12-2019

History Takes Flight: Evaluating the Cache Valley: An Airminded Community Exhibition

Landon O. Wilkey
Utah State University

HISTORY TAKES FLIGHT:

EVALUATING THE *CACHE VALLEY: AN AIRMINDED COMMUNITY* EXHIBITION

by

Landon O. Wilkey

A plan B paper submitted in partial fulfillment
of the requirements for the degree
of

MASTER OF ARTS

in

History

Approved:

_____	_____
Victoria Grieve, Ph.D.	Rebecca Andersen, Ph.D.
Major Professor	Committee Member
_____	_____
Andreas Wesemann, MAS	Richard S. Inouye, Ph.D.
Committee Member	Vice Provost for Graduate Studies

UTAH STATE UNIVERSITY

Logan, Utah

2019

Contents

Introduction: Fostering Airmindedness

For being a relatively small region, Cache Valley has a storied past that has helped it grow into what it is today. A regularly overlooked but essential element of Cache Valley history is the impact of aviation. Just eight short years after the Wright Brothers achieved manned flight the first aircraft arrived in Logan to perform for the masses eager to catch a glimpse of this burgeoning technology. From that point onward aviation has been a relevant topic to community leaders and members. This fervor for all things flight-related has been coined “airmindedness.”

To bring the discussion of airmindedness to the forefront, I created a traveling exhibit that could be used throughout the community to shed light on both the vibrant history and the current status of aviation in Cache Valley. My primary desire was to create a space where people could gather and share their own aviation experiences by offering a visual and interactive display on the topic that could evoke memories and foster airmindedness.

Part I: Exhibit Pre-Flight Check

Exhibit Background

Considering my public history emphasis and desire to work in the museum profession, I always planned on creating an exhibit. Initially, however, the topic that interested me was the progression of aviation immediately after WWI with the influx of pilots and available aircraft. Conveniently this would have fallen in line with the centennial commemorations of The Great War and might have offered some unique opportunities for display. Unfortunately, the information for this was nearly non-existent.

While working in the Merrill-Cazier Library's Special Collections and Archives on the topic of World War I, I was fortunate enough to be present when a large collection of aviation memorabilia was donated by the daughter of Floyd D. Hansen, a local aviation pioneer. I immediately asked the curators if they'd be willing to let me do an archival internship the next semester and process this collection. In the spring of 2018 I processed both the manuscript and photograph collections and produced a small exhibit for display in special collections.

Floyd D. Hansen was the first prominent local aviation pioneer. His presence led to the founding of the Logan-Cache Airport, his company brought the Civilian Pilot Training Program to Cache Valley during World War II, and he went on to serve as airport manager for several decades. The Floyd D. Hansen collections spanned much of the history of local aviation and featured numerous images that illustrated that timeline. By the fall of 2018, I realized creating an exhibit specifically on Cache Valley would make some of this collection accessible to the public for the first time and bring to light the rich history that in some ways shaped the community. Despite being well behind the suggested schedule by the graduate program, I at least had some of the groundwork completed thanks to my intimate knowledge of the Floyd D. Hansen collection that would become the basis of the exhibit.

Public History Methods

For an understanding of how to create an exhibit and appeal to an audience, I relied on scholarly publications, coursework at USU, and personal experience to guide me in the process of creating an exhibit.

A primary way I wanted to connect with visitors was through the use of place-based history. Urban landscape historian Dolores Hayden stated that "memory is naturally place-oriented or at least place-supported," alluding to the power that historic sites naturally exude due to related memory recall.[1] A strong connection I wanted to present is the existence of the Hillcrest Airport, something few are aware of, but a location that so many have a connection to. Sites the exhibit would feature included the home of aviator Russell Maughan, the Logan-Cache Airport, and others. So many locals have been to or walked by some of these locations, but the community remains unaware of the significance of them.

My committee member and public history instructor Dr. Rebecca Andersen introduced me to a key text, *Exhibits in Archives and Special Collections Libraries* by Jessica Lacher-Feldman.[2] Though much of this was the nuts and bolts of how to actually put an exhibit with physical artifacts together, it had very useful information pertaining to the design process. An essential aspect to be incorporated into the exhibit were The Principles of Universal Design provided by the Institute for Human-Centered Design. These principles strive to increase accessibility for all, not only in exhibitions, but in any design intended for public consumption.

Using these principles during the exhibit design process helped me consider the potential demographics of those visiting the display. Principles such as equitable use, flexibility in use, and simple, intuitive use all direct a designer to make an exhibit accessible to as many groups as possible through physical design, graphic design, and

[1] Dolores Hayden, *The Power of Place: Urban Landscape as Public History* (Cambridge, MA: MIT Press, 1995), 46.
[2] Jessica Lacher-Feldman, *Exhibits in Archives and Special Collections Libraries* (Chicago: Society of American Archivists, 2017).

skill level.[3] This meant my text would have to be explanatory and simple as possible to appeal to various age groups and reading levels. Though caucasian males are the dominant players in this story of aviation history, where possible I wanted to address any other groups involved. For this reason, one of the most prominent images on the finished display features two female aviation students working on an airplane.[4] White men were not the only ones to contribute to the success of aviation and this exhibit would demonstrate that where possible.

Other principles like low physical effort and size and space would be difficult areas to orchestrate personally.[5] I had little experience determining text legibility and appropriate font sizes for such a large display. The text and images on the exhibit had to be visible from a decent distance and from any height so as not to cause strain on visitors. For this aspect of the design I planned on working with a graphic designer to ensure a user-friendly product. With these principles in mind exhibit could appeal to a wider audience.

Structural Design

Exhibitions should be eye-catching and accessible. I needed a design that was unique, open, and could contain all the content I had planned. In addition, it still had to be portable. Using the design software SketchUp I created a modular exhibit that from above actually depicted the runways of the Logan-Cache Airport.[6] This imagery of the

[3] Lacher-Feldman, *Exhibits in Archives and Special Collections Libraries*, 69.
[4] The referenced photograph is USU Special Collections & Archives P0657-02-03-10.
[5] Lacher-Feldman, *Exhibits in Archives and Special Collections Libraries*, 70.
[6] I opted to try SketchUp because during the time I spent working at the Hill Aerospace Museum, the curator began playing around with this program and eventually created an almost to scale three-dimensional drawing of the museum. This has since been used to plan aircraft moves, new exhibitions,

local airport was ingrained throughout the rest of the exhibit. Better yet, the intersecting runways created a triangular space that was ideal for displaying a few smaller artifacts. All of the angles offered natural breaks in the holistic timeline I wanted to cover, and the section with the tightest angle created a perfect place for a small table where visitors could interact with the exhibit by writing memories and affixing them directly to the exhibit. I thoroughly enjoyed this proposed design as did others I presented it to (fig. 1).

Once I had created the basic concept, I sent my drawings to two Utah-based exhibition design companies. The first quoted the project at eight to ten thousand dollars based on the materials I wanted to use and the modular design. Unfortunately this immediately told me this robust and aviation inspired design was unrealistic.

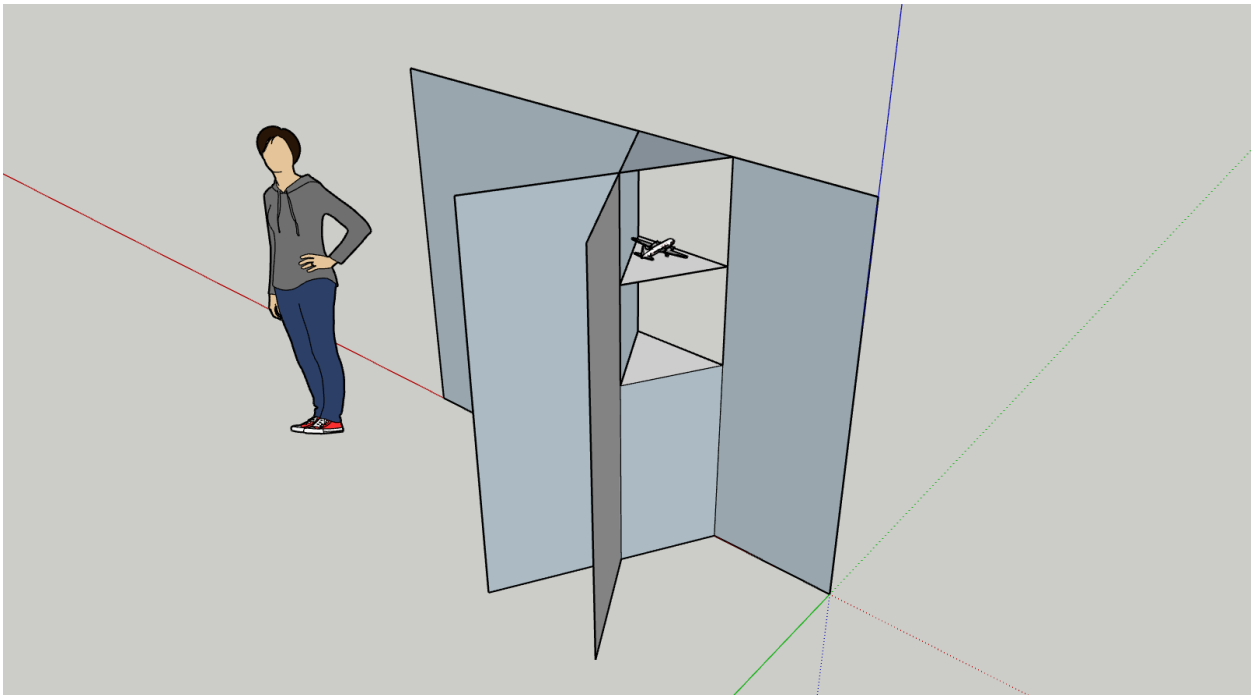


Figure 1. An overview of the originally proposed physical exhibit design that from above had the same layout as the runways of the Logan-Cache Airport. SketchUp model designed by Landon Wilkey.

and even something as simple as printing maps or images to be used in the museum. I wanted to try my hand at this program in hopes it will benefit me in my professional career.

The second company, Skyline Exhibits, offered a cheaper solution through their assortment of light-weight, portable, fabric-wrapped designs. Specializing in trade show booths, Skyline Exhibits offers variety of exhibit designs, all of which are easily portable. Starting prices for these types of designs were closer to $1,500, which was well within my budget. Despite a previous aversion to any sort of fabric designs, I visited the showroom and was impressed by the quality of their printing and structural designs. Due to cost, versatility, and appearance, I chose Skyline Exhibits to produce the physical exhibit.

This was a limited exercise in seeking bids for a project, which was beneficial from a professional standpoint. I learned how to search for potential bidders, submitted proposals, and discussed options and pricing. I learned that even some far-out ideas are possible, but of course cost can necessitate redirecting original plans to fit the available budget for a project.

Funding the Project

For a project of this scale I was aware the costs could be quite high. Early on when I anticipated creating a physical exhibit I planned on seeking grants to cover exhibition costs. Unfortunately, due to time constraints, by the time I knew for sure what my project was to be it was too late to begin applying for grants.

However, had I been better prepared, there was a scholarship from the local historical society that could have covered a large portion of the cost. Additional grants of various amounts could have made up the rest rather easily. Depending on what was available and if I qualified, I could have done even more with my exhibit design.

After getting quotes and settling on a less expensive design, I was able to pay the cost out-of-pocket. This was not the preferred funding method, but the new design made it possible. This of course is a testament to the benefits of such a design for small museums and organizations that need affordable options.

Exhibit Design Plan

Creating the exhibit design plan was a substantial portion of work for the project as this was synthesizing all of the research and pulling out those few elements that best reflected the idea of "airmindedness." Fortunately, I had already written the more expansive narrative for use in the digital exhibit first.[7] This allowed me to pull information and textual excerpts to place into the exhibit design plan.

I originally intended to offer an introduction to the exhibit and the idea of "airmindedness," followed by the major sections on early aviation, World War I, aviation pioneers, World War II, and post-war aviation. Each topic got its own summary, an assortment of short vignettes, and images with captions to take the story even further. I soon discovered that this was an overwhelming amount of information. Fortunately, my committee advised that I scale back my first exorbitant plan to cover the period from 1911 to present, almost an additional sixty years of content.

Considering my lack of graphic design skills, Skyline Exhibits put me in touch with a graphic designer who had previous experience with their company and the particular exhibit package I was working with. Alicia Branham of Bran Marketing was essential to my success. My first submission of the exhibit design plan to Branham was

[7] See Appendix; This is the narrative that became the digital exhibit, providing additional information to those interested in the topic of Cache Valley aviation.

simply overwhelming. I had far too much information to cram into the limited space of my two-sided, 6 foot by 8 foot exhibit. The original draft of the exhibit design plan was extensive and certainly informative but most visitors would have been overwhelmed by the 37 images and over 2400 words in such a small space.

Over the course of about two months, I made four more revisions to the exhibit design plan to ensure all the content would fit, appear legible, and be pleasing to view. Thankfully, during this time I had a fellowship with the Brigham City Museum of Art and History and recommended reading for the position was *Exhibit Labels* by Beverly Serrell.[8] Using this specific guide, I cut down the rest of the text drastically. Considering the number of photo captions present on the display it was important that these were not overwhelming. If someone didn't want to take the time to read the introduction and primary text for each section, the captions needed to be short enough that the visitor would be willing to read them and still be able to pull some vital information from them. Serrell's recommendation for captions is twenty to seventy-five words, and I reduced all captions to as close to twenty words as possible.[9] By this time I also had recognize that my digital exhibit would carry the bulk of the text and images. This freed me to eliminate some of my favorite photos that were interesting, but non-essential. The end result was an exhibit design plan with only 17 images and less than 1200 words. Finally, my graphic designer had a manageable amount of content to display on the physical exhibit (fig. 2).

