

SARLOCK

MUSEUM





A MESSAGE FROM THE MUSEUM DIRECTOR

By Wayne Pitard, Director

Reproduction gold weight. Ghana. Gift of Lynn and Michael Noel, 2014.03.0210.

WINTER 2015

WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM

University of Illinois at Urbana-Champaign
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Urbana, IL 61801
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Director: Wayne Pitard

MUSEUM HOURS:

Tuesday: Noon - 5 p.m.
Wednesday, Thursday, Friday: 9 a.m. - 5 p.m.
Saturday: 10 a.m. - 4 p.m.
Sunday: Noon - 4 p.m.
Monday: closed

spurlock.illinois.edu

The newsletter for the Spurlock Museum is published through the generous support of the Spurlock Museum Guild and the Spurlock Museum Board. Spurlock Museum Board Publication Committee: Sari Gilman Aronson, Allan Campbell, Robin Fossum, Wayne Pitard, James Sinclair, Yu (Ian) Wang, Beth Watkins, and Norman Whitten (chair). The newsletter is produced for the Museum by the College of Liberal Arts and Sciences Office of Communications and Marketing.

Artifacts on the front cover:

Foreground: Horse for Kalki, incarnation of Vishnu. India, late 19th c. Gift of Robert C. and Donna M. Spina Helmholz, 2014.01.0077B.
Background (and above): Bracelet. Egypt, late 19th c. Gift of Robert C. and Donna M. Spina Helmholz, 2014.01.0050.
Far left: Bracelet. Egypt, first half of 20th c. Gift of Robert C. and Donna M. Spina Helmholz, 2014.01.0067.

I write this as I sit in LaGuardia Airport in New York, waiting for my flight home to Champaign. I have just completed some of my favorite duties as Director of the Spurlock: meeting with one of our generous donors and also with an official from one of the city's most interesting museums, the New York Historical Society Museum.

The kind people who support the Spurlock Museum both financially and with their donations of significant artifacts for our collections are spread widely across the country. I try to visit them when I can. Many of them are alumni of the University of Illinois, but a surprising number are not. The latter have found us through hearing enthusiastic descriptions of the Museum from our friends and have contacted us themselves. Seeing the quality of our collections and how carefully our excellent staff treats the artifacts, they decide that their valued materials will find a good home with us and will be used for the long-term benefit of the citizens of Illinois and the country. We hope that those of you who know us will tell your friends about the Museum—who knows when such comments might eventually lead to a mutually beneficial arrangement for a donation?

It is also invigorating to visit museums around the nation to see what's going on in terms of both exhibit subjects and exhibit design. As we continue to improve our permanent galleries, we are always interested in looking at how new techniques and technologies can be used to genuinely enhance the visitor's experience. Wonderful ideas have been developed in museums both large and small, and I am always amazed at how generous staff at most museums are in talking about their exhibits, such as what has worked for them and what has not.

We begin 2015 with the Spurlock flourishing as never before. We have hosted a record number of visitors and events at the Museum this past year, and our visibility in the community is at its highest level ever. I hope you will come to the Museum and get involved in the excitement. Check out our website and see the special public events and programs that are coming up.

Explore your world! ♦



Sandal. North Africa. Gift of Lynn and Michael Noel, 2014.03.0502A.



College of
Liberal Arts & Sciences
AT ILLINOIS

BOARD AND GUILD UPDATES

Saddle bag. Tuareg culture, North Africa. Gift of Lynn and Michael Noel, 2014.03.0407B.

BOARD UPDATE

By Tony Michalos, President of the Board

The Spurlock Museum Board of Directors meets twice a year, and the Trustees hold meetings quarterly to discuss Museum business. At the Board meeting on September 19, we welcomed Jean Driscoll, the new LAS Senior Director of Development for the Museum. Jean's reputation as an athlete and person of character who is very active in development precedes her. We are looking forward to working with her.

The Spurlock Board is a working body. Through our committees we are instrumental in advising the Director of the Museum and promoting the Museum in the communities of the University, Champaign-Urbana, and statewide. I would like to encourage everyone to visit the Spurlock Museum this season. Check the calendar of events in this newsletter and bring your family for an experience of learning and fun. ♦



Spurlock Museum Guild Co-President David Olmsted chats with Garden Talk presenter and Guild member Joan Sozen.

SPURLOCK MUSEUM GUILD REPORT

By Beth Olmsted, Guild Secretary

Luncheons! Interns! Gardens of Normandy! The Guild has been busy creating and enjoying activities for its membership and the Champaign-Urbana community.

This year's spring luncheon was hosted by the Interim Dean of the College of Liberal Arts and Sciences, Brian Ross, who acknowledged the Guild's contributions to the Spurlock Museum. From monetary donations raised by the Guild to hosted events that bring large crowds into the Museum, we all agreed the Guild successfully completed its mission.

In the fall semester, the Guild provided the Spurlock Museum with the funding for a student intern, Lauren Brooks. She is currently working with Kim Sheahan on further documentation and processing of teaching collections. The Guild's funding is for one semester only but may be continued should the circumstances warrant. Learn more about Lauren in the profile accompanying this update.

