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# SPURLOCK

M U S E U M

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





A MESSAGE FROM THE DIRECTOR



Elizabeth Sutton, Director

Dear Friends,

The Spurlock staff has been busy this year planning new exhibits and programs for our community to enjoy! The Big Read kicks off in January and we hope you will join us as we all read *The Namesake*, by Jhumpa Lahiri, and learn more about India. Whether your interests lie in literature, film, food, or the arts, you are sure to find a program that will offer a memorable experience.

Changes to our Americas Gallery are currently underway, and will officially reopen the gallery in mid-2019 with many new exhibits and objects to share with you. Changes include a broader representation of cultures from the Americas, objects on loan from the Illinois State Archaeology Survey, and exhibits curated by graduate students.

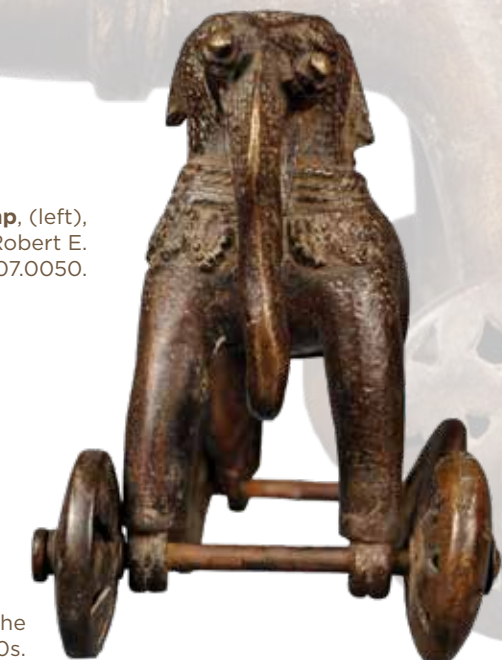
Additionally, our staff is spending this year engaged in strategic planning and we are very grateful to have the opportunity to speak with our community and collaborators in order to evaluate our Museum's impact. We look forward to sharing the results of this process with you, and working together to be a wonderful space for inspiration, engagement, and exploration.

Sincerely,

**Elizabeth A. Sutton, PhD**  
Director



**Toy or Oil Lamp**, (left), India. Estate of Robert E. Brown. 2012.07.0050.



**Toy**, (right and in the background), India, 1990s. Kieffer-Lopez Collection. 2013.04.0022.



SPURLOCK MUSEUM MAGAZINE

Editor: Beth Watkins

Produced for the Spurlock Museum by the **College of Liberal Arts & Sciences** Office of Communications and Marketing.

On the front cover: **Necklace**, Naga Culture, India or Myanmar, early 20th c. Gift of Robert C. and Donna M. Spina Helmholz. 2012.10.0260. In the background: **Drawing**, Mithila region, Bihar, India, 20th c. Estate of Robert E. Brown. 2012.07.0009.

Pictured above: **Boy's Festival Jacket**, Gujarat, India, 1990s. Kieffer-Lopez Collection. 2010.01.0496.

Pictured below: **Gauri Parvati**, Rajasthan, India, 20th c. Gift of Robert C. and Donna M. Spina Helmholz. 2012.10.0084.



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**Buddha Figurine or Architectural Fragment**, Nepal. Early 20th c.  
Gift of James B. Sinclair and Elmer A. Uselmann. 2007.08.0004.

## AWARDS & NEWS

The Museum is delighted to welcome new Security officer **Reina Chacon** to our team.

Staff member **John Holton** (*shown second from the right*), was named to the Forty Under 40 list by The Central Illinois Business Magazine. John was recognized for his efforts at the Spurlock, serving as a 40North Champaign County Arts Council board member, and a volunteer at the Daily Bread Soup Kitchen.



The Museum has **received a grant for \$20,200** from the Illinois Arts Council Agency.