[8] Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Lanham: Rowman & Littlefield, 2015).
[9] Serrell, *Exhibit Labels*, 43.; Serrell also recommends introductory labels be 20 to 125 words and group labels to be 20 to 75 words.

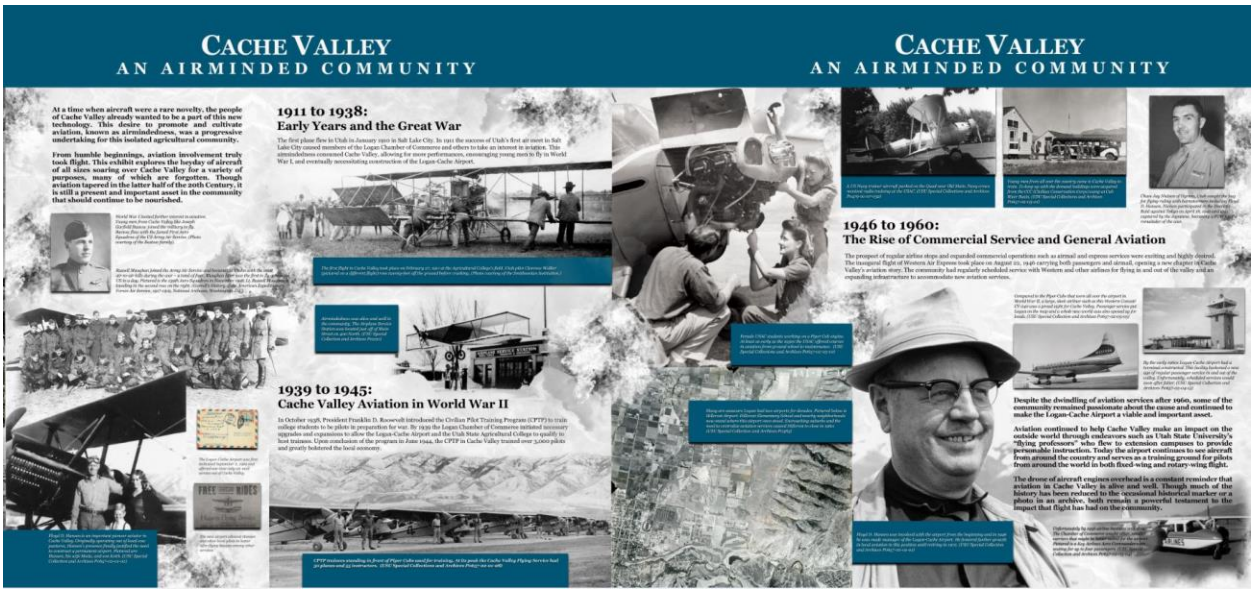


Figure 2. The final graphic design layout put together by Alicia Branham. There is still a lot of text, but it is interspersed well across the exhibit and juxtaposed by a striking selection of images. Exhibit design by Alicia Branham and Landon Wilkey.

Once the graphics were completed, the final design was sent to Skyline Exhibits for final adjustments. After reviewing the proofs and authorizing printing, the exhibit was ready for delivery within about two weeks. After a brief demonstration how to erect and break down, the display the physical portion of the exhibit was ready.[10]

Digital Exhibit: Collaboration with USU Special Collections & Archives

To provide a more holistic narrative on the airmindedness of Cache Valley in the twentieth century I planned to incorporate a digital aspect to the project. Not only could those interested read and view more of this colorful history, but it would be the perfect way to share visitor contributions. To produce this content I decided to use Omeka due to its low costs and inherent design for digital exhibitions. After fiddling around with a

[10] The acquisition of the exhibit took place on June 14, 2019 at the Skyline Exhibit office in South Salt Lake, Utah.

free trial, I quickly realized I was exceeding some of my web design capacities. For this reason I turned to Utah State University's Digital Initiatives Department.

I met with a member of the digital initiatives department, Darcy Pumphrey, and explained to her my physical exhibit and my plans for a digital exhibit. As the current expert on the Floyd D. Hansen collections and aviation related materials in Special Collections, we decided this would be a good opportunity for the department to digitize one of their newer collections.

My first step was to determine what images I needed in a high-resolution format for use in my physical exhibit. I then selected any others that I planned to use in the digital exhibit. Library scanning technicians went to work on this sizable workload of nearly thirty images to be digitized.[11]

Also during this time, I worked with the Merrill-Cazier Library's copy editor, Abby Thorne, to make sure my narrative was ready for public consumption. Over the course of about a month I submitted two of drafts and worked on the suggested changes.

In the meantime, I tackled another substantial aspect of the project, the metadata spreadsheet for all of the images going into the digital exhibit. Metadata spreadsheets allow library staff to see at a glance any important information regarding a single image, such as date of creation, description, and use rights. In all I completed the metadata for fifty-nine images. This included photographs obtained from Special Collections and newspaper articles found through the Utah Digital Newspapers database. Armed with

[11] Scanning technicians included Alison Gardner, James Mullen, Maren Stephens, and Megan Wilson.

the images, metadata, and the completed narrative, library staff were able to construct the pages of my digital exhibit and make it public.[12]

An Interactive Exhibit

Nina Simon, a museum director at the forefront of examining social engagement in museums, explains there are four types of participatory exhibitions: contributory, collaborative, co-creative, and hosted.[13] Under the category of contributory there are three additional sub-categories: necessary, supplemental, and educational contribution. Necessary contribution is a design where the success of a project relies on visitor contributions. Education contribution is set up so those who contribute will learn valuable skills or experiences pertaining to the topic.[14] The form of contribution most appropriate for the *Cache Valley: An Airminded Community* exhibition is supplemental contribution.

Supplemental contribution is a design where visitor contributions serve to enhance the existing exhibition.[15] Simon stated that for these types of projects "the goal is typically to incorporate diverse voices, add a dynamic element to a static project, or to create a forum for visitors' thoughts or reactions."[16] Requesting visitors to contribute is a way to provide additional content that those involved in creating the exhibition could not

[12] The digital exhibit was published June 24, 2019.; the digital exhibit will not be a focus of the rest of the report due to lack of data. Though website cards were handed out and picked up, a definite number was not obtained to measure extracurricular interaction with the exhibit.
[13] Nina Simon, *The Participatory Museum* (Santa Cruz: Museum 2.0, 2010), 186-187.; These four types are derived from a scientific research study called the Public Participation in Scientific Research (PPSR) Study that strove to understand the use and impact of "citizen science." Allowing citizens to aid in research is an old pastime, but until this study no one had attempted to break down the variations in participation and the benefits different citizen-involved research structures.
[14] Simon, *The Participatory Museum*, 207.
[15] Simon, *The Participatory Museum*, 207.
[16] Simon, *The Participatory Museum*, 209.

provide themselves. People are given this opportunity to leave a piece of themselves with the exhibit that can contribute to general knowledge on a topic and possibly improve the experience of later visitors to the exhibition.

This was the goal of the exhibit, to encourage others to share their own aviation-related experiences and contribute to the knowledge database and stimulate further airminded discussion. Though the final design did not provide a place to post visitor responses, they were made available at the exhibit by placing them in an open trunk on the interactive table. Furthermore, there was an added incentive for those who shared — an opportunity to have their stories made publicly available through the digital exhibition.[17] The other benefit to this supplemental design was the minimal need for supervision or guidance on my part or others. All that was required were some instructions for how to leave a story and tools like pens, pencils, and paper so visitors could participate.[18]

[17] Simon, *The Participatory Museum*, 210.; Simon argues that the two primary reasons people want to contribute to supplemental projects are to "enjoy the momentary jolt of fame that comes from seeing their creation or comment on display," and to "share a deeply felt sentiment or creative expression" they feel driven to contribute to the project. This aviation exhibit had the potential to evoke both types of responses.

[18] Simon, *The Participatory Museum*, 204.

Figure 3. The typical set-up for the interactive table at events. Instructions, tools, and conversation pieces were all on display and ready for visitor interaction. Note the suitcase where completed responses could be placed and also looked through. Photograph by Landon Wilkey, July, 24, 2019.

To equip the interactive table, I created clear instructions to encourage the type of responses I was looking for. This included offering writing prompts regarding local aviation topics like learning to fly, visiting the local airport, or simply enjoying the sight of aircraft overhead. For youth in particular, I made it clear that drawings were more than welcome. To facilitate responses, I obtained lined and unlined stationary and provided pens and pencils. Finally, to adhere to the general theme, I got a small, decorative suitcase that could sit on the table as a collection receptacle for responses. It was open

enough to provide easy access should someone wish to view previous contributions. I also provided cards with the digital exhibit address for those interested in learning more or viewing their responses once uploaded online. With the design completed and tools ready for use, it was time for the exhibit to take flight and make its first public appearance (fig 3).

Part II: The Exhibit Takes Flight

The true test of any exhibit is how it is received by the public. Once both the physical and digital portions of my exhibit were completed, I began looking for and scheduling venues. For the sake of my airminded theme, I was thrilled the grand debut of the exhibit was to be at the Cache AirFest. It would be on display the Friday evening prior for the 1940's Hangar Hop dance and throughout the next day for the actual air show. This was going to be the perfect opportunity to see how aviation surroundings would affect the visitation of this new exhibit. Unfortunately, due to a lack of clearance from the FAA required to hold the Cache AirFest, the event was rescheduled for September 14th, 2019. The Hangar Hop remained scheduled, however, so this turned out to be my debut. This and later events would demonstrate the importance of being flexible and adapting to the challenges of various venues.

Hangar Hop

Considering the type of event the Hangar Hop was I knew the exhibit would not necessarily be a highlight, but at least the people likely to attend the dance might have some interest in history and possibly even aviation. This assumption may have been accurate, but the attendance was poor enough that one could not tell. It is likely that

when the AirFest was canceled many figured the Hangar Hop was also canceled. Over the course of the evening, there were about thirty individuals present aside from the band. The attendance of the event drastically impacted the number of visitors to the exhibit.

Throughout the evening there were only a handful of attendees that were dancing. Those not dancing the Lindy or Jitterbug seemed more content to sit at tables and snack for hours on the opposite side of the hangar rather than venture over to this free exhibit. Only several individuals came to look at the exhibit, and of those several, only one went around to look at the back of the exhibit. This proved to be a slow evening.

Hangar Hop Lessons

The Hangar Hop dance was an unsuccessful debut for the *Cache Valley: An Airminded Community* exhibit. The greatest issue no doubt was the poor attendance of the event. Few attendees to the dance meant even fewer potential exhibit visitors. Several other factors influenced the downfall of the exhibition.

The exhibit was erected diagonally in a corner of the hangar with the front of the exhibit facing toward the floor of the hangar and the rear-facing the corner. This position negatively impacted the exhibition as the lighting was inadequate and the proximity to the corner limited access for foot traffic (fig. 4). Another factor may have been that my wife and I sat in the corner near the exhibit. Being a museum visitor who does not like to be hovered over by staff as I view an exhibition, I can understand how our presence, though relatively removed from the exhibit space, may still have been a detractor. I set

up in this location because I was instructed to and assumed those not dancing would naturally roam from booth to booth, including to the exhibit. I should have considered the ramifications of the location and requested a different location.[19]

Figure 4. A view of the exhibit from the corner where it was placed. Across the floor to the left are the other booths, and to the right is swing band. From this direction it is clear there was a lack of light in the corner. Photograph by Landon Wilkey, June 28, 2019.

The location of the exhibit with respect to other areas in the hangar was also a prominent issue. Aside from the fifteen-piece swing band less than twenty feet away,

[19] Lacher-Feldman, *Exhibits in Archives and Special Collections Libraries*, 59-61.; Lacher-Feldman explains that determining where to physically place an exhibit is an essential factor. Exhibit planners should always evaluate a possible space prior to installation to determine if it will be adequate for intended purposes.

the exhibit was the only other activity along that wall. Opposite the band and the exhibit were a refreshment table, tables for visitors to sit and eat, and two tables where veteran/authors were available to sign books and talk. One of these veterans was Colonel Gail Halvorsen, a Utah native who is known as the Berlin Candy Bomber for his exploits during the Berlin Airlift.[20] Considering the food and celebrity on the opposite side of the hangar, the direction of foot traffic was not in favor of the exhibit.

Certainly, something could be said about exhibit design in relation to this experience, but with so few visitors it is unlikely this aspect had an impact on anyone's glances between songs. With the AirFest rescheduled, a venue with significant foot traffic was needed to assess the overall exhibit design.

Logan Pioneer Day Celebration

To have a fair opportunity to observe interaction with the exhibit, I selected the Logan Pioneer Day Celebration due to the high-volume and demographic variation of attendees.[21] The location of the event, Willow Park in Logan, also presented an opportunity to see how the lightweight fabric exhibit would fare in an outdoor environment (fig. 5). The timeframe also proved beneficial for exhibit evaluation as I had to be present from ten o'clock in the morning until about eight o'clock in the evening.

[20] The other veteran/authors were General Robert Oaks, and his son, Colonel Derek Oaks. They co-authored a collection of aviation stories called *Rising Above*.
[21] This event took place July 24, 2019.

Figure 5. The exhibit and table set up for the Pioneer Day Celebration. This was a shady spot next to a major walkway (pictured left). Note the food truck in the background that vented exhaust towards the exhibit. Photograph by Landon Wilkey, July 24, 2019.

