lost Communities of Virginia*. This book passively preserves thirty small Virginia communities using contemporary photographs, words of long-time residents, historical information, and context maps that bring the places alive to the reader's imaginations. Organized into regional types such as gathering places, farming communities, cultural enclaves, resort communities, transportation hubs, resource extraction towns, and company towns, the history of each community's local development provides an interesting and important footnote to the history of Virginia.

Jamestown-Yorktown Foundation, Williamsburg, for *Anna's Adventures Video Series*. This video series introduces young children to simple concepts of American history in fun and interactive ways to promote an early interest in history. The short online video series, produced in-house, engages viewers in a different period activity and is designed for elementary school children to watch at home with their families or as part of a lesson at school.

The Library of Virginia and the Virginia Sesquicentennial of the American Civil War Commission, Richmond, for the *Civil War 150 Legacy Project: Document Digitization and Access*. This partnership collects, digitizes, and makes publicly accessible historically significant, never before seen, original Civil War materials located in Virginia and held by private citizens. The Legacy Project team goes into localities and offers donors the opportunity to contribute to this important area of scholarship without relinquishing control of their cherished family heirlooms. Donors bring their materials to convenient scanning events, have those materials scanned, and return home with them the same day. Staff catalogs the images and the public can view them on the Library of Virginia's *Virginia Memory* website.

Loudoun County Public Schools, Ashburn, for the *Frederick Douglass Elementary School Memorial Exhibit*. When school leaders announced plans for the demolition of the original segregated school for African American students, the Douglass Elementary Building, several community agencies came together to document the history of this important part of the county's history. The resulting exhibit placed in the new elementary school built on the site consists of a wall-mounted display of the local desegregation timeline, three touch-screen monitors programmed with corresponding national and state timelines, as well as excerpts from oral history interviews and the school history, and two display cases of artifacts from the former school. This collaborative memorial exhibit is a tribute to all who persevered for educational opportunities and civil rights, leadership, and community action.

Roy Rosenzweig Center for History and New Media, Fairfax, for the website *teachinghistory.org*. In 2012, nearly half a million visitors turned to this website for free, quality history content, teaching strategies, best practices, and digital tools to improve U.S. history education in the classroom. It provides the building blocks for teachers to deepen their own knowledge about history and historical resources and to develop and implement effective strategies for teaching about the past. The website includes resources and models for teaching with local history.

Virginia Sesquicentennial of the American Civil War Commission, Richmond, for the *Civil War 150 HistoryMobile*. Virginia served as a microcosm of the shared, yet varied, American experiences of the Civil War. The Civil War 150 HistoryMobile is a mobile museum housed in a wheelchair accessible, tractor trailer using state-of-the-art technology and immersive exhibit spaces to present individual stories of the Civil War in Virginia from multiple perspectives.

WASHINGTON

Granite Falls Historical Society, Granite Falls, for the project *Technology Journey*. This all-volunteer organization began this project by digitizing their archives and objects, primarily using high school volunteers. Then, they helped other museums in the county do the same. They took this a step further by using commercial mapping tools to overlay hundreds of vintage county maps to use as research tools. They also created four cyber tours which can be viewed from a PC or mobile device that use these primary source documents to tell the story of the county, offering accessible, enjoyable research opportunities to the people of Snohomish County and beyond.

Museum of History and Industry, Seattle, for the exhibit *True Northwest: The Seattle Journey*. The exhibit team developed a fundamental vision for the new MOHAI core exhibit, designing and curating a new kind of history museum with a visitor-focused experience, relevant to the contemporary interests and curiosity of their visitors. The design of this exhibit enables and encourages visitors to explore history through a highly experiential, unique, and thematically rich environment.

