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Spurlock MUSEUM

THE ANNUAL PUBLICATION OF THE WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM
AT THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN





Courtesy of the artist, Artist: Daniel Waswas, Papua New Guinea

Spurlock MUSEUM

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Produced for the Spurlock Museum by the College of Liberal Arts and Sciences
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On the cover: Okimono of Young Boy Holding a Volleyball. Japan, Late Meiji Period, Circa 1900.

Detail of the bindings of a young person who was mummified in Egypt around the first century CE. Through the use of ultraviolet light, the Museum has been able to recreate a visual record of the now-faded figures painted on the front of the mummy's bindings. Shown are falcons symbolizing Horus, the son of Osiris.



Hellenistic Campanian Black Glaze Baby Feeder. 350–250 bce. Terracotta. Baudon Collection.

BOARD UPDATE

Dear Board members, colleagues, and friends of the Spurlock Museum:

I have been serving on the Spurlock Museum Board since 2000 and have been its president for the past two years. At our 2008 annual meeting of the W. R. and C.V. Spurlock Museum Board on October 17, the current Vice President will take over the presidency. This is my last report as the Board president. Therefore, I would like to take this opportunity to thank the whole Board and every board member for your dedication, integrity, generosity, and contribution toward making the board function well and effectively.

Secondly, I feel it is time to give a summary report from the Board and share what I feel about the major changes and developments the Museum has made during my presidency. Though many great things have happened with regard to the Museum's operation and development in the last couple of years, I am particularly proud to highlight a few of the major achievements and milestones of the Museum.

As many of you know, two years ago the board started publishing *the Spurlock*

Museum Magazine and regular newsletters. This publication has been a wonderful tool for our Board to communicate to our Museum members, staff, and friends. It is also effective in our public relations efforts and Museum promotion.

On February 29 of this year, the American Advertising Federation of Central Illinois presented a silver ADDY award for the *Spurlock Museum Magazine* 2007 issue, in the arts/magazine category. According to our magazine editor Jenny Southlynn, the ADDY Awards are conducted by the American Advertising Federation (AAF), a not-for-profit industry association. Each year, more than 60,000 entries are evaluated nationwide, and the AAF selects gold and silver winners. AAF calls the awards "the world's largest advertising competition" and "the only creative awards program administered by the advertising industry for the industry."

One of the major milestones the Museum has reached recently is the completion of the American Association of Museums (AAM) accreditation application. After several years working on it, the application was formally submitted last winter and a fol-

low-up on-site visit/inspection was carried out by the AAM in March of this year. It is anticipated and highly likely that by the end of 2008 the AAM will have made its decision on our application and we will be successful.

At last year's general Board meeting, the Board approved some amendments to our bylaws. One of the amendments requires that the Board have two general meetings per year with the intention of keeping all Board members better informed and more actively involved in Board and Museum activities. As a result, we held our semi-annual general Board meeting this year on June 19 and had a wonderful reception for our former director Douglas Brewer. Last winter, Douglas Brewer took on a new challenge at the University and left Spurlock Museum. Continuing and under the leadership of our new director Wayne Pitard, the Museum is off and running full speed and growing each day in so many ways.

After eight years serving on the board, I agree whole-heartedly with my predecessor, Richard M. Pyatt: "The Spurlock Museum is a one-of-a-kind, and it is receiving the proper recognition worldwide. We should all be proud!"

Sincerely,

Dr. Yu (Ian) Wang
President of the Spurlock Museum Board



FROM THE DIRECTOR'S DESK

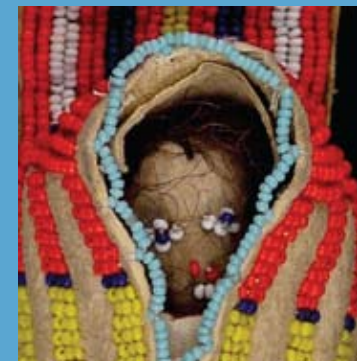
The past year has seen some important changes at the Spurlock Museum. After 11 years of service as Director of the Museum, Douglas Brewer took an offer to move into a new position in the University administration in January 2008. In February, the Dean of the College of Liberal Arts and Sciences, Sarah Mangelsdorf, appointed me as Douglas Brewer's successor. Douglas is a hard act to follow. He has turned over to me a museum in exceptionally good shape. We have a staff that is second to none, we are supported by the University administration with enormous enthusiasm, and we have an active and committed Board, and a Guild with exactly the same attributes. Our donors have allowed us to continue to grow in terms of exhibits, education, artifacts, and programs. All of us wish Douglas the best in his new position and thank him for his extraordinary dedication to and work for the Museum.

I feel very fortunate to be in a position to lead the Museum into a new era. This autumn promises to see the inauguration of two important new aspects of our work that will heighten awareness of our institution as a vital presence, both in the community and beyond. As I write this in June, we await the final decision of the American Association of Museums (AAM) on our application for accreditation. In March, we completed the final step of the application process with a two-day site visit from an AAM representative. The Accreditation Committee of the AAM will consider our case in November. If successful, we will become the 25th accredited museum in the state of Illinois. We also will see the establishment of the Spurlock Museum's Artifact Imaging Center, which will hold two highly specialized cameras that allow us to provide extraordinary digital images of numerous types of small artifacts, including seals and seal impressions, coins, clay tablets, and carved wood and ivory objects. In addition to documenting our collections, we plan to make this center and its unique capabilities available to other museums around the country and the world.

In the fall, we will host *Children Just Like Me*, a very large and fascinating exhibit specifically designed for a family audience. It will be the starting point for a Museum-wide focus on young people across the world that will continue throughout the academic year. A number of special events have been scheduled to supplement and enhance the exhibit. Look for the events schedule elsewhere in this magazine.

I have been involved with the Museum in one capacity or another for the 25 years I have taught at the University of Illinois. I have loved it since I first walked into the World Heritage Museum on the fourth floor of Lincoln Hall. I am enormously honored to share in the work of shaping and extending its mission of education and preservation.

Wayne T. Pitard



SPURLOCK MUSEUM GUILD REPORT



Dear Friends of the Spurlock:

The first Spurlock Museum Guild open house was held at the Museum on April 7, 2008. The gathering offered an occasion to honor individuals who have consistently and generously supported the Museum through contributions. Beautiful glass paperweights were presented to Betty Ann Knight, Pola Triandis, and Jemal Gurman, and, in absentia, Monsignor Edward Duncan.

The Dean of the College of Liberal Arts and Sciences, Sarah Mangelsdorf, hosted the annual spring luncheon on campus at Harker Hall on May 22. Officers elected at the luncheon for 2008–09 are: Co-Presidents Robin Fossum and Claire Skaperdas, President-Elect Tony Michalos, Treasurer Robert Fossum, Recording Secretary Marlene Mather, and Corresponding Secretary Judy Hummel.

Director Wayne Pitard gave a detailed report on activities at the Museum and auction co-chairs Joannie and Tony Michalos described plans for the “Children of the World” auction to take place on October 4 at the Alice Campbell Alumni Center, beginning at 6 p.m. The Dean of the College of Education, Mary Kalantzis, and her husband William Cope, will be honorary hosts. There will be a live and a silent auction, a buffet dinner, and entertainment. About twenty members remained after the luncheon for an auction planning meeting.

The “Children of the World” auction is in keeping with the *Children Just Like Me* exhibit opening this fall at the Museum, and also with the Youth Literature Festival to take place on campus on the same day as the October 4 auction. Anyone needing more information about the Spurlock Museum Guild auction or wishing to buy tickets should contact Tony Michalos at (217) 351-6154.

Robin Fossum

AWARDS AND GRANTS

- Tandy Lacy received the 2008 College of Liberal Arts and Sciences Academic Professional Excellence Award, our second such award at the Museum. Christa Deacy-Quinn received the award two years ago.
- Jennifer White has been elected Director-at-Large on the Board of Directors of the Illinois Association of Museums. Both White and Deacy-Quinn have been named peer reviewers in the Museum Assessment Program of the American Association of Museums.
- Deacy-Quinn completed levels I, II, and III of the Collections Preventative Care Certificate Program at the Campbell Center for Historic Preservation Studies.
- Deacy-Quinn and her colleagues in the University Preservation Working Group secured a \$7,000 grant from the Image Permanence Institute’s Web Environmental Risk Analysis project. Spurlock will get to keep \$1,750 worth of equipment from this project. The Working Group is also in the second year of its three-year, \$249,000 grant from the Institute for Museum and Library Services.
- Joshua Nelson, an undergraduate student worker in the Collections Section, was given third place in the University’s Student Employee of the Year ceremony.
- Tandy Lacy received a grant of \$13,370 from the Ethnic and Folk Arts Program of the Illinois Arts Council in support of performance events and special programs featuring guest artists from around the world.
- Two sets of students working on research projects at the Museum presented papers on their work at the University of Illinois Inaugural Undergraduate Research Symposium. Joshua Nelson, Rebecca Bott, Matt Tedeschi, and Kevin Garstki presented “Ancient Seal Project,” supervised by Director Wayne Pitard, and Rebecca Chan and Alexa Wirth presented “Change and Continuity in 20th-Century Papua New Guinea Art,” supervised by Curator Janet Keller.