Soon after the event began, one of the first visitors to arrive had personal connections to the exhibit. Upon seeing the photograph of Floyd Hansen with his wife and their son, Keith, the individual recounted that Keith was an influential youth leader for him and that he spent countless hours at Keith's home playing pool and hanging out with friends.[22] Keith's interest in the youth and willingness to offer them a place off the

[22] The referenced photo shows aviation pioneer Floyd D. Hansen, his wife Meda, and their young son Keith, in front of Floyd's Eaglerock biplane. The item number with USU Special Collections & Archives is P0657-02-01-02. The image can be found in the Appendix on page vii.

streets to socialize had a major impact on this individual's upbringing. Despite the personal connections and great enthusiasm for the exhibit, I was unable to get this individual to jot down any of these stories.

The first visitor to contribute a written connection was a teenage girl. The sign encouraging visitors to share their stories suggests writing about personal military service or that of a relative involved in military aviation. This visitor's contribution was brief, but stated her relative was in the army and that as a result she also desired to join the army. This contribution yielded no known aviation connection, but at least someone found a connection and was inspired to share.

Over the course of the day, there were approximately thirty visitors who appeared to view part or all of the exhibit. The majority of these visitors seemed to be middle-aged, though there were some younger visitors. One elementary educator expressed interest in using the exhibit for a local history or World War II lesson and took a business card. At least one parent took the time to ask their child about the exhibit and used information from the labels to answer questions for five minutes. There were few questions, though many of these visitors expressed a similar sentiment that they had not been aware of the colorful past of Cache Valley aviation. Another common visitor reaction was to see the small trunk I had to hold visitor contributions and the assortment of aviation-related items I had on the table come to see if there were handouts or items for sale.

The climax of the event was in the late afternoon when a voice pierced the air exclaiming, "That's my dad! Who did this?" I looked and saw a woman crouching in front

of the image of Floyd Hansen with his wife and son.[23] I introduced myself and the visitor informed me that Keith Hansen was her father. She explained it had been years since she'd seen the photograph and was surprised to be walking through the Pioneer Day Celebration and noticing a picture of her father and grandparents. Feeling her contagious excitement, I recommended she view the backside of the exhibit. She walked around and fell to her knees. Here she found herself with a larger than life image of her grandfather, Floyd D. Hansen. Not only did she touch her grandfather's image, but some tears were shed in his memory. This was one of those rare, visceral reactions that the curator of any exhibit might hope to elicit. Though she did not contribute a written story, she had an event coming up and invited me to bring my exhibit.

The Pioneer Day Celebration yielded a relatively steady flow of visitors. Unfortunately, after a long day, there was only one visitor contribution. However, being a central community event allowed a few personal connections to be shared, if only verbally. The primary lesson was that people may not have been invested enough in the exhibit to want to take the time out of their busy, celebratory schedule to stop and write.

Logan Pioneer Day Celebration Lessons

Exhibiting the aviation history exhibit at a well-attended community event could have gone better, but it was an improvement from the previous experience. A number of factors influenced how the exhibition went.

The location was relatively decent in this situation. Initially concerns about being outdoors required special planning. Stakes were placed to hold down the frame, though

[23] The referenced photograph is again USU Special Collections & Archives P0657-02-01-02. The image can be found in the Appendix on page vii.

these proved unnecessary. The space assigned by the Parks and Recreation Department hosting the event was alongside a sidewalk and was directly underneath a large tree that provided shade throughout most of the day. It was not in the most central vendor area, but still within a fairly well-trafficked section. The only real negative of the space was a late-arriving food truck that pulled into the next spot over. Not only did the generator exhaust blow in the general direction of the exhibit, but most of the day systems in the truck were out of commission so there wasn't even a hungry crowd that might potentially mill around my exhibit as they waited for their orders.

I was expecting better results at this well-populated, all-day event as I thought anyone would like to stop and look at a free informational exhibit with great images of aircraft, even if just for a minute. Nina Simon, Executive Director of the Santa Cruz Museum of Art & History, explained that "relevance is always relative. 'Is it relevant?' is an incomplete question. The question is always: 'WHO is it relevant to?' Or 'What is it relevant to?'"[24] At an event surrounded by the people of Cache Valley it made sense that everyone would have some interest in this history of local aviation. While many individuals might find the topic interesting to some degree, most people arrived at the event to participate in scheduled activities, see what vendors had to offer, and maybe enjoy a funnel cake and home-brewed root beer. Those captivated by an image or the fact there was an unexpected historical exhibit among the sea of vendors took the time to stop, but others had places to be, children to tend, and a day off from work to partake

[24] Nina Simon, *The Art of Relevance* (Santa Cruz: Museum 2.0, 2016), 41.

in this fair-type event. It was still worth attending, of course, but I had unrealistic expectations.[25]

With regard to the interactive portion of the exhibit, a lower attendance again impacted contributions. Additionally, though several individuals expressed personal connections or interest, stopping to write down their thoughts was out of the question. Once again, the atmosphere of the event and the reason for someone's presence made taking the time to stop and reflect on paper unappealing. However, the original intent of the exhibit evoking discussion was met. It may have not brought multiple visitors together in a meaningful discussion of airmindedness, but those who shared were at least inspired to speak out to me.

USU Merrill-Cazier Library

With an enhanced understanding of audience, exhibiting in the atrium of the USU Merrill-Cazier Library was bound to yield improved results. The exhibition was scheduled for most of August.[26] During the summer, the pace on campus is more leisurely than during the rush of the school year. This meant a better opportunity to catch professors visiting the library for work or meetings, those few students who were around, other university staff, and perhaps it was early enough to catch some of the summer citizens before they returned to warmer climates. The tail end of the exhibition would also catch the first week of the fall semester. The chances of individuals stopping to view, and possibly even contributing to the exhibit were promising.

[25] Simon, *The Art of Relevance*, 40.; One of the primary delusions exhibit planners suffer from is believing everything they do is relevant to everyone.
[26] August 5, 2019 through August 30, 2019.

In this instance, the exhibit was strategically positioned in the space provided. The front of the exhibit was easily visible from the entrance of the library. Though there was less lighting, the interactive table was placed against the nearby wall behind the exhibit. As previous experiences demonstrated that many assumed there was no backside to the exhibit, the intention was that seeing the table in the rear would draw people around to the opposite side and then on to the table. The exhibit was readily accessible, but far enough removed from the lanes of traffic through the library that no one would feel pressured if they wanted to take their time with the display (fig. 6).

Figure 6. The exhibit was set up inside the Merrill-Cazier Library atrium immediately inside the front doors. The interactive table was placed in the rear to give it a sturdy place against the wall and to draw visitors around to the backside of the exhibit. Photograph by Landon Wilkey, August 5, 2019.

Upon retrieving the exhibit, I was informed it had a great first few weeks. The slower pace of the summer seemed to produce more visitors. Library staff received positive feedback from many of those who viewed this slice of local aviation history. However, the hustle-and-bustle of the first week of the semester yielded few visitors with enough time to even glance in the direction of the display. This was to be expected, but it was a good opportunity to show students some of the projects the Merrill-Cazier Library hosts. Despite early positive reception, there were no new visitor contributions.

USU Merrill-Cazier Library Lessons

This scheduled exhibition was the first I was unable to monitor myself. Aside from the feedback received from library staff I am unaware of how visitors interacted with the exhibit. There are a couple of conclusions to be drawn from the experience though. Clearly, this academic setting was a proper place to install the exhibit. Many of those passing through the campus library may not have a vested interest in aviation, but they do enjoy learning, and in this instance, they could learn more about the community they are a part of. Creating an exhibit and environment that naturally appeal to a particular audience is the first step. Going beyond that and making deeper connections is what's most important for the success of an exhibit.

No one was so captivated by the information and images in the exhibit that they were inspired to share their own stories and contribute local airmindedness. For the first week of the semester this, of course, made sense. The race to find classrooms and

adjust to a new schedule would prevent most from wanting to take the time to view, let alone stop to write.[27] Possible ways to forge relevance will be addressed further on.

Logan City Library

Immediately after deinstallation of the exhibit from campus, the exhibit was moved to and installed in the Logan City Library, where it remained for a week.[28] After the experience with the collegiate crowd, it was exciting to see how the community that visits the public library would associate with the exhibit. The exhibit was put up in a small space in a direct line with the entry doors (fig. 7). Even as the exhibit was put together, I was impressed by the number of library patrons trying to get a glimpse at this new installation.

[27] I am also incredibly grateful I still had pens and pencils left at the exhibit once the first week of the semester concluded.
[28] August 30, 2019 to September 6, 2019.

Figure 7. At the Logan Public Library, the exhibit was set up in a small, but well trafficked area right inside the library doors. This positioning was nice as patrons could see a side of the exhibit from either end of the library. Photograph by Landon Wilkey, August 30, 2019.

Once again, I would not be present to personally observe visitor interactions with the exhibit. After the lack of information derived from the time at the campus library, the appropriate step would have been to request observations from library employees. This exhibit sat in clear sight of the front desk and could have easily been monitored. Unfortunately, this thought did not cross my mind at the moment. Again, I expected to rely on employee comments and visitor contributions to understand how the exhibit was received by library patrons.

Logan City Public Library Lessons

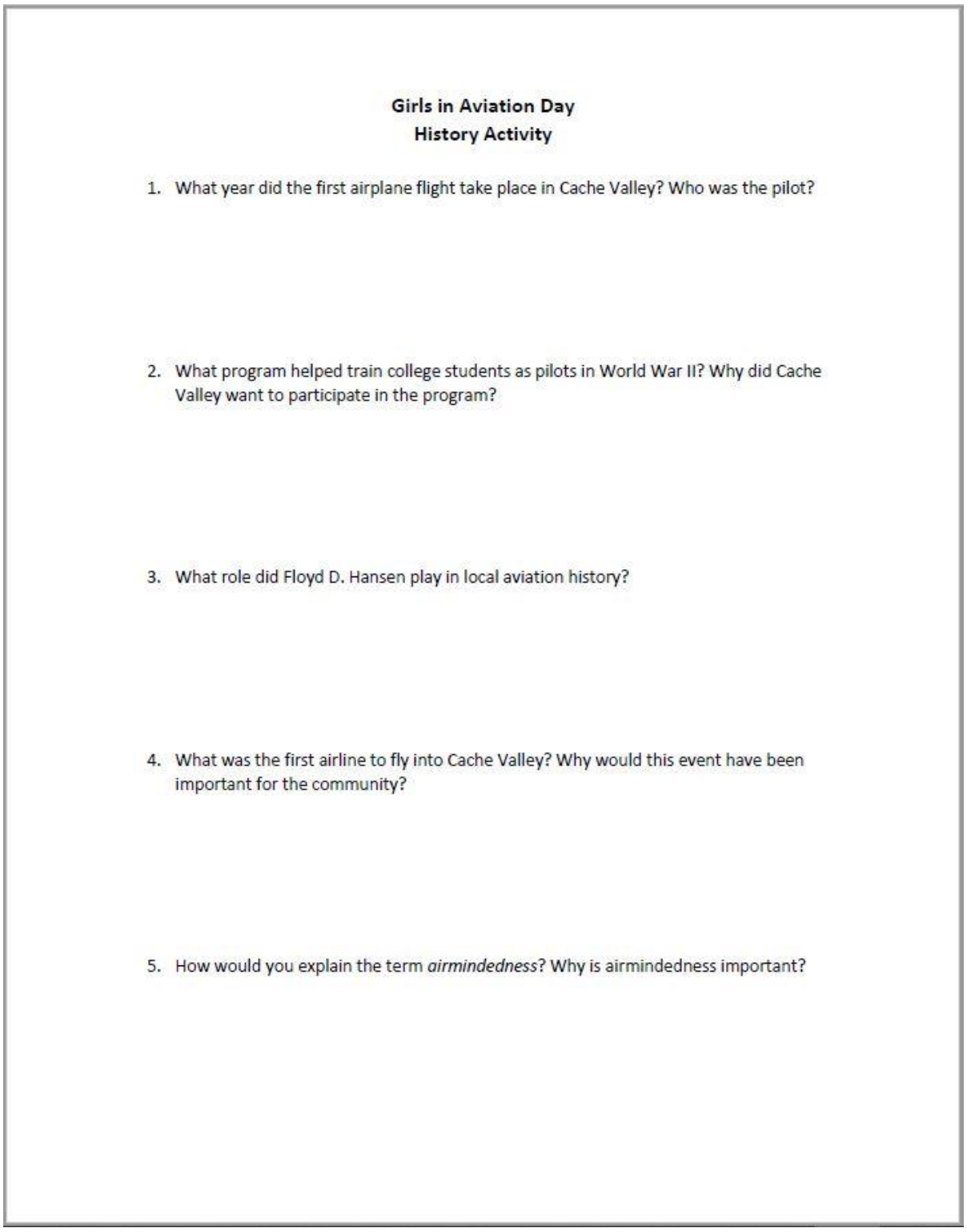
After a week on display at the public library, the exhibit had garnered two responses. These responses were both detailed and explained the aviation exploits of family members during World War II. One individual's grandfather was in fact a professor in the aviation department at the Utah State Agricultural College when the war broke out and served as an instructor for aviation cadets. Though still less than desired, the public library proved most successful of all the venues. Certainly the variety of patrons from the community was the greatest asset for exhibiting at this location. As for overall interaction, however, I was unable to obtain reports from employees regarding interactions with the exhibit by library patrons.

Girls in Aviation Day

As fate would have it, the Cache AirFest rescheduled for September 14 was canceled for the same reason as earlier in the summer. Thankfully the aviation department proceeded to host their Girls in Aviation event that day. Though no airshow, this was an event literally geared towards creating an airminded community and empowering girls to get involved in aviation.

