

THE SPURLOCK MUSEUM



WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM

PROGRAM

DEDICATION CEREMONY
THURSDAY, SEPTEMBER 26, 2002



WELCOME

Dr. Nancy J. Cantor, Chancellor, University of Illinois at Urbana-Champaign

REMARKS

Mrs. Marjorie E. Sodemann, Trustee, University of Illinois

Dr. James J. Stukel, President, University of Illinois

Dr. Sidney S. Micek, President, University of Illinois Foundation

Dr. Jesse G. Delia, Dean, College of Liberal Arts and Sciences

SPECIAL MESSAGE

Mr. Melvin Grey Owl

by nature [human beings] are nearly alike;

RIBBON CUTTING CEREMONY

by practice they become different.

MUSEUM TOUR

— Confucius, sixth century BC

Immediately following the ceremony

MAJOR DONORS

Mr. and Mrs. Harlan J. Berk

Richard C. Bucher

Elizabeth Campanile

Dr. Allan C. and
Mrs. Marlene S. Campbell

Drs. Albert V. and Marguerite Carozzi

Joseph S., Debra N., and
Stefan P. Czestochowski

Richard and Barbara Faletti

Mr. Fred A. Freund

Dr. John H. Heiligenstein

Mark R. Horowitz

Charles M. and Barbara S. Hundley

Shahid R. and Ann C. Khan

Miss Betty Ann Knight

Reginald and Gladys Läubin

Dr. Arnold H. and Mrs. Audrey A. Leavitt

Drs. Yuen Tze Lo and Sara de Mundo Lo

Mrs. Lenore E. March

Richard and Gayl Simonds Pyatt

Max L. and Maxine M. Rowe

Dr. Grover L. and June R. Seitzinger

Jack A. Simon

William R. and Clarice V. Spurlock

Donald and Dorothy Berkey White

Professor Norman E. and
Dorothea S. Whitten

Gladys Wiesman

H. Ross and Helen Workman

The World Heritage Museum Guild

Dr. Seymour H. Yale

A VISION

Museums hold the material essence of humanity, from remnants of the mundane to reminders of opulence, eccentricity, and genius. Through museums we better understand who we are, our place in the world, and the possibilities for our future.



For nearly a century, the museums on the fourth floor of the University of Illinois' Lincoln Hall were just such places of discovery for educators and students, researchers and collectors, local families and out-of-town visitors. Hundreds of objects from around the world—evidence of human endeavor and achievement—were displayed along the hallways and in the vaulted rooms that eventually came together as the World Heritage Museum.

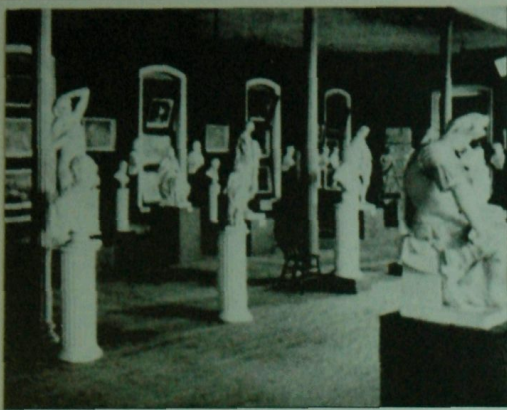
All visitors who fell under the spell of these collections owe gratitude to the dedication and expertise of the early museum directors. Given a modest stipend and a few attic rooms, they began the creation of a museum befitting a university with world-class aspirations. Guided primarily by this vision, they acquired artifacts of historic and cultural significance.

Like the people they serve, museums must grow and change to remain vital. The first directors knew this, and from the beginning they called for a separate museum building dedicated to the proper care and exhibition of the collections. For decades this vision remained unfulfilled.

William R. and Clarice V. Spurlock of Indianapolis, Indiana, who had traveled widely, also understood the transformative role that a museum can have for society as well as in higher education. Their generous 1990 bequest enabled the University to conceive of and build this new museum facility. Other people, too, recognized the possibilities and stepped forward to offer their support. The generosity of these individuals is responsible for the Spurlock Museum's galleries, education centers, auditorium, information desk, library, storage facilities, and offices. More than 80 percent of the collections, reaching back to 1911, also have come from donors. The dedicated efforts of staff, volunteers, faculty, and students have deepened our understanding of the artifacts the Museum holds in trust.

The Spurlock Museum now invites everyone to join in the journey of exploration and discovery.

DOUGLAS J. BREWER,
DIRECTOR AND PROFESSOR



The Gregory Collection



Lincoln Hall circa 1911

THE LINCOLN HALL YEARS

● In 1911, the University of Illinois Board of Trustees establishes the Museum of Classical Archaeology and Art and the Museum of European Culture in small rooms of the fourth floor of Lincoln Hall. Both museums draw upon the University's 1874 Gregory collection of plaster study casts. The young Lorado Taft, later the sculptor of the University's Alma Mater, helps repair casts damaged during shipping from Europe.