In partnership with the International and Area Studies Library at the University, the Urbana Free Library, the Champaign Public Library, and the Indian Cultural Society of Urbana-Champaign, the Museum has received a National Endowment for the Arts **Big Read Grant**. This community reading program will focus on *The Namesake* by Jhumpa Lahiri, and programming begins January 27, 2019. See [go.illinois.edu/TheNamesake](http://go.illinois.edu/TheNamesake) for a full list of programs and information on how to pick up a free copy of the novel. NEA Big Read is a program of the National Endowment for the Arts in partnership with Arts Midwest. Learn more about the Big Read in this issue.

The Museum has re-earned **Green Shield Certification** for its low-risk, sustainable pest control practices. Green Shield Certified's standards are based in Integrated Pest Management principles, long-term, preventive strategies employed to deny pests the food, water, and shelter they need to survive. Inspection is always the first step, followed by intelligent measures to eliminate pest-friendly conditions. Pesticides are used rarely and judiciously—only those pesticide products meeting strict low-risk criteria may be used, and only when applied in a way that reduces potential for exposure. The independent nonprofit IPM Institute of North America awarded the facility the certification renewal after reconfirming compliance with its standards via a rigorous on-site reevaluation.



- 1) **Coin**, Indore and Ratlam, Madhya Pradesh. The Seymour and Muriel Yale Collection of Coins of the Ottoman Empire and Other Middle East States. 1971.15.3350.
- 2) **Ramatanka Temple Token Temple Token**, India. The Seymour and Muriel Yale Collection of Coins of the Ottoman Empire and Other Middle East States. 1971.15.3588.
- 3) **5 Paise Coin**, Nepal. Gift of George E. and Cynthia M. Anner. 1984.16.0113.
- 4) **1 Rupee Coin**, Arcot, India, 1759-1806. The Seymour and Muriel Yale Collection of Coins of the Ottoman Empire and Other Middle East States. 1971.15.3341.
- 5) **Coin**, Khilji Dynasty of India, 1295-1316. 1900.96.0019.

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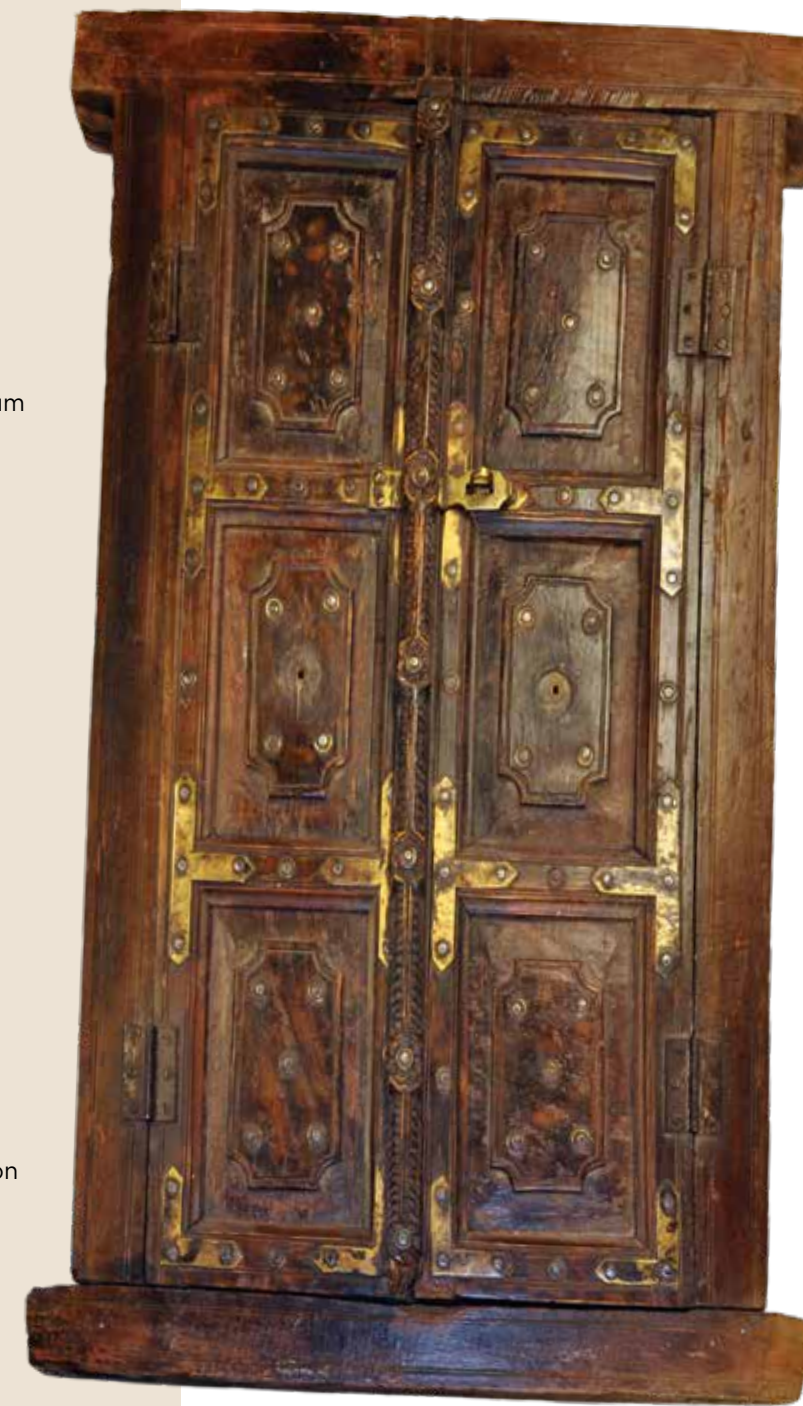
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**Door Shutter and Frame**, Gujarat or Rajasthan, India. Gift of Robert C. and Donna M. Spina Helmholz. 2012.10.0279.