As if to test earlier theories, the exhibit was placed almost in the same location in the hangar as for the Hangar Hop. This time it was close to tables, but the most far removed from other activity booths. Over the course of a couple hours, participants were supposed to complete a certain number of activities. It just so happens that with there being more activities than the minimum requirement, those that were STEM

related had the highest traffic. The lone history exhibit struggled to get more than a few participants to stop, let alone do the simple worksheet that encouraged them to just look at the exhibit (fig. 8). In this situation, the exhibit was relevant to the event theme, but not those that the event was created for.



Girls in Aviation Day
History Activity

1. What year did the first airplane flight take place in Cache Valley? Who was the pilot?

2. What program helped train college students as pilots in World War II? Why did Cache Valley want to participate in the program?

3. What role did Floyd D. Hansen play in local aviation history?

4. What was the first airline to fly into Cache Valley? Why would this event have been important for the community?

5. How would you explain the term *airmindedness*? Why is airmindedness important?

Figure 8. A brief worksheet created for Girls in Aviation Day. Most questions are two parts. Younger girls could just answer the first parts where the answer could be found in the exhibit test or images. The second parts involved more critical thinking skills and were reserved for older girls. Created by Landon Wilkey, September 14, 2019.

For a couple participants that did come to the booth I improvised a very brief activity that seemed to capture their interest. In lieu of answering one of the worksheet questions I let the girls look through a 1950s Western Airlines time table. The activity was to find out how much a flight from Logan to Salt Lake and from Logan to a couple other big cities cost. Reading the timetables was interesting to them, and the big breakthrough was when they found these flights ranged from six to maybe twenty dollars. I'm sure they haven't purchased airline tickets for themselves, but no doubt they've been told that airline tickets are costly. I explained to them that if locals had made the most of these airlines services maybe we'd still have some relatively cheap airline services to this day so one could fly right out of the Logan-Cache Airport. A simple activity, but the girls drew meaning out of it and could compare aviation then to now.

Girls in Aviation Day Lessons

The location of the exhibit at Girls in Aviation Day was an issue. It sat opposite of the largest cluster of activity booths, and at the end of the line that wrapped around the hangar wall. This meant people could easily avoid even walking past the boring aviation history booth. Being at the front of the hangar, surely people viewed it during times they sat at the tables, but there was no interaction.

In this instance, the fact that this was indeed an airminded event yet there were so few visitors suggests the exhibit did not appeal to the young target audience that day. A canvas covered in text and a few old pictures failed to be a social object in this

context.[29] This being the case, there was no part of the interactive experience so bold that people could see it and be drawn into the rest of the exhibition. There were no visible personal connections or interesting enough images or activities for these girls to get excited about. It wasn't until they actually got up to the table challenged them with the Western Airlines timetable that they got involved and were able to draw some conclusions.

I did not expect to get many (if any) visitor stories contributed to my small collection at this event. The fast-paced experience was not geared towards that. However, if I could find materials that people could notice from afar and be more likely to engage with, that could make all the difference. Some may still not feel like writing a story, but they may at least get involved in a verbal discussion and ask questions, all of which could contribute to airmindedness in the community.

Overview of the Traveling Exhibition

Plans for touring the exhibition the summer of 2019 were originally more ambitious than these five events. In addition to some being canceled (such as the Cache AirFest) in May 2019 I accepted a job in Wendover, Utah. The nearly two hundred miles of separation and a new position made it difficult to visit Logan more regularly to support the mission of the exhibit. Fortunately, it appears the sampling of venues and audiences was beneficial to figuring out some of what did and did not work.

[29] Simon, *The Participatory Museum*, 129-133.; Simon explains that the four types of social objects are: personal, active, provocative, and relational.

Part III: Prescribed Exhibit Maintenance

Relevance: So What?

As previously mentioned, I embraced one of the common delusions about relevance outlined by museum professional Nina Simon.[30] Due to my project being about local history, and aviation for that matter, I falsely believed that everyone would find the topic as relevant as I do. This rise of aviation helped shape Cache Valley over the years and should be recognized. Sadly, the truth therein does not change the fact that the exhibit was largely found irrelevant or uninteresting, or at least not relatable enough to encourage visitor contributions.

Understanding an audience, who in the case of the Cache Valley aviation exhibit happened to be the local community, is essential for a successful exhibition. Museum studies instructor and consultant Margaret Kadoyama explains there are three types of community: place-based, interest-based, and communion.[31] My public history studies at Utah State University had me simply enthralled with ideas of place-based history and the inherent power therein, as discussed by historians like Dolores Hayden.[32] While this original focus for the exhibit did not end up with as strong a presence as previously planned, the exhibit still strives to help visitors link places they've been to the colorful history of local aviation. This focus on the Cache Valley as a place created an assumption that those living in these geographic boundaries would have a natural,

[30] Simon, *The Art of Relevance*, 40.
[31] Margaret Kadoyama, *Museums Involving Communities: Authentic Connections* (New York: Routledge, 2018), 7.
[32] Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (MIT Press: Cambridge, 1997).

vested interest in the exhibition. Perhaps providing an activity to demonstrate the place-based history would have proved more beneficial.

The aviation community is relatively widespread and tight-knit. I expected decent results at the Cache AirFest. Pilots, history buffs, and any of the airminded locals would have been head-over-heels for these recently publicized images and aviation story throughout. At least this is what I hoped would happen. With the cancellation of the AirFest, the Hangar Hop and Girls in Aviation event were the only aviation-related venues where the exhibit was installed. The dance did not guarantee a large presence of the aviation community, and Girls in Aviation was a youth-centric event, for which the exhibit was apparently not geared. It would still be interesting to see how an air show or similar event would influence traffic to the exhibit, but until then, there is no data for this interest-based type of community.

The final type of community, communion, Kadoyama defines as "people coming together, with a sense of belonging."[33] An exhibit successful at producing interest, discussion, and potentially even social changes aims to create these communities of communion. An example of communion Kadoyama offers is the method or theory *community building*. One definition of this method is "democratic or participatory efforts to enhance the capacities of individuals and organizations in communities and the connections between them, and the efforts to engage and represent the community as a whole."[34] Much of Kadoyama's consulting work focuses on bringing a museum as a whole and the local community together, but these ideas are still important for creating a

[33] Kadoyama, *Museums Involving Communities*, 7.
[34] Kadoyama, *Museums Involving Communities*, 22.; This description of community building comes from the Aspen Institute Roundtable on Community Change.

meaningful exhibition. This community changing intent is inherent in the *Cache Valley: an Airminded Community* exhibit. A takeaway from Kadoyama and other public historians however is that involving the community in the design process would have benefitted the design. The libraries and other venues likely know what types of designs and interactives yield interest. Incorporating such insights would have ensured the exhibit was more applicable and more accessible to a broader portion of the community.

Derived from the results of cognitive studies, Simon explains, "Something is relevant if it gives you new information, if it adds meaning to your life, if it makes a difference to you."[35] The information in the exhibit is familiar to many in Cache Valley, whether that merely means they know there is an airport or they actually know some slice of the history. This familiarity or existing interest can be the first step to drawing a visitor in, but that doesn't automatically mean they want to dive into the new information the exhibit provides. Only when an individual decides the exhibit is relevant for whatever reason will it truly make an impact of some sort. There has to be some aspect of the exhibit that makes a personal connection and promises fulfillment if they go further.[36]

Design Improvements

The physical exhibit was limited from the beginning by the available budget. Considering the cost, I don't know that I would change anything about the actual exhibit other than cut even more text. Thanks to Alicia Branham, the graphic design of the

[35] Simon, *The Art of Relevance*, 29.; Cognitive scientists Deirdre Wilson and Dan Sperber found that relevance "yields positive cognitive effect."
[36] Simon, *The Art of Relevance*, 106.; Simon gives the example of the Coca-Cola company's *Share a Coke* campaign that features bottles and cans labeled with names and titles consumers can connect with. This simple rebranding skyrocketed sales because of the personal appeal and sense of recognition.

exhibit is simply striking. Large, bold images throughout and legible text for this wanting to know more. Based on my original design plan, there would have been so much taking place on the canvas of the exhibit that it would have been difficult to make heads or tails of the timeline and information. The true design change needed is in the implementation of the experience and finding the rose-colored glasses that will allow visitors to view the primary exhibit with a new perspective.

The activity table has its own presence with a large Western Airlines plane taxiing at the Logan-Cache Airport with the snow-covered mountains of Cache Valley in the background.[37] Providing an area where visitors can come and write or draw is a positive design aspect. The issue is simply having a sign suggest (or demand) you share your own aviation related story is not that appealing. One of the first principles of designing a participatory project is that there must be constraints, not just open-ended questions.[38] This is based on the educational principle of "instructional scaffolding," a progression of steps to inform and aid an individual until they acquire the confidence and ability to do it themselves.[39] While there is a slight amount of scaffolding provided by providing potential writing prompts, this obviously is not enough to inspire visitors to jump in and share.

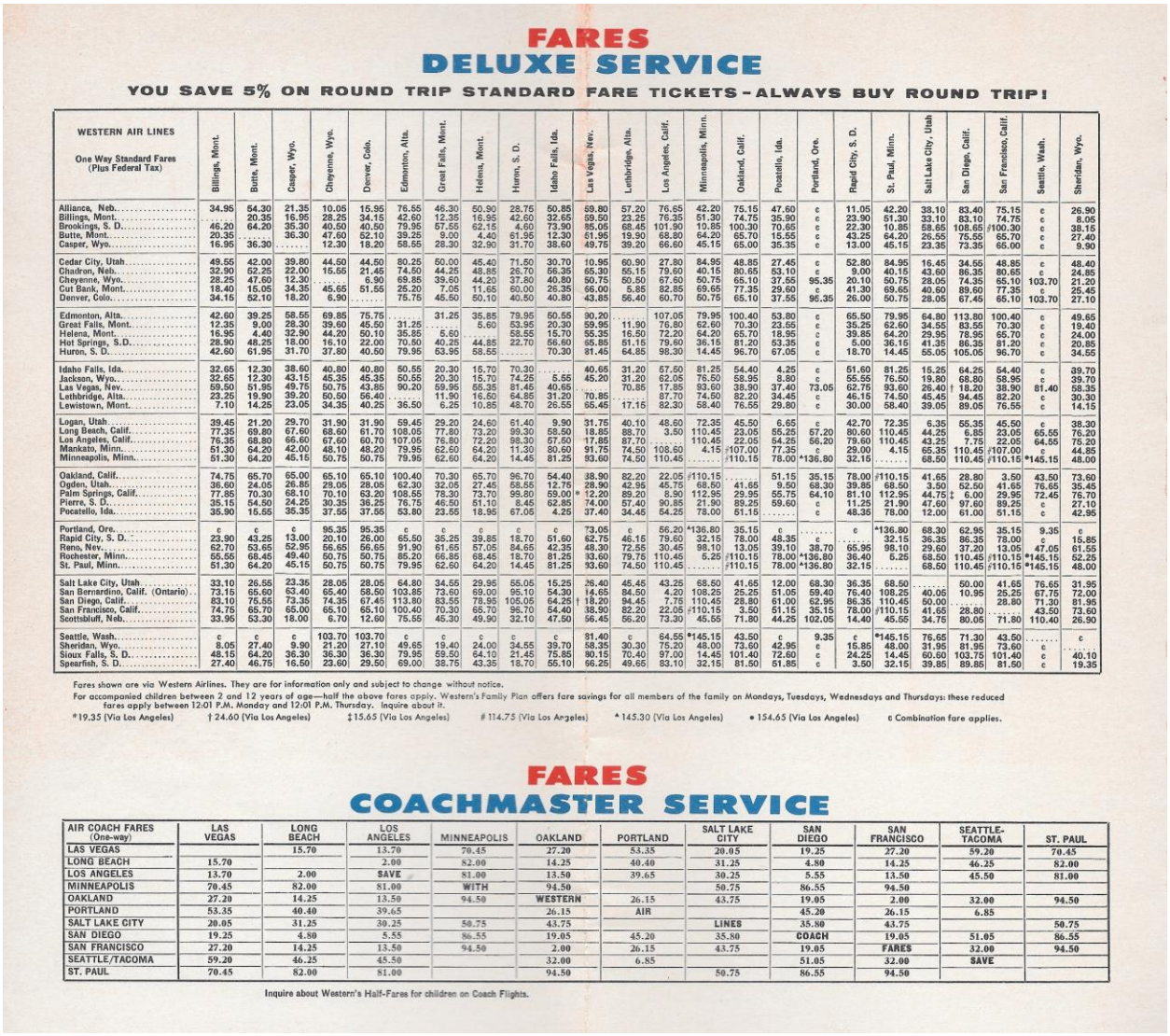
The originally proposed exhibit had space where visitor responses could immediately be hung up and draw others in to read and hopefully contribute, maybe even findings connections to the works of others. The final design did not allow this opportunity. For this reason the current exhibit informs visitors of the online database

[37] The referenced photograph is USU Special Collections & Archives P0657-02-05-07.
[38] Simon, *The Participatory Museum*, 22.
[39] Simon, *The Participatory Museum*, 12.

where these contributions can be viewed.[40] However, it is unlikely that simply displaying these responses would have torn down this barrier of relevance for most. An improvement to allow discussion could be for visitors to contribute their experiences directly to the digital exhibit. Additionally, if the page was designed so others could comment on the responses of others this could create an online dialogue.[41] For the sake of the library staff responsible for upkeep of these pages, these changes to the digital exhibit are not serious considerations.