● A third museum is founded in 1917—the Oriental Museum. The acquisition of 1,700 ancient Mesopotamian cuneiform tablets sparks years of scholarly research.



● In 1923 a leaf of the Gutenberg Bible becomes an early addition to the European Culture collections.

● The Classical and Oriental Museums merge in 1929. Construction on the west side of Lincoln Hall doubles the size of the building, increasing the space available for museum displays and offices; the museums move into the west addition.

● In 1954, the European collections are combined with the Classical and Oriental collections, now named the Classical and European Culture Museum.



WHM African Encounter



WHM Egyptian Hallway circa 1980



WHM Greek Gallery in the 1990s

Museum of European Culture

The collections are broadened to include contemporary and non-Western artifacts; the first area of development is sub-Saharan Africa.

- ① The Museum is renamed the World Heritage Museum (WHM) in 1971 to reflect its multicultural focus.
- ① During the 1980s and 1990s, the exhibits on the ancient and medieval world are completely redesigned and joined by new permanent exhibits on the peoples and cultures of Africa and Asia.
- ① The introduction of temporary exhibits like "Faith of the Martyrs" and "People of the Book" increases attendance and enables the staff to highlight artifacts that are not part of permanent exhibits.
- ① With a gift from the Spurlocks, planning for a new museum begins in 1995; groundbreaking occurs three years later.
- ① On September 26, 2002, the Spurlock Museum opens to the public.



Faith of the Martyrs





DESIGNING A MUSEUM FOR TODAY'S WORLD

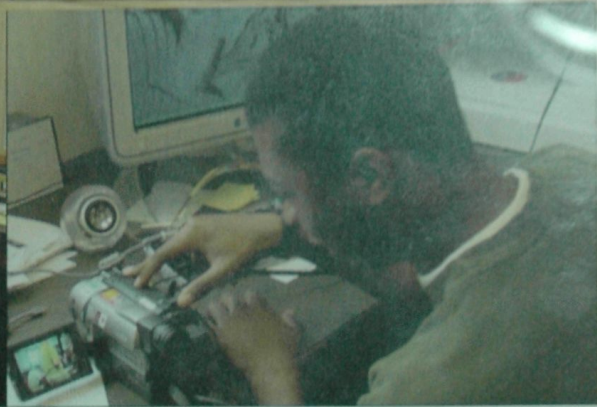
Museums today are dynamic institutions that are called upon to engage and be responsive to an increasingly diverse public. The Spurlock Museum is designed to balance the demands of the public for greater access to the Museum's resources with the staff's responsibilities for researching, documenting, preserving, and sharing information about these artifacts.



To achieve this goal, museum staff worked with a team of architects, engineers, curators, designers, and fabricators, beginning in the mid-1990s, to address thousands of design issues ranging from storage systems for sensitive textiles and suits of armor to a performance space suitable for dance troupes and scholarly lec-

tures. They investigated the best type of landscaping to reduce the potential for insect damage inside the Museum. They located the woodshop where it wouldn't disturb employees or visitors. They designed workspaces to simultaneously accommodate photography, data processing, and Web development.

Work on the exhibits began in 1997. The galleries were planned to the smallest detail. The staff worked with the curators—many of whom are University faculty—to articulate themes and select the nearly 2,000 artifacts to be displayed. Texts for



more than 1,400 labels were then drafted and revised. Permission was obtained to use more than 700 images. Graphic designers created maps and original artwork.

The interior designs for the display cases were drawn using a computer-based 3D imaging program so that the staff could visualize the exhibits in realistic detail before the cases were constructed. Once the designs were complete, the staff began building artifact mounts to the specifications of each object. With the cases in place, installation of artifacts and labels began. The galleries sprang to life.





MOVING THE MUSEUM

At the same time that planning was underway for new galleries, the Museum staff began preparing for the move from Lincoln Hall. Although only four blocks separated the World Heritage Museum from the new Spurlock Museum facility, the staff prepared the artifacts with the same care as if they were sending them around the globe.

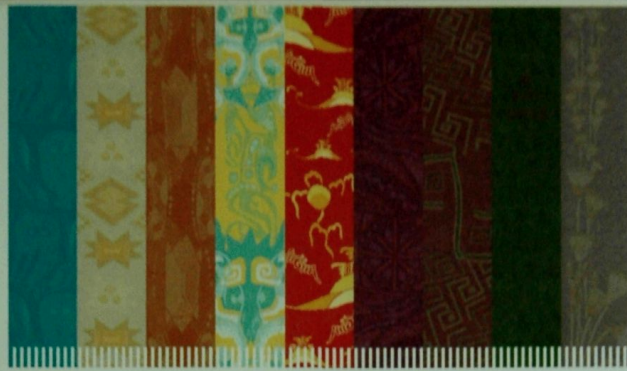
Beginning in 1997, artifacts were removed from display or storage in the World Heritage Museum and inventoried. Each artifact was identified, measured, weighed, and photographed. Records were updated on a database that could hold more than 150 pieces of information on each artifact. This was the first full inventory of the Museum's collections since 1972.