Silver ADDY Award

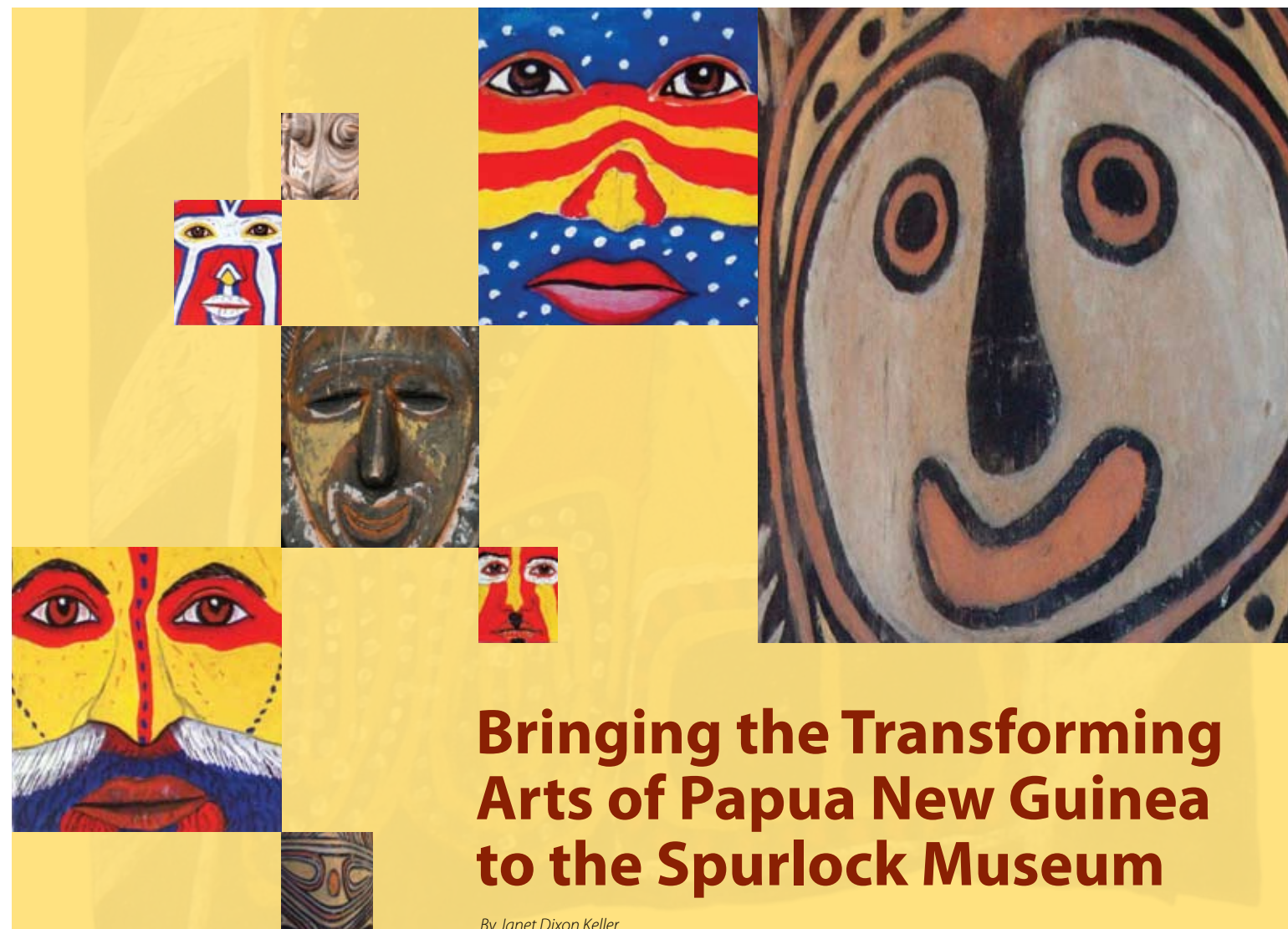
Bonadies Creative Inc. took silver ADDY awards for the *Spurlock Museum Magazine* 2007 issue in the arts/magazine category from the American Advertising Federation of Central Illinois. Bonadies Creative Inc., the graphic designer on the *Spurlock Museum Magazine* project, provides creative direction and design services in both print and electronic media for commercial and educational clients, specializing in designing recruiting and development materials for higher education, including view books, newsletters, and direct mail.

Jenny Southlynn, editor of the *Spurlock Museum Magazine*, received a Silver ADDY certificate of excellence, in recognition of editing for the winning Silver ADDY entry.

The American Advertising Federation of Central Illinois presented the awards Feb. 29 in Springfield, Ill.

The ADDY Awards are conducted by the American Advertising Federation (AAF), a not-for-profit industry association. AAF is comprised of 200 member advertising clubs and 15 districts and recognizes all forms of advertising from media of all types. Each year, more than 60,000 entries are evaluated nationwide and the AAF selects gold and silver winners. AAF calls the awards “the world’s largest advertising competition” and “the only creative awards program administered by the advertising industry for the industry.”

The ADDY Awards represent the true spirit of creative excellence in its recognition of all forms of advertising from media of all types, created by all sizes and entrants of all levels from anywhere in the world.



Bringing the Transforming Arts of Papua New Guinea to the Spurlock Museum

By Janet Dixon Keller
Professor of Anthropology, University of Illinois at Urbana-Champaign

In 2004, the Spurlock Museum acquired a significant portion of the James D. and Virginia M. Tobin Collection of Melanesian Art from the Logan Museum at Beloit College. The Tobins had traveled extensively during the 1980s, and James D.

Tobin in particular returned several times to Papua New Guinea, ultimately collecting an exceptional set of the regional arts from that decade and before. When Jim Tobin died in 1993, Beloit College was chosen for ultimate disposition of the collection by his wife, who knew that her late husband had hoped the collection might serve as a resource for the study of Melanesian culture in both research and teaching in a liberal arts setting. As a Museum of World Cultures,

Spurlock Museum now augments its original Oceania collection, featuring island New Guinea cultures only sparsely, with this magnificent assemblage from an area of several of the world’s most

spectacular arts traditions.

When the Museum decided to exhibit artifacts of the Tobin Collection, staff members Christa Deacy-Quinn, John Holton, and Kim Sheahan with myself as Oceanic Curator put our heads together to select a process for bringing these traditions to the Illinois public. We imagined the Illinois public would know little of the country of Papua New Guinea beyond perhaps images from *National Geographic* or the Discovery Channel. We knew the

collection itself would need extensive research, and we also knew that artistic production in Papua New Guinea had taken off in unprecedented directions in recent decades, inspired by—and in some ways cleaving to—traditions, and yet transforming the arts of the past in the process of creating new traditions for a new nation. Thus, we undertook to explore the dimensions of artistic production characteristic of our collection from the late 20th century and to study artistic developments since that time.

The project has been and continues to be exciting. Research has been conducted this year by Alexa Wirth and Rebecca Chan, honors undergraduates in anthropology, who agreed to serve as interns with me to gather information on the Tobin artifacts. Gathering references and exploring the Internet, these two scholars have produced extensive background on our collection. Through their work, we have been able to select from nearly 400 objects about 40 for final consider-



“Artistic elaboration of faces is common in many regions of Papua New Guinea and in this vein, the bowls are ornamented with carved faces that stare out at the viewer from the curved ends.”

ation for the exhibition at the Spurlock Museum.

Papua New Guinea, independent nation state of the southwest Pacific, is comprised of the eastern half of the island of New Guinea and offshore islands to the northeast. The country is home to about six million people living in close to 800 culturally, artistically, and linguistically distinctive communities. Although New Guinea is the second largest island in the world (only Greenland is larger), the country of Papua New Guinea encompassing all this diversity is only about the size of California. The tropical



PHOTO: JANET DIXON KELLER, 2008

Painted face on person in ritual dress.

climate of the area is shaped by the geography of the country, including riverine basins such as the Sepik and the Fly River drainages, a mountainous *cordillera* running through the center of the island, a relatively dry southeastern leeward shadow where the capital city, Port Moresby, is located, and more humid areas

of gulf waters and coast line.

In 1975, this richly diverse land achieved independence from Australia to become a parliamentary democracy with the challenge of creating a political system that would serve its many different peoples by forging a national identity to unite residents from all regions and communities into a productive citizenry. That project is still ongoing, and visitors to Papua New Guinea are witness to the struggles and successes of this effort in every locale in every walk of life.

One arena in which nationalism and traditional diversity are found in productive and dynamic tension is the arts, and it is to the arts and artists of Papua New

Guinea that I devoted a recent trip to Port Moresby, National Capital District and Goroka, capital of the Eastern Highlands Province in order to gather



Detail of feast bowl. (2004.17.0226)

background for an exhibit to open in the Fall of 2009 in the Dr. Allan C. and Marlene S. Campbell Gallery of the Spurlock Museum.

Just to give an idea of what is to come, the students have discovered the significance of mid-twentieth-century community traditions. Just one example is the role of Tami islander feast bowls of enormous size in centuries-old patterns of indigenous trading along the Huon Gulf and into the Siassi islands and beyond. Sago, a popular food staple, pigs and their ornamental curved tusks, dog's teeth, and bird feathers were all in circulation with the feast bowls and other carvings. Artistic elaboration of faces is common in many regions of Papua New Guinea and in this vein, the bowls are ornamented with carved faces that stare out at the viewer from the curved ends. Headdresses stretch to meet at the midpoint of the bowl. Animal and spirit figures adorn the edges and serve as handles



PHOTOS: JANET DIXON KELLER, 2008

Top: Woman with bilum on her back. Bottom: Child in bilum dress.

for a vessel that could feed a village when filled.

The students have also discovered the traditions of looping entailed in the production of net bags, known as

“Gender equity is a common concern in processes of social change and in contemporary art.”