The idea of a social object explored by Simon seems like an area of focus that could evoke further participation. These objects have some trait or traits about them that make them particularly conspicuous and interesting.[42] The earlier example of individuals on Girls in Aviation Day being able to use a 1950s Western Airlines timetable and make a personal connection was an example of a social object (fig. 9). Much different than the menus one views on a computer nowadays to purchase an airline ticket, see familiar places listed and figuring out how little flights cost in the past was eye-opening. In fact, this interest allowed me to take the visitors around the exhibit and point out images significant to the timetable. This small, paper social object created a point of discussion.

[40] Simon, *The Participatory Museum*, 18.; It is important to state the value and purpose of visitor contributions and fulfill promises, making sure contributions are used. This gives an individual a sense of ownership and belonging.
[41] Simon, *The Participatory Museum*, 135-137.; Simon dissects the success of user-fed websites such as Flickr where visitors can directly contribute comments, tags, and create other discourse for a single image. For those visitors who would not want to participate with the physical exhibit, the digital component could open new avenues of contributions and discussions related to airmindedness.
[42] Simon, *The Participatory Museum*, 129.



FARES
DELUXE SERVICE

YOU SAVE 5% ON ROUND TRIP STANDARD FARE TICKETS – ALWAYS BUY ROUND TRIP!

WESTERN AIR LINES One Way Standard Fares (Plus Federal Tax)	Billings, Mont.	Butte, Mont.	Casper, Wyo.	Cheyenne, Wyo.	Denver, Colo.	Edmonton, Alta.	Great Falls, Mont.	Helena, Mont.	Huron, S. D.	Idaho Falls, Ida.	Las Vegas, Nev.	Lethbridge, Alta.	Los Angeles, Calif.	Minneapolis, Minn.	Oakland, Calif.	Pocatello, Ida.	Portland, Ore.	Rapid City, S. D.	St. Paul, Minn.	Salt Lake City, Utah	San Diego, Calif.	San Francisco, Calif.	Seattle, Wash.	Sheridan, Wyo.
Alliance, Neb.	34.95	54.30	21.35	10.05	15.95	76.55	46.30	50.90	28.75	50.85	69.80	57.20	76.65	42.20	75.15	47.60	c	11.05	42.20	38.10	83.40	75.15	c	26.90
Billings, Mont.		20.35	16.95	28.25	34.15	42.60	12.35	16.95	42.60	32.65	59.50	23.25	76.35	51.30	74.75	35.90	c	23.90	51.30	33.10	83.10	74.75	c	8.05
Brookings, S. D.	46.20	64.20	35.30	40.50	40.50	79.95	57.55	62.15	4.60	73.90	85.05	68.45	101.90	10.85	100.30	70.65	c	22.30	10.85	58.65	108.65	/100.30	c	38.15
Butte, Mont.	20.35		36.30	47.60	52.10	39.25	9.00	4.40	61.95	12.30	51.95	19.90	68.80	64.20	65.70	15.55	c	43.25	64.20	26.55	75.55	65.70	c	27.40
Casper, Wyo.	16.95	36.30		12.30	18.20	58.55	28.30	32.90	31.70	38.60	49.75	39.20	66.60	45.15	65.00	35.35	c	13.00	45.15	23.35	73.35	65.00	c	9.90
Cedar City, Utah	49.55	42.00	39.80	44.50	44.50	80.25	50.00	45.40	71.50	30.70	10.95	60.90	27.80	84.95	48.85	27.45	c	52.80	84.95	16.45	34.55	48.85	c	48.40
Chadron, Neb.	32.90	62.25	22.00	15.55	21.45	74.50	44.25	48.85	26.70	66.35	65.30	55.15	79.60	40.15	80.65	53.10	c	9.00	40.15	43.60	86.35	80.65	c	24.85
Cheyenne, Wyo.	28.25	47.60	12.30		6.90	69.85	39.60	44.20	37.80	40.80	50.75	50.50	67.50	50.75	65.10	37.55	95.35	20.10	50.75	28.05	74.35	65.10	103.70	21.20
Cut Bank, Mont.	18.40	15.05	34.35	45.65	51.55	25.20	7.05	11.65	60.00	26.35	66.00	5.85	82.85	69.65	77.35	29.60	c	41.30	69.65	40.60	89.60	77.35	c	25.45
Denver, Colo.	34.15	52.10	18.20	6.90		75.75	45.50	50.10	40.50	40.80	43.85	56.40	60.70	50.75	65.10	37.55	96.35	26.00	50.75	28.05	67.45	65.10	103.70	27.10
Edmonton, Alta.	42.60	39.25	58.55	69.85	75.75		31.25	35.85	79.95	50.55	90.20		107.05	79.95	100.40	53.80	c	65.50	79.95	64.80	113.80	100.40	c	49.65
Great Falls, Mont.	12.35	9.00	28.30	39.60	45.50	31.25		5.60	53.95	20.30	59.95	11.90	76.80	62.60	70.30	23.55	c	35.25	62.60	34.55	83.55	70.30	c	19.40
Helena, Mont.	16.95	4.40	32.90	44.20	50.10	35.85	5.60		58.55	15.70	55.35	16.50	72.20	64.20	65.70	18.95	c	39.85	64.20	29.95	78.95	65.70	c	24.00
Hot Springs, S.D.	28.90	48.25	18.00	16.10	22.00	70.50	40.25	44.85	22.70	56.60	65.85	51.15	79.60	36.15	81.20	53.35	c	5.00	36.15	41.35	86.35	81.20	c	20.85
Huron, S. D.	42.60	61.95	31.70	37.80	40.50	79.95	53.95	58.55		70.30	81.45	64.85	98.30	14.45	96.70	67.05	c	18.70	14.45	55.05	105.05	96.70	c	34.55
Idaho Falls, Ida.	32.65	12.30	38.60	40.80	40.80	50.55	20.30	15.70	70.30		40.65	31.20	57.50	81.25	54.40	4.25	c	51.60	81.25	15.25	64.25	54.40	c	39.70
Jackson, Wyo.	32.65	12.30	43.15	45.35	45.35	50.55	20.30	15.70	74.25	5.55	45.20	31.20	62.05	76.50	58.95	8.80	c	55.55	76.50	19.80	68.80	58.95	c	39.70
Las Vegas, Nev.	69.50	61.95	49.75	50.75	43.85	90.20	59.95	55.35	91.45	40.65		70.85	17.85	93.60	38.90	37.40	73.05	62.75	93.60	26.40 †	18.20	38.90	81.40	58.35
Lethbridge, Alta.	23.25	19.90	39.20	50.50	56.40		11.90	16.60	64.85	31.20	70.85		87.70	74.50	82.20	34.45	c	46.15	74.50	45.45	94.45	82.20	c	30.30
Lewistown, Mont.	7.10	14.25	23.05	34.35	40.25	36.50	6.25	10.85	48.70	26.55	65.45	17.15	82.30	58.40	76.55	29.80	c	30.00	58.40	39.05	89.05	76.55	c	14.15
Logan, Utah	39.45	21.20	29.70	31.90	31.90	59.45	29.20	24.60	61.40	9.90	31.75	40.10	48.60	72.35	45.50	6.65	c	42.70	72.35	6.35	55.35	45.50	c	38.30
Long Beach, Calif.	77.35	69.80	67.60	68.60	61.70	108.05	77.80	73.20	99.30	58.60	18.85	88.70	3.50	110.45	23.05	55.25	57.20	80.60	110.45	44.25	6.85	23.05	65.55	76.20
Los Angeles, Calif.	76.35	68.80	66.60	67.60	60.70	107.05	76.80	72.20	98.30	57.60	17.85	87.70		110.45	22.05	54.25	56.20	79.60	110.45	43.25	7.75	22.05	64.55	75.20
Mankato, Minn.	51.30	64.20	42.00	48.10	48.20	79.95	62.60	64.20	11.30	80.60	91.75	74.50	108.60	4.15	/107.00	77.35	c	29.00	4.15	65.35	110.45	/107.00	c	44.85
Minneapolis, Minn.	51.30	64.20	45.15	50.75	50.75	79.95	62.60	64.20	14.45	81.25	93.60	74.50	110.45		/110.15	78.00	*136.80	32.15		68.50	110.45	/110.15	*145.15	48.00
Oakland, Calif.	74.75	65.70	65.00	65.10	65.10	100.40	70.30	65.70	96.70	54.40	38.90	82.20	22.05	/110.15		51.15	35.15	78.00	/110.15	41.65	28.80	3.50	43.50	73.60
Ogden, Utah.	36.60	24.05	26.85	28.05	28.05	62.30	32.05	27.45	58.55	12.75	28.90	42.95	45.75	68.50	41.65	9.50	68.30	39.85	68.50	3.50	52.50	41.65	76.65	35.45
Palm Springs, Calif.	77.85	70.30	68.10	70.10	63.20	108.55	78.30	73.70	99.80	59.00 *	12.20	89.20	8.90	112.95	29.95	55.75	64.10	81.10	112.95	44.75 ‡	6.00	29.95	72.45	76.70
Pierre, S. D.	35.15	54.50	24.25	30.35	38.25	76.75	46.50	51.10	8.45	62.85	74.00	57.40	90.85	21.90	89.25	59.60	c	11.25	21.90	47.60	97.60	89.25	c	27.10
Pocatello, Ida.	35.90	15.55	35.35	37.55	37.55	53.80	23.55	18.95	67.05	4.25	37.40	34.45	54.25	78.00	51.15		c	48.35	78.00	12.00	61.00	51.15	c	42.95
Portland, Ore.	c	c	c	95.35	95.35	c	c	c	c	c	73.05	c	56.20	*136.80	35.15	c		c	*136.80	68.30	62.95	35.15	9.35	c
Rapid City, S. D.	23.90	43.25	13.00	20.10	26.00	65.50	35.25	39.85	18.70	51.60	62.75	46.15	79.60	32.15	78.00	48.35	c		32.15	36.35	86.35	78.00	c	15.85
Reno, Nev.	62.70	53.65	52.95	56.65	56.65	91.90	61.65	57.05	84.65	42.35	48.30	72.55	30.45	98.10	13.05	39.10	38.70	65.95	98.10	29.60	37.20	13.05	47.05	61.55
Rochester, Minn.	55.55	68.45	49.40	50.75	50.75	85.20	66.85	68.45	18.70	81.25	93.60	79.75	110.45	5.25	/110.15	78.00	*136.80	36.40	5.25	68.50	110.45	/110.15	*145.15	62.25
St. Paul, Minn.	51.30	64.20	45.15	50.75	50.75	79.95	62.60	64.20	14.45	81.25	93.60	74.50	110.45		/110.15	78.00	*136.80	32.15		68.50	110.45	/110.15	*145.15	48.00
Salt Lake City, Utah	33.10	26.55	23.35	28.05	28.05	64.80	34.55	29.95	55.05	15.25	26.40	45.45	43.25	68.50	41.65	12.00	68.30	36.35	68.50		50.00	41.65	76.65	31.95
San Bernardino, Calif. (Ontario)	73.15	65.60	53.40	65.40	58.50	103.85	73.60	69.00	95.10	54.30	14.65	84.50	4.20	108.25	25.25	51.05	59.40	76.40	108.25	40.05	10.95	25.25	67.75	72.00
San Diego, Calif.	83.10	75.55	73.35	74.35	67.45	113.80	83.55	78.95	105.05	64.25 †	18.20	94.45	7.75	110.45	28.80	61.00	62.95	86.35	110.45	50.00		28.80	71.30	81.95
San Francisco, Calif.	74.75	65.70	65.00	65.10	65.10	100.40	70.30	65.70	95.70	54.40	38.90	82.20	22.05	/110.15	3.50	51.15	35.15	78.00	/110.15	41.65	28.80		43.50	73.60
Scottsbluff, Neb.	33.95	53.30	18.00	6.70	12.60	75.55	45.30	49.90	32.10	47.50	56.45	56.20	73.30	45.15	71.80	44.25	102.05	14.40	45.15	34.75	80.05	71.80	110.40	26.90
Seattle, Wash.	c	c	c	103.70	103.70	c	c	c	c	c	91.40	c	64.55	*145.15	43.50	c	9.35	c	*145.15	76.65	71.30	43.50		c
Sheridan, Wyo.	8.05	27.40	9.90	21.20	27.10	49.65	19.40	24.00	34.55	39.70	58.35	30.30	75.20	48.00	73.60	42.95	c	15.85	48.00	31.95	81.95	73.60	c	
Sioux Falls, S. D.	48.15	64.20	36.30	36.30	36.30	79.95	59.50	64.10	21.45	75.85	80.15	70.40	97.00	14.45	101.40	72.60	c	24.25	14.45	60.60	103.75	101.40	c	40.10
Spearfish, S. D.	27.40	46.75	16.50	23.60	29.50	69.00	38.75	43.35	18.70	55.10	66.25	49.65	83.10	32.15	81.50	51.85	c	3.50	32.15	39.85	89.85	81.50	c	19.35

Fares shown are via Western Airlines. They are for information only and subject to change without notice.

For accompanied children between 2 and 12 years of age—half the above fares apply. Western's Family Plan offers fare savings for all members of the family on Mondays, Tuesdays, Wednesdays and Thursdays: these reduced fares apply between 12:01 P.M. Monday and 12:01 P.M. Thursday. Inquire about it.

*19.35 (Via Los Angeles) † 24.60 (Via Los Angeles) ‡15.65 (Via Los Angeles) # 114.75 (Via Los Angeles) ^ 145.30 (Via Los Angeles) • 154.65 (Via Los Angeles) c Combination fare applies.