When the Museum's doors closed to the public in May 1998, the exhibit spaces were transformed into specialized work centers. Among the challenges the staff faced was developing efficient techniques for creating the 1,785 boxes and 144 crates needed for transporting the artifacts, each of which had unique packing requirements.

The staff experimented with various packing materials, from polyester fill to blocks of ethafoam, designed to fit snugly around vulnerable portions of some of the more fragile artifacts. Packing consumed more than 10,000 cubic feet of packing peanuts—enough to fill two semi-trailers.

It took a team of museum staff and 35 undergraduate students just over two years to inventory and pack over 30,000 artifacts. The actual move was accomplished in only four days. Over the next several months, another 15,000 artifacts were moved to the new building from other offsite locations.



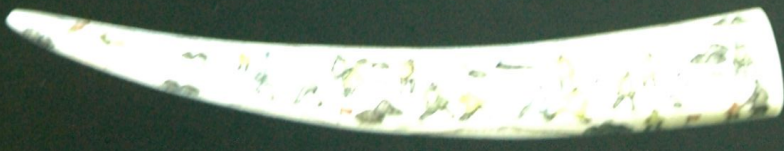


THE GALLERIES

Galleries

The galleries of the Spurlock Museum provide a glimpse of the human journey through time and across continents. Through the interpretive environment created in exhibits, artifacts tell their stories of human values, traditions, triumphs, and everyday lives. Visitors bring exhibits to life as they find meaning in the stories and explore the cultures represented.

The Central Core Gallery is the starting point for a visitor's journey. Here, three free-standing monoliths—*Body*, *Mind*, and *Spirit*—commemorate the challenges that all humans share and each culture's unique solutions to them. Each monolith invites us to consider elements of our everyday existence. *Body* discusses food, clothing, and shelter. *Mind* concentrates on communication, technology, and conflict. *Spirit* focuses on art, ethics, and religion.





H. ROSS AND HELEN WORKMAN
GALLERY OF ANCIENT MEDITERRANEAN CULTURES

The ancient Greeks and Romans developed a sophisticated notion of individual rights and responsibilities. For the first time, the needs of the individual assumed an importance within and beyond that of the group. In exploring demo-

cratic forms of government, citizens, rather than priests or kings, settled disputes, dispensed justice, and controlled the local economy. This gallery, *The Dawn of the Individual*, examines the life of ancient citizens against this new background of privilege and obligation.

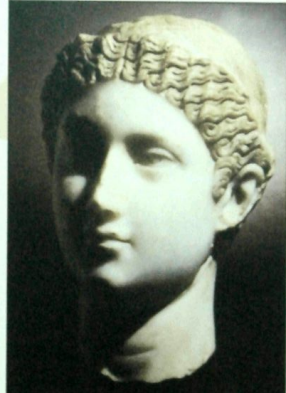


The temple-like structure dominating the gallery holds 45 panels from one of the most complete reproductions of the Athenian Parthenon frieze. Roman lamps portray gladiatorial combat, while votive

offerings express appreciation for the blessings of the gods. Prominent among the fine selection of pottery displayed is the Chester Krater, a massive funerary vessel portraying the gods of the underworld and other mythological figures.



ran





REGINALD AND GLADYS LAUBIN
GALLERY OF AMERICAN INDIAN CULTURES

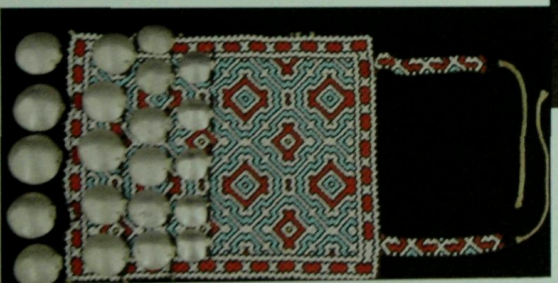
For the indigenous peoples of North and South America, as for many people around the globe, understanding the future requires knowing and remembering the past. In this gallery, titled *We Are Living, Causa mentis*, discussions of tradi-

tional lifeways are balanced with perspectives on cultural endurance, modern life, and issues of identity.

A Plains flint spearhead serves as the visual anchor of the North American exhibit. *People of the First Nations*, the war record of One Bull depicts the Battle of the Little Big Horn from the perspective of an American Indian. In the South American exhibit, *Commana Tey*,

Diversity, artifacts and information about the Canelos Quichua of Ecuador are a model of the vitality and perseverance of indigenous peoples throughout the continent. Among the highlights are pottery of the Canelos Quichua and Shipibo peoples as well as a parrot-feather cape of the Apalai people of Brazil.