PHOTO: JANET DIXON KELLER, 2008

Student with flag bilum.

bilums in Tok Pisin, the local Melanesian Pidgin. Bilums are worn almost universally in the country today as in the past. Alexa and Rebecca have

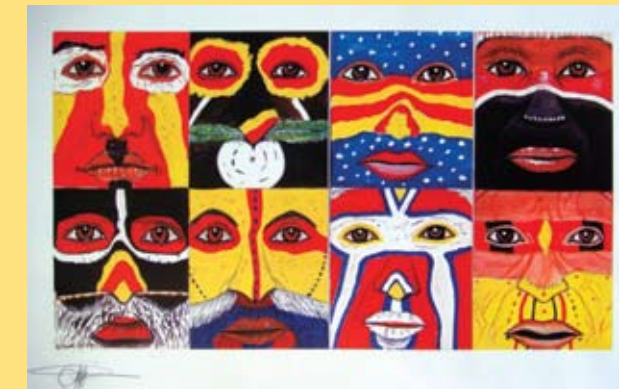
learned about regionally distinctive designs and of the rites of passage marked by women's making of particular styles of bilums as emblems of status for their men. Women often layer two or three of these bags draped from their foreheads and shoulders as they go about their daily activities, creating a colorful ambience in the streets and lanes of towns and villages. This fabric art is constantly being embellished as new patterns are developed. Today one of the most popular designs is the country's flag symbolizing widespread concerns with statehood. Novelty combined with tradition feeds both local interests and growing tourist attention and children today often find their best clothes for dress-up made of bilum cloth.

In order to understand more clearly the changing influences on artistic imagery, I decided to travel to Papua New Guinea. I chose to visit Port Moresby and Goroka, where the two leading Arts Programs in the country are housed at the University of Papua New Guinea and the University of Goroka. I was in for a treat. For here I found entirely new designs and even novel genres of art developing as artists address the issues of the nation. Traditional images and artifacts such as the Tami islander bowls, it is believed, resonate so closely with the regions and villages of their production that they are steeped in identities of the past, identities that are still celebrated but that contrast with those of other villages or regions in ways that preclude unity.

Instead, artists argue, new identities need to be forged out of new images and new media. And despite difficulties in

getting materials and supplies, artists are producing paintings, prints, and metalwork prolifically, creating genres of art not previously present.

Paintings, for example, occur in many styles but perhaps among the most popular are those that capture the decorated faces of ritual occasions. Traditionally, peoples of the Highlands in Papua New Guinea would elaborately paint their faces in styles unique to each community.



Courtesy of artist: Winnie Weoa

Recently face painting has become a favorite activity for children as depicted in the image of folks gathered around a child in a bilum dress and artists have begun to paint images or produce prints in celebration of decorated faces.

In putting faces on canvas or in prints, the artists are creating new media for subjects of their artwork while still claiming the traditions of the past as heritage for the future. Often, faces of different places are juxtaposed as in these paintings bringing once distinctive groups together. These works of art represent the people of many parts of Papua New Guinea on their collective, nationalist journey in contrast to more traditional separations.

Specific messages accompany some works. Gender equity is a common concern in processes of social change and in contemporary art. In a post-millennial print, Daniel Waswas depicts a man and a woman behind a shield once

used in conflicts to protect male warriors. His image suggests that the shield should now symbolize protection for



Courtesy of artist: Daniel Waswas

all individuals as everyone together faces difficulties of creating new life-ways with promise for the future.

Like almost anywhere, progress in Papua New

Guinea will not be without frustrations and setbacks. Artists are too well aware. But despite political marginalization of

the arts and the difficulties of a strained and iniquitous economy, making art in Papua New Guinea is today a way of making change. Those who are so engaged are among the leaders who will take the country into the future. We look forward to exhibiting for you

the grand traditions, artistic consequences of global influence and indigenous creativity, and products of contemporary nationalist inspiration that have characterized Papua New Guinea artistic production for over fifty years.



Courtesy of artist: Daniel Waswas

Spurlock Museum Hosts the World's Children

CHILDREN JUST LIKE ME

By Jenny Southlynn
and Beth Watkins



The promise of one of the Spurlock Museum's primary functions, "interpreting the diversity of cultures through time and across the globe," is fulfilled in this year's special exhibition, *Children Just Like Me*. The exhibit features interactive vignettes of children from 11 countries and provides visitors opportunities to explore the children's cultures. It features hands-on activities, as well as text and images, through which children can learn about the daily life of other kids from around the world. The exhibition will run from September 27, 2008, through May 3, 2009. An opening celebration for the exhibition will be held from noon to 4 p.m. on Sunday, October 12.

"I am very excited about this exhibit," Spurlock Museum Director Wayne Pitard said. "It will be a great challenge to organize it within all the galleries of the Museum, but we believe that the exhibit and our permanent collections will be mutually complementary, since our galleries contain numerous artifacts concerning the lives of children. We hope that our regular patrons will see aspects of our galleries in a new light during this exhibition."

Education Coordinator Beth Watkins shared joint responsibility and worked closely with Assistant Collections Manager John Holton and Assistant Registrar for Acquisitions Amy Heggemeyer to bring this unique exhibit

to the Spurlock Museum. According to Holton, he came across the exhibit online while researching potential traveling exhibits to bring to the Spurlock Museum and thought it would be a great fit for the Museum's mission of interpreting world cultures. After learning the specific requirements for hosting the exhibition, Holton created

a potential layout for all of the exhibit's modules and presented the information to the Museum's exhibits committee.

"*Children Just Like Me* is an exciting exhibit for the Spurlock Museum because it is the first exhibit hosted at the Museum that was developed specifically for a youth audience," Holton said. The exhibit is based on DK Publishing's 1995 award-winning book by the same title, *Children Just Like Me*, written by Susan Elizabeth Copsy, Barnabas Kindersley, and Anabel Kindersley, and was built by the Cincinnati Museum Center (CMC) at Union Terminal. The authors spent two years meeting and photographing kids from more than 140 countries. The book is divided by continent, each of which is introduced with photos of children, their names, and nationalities. A double-page spread features pictures of each child's food, eating utensils, housing, school, friends, and family. The final section includes excerpts from the Kindersleys' travel diary. This book is factual, respectful, and insightful, providing just



to the Spurlock Museum. According to Holton, he came across the exhibit online while researching potential traveling exhibits to bring to the Spurlock Museum and thought it would be a great fit for the Museum's mission of interpreting world cultures. After learning the specific requirements for hosting the exhibition, Holton created a potential layout for all of the exhibit's modules and presented the information to the Museum's exhibits committee.

CHILDREN JUST LIKE ME



the right balance of information and visual interest for its intended audience. The 2,500-square-foot exhibit based on the book continues its theme of showcasing the diversity of the world's children while exploring the common bonds they share. Since 2003, the exhibit has toured 15 cities across the U.S.

Watkins said that the exhibition will be spread throughout most of the galleries of Spurlock Museum, not just the Campbell Gallery that usually houses temporary exhibits. This is a very different layout than any used by the Museum in the past. The 11 vignettes, plus an educational activity area and an introductory module in the shape of an oversized globe, will be housed in the Campbell Gallery, the Hundley Central Core Gallery, and most of the feature exhibit galleries. "The modules in the feature galleries were planned to fit the cultures already exhibited in each one, and we hope the context of the galleries will help visitors learn and understand even more about the culture of the children in the modules," Watkins said.

The introductory globe pinpoints the location of each child, enabling viewers to get a clear sense of the geographical range addressed in the exhibit. In each module, vivid, life-sized cutout images of the children stand alongside three-dimensional representations of their home or environment. Their parents, siblings, and pets are also depicted. Among the three-dimensional pieces that accompany each module are a rowboat and hammock that visitors can get into, toys to play with, and clothing to try on.

"These pieces function as props," Watkins said. "They are artifacts, but they are not behind glass. They are touchable, usable things."

Visitors can compare common activities and objects to discover a variety of languages, foods, games, pets, clothing, and much more through multi-sensory interactives that help to foster understanding of diverse traditions within common experiences shared by children everywhere. Self-paced, hands-on activities in each vignette strengthen cross-cultural commonalities.

To enhance the "around the world" experience in *Children Just Like Me*, visitors receive a passport to stamp after completing an activity at each vignette. For example, to receive a stamp from Canada, children practice math skills with eight-year-old Levi. While learning about Mohammed, a nine-year-old boy living in Cairo, children explore occupations from around the world. Using the module's computer, they can type in their parents' jobs and what they want to be when they grow up, then compare their answers with those entered by previous visitors and children in other parts of the world.



Children Just Like Me teaches a message of inclusion and cross-cultural understanding to young children. Its message of the shared human experience across different environments and cultures is a powerful lesson for the entire family in our complex global political climate.

GETTING READY

But before anyone can begin exploring the exhibit, the installation of all of its modules and interactives—which fill 30 crates and will arrive in Urbana in two semi trucks—poses a major challenge for the Museum staff. This exhibit has space and infrastructure needs that have not been an issue in other projects. The varying ceiling height in the galleries determined the placement of some of the modules, while other vignettes needed access to electricity for special lighting and audio.

"There was a lot of measuring going on before we signed the rental agreement," Holton said.



In September, Holton will organize student and senior staff members to assist an installer from the Cincinnati Museum Center in mounting the exhibit. "Usually when we put up an exhibit, the Collections staff has been working ahead at least a year, if not more," Holton said. "This time, there is very little work we can do ahead. As soon as the materials arrive, Collections staff will have to put in some long days to get everything ready."