FARES
COACHMASTER SERVICE

AIR COACH FARES (One-way)	LAS VEGAS	LONG BEACH	LOS ANGELES	MINNEAPOLIS	OAKLAND	PORTLAND	SALT LAKE CITY	SAN DIEGO	SAN FRANCISCO	SEATTLE-TACOMA	ST. PAUL
LAS VEGAS		15.70	13.70	70.45	27.20	53.35	20.05	19.25	27.20	59.20	70.45
LONG BEACH	15.70		2.00	82.00	14.25	40.40	31.25	4.80	14.25	46.25	82.00
LOS ANGELES	13.70	2.00	SAVE	81.00	13.50	39.65	30.25	5.55	13.50	45.50	81.00
MINNEAPOLIS	70.45	82.00	81.00	WITH	94.50		50.75	86.55	94.50		
OAKLAND	27.20	14.25	13.50	94.50	WESTERN	26.15	43.75	19.05	2.00	32.00	94.50
PORTLAND	53.35	40.40	39.65		26.15	AIR		45.20	26.15	6.85	
SALT LAKE CITY	20.05	31.25	30.25	50.75	43.75		LINES	35.80	43.75		50.75
SAN DIEGO	19.25	4.80	5.55	86.55	19.05	45.20	35.80	COACH	19.05	51.05	86.55
SAN FRANCISCO	27.20	14.25	13.50	94.50	2.00	26.15	43.75	19.05	FARES	32.00	94.50
SEATTLE/TACOMA	59.20	46.25	45.50		32.00	6.85		51.05	32.00	SAVE	
ST. PAUL	70.45	82.00	81.00		94.50		50.75	86.55	94.50		

Inquire about Western's Half-Fares for children on Coach Flights.

Figure 9. This is the Western Airlines timetable that was used to create an interactive for exhibit visitors. Seeing that a flight to Salt Lake City only cost $6.35 at this time was an eye-opener for those that did this activity and was a point of relevance. Western Airlines timetable (1957) from the personal collection of Landon Wilkey.

Anticipated interaction with the exhibit was that an individual would be drawn to the exhibit and after seeing the powerful history would feel driven to share their own story. It seems, however, that providing an interactive experience first and then visiting the exhibit might be more likely to yield visitor interest and resulting content. Something interesting for a range of ages could be copies of historic newspapers referencing some

of these exploits, and perhaps a simple activity to go with it.[43] Since it worked on a small scale, it would be worthwhile to develop an expanded activity on the airline timetables. Making the personal connection with primary sources could provide the relevance needed for full engagement with the exhibit. One other thing that might help is to develop a visual of the aviation related sites around Cache Valley since some of the connections are not explicit in the exhibit. With more designed around interaction, visitors might feel enough of a connection to aviation that they'll share.

As part of the instructional scaffolding, instructions would need to be created to guide visitors. As the exhibit is often unattended, someone coming to see the exhibit is unlikely to interact or contribute if there are not clear instructions on how to do so. These instructions would inform a visitor how to read the airline timetable for example, and this could be followed by a series of questions regarding different flights for engagement. As part of this scaffolding, another thing instructions from the exhibit can do is condone social interaction. By simply having a label that states, "Ask someone around you if they've ever flown," this can provide a comfortable entry into social interaction.[44] These are all small changes don't even have to alter the primary physical exhibit, but that just need to be added to the exhibit table or area to encourage increased interaction and social engagement. If visitors begin to feel included and involved in the topic due to changes in the participatory design, there may be an

[43] Holly Andrew, Sarah Langsdon, and Michelle Braeden, "Primary Sources in K12 Educational Experiences," *Utah Museums Association Conference* (September 20, 2019).; This panel of public history and education professionals discussed how to use primary sources to engage students in and out of the museum. Something they've had success with is hands on primary sources like newspaper applicable to the topic at hand.
[44] Simon, *The Participatory Museum*, 164.

increase in personal stories shared and a greater feeling of airmindedness promoted by the experience as a whole.

Conclusion: A Heritage to Be Shared

Aviation may not be relevant to everyone, but it has a history that should be told. The efforts to bring aviation to Cache Valley were progressive. Individuals were inspired to be pilots, local infrastructure grew, war efforts were aided, and commerce opportunities expanded. As historian Joseph J. Corn stated:

> Indeed, aviation was a kind of crusade for the believers. They did whatever they could to foster the public's conversion to the cause: they promoted flying as a means of travel and personal transportation; as a business and professional tool; as a military weapon; as a catalyst to municipal growth; and even as a source of inspiration for artists, writers, and students.[45]

Airmindedness is still present in Cache Valley. This fervor for aviation still has the potential to be infectious. If the community can recognize how aviation helped shape the present identity of Cache Valley, they might realize the continued need to support aviation in the future.[46]

The few visitor responses received thus far express pride in the roles of ancestors and acknowledge the significance of aviation locally and globally. With minor adjustments and additions, the *Cache Valley: An Airminded Community* exhibit could become relevant to many more members of the community and proceed to help share

[45] Joseph J. Corn, *The Winged Gospel: America's Romance with Aviation, 1900-1950* (New York: Oxford University Press, 1983), 136.; Corn makes the argument that aviation was so popular and permeated every aspect of life that airmindedness became a religion of its own in the first half of the twentieth-century.
[46] Robert R. Archibald, *A Place to Remember: Using History to Build Community* (Walnut Creek: Altamira Press, 1999), 62.

the rich aviation history found throughout the community. The traveling of the exhibit will not be constant, but it will remain available for use in the community to help people connect to this important facet of Cache Valley.

Bibliography

Amato, Joseph Anthony. *Rethinking Home: A Case for Writing Local History*. Berkeley: University of California Press, 2002.

Anderson, Gail. *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*. Lanham, MD: Altamira Press, 2012.

Andrew, Holly, Sarah Langsdon, and Michelle Braeden. “Primary Sources in K12 Educational Experiences.” *Utah Museums Association Conference*. September 20, 2019.

Archibald, Robert R. *A Place to Remember: Using History to Build Community*. Walnut Creek: Altamira Press, 1999.

Baum, Willa. "The Other Uses of Oral History." *Oral History Review* 34, no. 1 (2007): 13-24. doi:10.1525/ohr.2007.34.1.13.

Bilstein, Roger E. *Flight in America: From the Wrights to the Astronauts*. Baltimore, MD: Johns Hopkins University Press, 2001.

Braden, Donna R. "Whose History Is It? Planning Henry Ford Museums "Clockwork" Exhibit." *Technology and Culture* 39, no. 3 (1998): 489-98. doi:10.2307/1215897.

Brady, Tim, ed. 2000. *The American Aviation Experience: A History*. Carbondale, IL: Southern Illinois University Press.

Corn, Joseph J. *The Winged Gospel: America's Romance with Aviation, 1900-1950*. New York: Oxford University Press, 1983.

Crouch, Tom D. *Wings: A History of Aviation from Kites to the Space Age*. New York: Smithsonian National Air and Space Museum in association with W.W. Norton, 2003.

Harwit, Martin. *An Exhibit Denied: Lobbying the History of Enola Gay*. New York: Copernicus, 1996.

Hayden, Dolores. *The Power of Place: Urban Landscapes as Public History*. MIT Press: Cambridge, 1997.

Kadoyama, Margaret. *Museums Involving Communities: Authentic Connections*. New York : Routledge, 2018.

Kammen, Carol. *On Doing Local History*. Lanham: Rowman & Littlefield, 2014.

Lacher-Feldman, Jessica. *Exhibits in Archives and Special Collections Libraries*. Chicago: Society of American Archivists, 2017.

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*. Lanham: Rowman & Littlefield, 2015.

Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010.

———. *The Art of Relevance*. Santa Cruz: Museum 2.0, 2016.

Appendix

Cache Valley: An Airminded Community

Sharing the Legacy: The Traveling Cache Valley Aviation Exhibit

This exhibit is designed to make people aware of the rich aviation heritage that exists in Cache Valley and how the airmindedness of locals has helped shape Cache Valley for the better. The exhibit offers an overview of the history of aviation in Cache Valley from 1911 to 1960, with major sections about pioneers in this field, World War II pilots, and postwar changes to flying.

Sources used to construct and inform this project vary. Many of the sources are located in the Merrill-Cazier Library Special Collections & Archives, including yearbooks, chamber of commerce minutes, various deans' papers, photograph collections, and more items that explore the topic of aviation in Cache Valley. Another important resource was newspaper articles, most of which are found through the Utah Digital Newspapers database. Information for all of these sources can be seen in the accompanying exhibit text. The exhibit is also interactive, asking community members to recall and record their memories of personal experiences as well as places. Combining a spread of citizens from different backgrounds and adding their stories to the narrative helps paint a comprehensive picture of Cache Valley's aviation legacy.[47]

This exhibit allows for reflection of those who have experienced some of this history, and offers a glimpse at what was for those who are unaware. Sharing these stories may be just what is needed to inform and encourage the next generation of Cache Valley aviation involvement and continue the element of airmindedness.

Aviation in America

> Come Josephine in my flying machine
> Going up she goes! Up she goes!
> Balance yourself like a bird on a beam
> In the air she goes! There she goes!
> Up, up, a little bit higher
> Oh! My! The moon is on fire
> Come Josephine in my flying machine
> Going up, all on, Goodbye!
>
> - Alfred Bryan and Fred Fisher, 1910

Imagine seeing an airplane for the first time when they were still fledgling machines, hardly more than kites with an engine strapped on. Songwriters Alfred Bryan and Fred Fisher capture the awe and wonder of early aviation in their song, "Come Josephine in My Flying Machine." It is easy to tell from the line, "balance yourself like a bird on a beam," that designs may have been a bit disconcerting, but they worked and they would only continue to fly higher. These flying machines offered a new world of

[47] Worthwhile local histories no longer focus solely on the white men of tremendous influence within a community but use a holistic lens to capture all cultures, classes, and places. The research for this exhibit may not come from an incredibly diverse group, but it will seek the broadest scope of participants possible to represent the experiences of many.; Carol Kammen, *On Doing Local History* (Lanham, MD: Rowman & Littlefield, 2014).; Joseph Anthony Amato, *Rethinking Home: A Case for Writing Local History* (Berkeley, CA: University of California Press, 2002).

excitement as people pondered the possibilities that such a technology might bring. "Airmindedness" is a term used to describe this enthusiasm for aviation and an interest in its development, as well embracing more than a two-dimensional perspective thanks to the elevation aircraft offered.[48] This term is reflective of the United States during the first half of the twentieth century as constant innovation in the field of aviation caused excitement and wonder to swell in the minds of the people and provided new trajectories, and Cache Valley proved to be no exception.[49] As aeroplanes began to make appearances in Utah, the people of Cache Valley clamored to bring the spectacle to local skies.[50]

This spirit of airmindedness drove the technological and practical innovations that occurred so quickly in the history of aviation. To begin with, flying machines achieved something man had long sought—flight. While some questioned the invention, others sought to develop the technology further to make it more than just a novelty, but rather a commodity. Warfare quickly took early aeroplane designs and turned them into tools with which to wage war, carrying out tasks such as observation, bombing, and pursuit during the First World War. When the fighting ceased, the question that plagued the United States Army Air Service was, "What now?" After months of intensive training in order to field pilots, crews, and mechanics overseas, the necessity for their specialized skills met an abrupt end. Some arrived in France only days before the armistice was signed, which (to their dismay) meant there was no action to become involved in.[51] Aviators were shipped home in the months following and discharged as large numbers of pilots were not needed in a postwar air force. Many hoped to retain the thrill of flying and avoid returning to the monotonous jobs they held prior to the war.

These aviators sought out cheap surplus planes like the abundant Curtiss JN-4 "Jenny" and strove to find their niche in the civilian world. Some began careers as barnstormers, touring the country and performing aerial exhibitions for awestruck spectators and igniting a passion for aviation in many. These aviators would provide demonstrations of the aerobatics their planes were capable of such as loops, dives, and spins. As stunts progressed, spectators viewed daredevils walking on wings and dangling from soaring aircraft. They also made money by selling flights to locals eager for a thrilling experience. The desire of these veterans to continue their involvement in aviation and to make a living from it quickly gave rise to commercial aviation in the United States, through their barnstorming adventures and others such as airmail and early passenger travel.

The creation of government subsidized airmail operations beginning in 1918 set the stage for future commercial opportunities, such as civilian travel, by making air transport economically sustainable.[52] Marked routes gradually appeared throughout the

---

[48] *Air Force Basic Doctrine*, vol. I (Washington D.C.: Department of the Air Force, 2015).
[49] Joseph J. Corn, *The Winged Gospel: America's Romance with Aviation, 1900–1950* (New York: Oxford University Press, 1983).
[50] The term "aeroplane" is used early on in the narrative to reflect the earliest common word for airplane.
[51] Samuel Hynes, *The Unsubstantial Air: American Fliers in the First World War* (New York: Farrar, Straus & Giroux, 2014), 269–272.
[52] Tim Brady explores the development of post-World War I aviation in much detail. Brady is possibly the most vocal of the fact that the airline industry is "inseparably linked to the beginnings of airmail service in the United States."; Tim Brady, *The American Aviation Experience: A History* (Carbondale, IL: Southern Illinois University Press, 2000), 125.

country, offering lights and directions to aviators flying the mail long distances. To accommodate this air traffic, aviation infrastructure such as airports became more common as well. In 1925, the Contract Air Mail Act alleviated the US Postal Service from flying the mail and opened various contract airmail routes to private bidders. The government subsidies that accompanied an airmail contract provided some aviation companies with the funds necessary to update their fleets and begin carrying passengers in addition to parcels. The realization that transporting passengers was a beneficial and viable service caused the commercial field of aviation to blossom.[53]

Despite the relative isolation of Cache Valley, the narrative of local aviation managed to follow the same overarching pattern, just at a slower pace. Driven by an airminded populace, Cache Valley developed its own aviation community and infrastructure for its own benefit. Early barnstormers came and established the need for an airport, which then allowed for increased commercial uses of aircraft. Though airmail did not come first in Cache Valley's story, it still proved a critical asset for people who wanted the most out of this new and practical technology. Finally, though the community could not itself pull the resources needed to create something like an airline, it was a natural step to invite other airlines to service the valley. Aviation took a region enclosed by mountains and hills on all sides, largely shielded from the outside world, and shattered these barriers. Not only could people leave Cache Valley and fly nearly anywhere in the world in short order, but visitors could also come.