Medium Storage Basket (detail),  
Mount Pleasant, South Carolina,  
1975-1978. 2018.00071.

# NEW ACQUISITIONS

## The Doris A. Derby Collection

Trivet, Mount Pleasant,  
South Carolina, 1975-1978.  
2018.07.0006.



Decorative Work (background image),  
Beaufort or Jasper County, South  
Carolina, 1975-1978. 2018.07.0003.



Lid or Tray, Nigeria, 1960.  
2018.07.0005.



Small Storage Basket,  
Beaufort or Jasper County,  
South Carolina, 1975-1978.  
2018.07.0001.



Sewing Basket, Mount Pleasant, South  
Carolina, 1975-1978. 2018.07.0002.

Trivet, Mount Pleasant,  
South Carolina, 1975-1978.  
2018.07.0007.



Graduate students Nimra Burney  
and Sadia Mazid are in their  
second year teaching Big History  
Museum programs.

# It's a BIG History Collaboration

By Kim Sheahan

Above: **Cuneiform Tablet.** Sixth graders learning  
to write ancient cuneiform can hold a replica of  
a Mesopotamian student's practice tablet.

Left: This **hat** from the Philippines is part  
of a discussion in the Climate program  
on how some farmers have decided to  
move from farming during the heat of  
the day to farming at night, when it is  
cooler and more comfortable.

## The Museum works closely

with the 6th grade teachers and students at Champaign's Edison, Franklin, and Jefferson Middle Schools—a partnership that began 14 years ago. The collaboration includes both a Human Connections program the students experience at the Museum and multiple classroom presentations each year by Education staff. Until recently, the in-school programs covered ancient civilizations, but a new curriculum called Big History has led to exciting changes.

The Big History Project (<https://school.bighistoryproject.com/bhplive>) covers 13.8 billion years of history in one school year, beginning with the Big Bang and ending with thoughts on the future of Earth and its inhabitants. The multi-disciplinary classroom activities are designed to build critical thinking skills in students. As the ancient civilizations covered in the former year-long social studies curriculum are discussed during only 3 weeks of Big History, Spurlock collaborated with teachers on a new set of outreach programs. Together, they decided that topic-based programs would be the best approach.