Indian



H. ROSS AND HELEN WORKMAN GALLERY OF ASIAN CULTURES

East Asia, Southeast Asia, and Oceania constitute over half the globe. For millennia these lands have served as a crossroads of economic, technological, artistic, and religious influences. Their people, in turn, have enriched cultures worldwide.



A large Siassi ancestor spirit mask greets the visitor in the Southeast Asian and Oceanic exhibit, *Crossroads*. On the far wall are textiles—beautiful materials that serve as clothing, bedding, items of exchange, and reflections of status. The images portrayed on national currencies tell the story of European colonization and the emergence of modern nations. The East Asian exhibit, *Invention, Exchange, Endurance*, examines the cultural heritage of China, Korea, and Japan. Life-size replicas of soldiers from the tomb of the first Chinese emperor share guard duty with statues of samurai. A large collection of religious statues, from elegant Buddhas to laughing Daoist deities, welcomes visitors to the temple area.





European

SIMONDS PYATT
GALLERY OF EUROPEAN CULTURES

Although bound together by geography and shared history, European societies are highly diverse. Differences in language, culture, and class, among other factors, have been catalysts for the tremendous changes Europe has undergone.

In this gallery, *Transformations: A European Odyssey*, artifacts from a 6th-

century iron axehead to a modern telephone card illustrate nearly two millennia of European change. A display of armor and weaponry fills one corner of the room, while objects of the Christian, Muslim, and Jewish faiths are featured in another. Two favorites among visitors are the cast of Michelangelo's *Pieta* and the semi-porcelain *Capo di Monte* piece depicting 18th-century musicians.



واغنىءنا الله الكافرين
منهم عند ابا المكارم
لكم الرستون في العلم
منهم واليومن يوم
منون بما انزل اليه
وما انزل من قبله
والمنين الصلوة
الانزل





RICHARD AND BARBARA FALETTI
GALLERY OF AFRICAN CULTURES

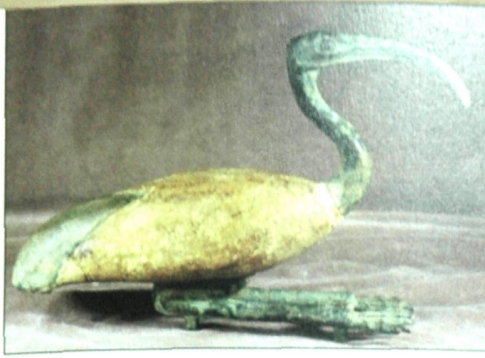
DR. ARNOLD H. AND MRS. AUDREY A. LEAVITT
GALLERY OF MIDDLE EASTERN CULTURES

These galleries celebrate Africa and the Middle East as places of beginnings and renewal. Human development is explored through early stone tools, the birth of urban civilizations and extensive trade networks, the creation of written communication, and the evolution of tomb and monument styles that pay tribute to the dead.



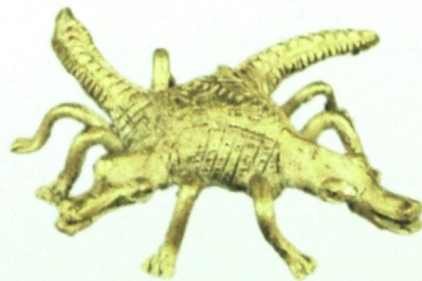
A Yoruba beaded crown is the highlight of the ancient trading kingdoms exhibit in *Africa: Looking Forward, Looking Back*. Mud cloths reflect the colors of the savanna, while statues and masks mirror images of women, animals, deities, and beloved ancestors. Currencies illustrate how ancient honor continues to inspire modern struggles for freedom





and independence. Carvings by modern African artists are examples of a changing aspect of craftwork.

The exhibit *The Land Between Two Rivers* contains several examples of early Mesopotamian text on inscribed cuneiform tablets. The relationship between these tablets and hieroglyphic and alphabetic text is explained in a discussion on the beginnings of writing. The earliest known fragment of the New Testament Book of James is part of this display. Many royal inscriptions are also featured, providing the visitor with a unique portrait of the leaders of the world's earliest cities.



In the ancient Egyptian exhibit, *The Gift of the Nile*, visitors are introduced to the ways Egyptian burial structures—mastabas, funerary complexes, and rock-cut tombs—reflect religious beliefs. A collection of burial goods accompanies the Museum's mummy, exhibited in a quiet, respectful environment representative of an ancient rock-cut tomb.



ENHANCING THE EXPERIENCE EDUCATIONAL SPACES

Museums are resources for community education, entertainment, and involvement. In addition to the galleries, the Spurlock Museum provides environments for performances, workshops, classroom enrichment, and family fun.