Watkins added that even though exhibit installation is not part of her usual job responsibilities, she will probably assist with this exhibit.

"It might be all hands on deck," she said. "Collections will be the primary staff for that job, but I wouldn't be surprised if others of us get called in to help out."

Staff who do not have experience mounting exhibits will help with tasks like taking inventory of the crates as they are unpacked and moving components out of crates to temporary storage areas as the items are organized before actual installation begins.

SPECIAL EXHIBIT EVENTS AND TOURS

Numerous events have been planned in conjunction with the exhibition. "Literature at the Heart of Our Lives: Youth Literature Festival," a community-wide event on October 4 designed to build an increased appreciation for literature by

readers of all ages, will feature stories in the Museum's galleries and readings and book signings by authors of children's and young adult literature. Celebrating Children in a World Community, scheduled for December 13, will showcase a variety of the community resources available to children, families, and educators in the Champaign-Urbana area. The Asian Educational Media Service (AEMS) Documentary and Independent Film Series, to be held in the Knight Auditorium, will include some films that focus on children's experiences. Specifics of these and other events can be found on the calendar of events beginning on page 20.



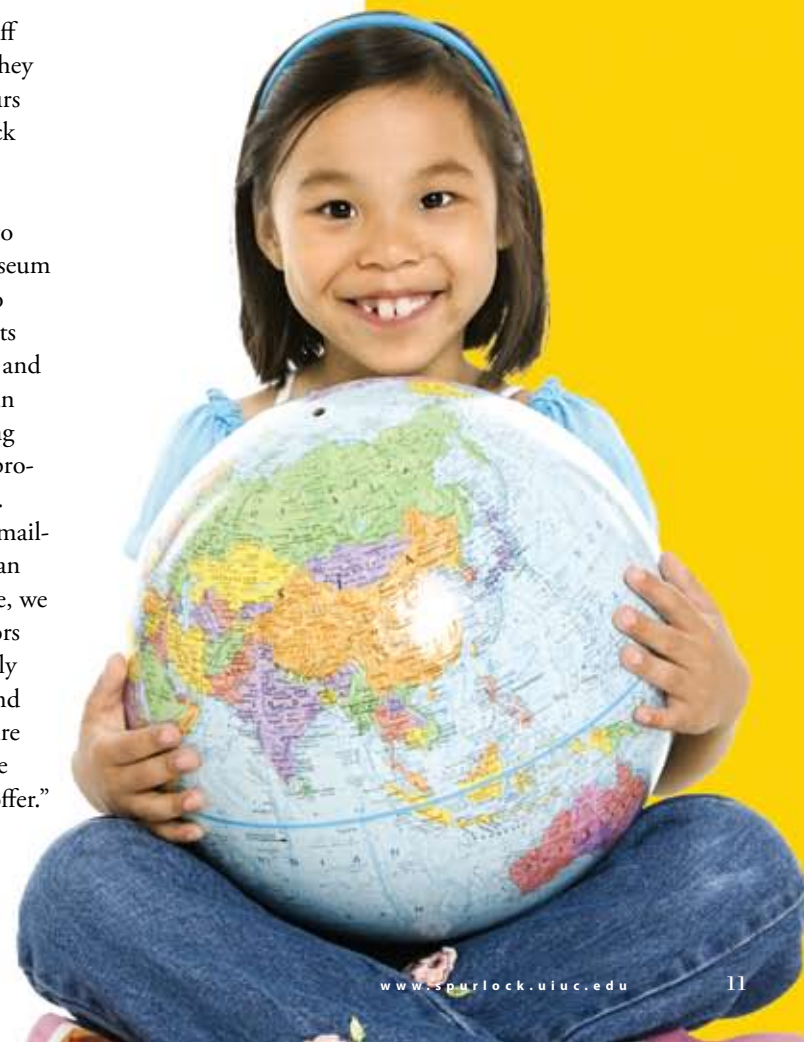
There will be special offerings for schools and other group visits as well. "My colleagues in Education and I are still talking about what we anticipate a tour experience of this exhibit will be like for a classroom group," Watkins said. "It's difficult to plan for an exhibit you haven't seen."

Watkins said she thinks the exhibit will be especially suitable for a younger audience, perhaps as young as four years old. It will be a challenge for the staff: the Museum's biggest demographic in school visits is sixth graders. "We think lots of sixth grade classes will still want to come," Watkins said, "but we are anticipating hosting many more younger children than we usually work with. So we're trying to plan special programs for them. We want to have something great developed before the school year starts."

Watkins said that over the summer, the Education staff worked on how to describe the exhibit to schools so that they will be prepared for an experience different from other tours and programs that they have participated in at the Spurlock Museum in previous years. In advance of the arrival of the exhibit itself, CMC mailed Spurlock Museum educators a variety of lesson plans and ideas for interpretive activities to use with group visits and the general public. Spurlock Museum staff have also been working to tie *Children Just Like Me* to the Museum's feature exhibits and collections. The exhibit and its special tour are featured in the Museum's annual mailing to schools about tours and programs for the academic year.



"We have an extensive mailing list for schools and teachers, but because this exhibit can be enjoyed by different ages than other exhibits we've done, we think our programs will appeal to a bigger pool of educators and groups than we usually get," Watkins said. "We're really excited to make something different available to schools and agencies that serve younger children, and we hope to inspire many groups who haven't visited us before to come explore *Children Just Like Me* and the other resources we have to offer."



CHILDREN AND THE SPURLOCK MUSEUM

By Wayne T. Pitard and Yu (Ian) Wang

While the exhibit, *Children Just Like Me*, is on display at the Spurlock Museum during this academic year, the spotlight throughout our galleries will be firmly on our younger patrons. The exhibit is designed to introduce visitors to eleven children from around the world and how their lives are both similar to and distinct from each other. *Children Just Like Me* is by far the largest changing exhibit we have ever attempted to mount. Due to the nature and extraordinary size of this exhibit, it is too big to fit into the Dr. Allan C. and Marlene S. Campbell Gallery, our regular space for temporary exhibits. So while part of it will be set up there, over half of it will be placed within the permanent galleries. In this way, many of the children in *Children Just Like Me* will appear in our permanent galleries that feature exhibits from the regions of their homelands.

The importance of understanding the lives of children in the cultures of the world has long been an important theme at the Spurlock Museum. Each of our permanent exhibits displays artifacts that illustrate how

children learn, grow, play, and develop into solid members of their cultures. During *Children Just Like Me*, we will highlight those aspects of our exhibits in order to enhance our visitors' experience, bringing together the changing and feature displays. In this article, we wish to provide a brief tour of the materials from our galleries that illustrate the lives of children.

Apart from displays in the

Campbell Gallery, visitors enter our galleries by stepping into the Charles M. and Barbara S. Hundley Central Core Gallery, with its three monoliths showcasing the leitmotifs: body, mind, and spirit. From here, you can enter our two first-floor galleries.

The Reginald and Gladys Laubin Gallery of American Indian Cultures provides considerable discussion and artifacts concerning the roles

of children in American Indian communities from birth until adulthood. These communities emphasize the importance of incorporating each child into its cultural heritage through ceremony, training,

storytelling, and play. From an early age, children are taught the skills and crafts that are important for the maintenance of the community. Toys—including dolls, cradle boards, small bows and arrows, and balls—were always used as a means for such cultural learning.

The gallery displays a number of such toys, including several dolls and miniature cradle boards. As children grew older, they took on chores that trained them for adulthood, with girls traditionally learning domestic skills, while boys were taken hunting and taught the use of horses and weapons. On the wall near the tipi, one can see a beautiful pair of Kiowa leggings for a young boy. Their distinctive green color identifies the leggings with the Kiowa culture.

The transition from child to adult was marked in Native communities with great ceremony. The gallery also discusses the Apache traditions that bring about the transition of girls from childhood to adulthood in a four-day ceremony that includes rituals, dances, and songs. There is also a discussion of the Lakota vision



Lakota Sioux (?) Doll of Rainbow Red Beans by Mamie Red Beans Stretaker, North Dakota, ca. 1935.



Lakota Sioux (?) Doll of Charlie Red Beans by Mamie Red Beans Stretaker, North Dakota, ca. 1935.



Boy with Goose. Plaster cast of Roman marble copy, 2nd c. Hellenistic bronze original from the Asklepieion on Kos, ca. 125 BCE, by Boethos, now lost.

quest, a rite of passage for boys at puberty to move into manhood, along with artifacts related to the quest.

The H. Ross and Helen Workman Gallery of the Ancient Mediterranean offers a glimpse into the lives of children in ancient Greece and Rome. Two of the Museum's most beloved plaster casts of ancient sculpture depict children in a way that reminds us that children everywhere are essentially the same. In contrast to the formality of much of classical sculpture, depicting gods and emperors in highly dignified poses, these two sculptures capture children in everyday situations. The first sculpture depicts a toddler struggling with a goose that is virtually as large as the child himself. The boy has wrapped his arms around the goose's neck, and the goose's beak is open, clearly in alarm at the situation. The vibrant and lifelike depiction of the child, with his pot belly and chubby legs, illustrates clearly the naturalistic artistic style that is characteristic of Greek and Roman art. The same can be said for the second statue, which shows a young boy sitting on a rock and attempting to pull a thorn out of his foot.