The topics chosen were Origin Stories, Writing, Money, Climate, Stimulants and Trade, Water, and Gold and Salt. Because the curriculum covers all of human history, the programs were created to encompass a wide variety of cultures and time periods. With the exception of the Origin Stories program, which focuses on folktales, classroom visits include opportunities for students to examine artifacts and enjoy other hands-on activities. Ancient written sources and oral traditions serve as prompts for discussions and writing assignments.

The most exciting change involved in moving to Big History has been the new stimulus for expanded collaborations. Through support from the College of Education, the programs are now being taught by University of Illinois graduate students. On each program day, one or two of the graduate students spend the whole day presenting to all of the social studies classes of one teacher—that means they interact



with about 125 6th graders in one day. By visiting the classrooms of all 6 social studies teachers in the Champaign middle schools, the graduate students teach 750 students about once a month. In addition, the most recent Big History collaboration is the inclusion of the sixth-grade classes from Urbana Middle School, which began in November. With this new partnership, Big History programs will reach over 1,100 students!

Two areas of continued expansion are currently being discussed. One is offering the Big History programs to schools in nearby towns. The other is finding a way to bring undergraduate Education students into the Big History experience by inviting them to observe, evaluate, and aid in program presentation. They can translate this opportunity for classroom experiences with objects into lesson plans they write for their own classrooms in the future.



Students are always amazed at the colorful currency of other countries, like these bank notes from Romania and New Zealand.



# SOUTH ASIAN ARTIFACTS



1) Horse Blanket. Rewari Culture, India, late 20th c. Kieffer-Lopez Collection. 2010.01.0527. 2) Banner, India, 20th c., Estate of Robert E. Brown. 2012.07.0092. 3) Chair, Mingora, Swat Valley, Pakistan, 1992. Don and Donna Kuhlman Gift of Pakistan and Afghan Artifacts. 2006.13.0029. 4) Women's Kameez (Shirt), Delhi, India, 1990s, Kieffer-Lopez Collection. 2013.04.0065. 5) Cow Decoration, India, late 20th c., Kieffer-Lopez Collection. 2010.01.0507. 6) 1 Taka Bank Note, Bangladesh, 1980. Gift of Harlan J. and Pamela Berk. 1992.23.0106. 7) 2 Rupee Bank Note, India, late 20th c., Gift of Harlan J. and Pamela Berk. 1992.23.0782. 8) Donkey with Rider, Kondh Culture, Madhya Pradesh, India, early 20th c. Gift of Robert C. and Donna M. Spina Helmholtz. 2014.01.0002. 9) 5 Rupee Bank Note, Sri Lanka, 1982. Gift of Harlan J. and Pamela Berk. 1992.23.0210. 10) Jain Tirthankara, Gujarat, India, 15th c., Gift of Robert C. and Donna M. Spina Helmholtz. 2012.10.0145. 11) Camel Bell, India, Lynn and Michael Noel Collection. 2013.05.0604. 12) Kupas (Girl's Headdress), Kalash Valleys, Pakistan, 1992. Don and Donna Kuhlman Gift of Pakistan and Afghan Artifacts. 2006.13.0009.



# The NEA Big Read Comes to Champaign-Urbana

By Beth Watkins



Jhumpa Lahiri. Image courtesy of Houghton Mifflin Harcourt.

A partnership among the Spurlock Museum, the International & Area Studies Library, the Urbana Free Library, the Champaign Public Library, and the Art Theater is a recipient of a grant to host the NEA Big Read in Champaign-Urbana. A national initiative of the National Endowment for the Arts in partnership with Arts Midwest, the NEA Big Read broadens our understanding of our world, our communities, and ourselves through the joy of sharing a good book. This local partnership linking campus,

Champaign, and Urbana is one of 79 nonprofit organizations to receive an NEA Big Read grant to host a community reading program in the winter of 2019. The NEA Big Read in Champaign-Urbana will focus on *The Namesake* by Jhumpa Lahiri. Other project partners include the Center for South Asian and Middle Eastern Studies, the Indian Cultural Society of Urbana-Champaign, the Asian American Cultural Center, the Asian Educational Media Service, and Krannert Art Museum and Kinkead Pavilion.