The Max L. and Maxine M. Rowe Learning Center is a multipurpose center for individuals and groups. At computer carrels, visitors may learn more about the cultures and artifacts discussed in the galleries by browsing the Museum's Web-based database and multimedia CD-ROMs. Staff use the work area for preparing programs and researching collections. The

space also serves for workshops, such as those in which local educators learn creative ways of using artifacts, in addition to books, to teach about culture. During these sessions, teachers also find out how they can build strong museum-school collaborations.

The World Heritage Museum Guild Educational Resource Room contains media materials and educational collections that are available for loan to local educators. Topic-based kits enable teachers to directly utilize Museum objects and lesson plans to enhance required classroom curricula.



The A.R. (Buck) Knight Auditorium is a state-of-the-art audio-visual facility for lectures and performances. The wooden stage floor, unobstructed view, and near-perfect acoustics are ideal for the dancers, storytellers, musicians, singers, and speakers who bring other dimensions to the museum experience.

The Dr. Allan C. and Marlene S. Campbell Lobby and Information Desk, located at the Museum's main entrance, is staffed by trained assistants who answer questions, give directions, and distribute brochures and self-guided tours. The lobby is a gathering place for tours and special events.

The Heiligenstein Gardens and the Prairie Grass Terrace in Honor of the World Heritage Museum Guild represent plants and spaces important to cultures around the world, ranging from indigenous habitats to landscapes created for contemplation and aesthetic impact.



EDUCATIONAL EXPERIENCES

The Museum offers a wide range of educational programs for the campus and community. As a teaching museum, it hires and trains dozens of students each year. Some receive class credit for their experiences through the Museum's independent study and practicum opportunities. Staff members are frequent guest lecturers in University classes.



To extend its resources to area communities, the staff present numerous programs annually throughout central Illinois. Topics range from oral traditions and Japanese poetry to medieval craftspeople. Fifteen new classroom outreach programs, two continuing education classes, and an informational slide show were created and presented to more than 15,000 people while the Museum was still under construction. In addition, the Museum frequently partners with other University departments, area museums, and local arts providers to pres-

ent programs, exhibits, and services to audiences of all ages and interests.

Via the Web, scholars from around the world receive information on the Museum's artifacts and students download information from online educational modules. Two of these Web-based programs enable students to experience museum work firsthand.

All of the educational experiences offered by the Museum are enriched by the contributions of volunteers. They may be found throughout the Museum: staffing the information desk, creating and presenting programs, installing exhibit artifacts, conducting research, and entering information into the Museum's databases.



EXPANDING THE VISION

FOCUS GALLERY

The Museum presents at least three new exhibits every year to expand on themes found in the permanent galleries and to introduce collections representing a wider range of cultures. The exhibits in the Focus Gallery highlight Museum collections not installed in the feature galleries as well as artifacts on loan from around the world.

NATURAL HISTORY WING

The University of Illinois Museum of Natural History, which is housed in the campus's Natural History Building, is now a division of the Spurlock Museum. Staff members in each section of the Museum have extended their training and skills to be able to preserve, exhibit, record, and teach about the highly varied natural history collections. They have also developed educational programs that combine the natural history and cultural aspects of the two museums. As the doors of the Spurlock Museum open, the staff look forward to the time when it is possible to build a Natural History Wing of the Spurlock Museum—the next logical stage in the Museum's evolution.



TURNING VISION INTO REALITY

Philanthropy is a reflection of a community's support for a museum. It was the generosity of these friends, plus hundreds more, that made this facility possible.

WILLIAM R. AND CLARICE V. SPURLOCK

Traveling was a passion for William and Clarice Spurlock, affording them the opportunity to become immersed in other cultures and relive history. Their desire to offer similar experiences for others prompted their interest in building a museum at U of I. William was a 1924 graduate of the College of Commerce and Business Administration and an executive vice president for Eli Lilly and Company of Indianapolis. Both were very active with the Red Cross and the Children's Museum of Indianapolis. His generous bequest provided the funds for construction of the Museum.

DR. ALLAN C. AND MARLENE S. CAMPBELL

Allan and Marlene Campbell are graduates of U of I. Allan received his degree in zoology in 1965 while Marlene obtained a home economics degree in 1963. Allan later went on to medical school to become a pathologist at the Proctor Community Hospital in Peoria. It was his and Marlene's love for the University and for archaeology, however, that drew them to the Museum. For more than a decade, both have given generously of their time and resources, including support for the lobby and information desk as well as the Ancient Mediterranean Gallery.

into Reality

RICHARD AND BARBARA FALETTI

Richard and Barbara Faletti's support for the Spurlock Museum has come in the form of time, artifacts, and an endowment for the Gallery of African Cultures. Richard, a 1947 graduate of the College of Commerce and Business Administration who earned his Juris Doctorate in 1948 from the College of Law, has traveled often to Africa. Over the years he has served on the Museum's board, helped identify artifacts, and has augmented the Museum's collection with more than 50 artifacts of his own, including a highly sought Yoruban carved wooden messenger mask.