The naturalism of both the artistic work and the action being depicted in the sculpture instantly create a bond between the sculptor and the viewer. We cannot say very much about who these children might have been, and what the intended function of these statues was. Two poems from ancient Greece mention a statue of a boy and a goose that a mother had dedicated to Asclepius, the god of healing, after the boy had been healed of an illness. Perhaps that was the purpose of our sculpture as well. The young boy pulling the thorn out of his foot is thought to be a slave, since



Yaegaki-Hime (Princess) Costume Doll. Tokyo, Japan, ca. 1950.

slaves in the ancient Mediterranean were often not provided with substantial clothing or footwear, but this interpretation is not certain. The lack of clothing need not say anything about the social status of the child.

The classical exhibit also includes a number of miniature terra cotta vessels, including tiny wine jars and jugs, bowls, and

tables. These were probably used as toys, much as we see elsewhere in the world. Many of these small vessels have been found in the tombs of children, suggesting that they were placed alongside the deceased so that they could be taken along to the netherworld. Visitors can also see a Roman terra cotta baby feeder. Babies were usually fed by their mothers, or, in some wealthy households, by a female slave, but in some situations, when neither was available, the baby could be fed with an ancient version of the milk bottle.

Moving to the second floor, the Workman Gallery of Asian Culture also displays a number of children's items. Two fine articles of children's clothing from mid-20th-century China—a lovely silk hat with an open crown and floral decoration, and a child's collar—give a glimpse into Chinese textiles and their uses in ceremonial dress.

In addition, one will see a Korean baby boy's ceremonial dress ensemble, worn to celebrate the child's first birthday. A lovely Japanese doll depicts a dancing girl in traditional costume. This type of doll is commonly given to girls during the annual Girls' Day celebration in March. A second doll depicts an elegant princess, wearing a lovely kimono and a silver headpiece. A Chinese poster from the 1930s shows children happily at play, jumping rope, swinging, playing leapfrog and shooting arrows. Such posters were placed in homes for good luck. You will also find an ornately carved Chinese cricket box. For centuries, children have caught crickets and put them in such boxes to enjoy listening to the music of the insect's song (some visitors will remember the cricket box in the famous film, *The Last Emperor*).

The Asian Gallery also displays three beautiful Indonesian shadow puppets, from the early to mid-twentieth century. A popular form of family entertainment across eastern Asia, shadow puppetry was invented centuries ago in China. On a more somber note, one will also find a Japanese tombstone commemorating the death of a young child. Carved on the stone is the image of the bodhisattva Jizo, a divinity who is the protector of children in life and death.

The Simonds Pyatt Gallery of European Cultures contains fewer items specifically related to children. But one can still find a delightful children's plate depicting two children working in a garden, with the alphabet circling them around the border of the plate. Beside it is a lovely French porcelain doll from the mid-nineteenth century, wearing a printed cotton dress.



Plate. Charles Allerton & Sons, Staffordshire Potteries, England, ca. 1890–1910.



Shadow Puppet, Wayang Golek. Bali, Indonesia, 20th c.

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By James Sinclair

CROCKER LAND AND A SPURLOCK LEGACY

A museum collects, manages, and preserves artifacts from the past and present for future generations. As Philippe de Montebello stated, "Museums are the memory of mankind." They are the keepers of world history. They support study and research by providing scholars, students, and staff access to their collections.



Harpoon Point, Line, and Tightener. Etah, Greenland. (1998.19.2811A-C_X)

The Spurlock Museum is a teaching and research museum. Its collections—presently numbering more than 43,500 artifacts—are used for instructing students of all ages about the cultures of the world, past and present. The staff maintains scholarly information about items in the collection, and scholars use the collection for selective and/or comparative cultural studies.

The Spurlock Museum has five permanent galleries which feature a small portion of its collections in interpretive displays.

Those of us who have visited these galleries and admired these exhibits often desire to know more of the history behind some of these collections such as who collected the objects and how did they come to the Museum? Here is the story of one such collection.



Pouch. Greenland. (1998.19.2104.1)
All artifacts were obtained by the Crocker Land expedition, 1913-14.

In 1906, Admiral Robert Perry led an expedition to the farthest reaches of the Arctic, including the areas of Etah, Greenland, and Ellsmere

Island, Canada. This daring expedition was financed by a wealthy California banker



Shoe. Greenland. (1998.19.2778A_X)

named George Crocker. In his journals, Perry reported

seeing what he called "Crocker Land." Between 1913 and 1917, another Arctic expedition led by Donald B. MacMillan, a disciple of Perry, and including Illinois alumnus Elmer Ekblaw, a geologist, sought to confirm the existence of Crocker Land while conducting numerous other research projects.



Snow Goggles. Etah, Greenland. (1998.19.3216_X)

The University of Illinois contributed \$10,000 (approximately \$200,000 in today's currency) in support of the

MacMillan expedition. The story of the ill-fated expedition relates the struggles of living, working, and traveling through this Arctic region. It tells of starvation, severe frostbite, and the tragic murder of an Inuit guide. In spite of all this effort and suffering, the expedition was unable to confirm the existence of Crocker Land.



Fur Underwear. Etah, Greenland. (1998.19.4291.1_X)

However, the crew did bring back a fine collection of artifacts.

In 1918, the collection was divided among the three major sponsors of the expedition: the American Museum of Natural History (New York), the American Geological Society, and the University of Illinois' Museum of Natural History (MNH). Cultural artifacts from the MNH were later transferred to the Spurlock Museum.



Ulu (Woman's Knife). Etah, Greenland.

The Spurlock Museum's Crocker Land collection numbers over 300 items. There are boots, parkas, and underwear made from animal hide; hunting and fishing equipment; toys; household goods such as oil lamps, dishes, and flatware; cigarette holders; pins, needles, and awls for sewing; harnesses and toggles for dogs; and figure of humans and animals carved from ivory. Six Crocker Land artifacts can be seen in the Americas Gallery: a knife, skin scraper, skin softener, salmon spear, ivory fish hook, and harpoon.

A recent detailed history of the expedition titled "Grand Illusion: The Search for Crocker Land," written by John Franch, appeared in the Illinois Alumni (January/February 2008) and is available on the magazine's website.

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The Dr. Arnold H. and Audrey A. Leavitt Gallery of Middle Eastern Cultures and the Richard and Barbara Faletti Gallery of African Cultures provide other unique items related to children. In the African section, one will find two Ashanti Akua'ba figurines, carved in the form of a child, with a large rounded head. These figurines are given to young brides to carry on their backs like a baby. They are believed to bring about pregnancy and a healthy child. If the young woman has a daughter, the Akua'ba is often given to the child as a toy.

In the Ancient Writing exhibit, one can see a student's practice tablet from Mesopotamia. The cuneiform writing system of ancient Mesopotamia was very complex, and student scribes needed years of training to prepare for their profession. After having learned many of the hundreds of signs in the cuneiform script, students would begin writing sentences, practicing on round tablets. The teacher would often write a proverb on one side; then the student would write out the same sentence on the other. The tablet on display has the following proverb written on it: "In the town of the lazy, the lame one is their courier."

The Ancient Egyptian section houses our best-known artifact related to children—the museum's ancient mummy. Dating to the first or second century CE, it is the mummy of a seven- to nine-year-old child who lived and died in the Fayum region of Egypt. We do not know whether the child was a boy or a girl. Because of the fine quality of the wrapping of the mummy and the care that the embalmers took in preparing the body, it appears that the child came from a relatively well-off family. She or he probably died of some acute illness or an accident, since the bones showed no evidence of



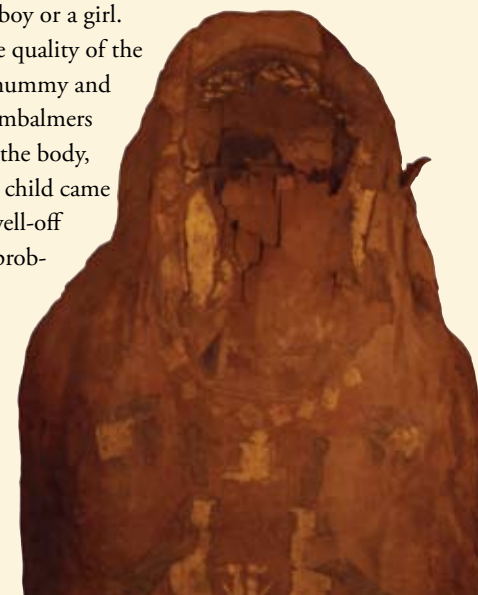
Ashanti Akua'ba Figure. Ghana, mid 20th c.

long-term disease or malnutrition. The mummy came into the Museum's collection in 1989 and was studied by an interdisciplinary team, using non-invasive techniques to learn about the child without damaging or destroying the mummy. It is well known in Egyptological circles because this research project became a model for the way mummies are now regularly studied.

These are examples of the artifacts related to children in the feature exhibits, and the Museum also has numerous additional artifacts in our Teaching Collection and others that are not on display. There will also be special lectures and programs taking place in relation to "Children Just Like Me" in the Museum and at our A. R. (Buck) Knight Auditorium. People may find specific dates and information about these events from our Upcoming Exhibits and Events Calendar in this magazine. We hope that visitors exploring both "Children Just Like Me" and our own displays will leave with a greatly enhanced understanding of what it is like to be a child throughout the cultures of the world.



School Lesson Disc. Babylonia, 2nd Millennium BCE.



Mummy. Egypt, ca. 50-150, Roman Period.

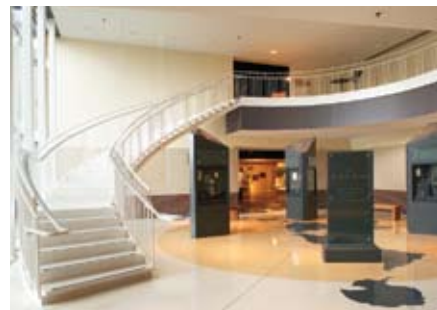
THE SPURLOCK MUSEUM

The William R. and Clarice V. Spurlock Museum is located at 600 South Gregory Street, Urbana, on the campus of the University of Illinois at Urbana-Champaign and is a division of the College of Liberal Arts and Sciences.