In 2013, Joan Sozen, a former resident of Urbana, longtime supporter of the Spurlock Museum, and member of the Guild, presented "Turkish Costumes, Customs, and Collections," a program highlighting exquisite Turkish costumes, jewelry, and cuisine to a capacity crowd in the Knight Auditorium. This October, Joan discussed the formal gardens of the historic region of France in Haute Normandie and Seine Maritime Gardens." Invited guests, Guild members, the Krannert Art Museum Council, and area Master Gardeners enjoyed a program of slides and narration. Joan also gave a bonus demonstration on how she packs and travels for up to two weeks with only a small carry-on suitcase. A valuable tip for all travelers!

The Guild encourages new membership and is pleased to welcome new participants. ♦



A big crowd enjoys "Haute Normandie and Seine Maritime Gardens."

COLLECTION HIGHLIGHT



(2) Tom Sayers as Clown in Abon Hassan at the Britannia Theatre, 1926.09.0007.



(3) Mons. Louis as Clown, 1926.09.0008.



(4) Mr. C. Pitt as Charly Wag, 1926.09.0010.

THE (MINIATURE) PLAY'S THE THING

by Kim Sheahan

In 19th-century London, attending the theater was a thrilling experience. Melodramas set the heart pounding; pantomimes provided hours of laughter. Like movie-goers today, theater-goers wanted souvenirs that would help to make the moments last. Beginning in the late 18th century, souvenirs for adults consisted of theatrical prints, color pictures of the actors in dramatic poses. By 1812, middle-class and wealthy children had a wonderful souvenir of their own: smaller versions of the portraits that were an integral part of toy theaters.

Putting on a toy theater play required time and dedication. Once a child had the basic theater frame and curtain, a trip to a local seller was needed to purchase a set of printed materials for the latest play. The set contained paper sheets with pictures of the actors and all manner of scenery, as well as a playbook. Proscenium and orchestra sheets completed the front of the stage. Uncolored sheets were a penny and called “penny plains”; sheets already colored were two pence. The images were engraved or etched on plates of copper, zinc, or steel and reproduced by direct printing or transfer lithography. If coloring was required, it was done with great attention to detail. Once colored, the child cut away the excess paper from the main pictures. Scenery was hung, and the actors were mounted on a strong backing and attached to light wooden bases. Some theaters had grooves that went across the width of the stage. Long sticks attached to the actors’ bases were pushed and pulled to move the actors back and forth. After some rehearsal, the play was ready for performance. Robert Louis Stevenson, W.B. Yeats, and Charles Dickens are among many authors who credited their childhood involvement with toy theaters with shaping their personal styles.

The Museum holds 10 colored sheets portraying actors in a variety of roles, all from printer John Redington. From 1851 to 1857, Redington served as a selling agent for J.K. Green, the self-proclaimed and uncontested “Original Inventor of Juvenile Theatrical Prints.” After Green died, Redington took possession of most of the plates, changed the name and shop address to his own, and continued production. Plagiarism was a common practice, and fate evened things out in the end. When Redington’s son-in-law, Benjamin Pollock, took over the shop, he erased his father-in-law’s name and replaced it with his own. To his credit, Redington is known to have produced seven original plays. Many of his prints portray actors at

the “Old Brit” (Britannia) Theatre, which he frequently visited.

Over the most prolific years of toy theaters, more than 100 printmakers were responsible for producing more than 300 plays adapted from the London stage. The movement spread throughout Europe and into America before beginning to decline in the 1860s. Theater tastes changed to plays with more realistic plots and long dialogues, and new inventions like the Praxinoscope and Magic Lantern caught the public’s eye. Toy theaters did not completely disappear, though. Benjamin Pollack continued to print sheets and make theaters into the 1930s, when newspaper human interest stories about his store created a new boom in business. His name can be found on a London toy museum that houses many toy theatres and a toyshop that still sells the printed sheets. Enthusiasts in many countries still hold public performances. Due to the diligent efforts of their artists and printers, who worked hard to accurately recreate the look of the public theaters and the actors who brought them to life, toy theaters remain some of the best documentation of an important part of 19th-century European life. ♦

- (1) Paul Clifford, the Highwayman of 1770, was a play based on the book Paul Clifford by Edward Bulwer-Lytton. The book is infamous for its oft-quoted first words: “It was a dark and stormy night.” The play was performed as both a drama and an opera. A review of the opera in London’s magazine *The Spectator* stated that “Mr. Collins plays Paul Clifford, and [he] looked a smart and gallant highwayman; though he strutted a little too much.”
- (2) In the play, while rich merchant Abon Hassan sleeps, he is taken from his home and placed in the bed of a caliph. When he awakes, he is treated as if he is the spiritual leader himself, as those around him hope he will forget his true identity.
- (3) In early English Pantomime, characters borrowed from Italy’s commedia dell’arte provided comic relief after dramatic plays. Stock characters include Clown, a mischievous character who works with Pantaloon to separate a pair of lovers. Today, the subjects of English Pantomime are usually fairy tales, and performances are limited to the Christmas season.
- (4) Charley Wag was the boy hero of an 1860 “penny dreadful” novel. A dastardly burglar and murderer, he was pardoned when it was discovered that he was heir to a dukedom. Within a year, the novel was staged as a melodrama at two different London theaters. The actor is thought to be Cecil Pitt.