DR. JOHN H. HEILIGENSTEIN

A 1967 graduate in zoology from U of I, John Heiligenstein went on to obtain a medical degree from Loyola University Chicago, then practiced pediatrics and child psychiatry in Greensboro, North Carolina. He joined Eli Lilly and Company of Indianapolis in 1987, where he conducts research for the development of pharmaceuticals. An advocate for child welfare, John helps organize schools for rural children in Mexico, where he also volunteers his medical services. He is a long-time supporter of the Museum and serves on its board.

DR. ARNOLD H. AND AUDREY A. LEAVITT

Arnold Leavitt grew up in rural Champaign County, Illinois, where he worked in his family's general store. After attending the U of I medical school in Chicago, he returned to Champaign in 1945 to establish a medical practice. A year later,

he and Audrey, a Chicago native, were married. Their support for the Gallery of Middle Eastern Cultures is in honor of Dr. Leavitt's parents. He believes that a gallery dedicated to a region known by historians as the Cradle of Civilization would have particular resonance for his Jewish parents.

REGINALD AND GLADYS LÄUBIN

Reginald and Gladys Läubin devoted their lives to the study of American Indian lifeways. As a young couple, they traveled extensively in the Northeast and West, studying American Indian culture and dance. After being adopted by One Bull, the nephew of the famous Sioux warrior Sitting Bull, they lived for 16 summers on the Standing Rock Sioux Reservation. What they learned during the time spent in native communities was incorporated into programs and concerts performed around the world. Their extensive collection of American Indian artifacts, including some of which belonged to Sitting Bull, now reside in the Spurlock Museum.

RICHARD M. AND GAYL SIMONDS PYATT

Gayl Simonds Pyatt earned a bachelor's degree in the teaching of English from U of I in 1964 before pursuing a law degree at Southern Illinois University. A believer in firsts, she also was the first woman to serve on the Illinois Gaming Board and the first woman president of the U of I Foundation. She was also the secretary of the Lincoln Academy of Illinois, a member of the Illinois Board of Higher Education, and an active supporter of the University. Her husband, Richard, is the president of Pyatt Funeral Home in Pinckneyville and now serves on the Museum board.

MAX L. AND MAXINE M. ROWE

Both Max and Maxine Rowe are graduates of U of I. Maxine graduated from U of I in 1944. Max graduated a year earlier and then went on to obtain a Juris Doctorate from the College of Law. He has been active in national and state politics and practiced corporate law in the Chicago area for nearly 30 years. He later moved to Springfield, Illinois, near the family home in Dallas City. An energetic man, he swam across the Mississippi River in 1994, at the age of 72, to win a \$1 bet with his grandson.

BETTY ANN KNIGHT

Betty Ann Knight is a former board president for the Museum and a retired social worker in the Urbana schools. She earned a bachelor's degree in home economics in 1938, a bachelor's degree in human resources and family studies in 1939, and a master's degree in social work in 1948. Her gift in support of the A.R. Knight Auditorium is in honor of her late father, Abner R. "Buck" Knight, a former dean and popular professor of electrical engineering at U of I.

H. ROSS AND HELEN WORKMAN

H. Ross Workman is a 1948 graduate of the College of Commerce and Business Administration who earned his law degree from U of I a year later. A retired vice president of Allstate Insurance Company, he and his wife, Helen, a retired teacher, are avid travelers who share an enthusiasm for history and culture. Their interest also has manifested itself in generous, long-time support for the Museum. Their gifts have made possible two galleries, Ancient Mediterranean Cultures and Asian Cultures, as well as the staff office complex and collections storage areas.

CREDITS

The Spurlock Museum would like to thank the following people for their generous support and collaboration:

Friends of the Spurlock Museum

Spurlock Museum Board

Spurlock Museum Gallery Curators and Consultants

Spurlock Museum Guild

Spurlock Museum Staff

Spurlock Museum Volunteers

Malone Design/Fabrication

U of I Operations and Maintenance

Photography by Thompson-McClellan Photography, the University of Illinois Archives, and the staff and volunteers of the Museum.