Cache Valley's First Aeroplane

The shrill howl of a whistle as the train pulled into the Logan station announced the arrival of a new age in Cache Valley. On a wintry day, February 23, 1911, the first aeroplane reached Cache Valley, loaded on a train car. Its mere presence was exciting enough to the local people but more exciting was the knowledge that it would soon grace the skies overhead.

Back in January 1910, Louis Paulhan, a famous French aviator, had made Utah history as his rickety aircraft soared over Salt Lake City. A couple of large air meets held throughout Utah over the next year inspired Logan businessmen to bring this new technology to their own city in early 1911. Overwhelming costs prevented them from securing flyers from the Wright or Curtiss companies to demonstrate, so they settled for a Utah aviator named Clarence Walker. Walker struggled with multiple failed attempts to get airborne at an air meet in Salt Lake City when the Logan representatives approached him, and unsurprisingly, his price was much cheaper than that of other aviators. These failures, however, resulted in a day-after-day postponement of Logan's First Air Meet as Walker still attempted to please his Salt Lake spectators and eventually overhauled his aircraft with a more powerful engine.[54]

Monday, February 27, marked the first day of the air meet and was followed by another day of flying demonstrations on the 29th. Slow to start due to more mechanical issues, Walker found himself facing increasing snow storms and ever more anxious spectators. At last Walker was ready, poised at the end of the football field at the Utah

[53] T. A. Heppenheimer, *Turbulent Skies: The History of Commercial Aviation* (New York: Wiley, 1998), 10–18.
[54] "Wicked Winds Spoil Flying," *The Logan Republican* (Logan, UT), February 28, 1911, Utah Digital Newspapers.

State Agricultural College (USAC). The plane rolled down the field, and to the dismay of all, got stuck in a snowbank. After repositioning the plane, Walker gained the needed speed and finally broke bonds with the earth. Walker was only about fifteen feet in the air when a strong gust rocked the plane, causing the pilot to shut down the engine and make a hard landing in the snow, damaging the aircraft. To the chagrin of the two thousand spectators present, the demonstration was done for the day. Unfortunately, though they expected the plane to be repaired and flown in a couple days, Clarence Walker fled town that night with the ticket money in order to avoid a potentially unruly crowd should he fail. Despite the outrage over losing their ticket money for a show that did not happen, Cache Valley retained a desire to witness and partake in aviation.[55] This airmindedness that took root would prove fruitful for Cache Valley and its residents by connecting them more fully to the outside world and providing new economic opportunities.

Cache Valley Aviators and the Great War

Following Cache Valley's first attempt at an air meet, little went on besides some small flybys at USAC football games and other events in the area.[56] In 1916, Lt. Terah Maroney of the US Army was asked to perform some aerobatics and make up for the lack of enthralling aerial demonstrations. Taking off from North Main Street, Lt. Maroney provided a free spectacle to all of Logan as he flew over the entire city, performing "dare-devil" feats to the delight of the crowds.[57] Such demonstrations enticed young men to follow suit and try their hand at aviation.

As the United States increased military readiness in preparation for possible involvement in the war in Europe, many jumped at the chance to join the air branches of the Army, Navy, and Marines. Throughout the war, the USAC's newspaper, *The Student Life*, regularly mentioned new military enlistments, including those who found themselves lucky enough to fly.[58] Former students such as Joseph G. Bastow, a Cache Valley native, found themselves flying for the Army Air Service overseas in France.[59]

The most notable Cache Valley aviator during this time was Russell L. Maughan. Born in Logan, Utah, Maughan grew up in the valley. After graduating from the USAC in 1917, Maughan enlisted in the Army as an aviation cadet. As a member of the 139th Aero Squadron, Maughan staked his claim as the Utahn with the most air-to-air kills during the war—a total of four.[60] Two of these kills were achieved on October 27, 1918, as he was attacked by German fighters while on a patrol flight. Despite being outnumbered, Maughan managed to bring down an enemy aircraft and escape

---

[55] Anthony Martini, *Flying Machines Over Zion: Aviation Comes to Utah, 1910–1919* (Cleveland, TN: Dry Ice Publishing, 1997).

[56] "Aggies Ready to Meet the Foe," *The Logan Republican* (Logan, UT), November 22, 1913, Utah Digital Newspapers.

[57] "Aerial Exhibition in Logan on Wednesday Free to the Public," *The Logan Republican* (Logan, UT), May 30, 1916, Utah Digital Newspapers.; "Lieu. Maroney Gives Dare Devil Flight," *The Logan Republican* (Logan, UT), June 1, 1916, Utah Digital Newspapers.

[58] *The Student Life* (Utah State Agricultural College), 1915–1918.

[59] "Joseph Garfield Bastow," FamilySearch, accessed October 15, 2018, https://www.familysearch.org/tree/person/details/KWZ2-TSF.; Joseph served with the famed 1st Aero Squadron during his time in France.

[60] Maughan was one kill short of becoming an "ace," which is any pilot who downs five or more enemy aircraft.

unharmed. On his way back to base, he came upon another enemy aircraft strafing Allied trenches and was able to down this aircraft as well. For his actions, Maughan was awarded the Distinguished Service Cross.[61] It was exploits like these that the people back home in Cache Valley applauded. Upon his return home, Maughan had a number of speaking engagements where he discussed his experiences. These events, as well as his fancy flying while on leave, surely inspired others to get involved in aviation.[62]

Aviation Pioneers

One of the first aviators to settle in Cache Valley was Floyd D. Hansen. Hansen grew up just north of Cache Valley in Mink Creek, Idaho. While attending Brigham Young University in the early 1920s, Hansen witnessed the flight of popular barnstormer Tommy Thompson. This intrigued Hansen, causing him to begin flight instruction with Thompson in 1927. By late 1928, Hansen had returned to Cache Valley with his wife, Althea, and his very own Alexander Eaglerock biplane. Operating out of local cow pastures where he would cover his plane with the tarp until ready to fly, Hansen offered flights and demonstrations to locals, fostering greater interest in aviation among them. It is due to the untiring efforts of Floyd D. Hansen to get aviation established in Cache Valley that the Logan Chamber of Commerce finally supported the construction of an airport, a plan proposed by President T.H. Humphreys.[63]

[61] Anthony Martini, *Flying Machines Over Zion: Aviation Comes to Utah, 1910–1919* (Cleveland, TN: Dry Ice Publishing, 1997).
[62] "Russell Maughan," *The Logan Republican* (Logan, UT), October 26, 1920, Utah Digital Newspapers.
[63] George D. Clyde, "History of Logan City—Cache County Airport," MS 14.4/1:17, Papers of the School of Engineering, Merrill-Cazier Library Special Collections & Archives, Utah State University.

Floyd D. Hansen; his wife, Meda; and son, Keith, in front of Hansen's Alexander Eaglerock biplane. (USU Special Collection and Archives P0657-02-01-02)

Within a few years, marshland on the northwest end of Logan was drained and cleared for the use of aircraft. The city went so far as to relocate the Logan-Benson Canal as well as any bridges and other structures essential for the flow of water.[64] The airfield quickly advanced from two dirt "cow trails" to 325-foot-wide, gravel runways by 1933.[65] The Logan-Cache Airport became a potential aviation destination, and the numbers and types of visiting aircraft grew year by year. Hansen reported in 1934 that with the widened runways, the number of visiting aircraft reached forty-two, compared to only seventeen in 1933. While many visitors were from the surrounding region, pilots from as far away as San Francisco stopped at the Logan-Cache Airport. This development allowed Hansen to park his plane in a metal hangar at the airport, as well as to establish the Cache Valley Flying Service. Hansen's company offered a variety of services such as passenger services, aerial photography, and flight instruction.[66] An important advent of aviation was airmail, which allowed for faster delivery. In 1938, Hansen was hired by the United States Postal Service to fly the first airmail out of Cache Valley, which occurred on May 19. He first flew to Preston, Idaho, then back to

[64] Clyde, "History of Logan City—Cache County Airport."
[65] Floyd D. Hansen, "County Airport Sees Steady Growth Along Lines of Aviation," *Cache American* (Logan, UT), December 18, 1934, Utah Digital Newspapers.
[66] Hansen, "County Airport Sees Steady Growth Along Lines of Aviation."

Logan, and ultimately to Salt Lake with stops in Brigham City and Ogden in between. While there wouldn't be regularly scheduled airmail services until after the war, this was an exciting step for the valley as they looked to further connect with the outside world.[67]

Early aviators like Floyd D. Hansen established the aviation presence in Cache Valley and inspired the next generation of aviators, many of whom would fly and fight in World War II. A notable individual who was influenced by Hansen and others was Chase Jay Nielsen of Hyrum, Utah. Nielsen attributed an early desire to go into engineering to flying with these pilots in their planes that seemed "about ready to fall apart." These barnstorming flights gave him the flying bug, so he later enrolled at the USAC in engineering and joined the Army Air Force after graduating in 1939.[68] Nielsen went on to have a notable role in American aviation history as a member of the Doolittle Raid.[69] After crash-landing off the coast of Japanese-occupied China, Nielsen was captured and spent the duration of the war as a prisoner. Upon his return to Cache Valley, the citizens hosted a parade in his honor, inspiring yet another generation of aviators.[70]

Vernon A. Cooley was born and raised in Logan, and his interests were piqued by this blossoming field of aviation. He even started an aviation club and he and his friends built a glider, though they never did fly it. Thanks to local barnstormers, Cooley was also inspired to pursue engineering and become a pilot. In a 1995 oral history interview, Cooley recounted:

> I thought boy, if there was one thing I wanted to be, I wanted to be a pilot. It is like wanting to be a fireman. I wanted to be an engineer. At this time in my life I should have been thinking, what do I want to be in life that might be a little more practical. But that was the dream at the time. When the barnstormers would come through and I could rake up $5.00, I would go out and take an airplane ride and loved it. I remember when the first airplane came into Logan. I was just a kid then. I ran to the place that thing landed and I stayed there all day and almost all night.[71]

Though Cooley did not end up studying engineering during his three years at the USAC, his airminded mentality persisted. When he became an army chaplain in World War II, Cooley was given a choice of where to serve and he selected the Army Air Forces, later serving in Italy with the 15th Air Force.

Like the pioneers that established Cache Valley, aviators like Floyd D. Hansen saw potential in Cache Valley to make a living from aviation. Their efforts allowed the

---

[67] "Floyd Hansen Flew First Airmail Here," *Cache American* (Logan, UT), May 21, 1938, Utah Digital Newspapers.

[68] "Chase J. Nielsen, Salt Lake City, Utah: An Interview by Winston P. Erickson, July 11, 2000: Saving the Legacy Tape No. 64 and 65 | Saving the Legacy Oral History Project," J. Willard Marriott Digital Library, accessed November 26, 2018, https://collections.lib.utah.edu/details?id=1017478&q.

[69] The Doolittle Raid was a bomb strike orchestrated as retaliation for the Japanese attack on Pearl Harbor. Sixteen Army Air Force bombers took off from an aircraft carrier and bombed Tokyo in April 1942. Though a tactical failure, the raid proved to be a victory for morale in the United States.

[70] "Hyrum Welcomes Tokyo Raider," *North Cache News*, September 14, 1945, Utah Digital Newspapers.

[71] "Vernon A. Cooley, Salt Lake City, Utah: An Interview by Everett L. Cooley (part 1) | Everett L. Cooley Oral History Project," J. Willard Marriott Digital Library, accessed November 26, 2018, https://collections.lib.utah.edu/details?id=795557.

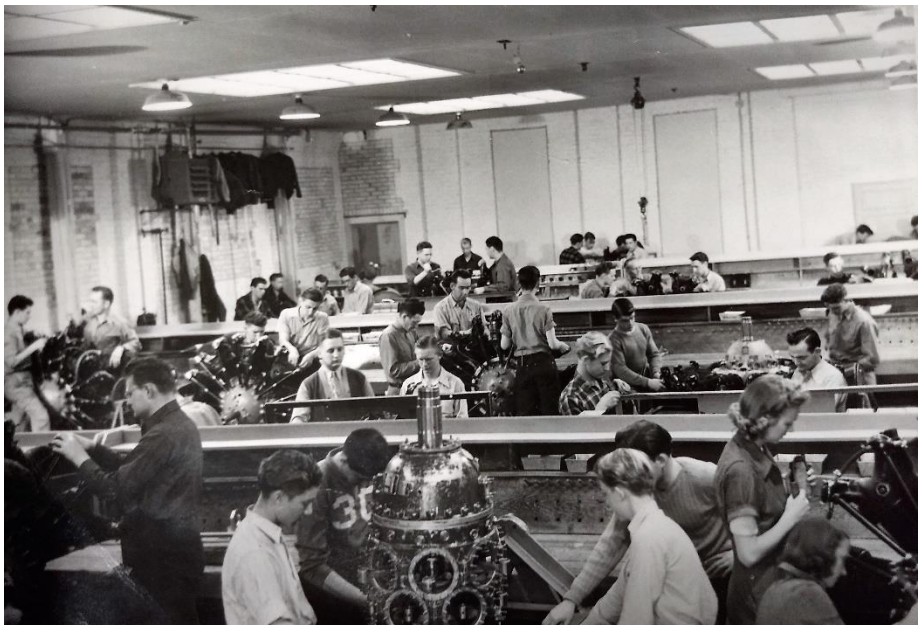
people of Cache Valley to embrace aviation fully and helped ensure that an infrastructure could be built to support future endeavors. It is this preparation that allowed Cache Valley to become an important asset to the war effort during the 1940s.