“The National Endowment for the Arts is proud to support opportunities for communities across the nation, both small and large, to take part in the NEA Big Read,” said NEA Acting Chairman Mary Anne Carter. “This program encourages people to not only discuss a book together, but be introduced to new perspectives, discuss the issues at the forefront of our own lives, and connect with one another at events.”

The NEA Big Read showcases a diverse range of contemporary titles that reflect many different voices and perspectives, aiming to inspire conversation and discovery. The main feature of the initiative is a grants program, managed by Arts Midwest, which annually supports dynamic community reading programs, each designed around a single NEA Big Read selection.

Programming will take place in Spring 2019. Major events include a kickoff with keynote address on January 27, a talk by Nepali author Samrat Upadhyay on February 3, a screening of the 2006 film adaptation of the novel on February 5, a panel discussion about the novel on February 21. There will be programming for all ages: book discussions at all partner libraries, a event at Champaign Public Library, teen arts and crafts programs at The Urbana Free Library, and a 6-part “Get to Know India” series at Spurlock. See the full list online at [go.illinois.edu/TheNamesake](http://go.illinois.edu/TheNamesake).

Spurlock is supplementing our grant programming with a special display in the Campbell Gallery entitled *From the Subcontinent to the Prairie: Objects of Immigration and Identity* that will run through May 19. The International and Area Studies Library hosts an exhibit of Indian comics in February as well as *NEA Big Read: The Namesake* by Jhumpa Lahiri in the Marshall Gallery (first floor of the Library). Krannert Art Museum opens *From Hand to Hand: Indian Painting and the Animation of History* on February 28.

Since 2006, the National Endowment for the Arts has funded more than 1,400 NEA Big Read programs, providing more than \$19 million to organizations nationwide. In addition, Big Read activities have reached every Congressional district in the country. Over the past eleven years, grantees have leveraged more than \$44 million in local funding to support their NEA Big Read programs. More than 4.9 million Americans have attended an NEA Big Read event, approximately

82,000 volunteers have participated at the local level, and 39,000 community organizations have partnered to make NEA Big Read activities possible. For more information about the NEA Big Read, please visit [arts.gov/neabigread](http://arts.gov/neabigread).

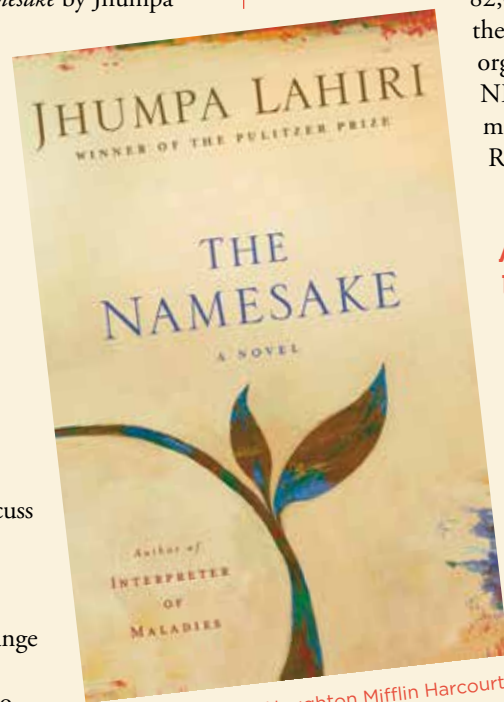


Image courtesy of Houghton Mifflin Harcourt.

## About the National Endowment for the Arts (NEA) and Arts Midwest

Established by Congress in 1965, the National Endowment for the Arts is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts

learning, affirms and celebrates America’s rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America. Visit [arts.gov](http://arts.gov) to learn more about NEA.