TO READ MORE:

Toy Theatres of the World by Peter Baldwin and George Speaight.

Also, see <http://venetianred.net/2009/06/15/the-plays-the-thing-a-history-of-toy-theater-in-three-acts/>. At the end, it has a 1920s newsreel of Mr. Pollack preparing a play from printing the sheets to final production.

And <http://www.britishpathe.com/video/model-theatre-aka-penny-plain-two-pence-coloured> is a silent newsreel of two elderly ladies putting together a play from coloring sheets to production. Though they aren’t identified, the ladies could be Pollack’s two daughters, who colored their father’s sheets while he was alive and sold their father’s plates, etc., in 1944. (He died in 1937.)



(1) Mr. Collins as Paul Clifford, 1926.09.0006.



Rice measure, Bengal, first half of 20th c.
Gift of Robert C. and Donna M. Spina Helmholtz, 2014.01.0031.



Top: Lauren Brooks holds one of the hundreds of bins used to store the Teaching Collections. Behind her are shelves of books that she and Teaching Collection Assistant Ariana Rieser are inventorying this semester.

Bottom: The Teaching Collection database enables Lauren to store more than 150 separate aspects of information on each artifact. Keeping this information accurate and up-to-date is an important part of her work.

MEET OUR INTERN

Since 1989, Guild members have been strong, enthusiastic supporters of the Museum. First as the World Heritage Museum Guild, then the Spurlock Museum Guild, this organization has raised money to fund educational programs, purchased artifacts for the collections, supported an annual performance and lecture series, provided volunteer service, and helped to spread the word about the Museum and its work.

This fall, the Guild added one more facet to its support: the initiation of an internship program for University of Illinois undergraduate students. The first Guild intern is Lauren Brooks, who works in the Education Section as a Teaching Collections Assistant. We interviewed Lauren to find out more about her and what brought her to the Spurlock Museum.

Please tell us about yourself.

I am 18 years old and a first-year undergraduate student at the University of Illinois. I've grown up in the suburbs of Chicago but have travelled frequently from the time I was only two weeks old. My half-Taiwanese, half-European heritage is hugely important to me and has led me to crave knowledge about different cultures. As a result, I am pursuing a degree in global studies with a thematic concentration in cultural conflicts with the hopes of also obtaining a double major in religion. Working at a museum dedicated to world cultures has been an experience that fuels my academic passions for the topic.

Aside from school, I enjoy spending my time drawing, playing violin, and participating in the performing arts on campus. I am currently taking an African dance class and am a part of two U of I productions: *West Side Story* with the Illini Student Musicals and *The Merry Widow* with Illinois' Lyric Theater department.

Why did you choose the University of Illinois at Urbana-Champaign?

When I was considering schools, I was looking at majors that I felt would complement an international and/or governmental career. I liked that U of I offered a global studies program, as I found it to be much more liberal than an international relations program. I also really appreciated the emphasis that global studies had on interdisciplinary study.

What are your future plans or career goals?

I am, as of yet, unsure of my career goals. However, I know that I want my job to be either culturally focused or involving travelling abroad. Current considerations include law school, other graduate study (possibly in

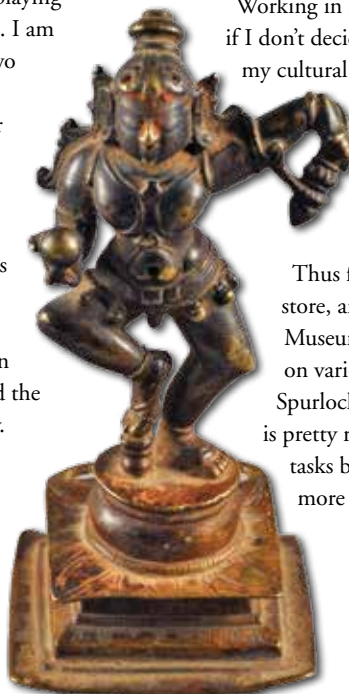
Taiwanese studies, mixed race studies, or museum studies), and eventual careers with the U.S. government, NGOs, or in museums.

How will your experiences working at a museum help you in reaching your goals?