WEST VIRGINIA

West Virginia Botanic Garden, Inc., Morgantown, for the exhibit *"No More Wiggle-Tail Water": Interpreting the History of Morgantown's Water Supply*. The site of the Botanic Gardens includes the now-drained reservoir that supplied water to Morgantown from 1912-1969. The goals of this project were to interpret the history of the site to the public to help visitors understand how the extant features related to the natural environment were shaped by successive water companies, by "benign neglect" and by the gardens. The project included a public walk, the development of eight waysides about the site's history, and a sixteen-page brochure.

WISCONSIN

Buildings-Landscapes-Cultures Field School, Department of Architecture, University of Wisconsin-Milwaukee, and Arijit Sen, Milwaukee, for the project *Picturing Milwaukee: Thurston Woods Pilot Study*. This innovative field school encourages civic engagement through immersive learning, fieldwork research, community-based engagement, and service. The objective of the 2012 field school was to study, document, and interpret the neighborhood history and architectural heritage of Thurston Woods, a relatively unknown neighborhood of Milwaukee with a unique history, geographical context, and an untold local history. The project included community events and workshops, oral history sessions, and onsite architectural documentation.

History Museum at the Castle, Appleton, for the exhibit *Progressive Appleton: Through the Lens of W.D. Schlafer*. *Progressive Appleton* focused on the evolution of Appleton and the Fox Cities from a fledgling manufacturing town to a modern industrial center. Through a collection of 3,000 photographs, amateur photographer W.D. Schlafer captured this rapidly changing environment during the Progressive Era. The exhibit featured historic and more recent photos of Appleton sites, I Spy games, 3D artifacts, and life size panoramas.

Martin C. Perkins, Eagle, for his scholarship in the field of historic preservation and the significant role he played in the development of Old World Wisconsin. This nomination was in process when Mr. Perkins passed away unexpectedly in late 2012. He left behind a legacy for the highest scholarship in historic preservation and spent his career improving the state of historical scholarship in Wisconsin and, in particular, at Old World Wisconsin. Marty's consummate professionalism, scholarship, love of his work, and caring interest in his colleagues remained constant throughout his exemplary career.

Wisconsin Historical Society Press and Wisconsin Public Television, Madison, for the publication *Bottoms Up: A Toast to Wisconsin's Historic Bars and Breweries*. This publication project features the stories of seventy historic bars and breweries and chronicles how Wisconsin came to dominate the brewing industry. In particular, the book highlights the important role that neighborhood taverns play in the development of Wisconsin's social and cultural history.

Wisconsin Library Services, Madison, for *Recollection Wisconsin*. In 2005, libraries, archives, museums, and historical societies in Wisconsin began a collaborative program to unite their existing digital content in a single search interface. The program's initial technical emphasis largely left out the historical content and end user out of the project. The newly redesigned and rebranded website moved it from a simple search engine to a visually appealing interface that showcases the wealth of Wisconsin history resources now available online.

Wisconsin Public Radio, Madison, for the audio essay series *Wisconsin Life*. This audio essay series celebrates the unique, distinctive, and cherished aspects of Wisconsin through three-minute, first-person stories. The program communicates a strong sense of regional identity to radio listeners through stories that focus on environment, history, and culture. The series features commentaries and essays from writers, historians, and poets; interviews with scientists, musicians, and filmmakers; and in-the-field sound pieces in breweries, coffee roasters, gardens, baseball diamonds, and living room. These stories are the currency of history, revealing their significance in the details of daily lives, ordinary objects, and everyday places.

2013 AWARDS PROGRAM VOLUNTEERS

A special thank you to the AASLH 2012–13 regional and state awards team leaders (as of March 1) who helped make the AASLH Leadership in History Awards possible.