Cache Valley Aviation and World War II

Realizing the need to once again build up forces due to threats overseas, the Civilian Pilot Training Program (CPTP) was established in 1939 to offer students preliminary flight training in preparation for military service. This program selected universities across the country to run ground training and contract with private operators to provide flight training for prospective aviators. The Logan Chamber of Commerce and the USAC sought to participate, eager to get Cache Valley involved in the war effort. However, this required expanding and re-graveling the runways in order for the Logan-Cache Airport to qualify. These alterations were made by late 1939, and by early 1940, the federal government announced a need for airports nationwide, allowing for the Works Progress Administration (WPA) and the Civil Aeronautics Administration (CAA) to provide the funds necessary to add an additional runway and improve the entire airport infrastructure at the Logan-Cache Airport. The Cache Valley Flying Service received the contract to offer flight training, becoming one of the largest CPT programs in the region in coordination with ground school offered through the USAC.[72] Being selected for the CPTP was not only a patriotic honor, but also a terrific boost for any municipality's payroll. By April 1942, the training program already represented a payroll of 1.5 million dollars annually for Cache County.[73]
Reincorporated in 1941 as the Cache Valley Flying Service, the company employed fifty-five instructors and had a fleet of fifty planes at its peak. The planes flown were primarily small, two-seat Piper J-3 Cubs. The operation was so large that several buildings from the Civilian Conservation Corps (CCC) camp in the Cub River basin were procured and moved to the airport for use in training. A large hangar capable of holding most of the trainer aircraft was also constructed to accommodate expanding needs.[74]

[72] George D. Clyde, "History of Logan City—Cache County Airport," MS 14.4/1:17, Papers of the School of Engineering, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[73] USU_COLL MSS 293, Box 4 Fd 1, Cache Chamber of Commerce papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[74] USU_COLL MSS 293, Box 4 Fd 1, Cache Chamber of Commerce papers.

Through the CPT program, students received flying lessons at the Logan-Cache Airport with the Cache Valley Flying Service. Prior to actual flying, students underwent ground school at the USAC where they learned the basics of flight. The USAC also had other federal contracts, including aircraft mechanic training as well as radio training for naval aviators and flight crews. Most of this training took place both on campus and at the airport.



USAC students work in a large lab on a variety of aircraft engines. Many of these students went on to work at Hill Field or other locations to facilitate the war effort. (USU Special Collection and Archives P0657-02-03-11)

Two female students work on a Piper J-3 Cub engine. Many women got involved in aviation mechanic work during the war, particularly to fill the positions men had occupied prior to leaving for wartime service. (USU Special Collection and Archives P0657-02-03-11)

CPTP students of the Cache Valley Flying Service stand in front of their Piper J-3 Cub trainer aircraft at the Logan-Cache Airport. At its peak, the Cache Valley Flying Service had fifty planes and fifty-five instructors. (USU Special Collection and Archives P0657-02-01-08)

Trainees of the Cache Valley Flying Service climb onto a bus. Young men from all over the country aspiring to fly came to Cache Valley to train. To keep up with the demand of training, buildings were acquired from the CCC (Civilian Conservation Corps) camp at Cub River Basin. (USU Special Collection and Archives P0657-02-03-01)

By June 1944, when the CPT program ended, over 3,000 aviators had been trained by the USAC and the Cache Valley Flying Service. These young men from all around the country became military aviators and made their contributions to the war effort. Cache Valley excitedly petitioned to take part in wartime aviation efforts, and the preexisting infrastructure and interest made it possible, as was mentioned by the Cache Chamber of Commerce:

> It is the opinion [of the Cache Chamber of Commerce] that without the efforts put forth during the past several years to bring the airport up to present condition, it would be difficult now to get an airport with government financial support. There would have been no training program at the airport. The present training program at the Logan-Cache Airport ranks as one of the best in the intermountain states. With other improvements to be made the Logan-Cache Airport will be available for airmail, express, and passenger service after the war. A large airline company has already made application for franchise for this service.[75]

Post-War Aviation: The Rise of Commercial Service and General Aviation

Prior to the United States entering the war (as early as August 1941), Western Air Express, among other airlines, had already expressed interest in creating a stop at

[75] USU_COLL MSS 293, Box 4 Fd 1, Cache Chamber of Commerce papers.

the Logan-Cache Airport.[76] The prospect of regular airline stops and expanded commercial operations such as airmail and express services were exciting and highly desired. In early 1946, the franchise for the airport was indeed awarded to Western Air Express, and their inaugural flight took place on August 22, 1946, carrying both passengers and airmail.[77]

Western Airlines (as it later came to be called) opened a new world to the citizens of Cache Valley looking for a quicker connection to Salt Lake or other airports, for business as well as for those simply looking for leisure travel opportunities. Unfortunately, due to Western being a trunk line (an airline that primarily flies larger aircraft to and from major airport hubs), Cache Valley struggled to field enough passengers to justify such a service. As a result, by 1956, the Cache Chamber of Commerce applied for West Coast Airlines to include the Logan-Cache Airport in their flight plan. West Coast was a feeder line that flew much smaller aircraft along routes mainly connecting rural airports with larger airport hubs, making it a much better fit for Cache Valley.[78] With Western service ending soon afterward, feeder lines like West Coast serviced Cache Valley until airline travel ceased altogether in the 1970s.

A Western Air Lines Convair CV-240 taxiing on a runway at the Logan-Cache Airport. These aircraft made regular stops in Cache Valley and could accommodate up to 40 passengers. (USU Special Collection and Archives P0657-02-05-07)

[76] Other interested parties included United Airlines and Midwest Airlines.; USU_COLL MSS 293, Box 4 Fd 1, Cache Chamber of Commerce Papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[77] USU_COLL MSS 293, Box 4 Fd 2, Cache Chamber of Commerce papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[78] USU_COLL MSS 293, Box 5 Fd 2, Cache Chamber of Commerce papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.

Though passenger services faltered, the Cache Chamber of Commerce persisted in other efforts to bolster aviation. In 1949, a communication was sent to Brigadier General J. Wallace West, commander of the Utah National Guard, requesting that the Logan-Cache Airport be considered to host a National Guard fighter squadron. Unfortunately, Utah was not expecting any new Air National Guard units anytime soon.[79] Another considered venture was to host the Thalman Aircraft Company. Harry J. Thalman of Salt Lake City was looking for a building and fifty-thousand dollars in start-up funds to allow mass production of his new, four-seat T-4 aircraft. The chamber of commerce decided to pass on Thalman's proposal.[80] Despite some proposals failing, the efforts were key indicators of the importance placed on aviation by the community.

There were also some unique operations to sustain and make the most of the Logan-Cache Airport. Starting around 1950, airport land was plowed and seeded with hay under the supervision of USAC agriculture instructors. Sale of the hay provided additional revenue to support airport operations. It is unclear how long this harvesting operation lasted.[81] West Coast Airlines and likely other airlines were involved in hauling shipments out of Cache Valley. One of the more lucrative shipments was mink furs. It was recorded that just in ten days, over a million dollars' worth of mink furs were flown out of the airport.[82] While it is unclear if they were successful, other proposals included creating a go-kart track and a drag-racing strip at the airport. The Cache Chamber of Commerce was set on utilizing the airport to its fullest extent.

General aviation was plenty busy during this period, not only at the Logan-Cache Airport, but also at the city's second airfield. The Hillcrest Airport was established in 1945 northeast of the USAC campus, where Hillcrest Elementary and the surrounding neighborhood now occupy. For over a decade, students trained and private pilots flew out of this location. By 1960, the city decided the encroaching suburbs and new meetinghouse of the Church of Jesus Christ of Latter-day Saints posed too great of hazards for aerial operations and moved the Hillcrest facilities to the Logan-Cache Airport.[83]

Conclusion

By 1960, passenger service struggled to make a profit flying into Cache Valley, but various small airlines continued to service the area on and off until 1970. Despite the dwindling of aviation services at the time, some of the community remained passionate about the cause and continued to make the Logan-Cache Airport a viable and important asset.

Aviation continued to help Cache Valley make an impact on the outside world through endeavors such as Utah State University's "flying professors" who flew to extension campuses to provide personable instruction. Today the airport continues to see aircraft

[79] USU_COLL MSS 293, Box 4 Fd 3, Cache Chamber of Commerce papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[80] USU_COLL MSS 293, Box 4 Fd 8, Cache Chamber of Commerce papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[81] USU_COLL MSS 293, Box 4 Fd 4, Cache Chamber of Commerce papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[82] USU_COLL MSS 293, Box 6 Fd 1, Cache Chamber of Commerce papers, 1904–1999, Merrill-Cazier Library Special Collections & Archives, Utah State University.
[83] USU_COLL MSS 293, Box 6 Fd 1, Cache Chamber of Commerce papers.

from around the country and serves as a training ground for pilots from around the world in both fixed-wing and rotary-wing flight.

The drone of aircraft engines overhead is a constant reminder that aviation in Cache Valley is alive and well. Though much of the aviation history has been reduced to the occasional historical marker, a photo in an archive, and the stories of those who were around to experience it, all remain a powerful reminder and testament to the impact that flight has had on the community.

Bibliography

"Aerial Exhibition in Logan on Wednesday Free to the Public." *The Logan Republican*, May 30, 1916. Utah Digital Newspapers.

Air Force Basic Doctrine. Vol. I. Washington D.C.: Dept. of the Air Force, 2015.

"Aggies Ready to Meet the Foe." *The Logan Republican*, November 22, 1913. Utah Digital Newspapers.

Amato, Joseph Anthony. *Rethinking Home: A Case for Writing Local History*. Berkeley: University of California Press, 2002.

Baum, Willa. "The Other Uses of Oral History." *Oral History Review*34, no. 1 (2007): 13-24. doi:10.1525/ohr.2007.34.1.13.

Bilstein, Roger E. *Flight in America: From the Wrights to the Astronauts*. Baltimore, MD: Johns Hopkins University Press, 2001.

Braden, Donna R. "Whose History Is It? Planning Henry Ford Museums "Clockwork" Exhibit." *Technology and Culture*39, no. 3 (1998): 489-98. doi:10.2307/1215897.

Brady, Tim, ed. 2000. *The American Aviation Experience: A History*. Carbondale, IL: Southern Illinois University Press.

"Chase J. Nielsen, Salt Lake City, Utah: An Interview by Winston P. Erickson, July 11, 2000: Saving the Legacy Tape No. 64 and 65 | Saving the Legacy Oral History Project." J. Willard Marriott Digital Library. Accessed November 26, 2018. https://collections.lib.utah.edu/details?id=1017478&q.

Clyde, George D. MS 14.4/1:17, Papers of the School of Engineering, Merrill-Cazier Library Special Collections and Archives, Utah State University.

Corn, Joseph J. *The Winged Gospel: America's Romance with Aviation, 1900-1950*. Baltimore, MD: Johns Hopkins Univ. Press, 1983.

"Family Search." Free Family History and Genealogy Records - FamilySearch.org. Accessed October 15, 2018. https://www.familysearch.org/tree/person/details/KWZ2-TSF.

Floyd D. Hansen papers, Merrill-Cazier Library Special Collections & Archives, Logan, UT.

"Floyd Hansen Flew First Airmail Here." Cache American (Logan), May 21, 1938. Utah Digital Newspapers.

Hansen, Floyd D. "County Airport Sees Steady Growth Along Lines of Aviation." *Cache American*(Logan, UT), December 18, 1934. Utah Digital Newspapers.

Hamilton, Paula, and Linda Shopes. *Oral History and Public Memories*. Philadelphia, PA: Temple University Press, 2008.

Hayden, Dolores. *The Power of Place: Urban Landscape as Public History*. Cambridge, MA: MIT Press, 1995.

Heppenheimer, T. A. 1998. *Turbulent Skies: The History of Commercial Aviation*. New York, NY: Wiley.

Hynes, Samuel. 2014. *The Unsubstantial Air: American Fliers in the First World War*. New York, NY: Farrar, Straus & Giroux.

Martini, Anthony. *Flying Machines Over Zion: Aviation Comes to Utah, 1910-1919*. Cleveland, TN: Dry Ice Publishing, 1997.

Warrum, Noble. 1924. *Utah in the World War: The Men Behind the Guns and the Men and Women Behind the Men Behind the Guns.* Salt Lake City, UT: Arrow Press.

Peterson, F. Ross. *A History of Cache County*. Salt Lake City, UT: Utah State Historical Society, 1997.

"Russell Maughan." *The Logan Republican*, October 26, 1920. Utah Digital Newspapers.

The Student Life (Utah State Agricultural College), 1915.

"Vernon A. Cooley, Salt Lake City, Utah: An Interview by Everett L. Cooley (part 1) | Everett L. Cooley Oral History Project." J. Willard Marriott Digital Library. Accessed November 26, 2018. https://collections.lib.utah.edu/details?id=795557.

"Wicked Winds Spoil Flying." The Logan Republican, February 28, 1911. Utah Digital Newspapers.