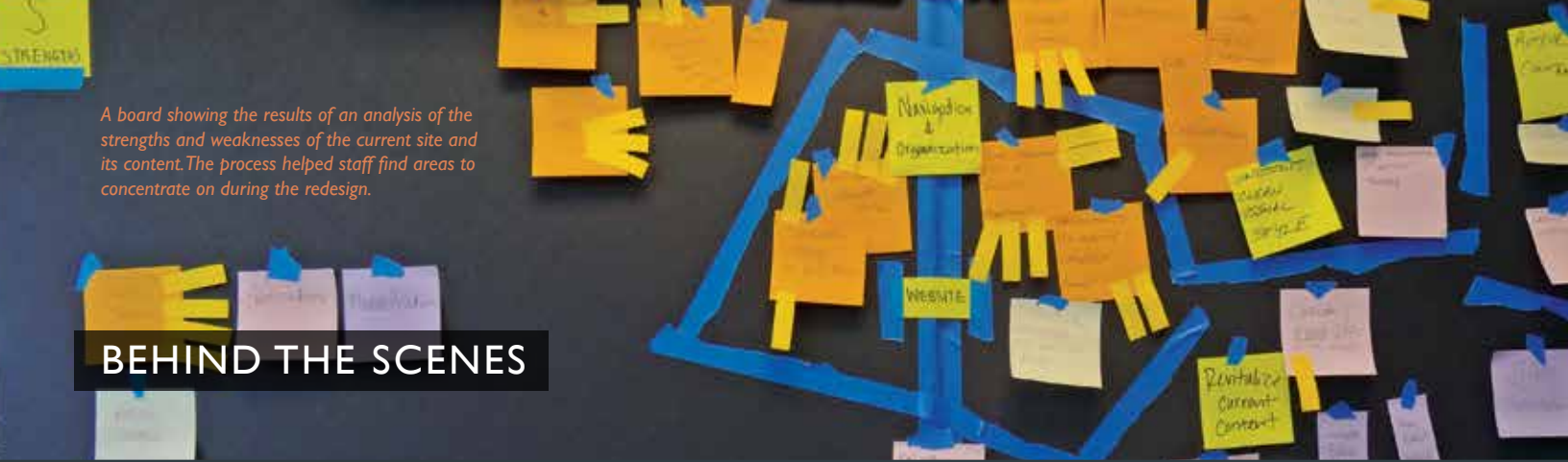
Working in a museum exposes you to a wide range of cultures, so even if I don't decide to pursue museums as a career, it still will have expanded my cultural literacy. I am a firm believer that cultural literacy greatly enhances communication, which is essential for virtually any career. Likewise, museum work reinforces basics in organization, databases, and decision-making that are all universal workplace skills.

What has your internship involved?

Thus far, my internship has involved training in how to handle, store, and process artifacts, as well as how to work with the Museum's Teaching Collection database. I've also done research on various artifacts that will be used in a statewide version of Spurlock's *An Artifact Speaks* program. The Education section is pretty relaxed, so I like that I also often do little odds and ends tasks because they keep me on my toes and make the job even more dynamic. As a new person to the Museum, it's been a little overwhelming at times trying to remember the little quirks of how to do things and where to put things, but all in all, it's been really enjoyable. ♦



Dancing Krishna. Hampi, Karnataka, India, Vijayanagara period (1336–1646).
Gift of Robert C. and Donna M. Spina Helmholtz, 2014.01.0084.



A board showing the results of an analysis of the strengths and weaknesses of the current site and its content. The process helped staff find areas to concentrate on during the redesign.

BEHIND THE SCENES

REDESIGNING THE MUSEUM WEBSITE

by Jack Thomas and Beth Watkins

In the midst of the Museum's busy schedule of changing exhibits, acquiring new artifacts, performances in the auditorium, and thousands of visitors coming in the doors, our website has remained fairly static the dozen years we've been open in our new building. But all of that is about to change—and drastically. Director of Information Technology Jack Thomas and his crew of three undergraduate student staff are in the middle of the huge process of redesigning the Museum's site. It's much more than choosing new typefaces and colors: this is a complete analysis of the structure, organization, and content of the site, informed by research into current practice, interviews with a variety of users, and surveys of other museum websites. Jack discusses the approach and process of this huge project with Publications Coordinator Beth Watkins.

Beth: What's the background to the decision to start this process?

Jack: We haven't done a proper analysis of the content and organization of the site for over 12 years, which seems pretty ridiculous once you put a number to it. We've implemented new features and freshened up the look in small ways, as time allowed. In 2006, we completed a redesign to modernize the look, improve accessibility, and adhere to campus identity standards. The casual visitor might not have noticed much difference, but that redesign process required writing new code for hundreds of pages, a considerable effort for our small staff.

A thorough site redesign is something I've been thinking about for years but haven't been able to commit to due to the enormity of the process and the amount of resources it would take to do properly. While we struggled to prioritize a redesign, the rest of the web continued to evolve.

There are certain navigation patterns and design techniques that are now quite common on the web in general and on museum websites in particular. The fact that our site has grown out of sync with these trends can be jarring for users as they seek specific content. There's an increasing problem with content on the site: the Museum, as a whole, has not been able to prioritize content creation. This has left portions of our site feeling

stale—not an accurate representation of how incredibly involved and active this place is! Perhaps the biggest revelation for us, however, was reading statistics about mobile browsing. Our site was designed before smartphones were released, but now mobile browsing accounts for over one-third of web traffic in general, and the proportion is expected to approach (and possibly pass) half in the next year or two. Having a site not optimized for mobile users, then, is a significant missed opportunity, and this is the factor that really pushed us to make the case that we must prioritize a new site redesign and content strategy over other IT projects.

Beth: Is this the biggest, most complicated project IT has taken on since you've been the director?

Jack: Most certainly. In addition to the mentioned redesign, we've done major coding and development projects for the website and for our databases, but this redesign project has the most moving parts. The research, planning, discovery, and learning aspects of this project have been huge. The fact that we formally kicked off this process in November

2013 and only started sketching potential designs in October 2014 is proof of the scope of the project.

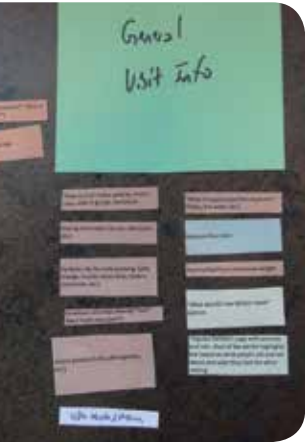
Beth: Given that you haven't done a project of this scope before, I bet you did some research to inform and shape the redesign process.