College of Liberal Arts & Sciences

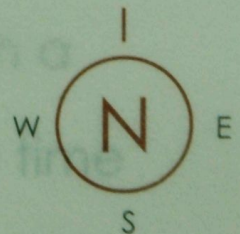
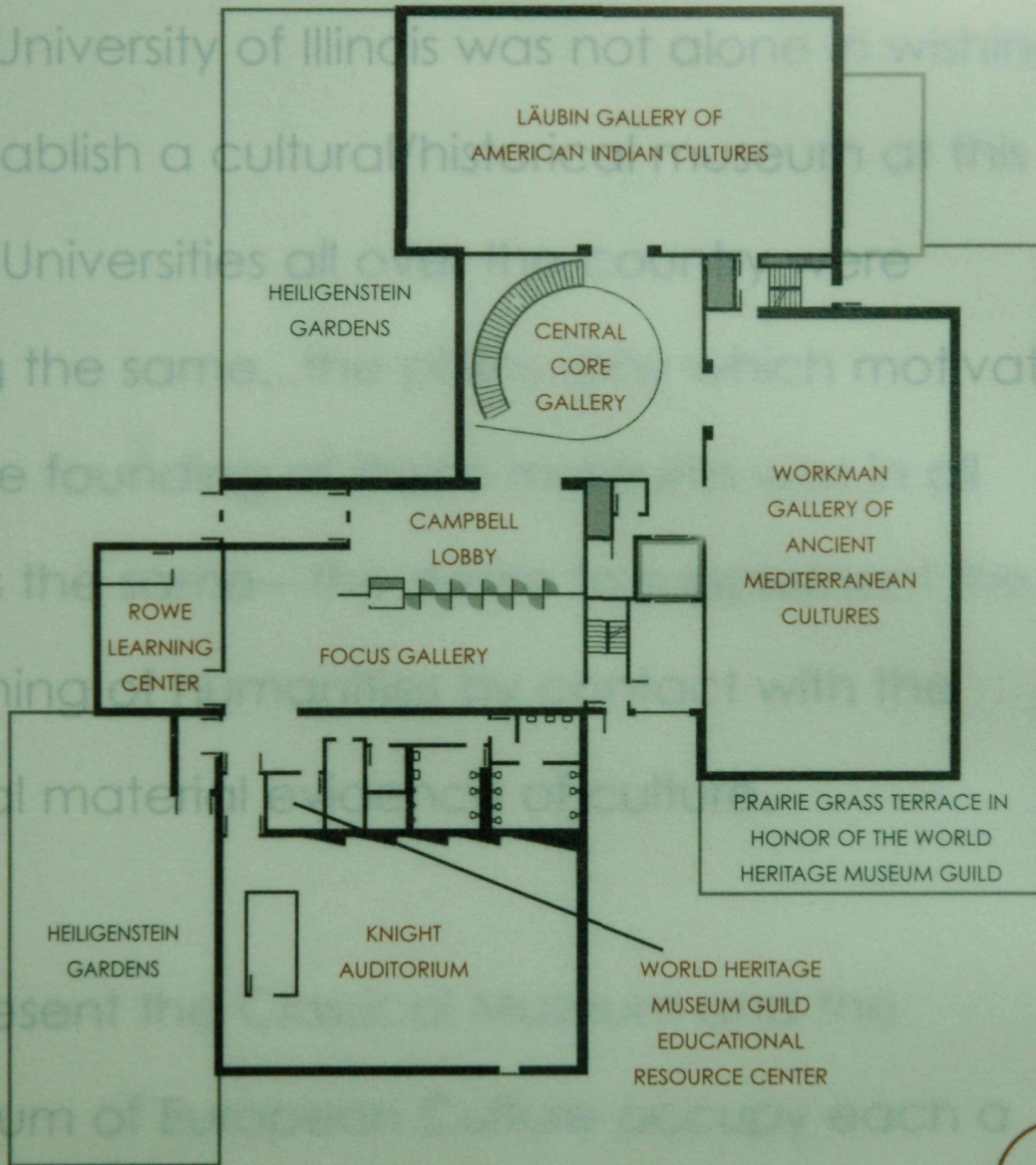
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

The Spurlock Museum is a division of the College of Liberal Arts and Sciences,
Jesse G. Delia, Dean.

Produced by the Spurlock Museum, the College of Liberal Arts and Sciences
Office of Publications, and the University of Illinois Foundation. September 2002