The Museum features five permanent galleries exploring the following regions: the Ancient Mediterranean; the Americas; East Asia, Southeast Asia, and Oceania; post-classical Europe; and Africa and Ancient Egypt and Mesopotamia.

The Museum also includes the A. R. Knight Auditorium, the Zahn Learning Center, and the World Heritage Museum Guild Educational Resource Center. The Museum is surrounded by four flourishing culturally based gardens, including a Japanese rock and sand garden and a medicinal herb garden.

The Museum is fully accessible to individuals in wheelchairs and the auditorium is equipped with an audio-enhancement system.



The circle of the **Charles M. and Barbara S. Hundley Central Core Gallery**, located on the ground level, represents the conceptual foundation of the Spurlock Museum. It connects the galleries both physically and thematically and celebrates the complexity of the human experience through the aspects of body, mind, and spirit.



The **Reginald and Gladys Laubin Gallery of American Indian Cultures** offers examples of cultural endurance, creativity, and aesthetic integrity of diverse native peoples throughout the Americas.

A variety of artifacts celebrates the dynamic social, cultural, economic, linguistic, and spiritual systems of indigenous people in North, Middle, and South America.



The **Simonds Pyatt Gallery of European Cultures** features a mosaic of cultures and histories. Differences in language, culture, and class, among other factors, have been catalysts for the tremendous changes Europe has undergone in the 1,500 years since the decline of Roman power.

At the same time, continuities have helped preserve European identities amid these waves of transformation.



The **H. Ross and Helen Workman Gallery of Ancient Mediterranean Cultures** explores the rise of individuals' rights and responsibilities in classical cultures.

Certain societies began to experiment with citizenship status—including the power to oversee justice, the economy, and social welfare—laying the foundation for modern democracy and personal freedoms



At the top of the stairs to the upper level, visitors enter the **Workman Gallery of Asian Cultures: East Asia, Southeast Asia, and Oceania**. For millennia, these vast, diverse lands have served as a crossroads of economic, technological, artistic, and religious influences and, in turn, have enriched cultures worldwide. These areas constitute half the globe, encompassing continental land masses, thousands of islands, and many hundreds of ethnic groups over expanses of land and sea.



The **Richard and Barbara Faletti Gallery of African Cultures** and the **Dr. Arnold H. and Audrey A. Leavitt Gallery of Middle Eastern Cultures** highlight places of beginnings and renewal. Here we began to record our past for the benefit of the future, created the temples and palaces that glorified our first cities, and built tombs and monuments that paid tribute to our dead. Here ancient honor inspires modern struggles for freedom and independence.



The **Dr. Allan C. and Marlene S. Campbell Gallery** hosts traveling exhibits and provides exhibit opportunities for borrowed collections and special Spurlock treasures. The Museum uses this wonderful space for in-depth discussions of special topics and explorations of cultures and themes not represented in the permanent collections.



The **A. R. (Buck) Knight Auditorium** hosts lectures by local and visiting scholars and performances by musicians, dancers, actors, and storytellers.



The **Dene W. and Marie C. Zahn Learning Center** is a space for small group activities, including hands-on art projects for school groups, teacher training workshops, and educational camps, as well as visitors' individual exploration through artifact handling and computer interactives. UIUC staff members and area educators also may borrow compact discs, videos, books, or objects from the Museum's Educational Resource center.

The **World Heritage Museum Guild Educational Resource Center**, loans a wide assortment of educational materials to educators for use in their classrooms.

Charles M. and Barbara S. Hundley Central Core Gallery

Charles and Barbara Hundley of Naperville and Champaign, Ill., have demonstrated their commitment to the University of Illinois and the Spurlock Museum for 20 years through their generous Museum philanthropy.

In appreciation of their contribution to the Spurlock Museum and for all of their support, the Museum has renamed the Central Core Gallery the Charles M. and Barbara S. Hundley Central Core Gallery. Located on the ground level, it connects the galleries both physically and thematically and celebrates aspects of mind, body, and spirit.

In October of 2007, the Hundleys deferred \$2 million to the University of Illinois, one half of their endowed fund designated to support a professorship in the Spurlock Museum, which will be filled by the Museum's Director.

One quarter of their gift will provide scholarships for members of the Fighting Illini football team, and the other quarter will be divided between the Illinois Promise need-based scholarship program and the James Newton Matthews Scholars Program.

The Hundleys were first introduced to the Museum through their close friend Tony

Ackerman. After touring the old World Heritage Museum in Lincoln Hall with Ackerman, Charles became personally involved upon learning that the Museum was going to move all items into storage awaiting the building of the new Spurlock Museum. Many items, including the American Indian Collection, would not be protected by a security system, so Charles donated a high-tech security system.

The Hundleys have also contributed Board room furniture, office furniture, tables, and other furniture in the Zahn Learning Center, funding for the first black-tie Board dinner, and more recently, a new professional digital camera and video camera.

Charles Hundley retired in 2002 from a successful career as Vice President of Business Development with Northern Trust in Chicago. Prior to his position with Northern, he served as a Benefits Coordinator with the University of Illinois and Chief Investment Officer with the State University Retirement System (SURS). Barbara retired as the Vice President of Alumni Relations and Associate Chancellor for Alumni Relations. Barbara's career began as a teacher before she became involved with the University as an Assistant Director of the Undergraduate Career Center at UIUC, and Director of the University of Illinois Alumni Center. For three years, Barbara was President of the Midwest Association of Colleges and Employers professional association, a great honor in her profession.



(left to right) Museum Director Wayne Pitard, Barbara S. Hundley, and Charles M. Hundley at the ribbon-cutting ceremony

MARIE ZAHN

By Jenny Southlynn and Wayne Pitard

Marcus Tullius Cicero once said that gratitude is not only the greatest of virtues, but the parent of all the others. With this in mind, the Spurlock Museum community wishes to express its sincerest gratitude to Marie Zahn for her generous support of the Spurlock Museum.

In 2007, the Spurlock Museum received a substantial donation to support the Learning Center from Zahn in her husband's name. The space, renamed the Dene W. and Marie C. Zahn Learning Center, is used for small group activities, including teacher training workshops, art and craft activities, and hands-on artifact opportunities. The donation will allow the center to continue to flourish.

The multipurpose room, designed to support independent learning as well as program activities, is a vital part of the Spurlock Museum. Resources include computers with online access and a small specialized library for browsing. Visitors of all ages have access to teaching artifacts, computer interactives, games, crafts, and more.

"We are so thrilled with Marie's gift to the Learning Center," Spurlock Museum Director Wayne Pitard said. "It will assure our ability to consistently upgrade, update, and improve our education programs as we move into the future."

DENE WALTER AND MARIE C. ZAHN

"I'm a native San Franciscan," Zahn said proudly. Her father, John La Barber, was born the year of the earthquake in 1906. He is 102 and lives with Zahn.

"I'm a native Californian. I'm a native daughter of a native son," Zahn continued. According to Zahn, when she was in school, she was interested in music and sports. She played basketball, softball, and tennis, but music was her passion. She loves the classics, including Bach,

Beethoven, and Strauss. She enjoys modern music as well: swing-era artists like Artie Shaw, Benny Goodman, Tommy Dorsey, and Frank Sinatra.

Zahn attended San Francisco State University with a major in English and a minor in music. While she did not pursue teaching, she said she was the church organist for 25 years.

"I don't play professionally at all anymore, but I do play for my own enjoyment," Zahn said.

Zahn's husband, Dene Walter Zahn, was born in Birmingham, Alabama, and grew up in Chicago. He graduated in 1937 from the University of Illinois, where he majored in commerce and business and was a member of Zeta Psi, Alpha Epsilon Chapter, and the

golf and track teams. Dene had a pilot's license, which allowed him to enlist in the United States Army Air Force right after he graduated.

"He obtained the rank of captain and flew many missions over the North Atlantic on submarine patrol, and then the South Pacific," Zahn said.

Before the couple met, Dene had lived in Hawaii, where he taught school for three years after the war. Eventually, he joined the Franklin Life Insurance Company and returned to the states to establish his own insurance agency in San Mateo, California, in 1956. Zahn said she met Dene through a mutual friend. At the time her daughter was employed by a man who just happened to be her future husband's staff sergeant in the war and also a good friend of her family.

"I was filling in for my daughter as a secretary at Dene's friend's real-estate office while she was on vacation," Zahn said. "We were introduced through this connection, this gentleman who had been his sergeant when he was in the service. Anyway, that was how we met."



"WE PUT OUR HEADS TOGETHER AND DECIDED WHAT WOULD BE A GOOD PLACE. THERE WAS A NEED TO HELP THE LEARNING CENTER. SO THAT'S WHERE WE ENDED UP MAKING OUR CONTRIBUTION IN HIS NAME."

The couple married in 1971.

"Dene came into my life, and we had a wonderful time," Zahn said. "Had he lived, we would be married 37 years." Dene Zahn passed away seven years ago on November 20, 2001, at his home in Atherton. He was 86. The couple had two children: a son, Tim Cookston of Santa Rosa, and a daughter, Lynne Meyer of Morgan Hill.

"My daughter was a teacher for 28 years," Zahn said. "She went into school administration after she got her masters degree. She retired recently and has been doing interior design work. But she is now also teaching an adult interior design class. She has been a teacher all her life."