Jack: We did! Leah Buley's book *The User Experience Team of One* (2013) has been instrumental in understanding how to create a complete user-centric research and design process with an incredibly small team. Other books I've been reading are *The Web Content Strategist's Bible* (2009) by Richard Sheffield, *Don't Make Me Think, Revisited* (2014) by Steve Krug, and *100 Things Every Designer Needs to*

Know About People (2011) by Susan M. Weinschenk. I plan to read through *A Web for Everyone* (2014) by Sarah Horton and Whitney Quesenberry once we get to the stage when accessibility can affect our design and production decisions. The Illinois Web Conference, online conference like the Responsive Web Design Conference by Environments



The Web team sketched possible arrangements of content and user interfaces.



Groupings of potential content.

for Humans, and online courses by ZURB (a respected design firm) have helped keep me aware of and educated about popular trends and techniques.

Other than that, the web is the best place to learn about the web, and we've read countless articles and visited countless sites to understand the landscape of the field, our place in it, and the best approaches for the future. In particular, Smashing Magazine, Codrops, and CSS-Tricks are sites we come back to for information and inspiration. ZURB has a particularly active social media presence that has been very useful in identifying worthwhile articles and sources.

Beth: Describe the importance of surveying audiences and other stakeholders.

Jack: One aspect of our research and discovery process was to create a survey that asked for feedback from the audiences we thought would be most vocal and informed about our content-related questions. We used the responses we got from student employees, volunteers, staff, Board and Guild members, and area K-12 teachers to inform our design process. This survey data was combined with staff interviews that were designed to collect opinions from staff and to record and understand external user needs. We also evaluated website access statistics to understand the priorities of our online visitors.

Our website is for our users, and while this is not a controversial point, it's one that many website projects forget. We've tried our best to collect and integrate opinions of our users as much as possible to make sure that we produce something that will be usable and enjoyable by actual people.

Beth: What were some major themes you found among answers to your surveys? Were there any surprises? Did people have stronger opinions than you expected?

Jack: Overall, the survey data showed that users want to see more regularly posted content on the website. At the same time, users do not want us to remove anything from the site, which puts us into an interesting position of needing to do much more than we have been doing with the same amount of resources. This challenge from our users has been at the center of many of our subsequent discussions.

On the whole, responses to the surveys were not altogether surprising or vocal. The data from the surveys and interviews has served to confirm our assumptions that we need to focus on regularly providing more content of varying types, organizing and designing it so that it can be

easily found on the site.

As we've continued discussions, we've found support for certain types of content that we had hoped to eliminate or reduce in order to focus on the material with a broader appeal. We're allowing ourselves to be realistic about what we can produce without significantly delaying the whole project. We're also being careful to consider opinions that stray from the average, regardless of the volume of these opinions and of how far-fetched the opinions seem to be on the surface. We acknowledge that any opinion we see in the data or hear in discussions is likely to be an opinion held by at least several other users.

Beth: You have a crew of talented undergraduate staff. What roles/tasks are your students undertaking?

Jack: Undergraduate students in the IT section have been directly involved in all aspects of the website design process. Since my students will be ultimately responsible for much of the production of the site, the project would only be a success if they were involved in the design and research process that informed the decisions guiding eventual production.

It is very important to me that our site is built by a team of colleagues, and I make sure that my students have a voice in the process nearly equal to my own and the opportunity to form their own opinions. By incorporating perspectives from undergraduates from a wide background, we've been able to bounce around a lot of differing ideas to make sure that each is well considered and our decisions are well informed.

I created the main questions for the surveys and interviews, but my students were involved in conducting those interviews and reviewing and synthesizing the results. And while I typically produce important milestones like our Project Brief, Design Brief, and Learning Plan, I couldn't create them without the contributions of my students to our overall documentation process.

As a team, we've also had several strategy workshops, setting aside time to understand and make decisions about content types, structure, and priorities. One of my students even led an IT workshop about user personas, resulting in a set of 11 of them, created equally by the entire team, to be used to guide design and for rapid user testing later in the process.

Beth: Beyond IT, who else is involved? How was their involvement decided?

Jack: Initially, I had expected that Museum staff would want to be highly involved in shaping the new website, and planned for this in the Project Plan. However, after the initial one-on-one interviews with the majority of the staff, I began to understand that while our colleagues were invested in the site's success, they were happy to be only as involved

(continued on next page)

NAME
Christine Decker					
Angie Strapp					
...					
TOTAL STAFF					

The team compiled the results of surveys of staff, volunteers, students, and Board and Guild members.

(continued from page 7)

as IT wanted them to be. As a result, we've relaxed our approach a bit, only minimally involving staff for much of the process beyond the research phase.

Early in the process, the Project Brief was presented to the Museum's core committee of the director and section heads to confirm buy-in, and the Project Brief and Design Briefs were shared with the staff at large for comment before we started the actual design process. During our team discussions, we have identified particular questions and needs and have involved staff as needed. We met with Education staff to better understand how to serve area teachers, and I've bounced ideas off of colleagues who have library and information science backgrounds. Additionally, I organized a web content committee to begin discussing identified content problems and their potential solutions.