NATIONAL AWARDS

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Historic New England,
Boston, MA

Region 1

Jennifer Pustz, Chair
Historic New England,
Boston, MA

MAINE

Raney Bench
Abbe Museum, Bar Harbor

MASSACHUSETTS

Susan Goganian
Beverly Historical Society,
Beverly

NEW HAMPSHIRE

Funi Burdick
Canterbury Shaker Museum,
Canterbury

VERMONT

Elsa Gilbertson
Chimney Point, Mount
Independence, Hubbardton
Battlefield State Historic Sites,
Addison

Region 2

Ronald Potvin, Chair
John Nicholas Brown Center
for Public Humanities,
Providence, RI

CONNECTICUT

Stephen Bartkus
Gunn Memorial Museum,
Washington

NEW JERSEY

Timothy Hart
Ocean County Cultural and
Heritage Commission, Toms
River

NEW YORK

Vacant

RHODE ISLAND

Linda Eppich
Narragansett

Region 3

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Pittsburgh, PA

DELAWARE

Joan Hoge-North
Hagley Museum and Library,
Wilmington

DISTRICT OF COLUMBIA

Erin Carlson Mast
President Lincoln's Cottage,
Washington

MARYLAND

Mark R. Thompson
Jefferson Patterson Park and
Museum, Saint Leonard

PENNSYLVANIA

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Association for Public Art,
Philadelphia

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Historic Chattahoochee
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Eufaula, AL

ALABAMA

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Sloss Furnaces National
Historic Landmark,
Birmingham

FLORIDA

Sara Van Arsdel
Orange County Regional
History Center, Orlando

GEORGIA

Sylvia Naguib
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Charleston, SC

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Kentucky Historical Society,
Frankfort

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North Carolina Office of
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SOUTH CAROLINA

Stephanie Thomas
Charleston Museum,
Charleston

VIRGINIA

Cheryl Jackson
Virginia Civil War
Sesquicentennial Commission,
Richmond

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Danielle Petrak
The Royce J. and Caroline B.
Watts Museum, Morgantown

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Indianapolis,
Indianapolis, IN

ILLINOIS

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Lombard Historical Society,
Lombard

INDIANA

Tamara Hemmerlein
Indiana Historical Society,
Indianapolis

MICHIGAN

Vacant

OHIO

Andrew Verhoff
Ohio Historical Society,
Columbus

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Heritage Alliance,
Jonesborough, TN

ARKANSAS

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Shiloh Museum of Ozark
History, Springdale

LOUISIANA

Charlotte Wall
Louisiana's Old State Capitol,
Baton Rouge

MISSISSIPPI

Jill Smith

Union County Heritage
Museum, Albany

TENNESSEE

Marian Carpenter

National Civil Rights Museum,
Memphis

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East Tennessee Historical
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Historical Society of New
Mexico, Santa Fe

OKLAHOMA

Nathan Turner

Guthrie Museum Complex,
Guthrie

TEXAS

Daniel Schlegal, Jr.

Scurry County Museum,
Snyder

Region 9

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Castle, Appleton, WI

IOWA

Jodene Evans

State Historical Society of
Iowa, Des Moines

MINNESOTA

Joe Hoover

Minnesota Historical Society,
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WISCONSIN

Emily Pfotenhauer

Wisconsin Heritage Online,
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Missouri Historical Museum,
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KANSAS

Vacant

MISSOURI

Mary Beth Brown

Columbia

NEBRASKA

Vacant

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COLORADO

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History Colorado, Denver

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MonDak Heritage Center,
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Erik Holland

State Historical Society of
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Dacotah Prairie Museum,
Aberdeen

WYOMING

Vacant

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Bonneville Power
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IDAHO

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Basque Museum and Cultural
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Ninth Judicial Circuit Court,
Pasadena

HAWAII

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Museum and Park, Honolulu

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Mesa, AZ

ARIZONA

Jody Crago

Chandler Museum, Chandler

Janice Klein

EightSixSix Consulting, Tempe

NEVADA

Vacant

UTAH

Kaia Landon

Brigham City Museum,
Brigham City

Thank You

FOR ATTENDING THE 2013 AASLH AWARDS BANQUET.

We hope you will join us for

the 2014 AASLH Awards Banquet in St. Paul, Minnesota.

If you know of an individual or project deserving of an award,

we encourage you to submit a nomination.

Please contact the AASLH office or visit our website at aaslh.org for information.



AASLH

American Association
for State and Local History