Zahn's son-in-law is a district attorney for Santa Clara County and her son lives in Santa Rosa and is an independent entrepreneur.

She has one granddaughter and one great-grandson. "He'll be two years old in July," Zahn said. "He's wonderful. I'm just so sorry that Dene isn't here to enjoy this little boy, because he's quite something. We have a 2-year-old and a 102-year-old," laughed Zahn. "It really is quite neat."



Marie C. Zahn cutting the ribbon to the Zahn Learning Center

According to Zahn, Dene was an avid collector and an excellent dancer, and he loved to play golf. It was during his time at Stanford University that he began collecting paintings. Eventually, he retired from the insurance business and opened the Zahn Galleries in Atherton.

The couple enjoyed collecting art and donated works to Stanford University as well as to the University of

Illinois. The couple acquired an extensive collection of paintings, ivory, and Royal Doulton figures. "My husband was a consummate collector," Zahn said. "He collected what he liked to the nth degree. He would spend hours pursuing whatever it was he was interested in. He was a great man, and I loved him dearly. And I miss him terribly."

Zahn said that Dene wanted to do something special for the University of Illinois in addition to donating many works of art, several of which can be seen at the Krannert Art Museum and at Harker Hall, the University of Illinois Foundation's building on campus. The works are paintings by Dene's favorite artist, Robert Wood.

"When the time came for me to complete what he [Dene] had wanted to do, he hadn't fully established his wishes. So, I put my head together with Bernice Hanus Freeman of the Foundation and [Museum Director] Douglas Brewer," Zahn said. "We discussed where our support could be best used. There was a need to help the Learning Center. So that's where we ended making our contribution in his name."

Zahn attended the dedication of the Dene W. and Marie C. Zahn Learning Center in September. "It was a very, very nice experience for me," Zahn said. "I regret that Dene was not able to be here for it."

Today, Zahn volunteers her time for Sequoia Hospital in Redwood City. She was a member of the board of directors for nine years and served one-year terms as president and secretary treasurer.

"Now I am an honorary director," Zahn said. She continues to be active in the foundation, raising funds for the hospital to help with reconstruction. As for the University of Illinois, Zahn hopes to continue her support.

"I'm an adopted alum," Zahn said. "I love being back there."

SPURLOCK MUSEUM Events FALL 2008 AND SPRING 2009

CAMPBELL GALLERY EXHIBITS

September 27, 2008–May 3, 2009

Children Just Like Me

Children Just Like Me is an engaging, hands-on exhibit that invites young museum visitors to learn about the diversity of world cultures by meeting peers who live in different countries around the globe. In addition, this unique exhibit also reveals how many children, regardless of where they live, hold important aspects of life in common.

Visit the exhibit and meet Erdene, a young Mongolian boy who loves racing horses and can teach you the horse-racing game called Shagai; enter Celina's Brazilian rain forest world, where you can stretch out in her sleeping hammock or climb into her canoe; and spend time with Levi, an energetic Inuk boy who lives on an island in the Arctic Ocean and is happy to show off his ice skates or share his toy racecars.

During *Children Just Like Me*, visitors exploring the Spurlock Museum's galleries will encounter life-sized images of eleven children, each one welcoming other children to enter a three-dimensional representation of his or her home and surroundings. These hands-on learning environments and other interactive elements are designed to strengthen cross-cultural connections through a variety of learning styles. While engaged in multi-sensory activities, young learners will discover the languages, foods, music, clothing, and more of the children represented.

This traveling exhibit was organized by the Cincinnati Museum Center at Union Terminal and is based on DK Publishing's award-winning book by the same title, *Children Just Like Me*™.

Saturday, October 4, 2008

Annual Spurlock Museum Guild Auction: Children of the World

The Spurlock Museum Guild, formed in 1989, is committed to education by sponsoring literary and cultural events for school children and adults over the years. The annual fundraisers and auctions give the opportunity for the achievement of the goals and educational objectives of the Guild. Proceeds of the auction benefit the Spurlock Museum's educational programs.

Auction items include antiques, jewelry, fine art, culinary delights, wine events, and travel opportunities.

This year, the auction will feature Dean Mary Kalantzis and Professor Bill Cope of the University of Illinois at Urbana-Champaign College of Education as Honorary Hosts.

Auction festivities will take place at the neighboring Alice Campbell Alumni Center, 601 South Lincoln Avenue, Urbana. For more information, contact Tony Michalos at 217-351-6154.

6:00 PM auction preview

6:30 PM buffet dinner

7:30 PM live auction

Tickets are available at \$50 per person, as a sponsor at \$100 per person, and as a patron at \$250 per person.

September 1, 2009–January 31, 2010

The Transforming Arts of Papua New Guinea

Papua New Guinea, a Pacific Island nation-state, is home to a remarkable diversity of grand artistic traditions. This exhibition, featuring artifacts from the Museum's own collections, explores the arts of several regions and illustrates over half a century of change in design, media, and audience. Of special significance is discussion of artistic developments sparked by the country's independence in 1975. Visitors to the exhibit are introduced to the artistic traditions of Papua New Guinea and the ways that familiar emblems of community distinction are used and transformed to present provocative aesthetic commentary on the cultural, political, and economic struggles of an emerging nation.

The Spurlock Museum's changing exhibits are made possible through a gift from Allan C. and Marlene S. Campbell and supported in part by the Illinois Arts Council, a state agency.

SPECIAL EVENTS

Wednesday, October 1, 2008, 7:00 PM

Raj Rang: Sufi Music of Rajasthan Performance by Rupayan

As the politics of violence gather force everywhere in the world today, Sufi music is experiencing a revival in India—offering a buffer against the troubled times after almost 200 years of obscurity. Folk musicians living in the remote desert villages of Rajasthan continue to pass their vast Sufi repertoire orally from generation to generation. Songs rich in diversity, vibrant in rhythm, and haunting in melody speak to aspects of life shared among common people—familiar experiences such as the emotions of joy and sorrow and the endurance of pain and poverty. Above all, life is celebrated through lyrical expressions of a deep respect for nature and an enduring love for Allah. In this concert, performers from the Manganiyar community of hereditary caste musicians will celebrate the beauty of Sufi music and thought as they combine mesmerizing vocals with the vibrant and highly varied sounds of traditional instruments. This performance is arranged and sponsored

by Kalapriya Foundation (Pranita Jain, Artistic Director), co-sponsored by the Robert E. Brown Center for World Music, and supported in part by the Illinois Arts Council, a state agency. **Admission: \$5**

Saturday, October 4, 2008, 10:00 AM–4:00 PM

Literature at the Heart of Our Lives Youth Literature Festival

This community-wide event focuses on building an increased appreciation for literature by readers of all ages. As part of the celebration, the Spurlock Museum will host guest authors for public readings of their work and book-signing sessions, feature a special display by the UIUC Center for Children's Books, and entertain listeners of all ages in book-and-story gatherings throughout the galleries and the exhibit *Children Just Like Me*. Guest authors hosted in the Knight Auditorium are Susan Campbell Bartoletti (10 AM), Richard Van Camp (11:30 AM), Cynthia Leitich Smith (1 PM), and Marc Aronson (2:30 PM). Learn more about these writers and storytellers and the many festival activities at <http://youthlitfest.ed.illinois.edu>.

Sunday, October 12, 2008, Noon–4:00 PM

Opening Celebration of Children Just Like Me

Join the Museum in a family-oriented event celebrating this unique, hands-on traveling exhibit. Explore the diversity of world cultures as experienced by the eleven children who appear and interact with visitors through *Children Just Like Me*. Visit each exhibit environment to get a child's-eye-view of life: near the coast in Western Australia; in the mountains of North Vietnam; in rural Tsaluu, Mongolia; in the state of Tamil Nadu at the southern tip of India; in the savanna of Tanzania; in the city of Cairo, Egypt; in a suburb of Moscow, Russia; on a farm near Warsaw, Poland; in an Amazonian rainforest in Brazil; near the town of Cancún in Mexico; and on Baffin Island in the Arctic Ocean. Listen to folktales from the countries and cultures represented and enjoy crafts for all ages.

Thursday, October 23, 2008, 7:00 PM

The Flute Player: Moving Beyond the Madness of War

Lecture and Performance by Arn Chorn-Pond

Fall 2008 CAS MillerComm Lecture Series

As a child, Arn Chorn-Pond survived the Khmer Rouge Killing Fields by playing revolutionary songs on his bamboo flute. Today, he is an internationally recognized human rights leader and speaker, working as the founder of Cambodian Living Arts to bring about the revitalization of his homeland, its people, and their cultural heritage. In advance of Arn Chorn-Pond's public appearance, please join us for a screening of *The Flute Player*, a moving one-

hour documentary of the speaker's life (Tuesday, October 21, 7PM, Knight Auditorium). Note: For more information about the film, please see AsiaLENS in this section of the Magazine.

Saturday, November 8, 1:30–3:30 PM

The World According to Sesame Street Film Screening

View this Emmy award-winning documentary in advance of the November 11 lecture by Dr. Charlotte Cole. Follow the challenges faced by Sesame Workshop producers and their co-producers in Bangladesh, Kosovo, and South Africa as they work to create culturally authentic and meaningful versions of *Sesame Street*—an iconic American television show—for children and families outside the United States (99 minutes).