As we continue our work, I expect to continue web content committee meetings and to involve people who have particular investment in certain content, design decisions, and user testing. When we have tangible things to share with the core and staff as a whole, we will do so, but probably not with the expectation that these conversations will drastically change what we are doing.

What I want most is feedback and the time and freedom to get the job done. Colleagues might not understand how to code in PHP or CSS or what Foundation is, but as long as they are listening and trusting when I tell them that feature X or content Y would be too expensive to produce right now, I think we're in a good place.

Beth: What are the biggest challenges to actually carrying out all the ideas you're gathering and forming?

Jack: They're the same challenges that kept us from starting in the first place: limited time and staff. That said, every web design project has been constrained by these restrictions, and it doesn't do us any favors to let them overwhelm the process.

We may find that certain designs would take too much work and time to deliver our original concepts. We may find that the content committee ends up being overly optimistic and staff do not have the ability to meet

the goals we set for content creation. Further, we know that including all the content types requested by users is impossible if we want to launch the new site in the next 10 years! Our job as web designers is to consider these potential shortcomings and structure the site so that we can make adjustments later without having the site or the user experience implode on itself. This responsibility guides our conversations about strategy and content priorities and often guides our design decisions as well.

Beth: Which changes are you most excited about?

Jack: We started this web design project largely because of the growth of mobile browsing and the need for Spurlock's website to work for this large and growing audience. Building a site that responds to each user's specific device is a really powerful way to enhance the user experience, and it's something we're really excited about creating.

Our research phase helped us understand that the Museum needs to recommit to web content creation. Guiding the revitalization of content on the website and presenting it in an attractive way promises to improve people's perception of the Museum. Opportunities like this are what make working on the project so rewarding.

Beth: Name some other museum websites you like.

Jack: I don't know how much impact they will have on the final design, but I'm realizing that we keep going back to a few sites to see what they're doing and to see what choices they're making: the Field Museum, the Oriental Institute at the

University of Chicago, and the Seattle Art Museum. Even this morning, I had these museums' sites open in multiple tabs in browser windows. From standpoints of design, layout, and structure, we're finding them intriguing. They are all responsive and have pretty clean designs that we're attracted to. We like the new site for the College of Liberal Arts and Sciences at U of I; since they're a responsive site and our parent unit at the University, it would serve us well to pay attention to the choices they have made.

While IT is working on the new website, follow our day-to-day activities, events, and announcements at facebook.com/SpurlockMuseum and twitter.com/SpurlockMuseum. ✦



IT staff members (Alyssa Mejia, Andy Estabrook, and Jack Thomas) sketch possible arrangements of content and user interfaces.

EDUCATION UPDATE

Kim Sheahan and Champaign sixth graders practice writing cuneiform.

OUR WISH IS GRANTED

by Kim Sheahan



Since 2005, the Spurlock Museum has collaborated with Champaign's Edison Middle School on an exciting program called *An Artifact Speaks*. Through this program, Assistant Director of Education Kim Sheahan visits the sixth grade social studies students in their classrooms about once a month, bringing artifacts, telling folktales, and leading hands-on activities. The students also come to the Museum for a tour. Through exposure to these primary and secondary resources, kids develop observational and critical thinking skills, begin to understand how the artifacts and stories reflect the contexts of their cultures, and gain appreciation of the similarities and differences of people throughout human history. By 2013, this program had expanded to visits to all three Champaign middle schools, reaching about 650 students every month.

In July 2014, the Museum received a U of I Extension and Outreach Initiative Grant of \$55,000 to produce the resources to take this program statewide in fall of 2015. The support will enable the development and implementation of the following components.

Loan Kits

Sets of six cultural boxes will be located at each of the 27 main Extension unit offices across Illinois. One box per set focuses on what people learn from artifacts, and the rest focus on individual ancient cultures. The boxes contain artifacts, games, group activities, and detailed lesson plans. Hundreds of artifacts have already been distributed to unit staff this winter.

A Two-Part *An Artifact Speaks* Website

One section will contain teacher resources, including videos modeling program activities and recordings of Kim performing the folktales that are integral to the program content, like *Orpheus and Eurydice* (Greece) and *Meng's Bitter Weeping* (China). The second section, entitled *Connections*, will discuss links between ancient and modern cultures through agricultural topics that are relevant and significant to both, such as trade routes and the importance of water. This material is a collaboration with Angela Peltier and Russ Higgins,