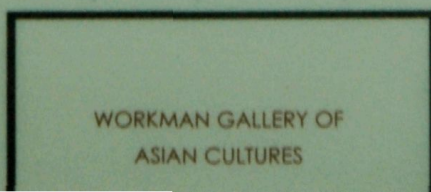
SPURLOCK MUSEUM

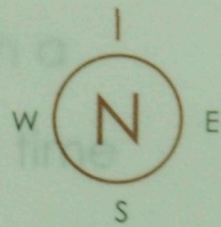
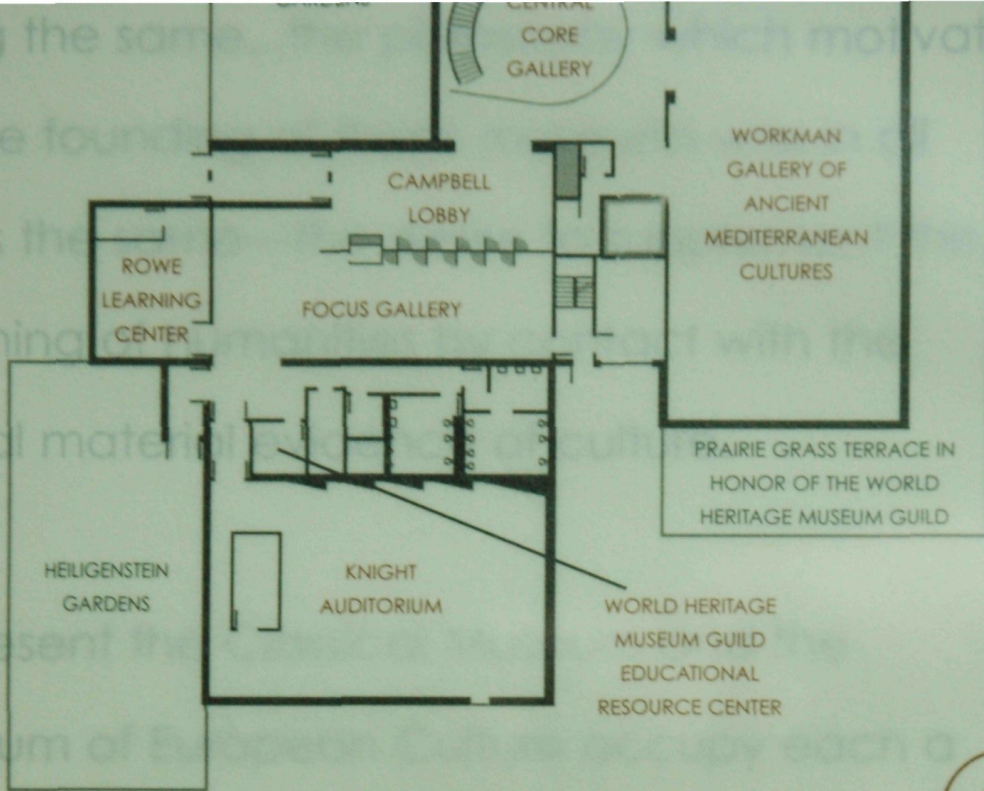
— First Floor —



SPURLOCK MUSEUM

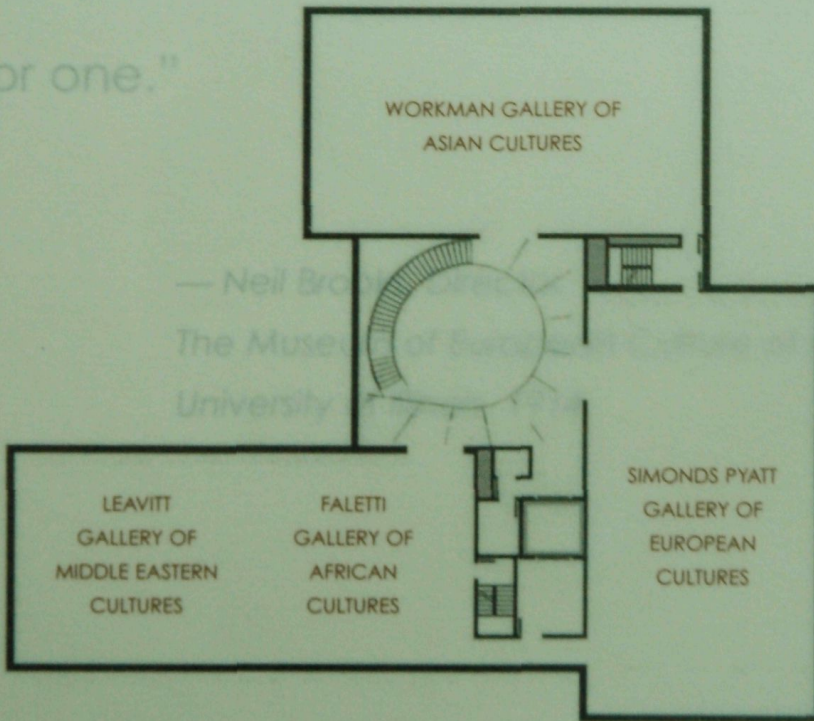
— Second Floor —





SPURLOCK MUSEUM

— Second Floor —



"The University of Illinois was not alone in wishing to establish a cultural/historical museum at this time. Universities all over the country were doing the same...the philosophy which motivated the founding of these museums was in all cases the same—the desire to supplement the teaching of humanities by contact with the actual material evidence of culture.

At present the Classical Museum and the Museum of European Culture occupy each a wing of one of the floors of Lincoln Hall....In time however the university will have a museum building. The present campus plans provide a location for one."

— Neil Brooks, Director,
The Museum of European Culture of the
University of Illinois, 1914