Tuesday, November 11, 7:00 PM

The World's Longest Street: How Sesame Street is Working to Meet a Diversity of Children's Needs Across the Globe Lecture by Dr. Charlotte Cole

Spurlock Museum Guild Lecture and Performance Series

For nearly 40 years, Sesame Workshop has produced the pre-school television program *Sesame Street*. Today, *Sesame Street* airs in over 120 countries around the world and includes 30 co-produced international versions, such as *Takalani Sesame* in South Africa and *Sisimpur* in Bangladesh. Dr. Cole, Vice President of International Education at Sesame Workshop, will address some of the challenges and successes she encountered while working to localize the program with indigenous songs, puppets, and curricula for projects in Egypt, India, Northern Ireland, Russia, South Africa, and other countries around the globe.

Saturday, December 13, 2008, 10:00 AM–4:00 PM

Celebrating Children in a World Community

Spurlock visitors of all ages will enjoy this special event designed to complement the traveling exhibit *Children Just Like Me* by focusing on a variety of the community resources available to children, families, and educators in the Champaign-Urbana area. Join us to spend time with the children featured in the exhibit and explore the hands-on learning environments they introduce; enjoy games, music, and craft activities from cultures far and wide; view a series of films documenting the wide-ranging conditions under which children around the world receive or struggle to receive a basic education; and talk with representatives of various community service and resource organizations that focus on the family, early childhood, education, and public health and welfare. Note: To learn more about the educational films being featured during this event, please see the listing for AsiaLENS in this section of the Magazine.

SPURLOCK MUSEUM Events

Saturday, February 7, 2009, 2:00–3:30 PM
Winter Tales

Join us for one of the Museum's most popular annual events, a concert of American Indian tales, told during the winter months, the traditional time of telling. Each year, a first voice teller is featured in an educational and entertaining performance for listeners of all ages. Past tellers have represented Northern Cheyenne, Lakota, Cherokee, Kiowa Apache, Mohawk, and Ojibwa tribes. Winter Tales concerts are sponsored by an endowment from Reginald and Gladys Laubin. **Admission: \$5**

Saturday, February 21, 2009, Noon–4:00 PM

Heirlooms, Artifacts, and Family Treasures: A Preservation Emporium

Organized by the Preservation Working Group of the University of Illinois, this informational event welcomes visitors to meet and talk with preservation specialists whose expertise ranges from antiquities to modern digital media. Have you ever wondered how to preserve that old film of family memories or take care of Grandma's quilt? Bring your small, hand-held items to the Museum or come with images of larger items and have your preservation questions answered by the presenting experts. For further information contact Jennifer Teper at 217-244-5689.

Saturday, February 28, 2009, 12:30–4:00 PM

Spurlock Museum WorldFest 2009

This year's spring festival promises to be as popular and entertaining as those in past years, celebrating the wondrous variety of performance arts practiced around the world and offering hands-on activities for everyone. Artists featured this year include members of the Lira Ensemble—multi-talented dancers, singers, and musicians—widely recognized for their vibrant and colorful performances of traditional Polish folk music and dance. **Recommended donation: \$5**

Saturday, April 18, 2009, 10:00AM–4:00 PM

Boneyard Festival at the Spurlock Museum

In conjunction with the exhibit *Children Just Like Me*, young performers from surrounding communities will entertain visitors in the Museum's galleries and Knight Auditorium. Performance groups include students from the Conservatory of Central Illinois and members of Music without Borders, an amazing ensemble of young musicians from Bottenfield and South Side Schools.

All public performance events are sponsored in part by a grant from the Illinois Arts Council, a state agency. For more information on all exhibits, programs, and events, please visit the Museum's website (<http://www.spurlock.illinois.edu/>), the online Calendar of Events, and future printed publications.

ASIA LENS

Screening at the Spurlock 2008–2009

Tuesday, October 21, 2008, 7:00 PM

The Flute Player

(*Jocelyn Glatzer, 2003, 53 min.*)

This one-hour documentary focuses on the life and work of Cambodian musician and internationally recognized human rights leader Arn Chorn-Pond, who survived the Khmer Rouge Killing Fields as a boy and works today as a peacemaker and the founder of Cambodian Living Arts, a project of World Education that is dedicated to the revival of traditional Khmer performing arts and the cultural and economic promise of young Cambodian artists. This film screening and discussion are held as a prelude to the appearance of Arn Chorn-Pond as a CAS MillerComm lecturer on Thursday, October 23, at 7 PM in the Knight Auditorium of the Spurlock Museum. Note: Discussion with special guest TBA. Gavin Douglas (University of North Carolina-Greensboro) reviews *The Flute Player* in *AEMS News and Reviews* (Fall 2008).

Saturday, December 13, 2008, 10:00–4:00 PM

Time for School (2003) and Back to School: The Ongoing Struggle to Educate the World's Children (2006)

(*87 min.; both films produced by Judy Katz, PBS Wide Angle series*)

Saturday, December 13, 2008, 10:00–4:00 PM.

Going to School in India

(*2007, nine short films totaling 76 min.*)

Families of Korea

(*2001, 30 min.*)

There are almost as many ways of learning as there are children in the world, and the ways in which children thrive and struggle in every environment imaginable are sensitively and sympathetically portrayed in these four videos. Developed as educational media, these films speak both to and about children, offering snapshots of daily life in several parts of the world, including the Asian countries of Afghanistan, India, Japan, and Korea. This day-long screening takes place as part of the Spurlock Museum's special event Celebrating Children in a World Community, one in a series of programs and events complementing the traveling exhibit *Children Just Like Me*. Note: Discussion with special guests TBA. Rachel Heilman (University of Washington) reviews *Going to School in India* in *AEMS News and Reviews* (Fall 2007).

AEMS DOCUMENTARY AND INDEPENDENT FILM SERIES

This series of public film screenings and lecture/discussion programs is organized by the Asian Educational Media Service (AEMS) at the Center for East Asian & Pacific Studies. It is planned in collaboration with the Spurlock Museum and presented in the Knight Auditorium. Among the films offered for discussion this year, several were chosen with the exhibit *Children Just Like Me* in mind because of the meaningful and often dramatic ways in which they focus on youth and childhood experiences. Guest scholars and members of the campus and C-U communities will introduce the films and lead post-screening audience discussions.

Tuesday, February 3, 2009, 7:00 PM

Please Vote For Me

(*Weijun Chen, 2007, 55 min.*)

An experiment in electoral politics, as it was conducted in a third-grade classroom in Wuhan, China, is the subject of *Please Vote For Me*. During the course of the film, the selection of the class monitor, normally appointed by the teacher, is subjected to the democratic process to hilarious, occasionally traumatic, and always thought-provoking results. Screened in the wake of the 2008 U.S. presidential election, this film is part of the Why Democracy project, an international collaboration that provides supplementary materials online. Note: Discussion with special guest TBA.

Clayton Dube (University of Southern California) reviews *Please Vote For Me* in *AEMS News and Reviews* (Fall 2008).

Tuesday, March 3, 2009, 7:00 PM

Kabul Transit

(*David Edwards, Maliha Zulfacar, Gregory Whitmore, 2007, 84 minutes*)

Kabul Transit employs a street-level democracy to explore the fractured cityscape of contemporary Kabul, Afghanistan. Moving through the city, the viewer encounters a variety of public and private spaces, from a kite-flying spot on a hilltop to a bureaucrat's office, and meets diverse individuals, from a black-market entrepreneur to a jaded policeman to a commander of U.N. troops stationed in the city. This revealing look into the desperate yet utterly human life of Kabul raises as many questions as it answers about what it's like to live in a place that has seen more war than peace for more than a generation. Note: Discussion with special guest TBA. Nazif Shahrani (Indiana University) reviews *Kabul Transit* in *AEMS News and Reviews* (Fall 2008).

Tuesday, April 7, 2009, 7:00 PM

The Last Ghost of War

(*Janet Gardner, 2006, 54 minutes*)

The use of Agent Orange as a defoliant during the Vietnam War and the devastating effects of this chemical on both Vietnamese villagers and U.S. soldiers are well known. This film follows that legacy into the 21st century, revealing the dreadful, if unequal, impact Agent Orange had on subsequent generations in both countries. While giving a human face to the medical statistics, this film also traces the attempts made by Vietnamese victims to find reparation through the legal system. Note: Discussion with special guest TBA. Tom Ginsberg (University of Chicago, formerly UIUC) reviews *The Last Ghost of War* in *AEMS News and Reviews* (Summer 2008).

Behind the Scenes at the Museum

FALL 2008 Osher Lifelong Learning Institute Course
Conducted by the Spurlock Museum

In this six-week class, members of the Osher Lifelong Learning Institute will adventure across time and the globe at the Spurlock Museum. From exhibits on Mesopotamia and Ancient Egypt to exhibits featuring cultures indigenous to Oceania, the Americas, and more, participants will have an opportunity to experience and celebrate the wonderfully diverse

cultures, both ancient and modern, highlighted in the Museum's permanent galleries. Led by the Spurlock's curators and professional staff, participants will explore artifact treasures, learn how they are exhibited to the public, and even have a chance to create their own exhibit!

Day and Time: Fridays, 10:00–11:30AM
Duration: 6 weeks, October 10–November 14, 2008
Course Fee: \$25
For details: contact Kim Sheahan at 217-244-3355 or ksheahan@illinois.edu. Class size is limited.

About OLLI

The Osher Lifelong Learning Institute (OLLI) on the UIUC campus is part of a nation-wide network of member-led learning communities providing a variety of educational opportunities. Membership is open to adults aged 50 and older and comes with a wide range of benefits. OLLI is for everyone, but you must be a member to register for courses. For more information on OLLI visit www.oli.illinois.edu.



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