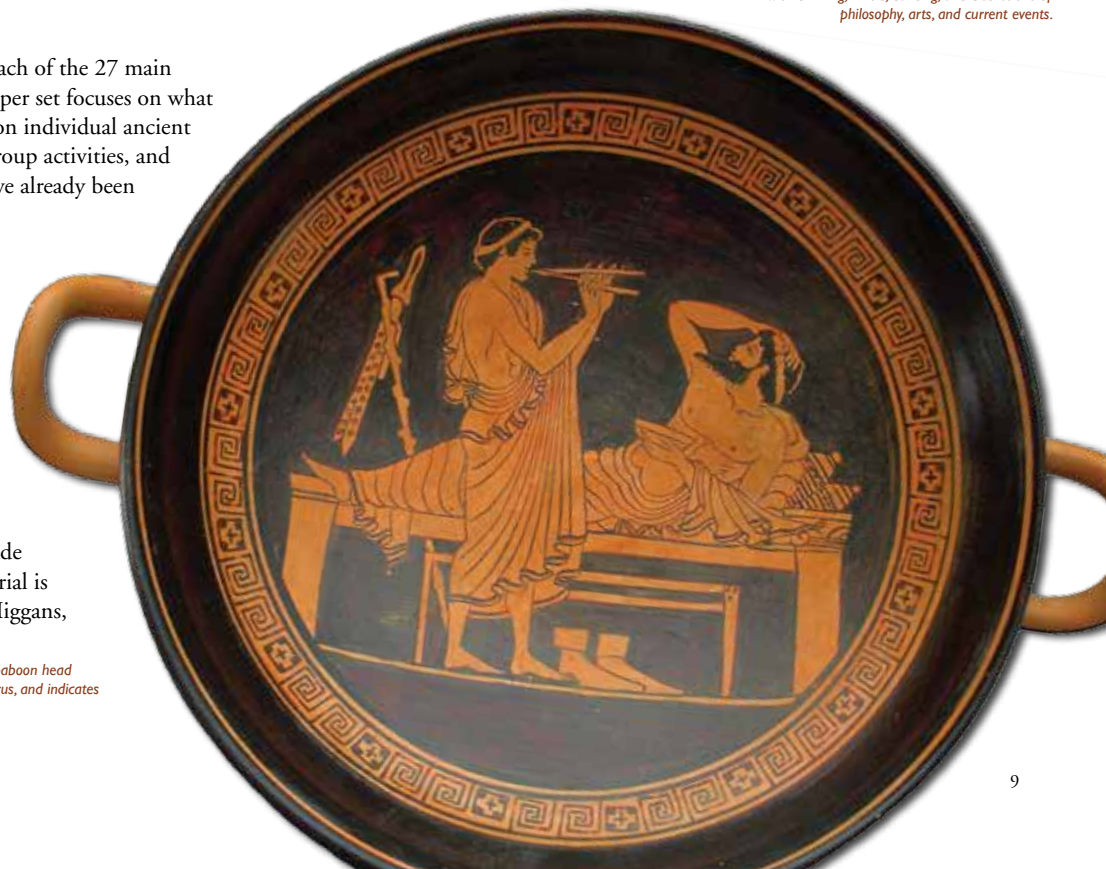
Extension Educators in Commercial Agriculture. Both sections are being constructed in collaboration with Jane Scherer, the Extension's Director of Web Development.

Instructor Workshops

Each of the 27 Extension units will host a three-hour workshop by Kim for instructors who wish to use *An Artifact Speaks* materials. Plans include contact with the regional educational offices so that Continuing Professional Development Units (CPDUs) can be offered to schoolteachers who attend. In addition to teachers, workshops will be offered to librarians, home-schoolers, Extension educators, and anyone else interested in the program.

An Artifact Speaks will pilot during the 2015–16 school year. In the spring, evaluations will shape updates and revisions to the program, and new educators can receive additional training in early summer. The Spurlock Education staff is excited to start a new partnership within the University and to expand our educational reach statewide! ♦

(Below): A replica of an ancient Greek kylix (drinking cup). The scene in the center shows a symposium, a type of gathering of men with drinking, music, dancing, and discussions of philosophy, arts, and current events.



(Above left): A replica of an ancient Egyptian canopic jar. The baboon head on the lid represents the god Hapy, one of the four sons of Horus, and indicates the jar would have held the deceased's lungs.



CALENDAR OF EVENTS

CAMPBELL GALLERY EXHIBITS

South Asian Seams: Quilts from India, Pakistan, and Bangladesh

TUESDAY, FEBRUARY 17–SATURDAY, AUGUST 1

Quiltmaking is an integral and vital part of South Asian culture. Much the same as here in the West, quilts serve both functional and symbolic purposes. They provide warmth as well as a comfortable place to sit; they also commemorate special occasions and tell the stories of the lives of their makers. The seams that bring together different pieces of fabric in a quilt also represent the seams that bring together this vast region—its people, its cultures, and its shared tradition of extraordinary textiles. This exhibition is made possible through funding from the Robert and Ardis James Foundation and the Nebraska Humanities Council & Nebraska Cultural Endowment.

The Spurlock Museum's changing exhibits are made possible through a gift from Allan C. and Marlene S. Campbell and partially supported by a grant from the Illinois Arts Council Agency.

OTHER EXHIBITS

East Meets Midwest: The Dawn of the China-Illinois Educational Exchange

TUESDAY, JANUARY 20–SUNDAY, JUNE 21

For over a century, the University of Illinois has played a leading role in the promotion of educational exchange with China. University President Edmund James was a leader in the movement to open U.S. universities to Chinese students in 1906, when U.S. policy toward China was very restrictive in this area. This exhibit tells the story of how James's vision led the University of Illinois to become one of the most significant destinations for Chinese students during the early decades of the 20th century. Support for this exhibit comes from the Office of the Chancellor.

SPECIAL EVENTS

Winter Tales Concert

SATURDAY, FEBRUARY 21 • 2–3:30 P.M.

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. Winter Tales concerts are sponsored by an endowment from Reginald and Gladys Laubin. Admission: \$5.

Exhibit Opening Celebration: South Asian Seams

FRIDAY, FEBRUARY 27 • 7–9 P.M.

Join us for an evening of refreshments and gallery exploration in celebration of our spring Campbell Gallery exhibit. A performance is planned for this event. Free admission.

Spurlock Museum WorldFest

SATURDAY, APRIL 4 • 12:30–4 P.M.

An afternoon of performances! During WorldFest, the Museum celebrates the wonderful variety of performance arts practiced around the world and offers hands-on activities for everyone. Visit our online calendar for updates on performers and schedules. Suggested donation: \$5.

AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock 2014–2015

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 and Pacific Studies. It is planned in collaboration with the Spurlock Museum and presented in the Knight Auditorium. Guest scholars and members of the campus and local communities will introduce the films and lead post-screening audience discussions. Spring 2015 AsiaLENS programming is co-sponsored by Center for East Asian and Pacific Studies, Asian American Cultural Center, Department of East Asian Languages and Cultures, School of Literatures, Cultures, and Linguistics, Media and Cinema Studies, and Department of English.



Join our email list!

To add your name to our events email list, please contact Karen Flesher at kflesher@illinois.edu.

Download our events off the Museums at the Crossroads website calendar at www.m-crossroads.org/pages/calendar.html.



Reproduction gold weight, Ghana. Gift of Lynn and Michael Noel, 2014.03.0203.

February 10, March 10, and April 14. All screenings begin at 7 p.m. Free admission.

Check the Museum's calendar of events for individual film confirmations and www.aems.uiuc.edu for descriptions and trailers. For more information, contact aems@illinois.edu or (217) 333-9597.

Embrace

TUESDAY, FEBRUARY 10

Directed by Dan Smyer Yu and Pema Tashi. 2011. 55 minutes.

Through the narratives of a father and a son, two tantric yogis of two generations, this film illustrates both the transcendental and inter-sentient dimensions of Tibetan sacred sites and of their ecological significance.

Buddhism After the Tsunami

TUESDAY, MARCH 10

Directed by Tim Graf and Jakob Montrasio. 2012. Japan. 66 minutes.

This documentary film follows Buddhist priests through the aftermath of the earthquake and tsunami that killed nearly 20,000 people in Japan in March 2011. Buddhism After the Tsunami presents perspectives on the important roles Buddhism played in the care of those lost and bereaved in the aftermath of 3/11.

Pictures From a Hiroshima Schoolyard

TUESDAY, APRIL 14

Directed by Bryan Reichhardt. Produced by Shizumi Manale. 2013. 85 minutes.

Archaeological Institute of America Lecture Series

These events are organized by the Central Illinois Society of the Archaeological Institute of America and hosted by the Spurlock Museum in the Knight Auditorium.

Visit <http://www.archaeological.org/societies/centralillinoisurbana> or contact Jane Goldberg at jgoldber@illinois.edu for more information. Free admission.

LECTURE: "The Latest from Stonehenge: New Findings, New Facilities" by Fred Christensen

SUNDAY, FEBRUARY 22 • 3 P.M.

During the last decade, important new excavations and research have added greatly to our knowledge of Britain's most famous prehistoric monument. Within the last year, a new state-of-the-art visitors' center

at Stonehenge has opened, displaying this new knowledge in a very effective way. A summary of the new findings and a PowerPoint tour of the new center will be provided by Fred Christensen, president of the East Central Illinois Archaeological Society and a frequent visitor to Britain's ancient sites.

LECTURE: "Objects and History from the Native American Art Collection in the Spurlock Museum" by Robert Morrissey

SUNDAY, MARCH 15 • 3 P.M.

This talk and gallery tour will view Native American art objects and material culture as historical sources, ones that reflect diversity, constancy, and change in the Native past, as well as special relationships between people and place in the Americas.

LECTURE: "Art and Architecture of a Forgotten Kingdom" by Malcolm Bell III

SUNDAY, APRIL 26 • 3 P.M.

The Hellenistic kingdom of Syracuse in eastern Sicily fell to Rome at the end of the Second Punic War. As a result of this violent conquest many of the achievements of the preceding half-century of peace came to be obscured and even forgotten under Roman domination, and to some extent they have remained so to the present day. The death in the siege of Syracuse of the great scientist and mathematician Archimedes can symbolize the enormous cultural losses of this moment of violent change. The lecture casts light on the innovative and progressive character of earlier Syracusan Hellenistic art through works of sculpture, mosaic, terracotta, and silver, as well as the ambitious architectural programs of the metropolis of Syracuse and other cities within the kingdom, including Akrai and Morgantina.



Basket, Shan culture, Inthein, Myanmar. Kieffer-Lopez Collection, 2014.05.0011A.



Background Image: Headrest, Ethiopia.
Gift of Lynn and Michael Noel, 2014.03.0088.

Left: Tom Sayers as Clown in Abon Hassan at the
Britannia Theatre, 1926.09.0007.

Above Right: Coffee pot, Egypt, ca. 1900.
Gift of Robert C. and Donna M. Spina Helmholz,
2014.01.0036.