Arts Midwest promotes creativity, nurtures cultural leadership, and engages people in meaningful arts experiences, bringing vitality to Midwest communities and enriching people’s lives. Based in Minneapolis, Arts Midwest connects the arts to audiences throughout the nine-state region of Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin. One of six non-profit regional arts organizations in the United States, Arts Midwest’s history spans more than 25 years. For more information, please visit [artsmidwest.org](http://artsmidwest.org).

# VOLUNTEER SPOTLIGHT with R. Janice Sherbert

By Monica M. Scott

## Inspired by the stories her father shared

with her about seeing the Isle of Capri in Italy during World War II and the pyramids in Egypt, R. Janice Sherbert seemed destined to travel the world and share her own stories.



Janice in Bali with husband and daughter.

Janice is a long-time educator. Prior to joining the University of Illinois College of Education where she was an Adjunct Lecturer in Curriculum and Instruction, Janice taught Kindergarten, 1st grade, and Reading

Recovery at Yankee Ridge School in Urbana. Now, Janice is an education volunteer with Spurlock Museum where she has helped outline activities for Open Houses in collaboration with the Krannert Center for Performing Arts Youth Series. These programs provide cultural context to KCPA Youth Series performances through hands-on learning experiences. Janice is also training as a museum guide to provide tours to Museum visitors.

Janice has shared her love of education and world cultures with her three daughters and one granddaughter (who happens to love Medieval History). One of her biggest adventures was the time she spent living in Malaysia. “That journey gave us a renewed appreciation for the many cultures or the world. Our experiences in Southeast Asia were to have a lasting impact on our lives.”

## Get to know Janice as she talks about her time in Malaysia and her favorite Spurlock Museum gallery for the Volunteer Spotlight.

### How was your experience living abroad?

Some years ago, we embarked on the adventure of our lives. We lived and worked in Malaysia and traveled in many of Southeast Asian countries. My husband Donald taught mathematics at the University, and I taught fifth grade at the American International School of Kuala Lumpur. Our youngest daughter attended 10th grade at the International School of KL. We lived in Petaling Jaya, a city of several hundred thousand, just west of Kuala Lumpur with a population of about a million then. It was a megalopolis, with the cities all running together.

Malaysia, with so many cultures, celebrated a wide variety of ethnic and religious holidays. It was always exciting to be part of the holiday festivities and also weddings.

Skirt detail (above background), Bodo Culture, Assam, India, late 20th c., Kieffer-Lopez Collection. 2013.04.0053.

Wherever we went, I collected art, music, folktales, books, puppets, batik fabric, and more. With these artifacts, I shared with my students the culture and history of the many fascinating places we visited.

Our experiences in Southeast Asia included visits to Java, Bali, Borneo, Thailand and Southern China. In central Java near the city of Yogyakarta, we saw the temple of Borobudur, one of the greatest wonders of the world, UNESCO World Heritage. Borobudur is one of the largest Buddhist monuments in the world. It is still in my memory as one the most astounding sights.

Yogyakarta is an important center for classical Javanese fine arts, such as dance, drama, music, literature, poetry, woodcarvings, painting, and batik fabrics. We saw the amazing Javanese *wayang kulit* (shadow puppet) performance with the Gamelan music.

I was so entranced that we went to see how the artists made the puppets! I brought both the wayang kulit and the wayang golek puppets back to share with my students.

### Why did you begin volunteering with the Spurlock Museum?

We have continued to travel to many new places. On one of our later travels to Australia, I found aboriginal folktales that were illustrated by the children who wrote these stories as told from their grandparents.

Because of our many wonderful experiences with people in Southeast Asia and around the world, it is exciting and an honor that I might share my enthusiasm for the many cultures of the world through the Spurlock Museum activities and tours.



Janice in her favorite gallery with the barong ket.

### What is your favorite Spurlock Museum gallery?

My favorite is the Southeast Asia Gallery. We saw the Barong Dance in Bali. In the story of the Barong Dance, Barong (Good) will overcome Rangda (Evil). But it is also used to bring harmony. We could use a Barong dance to bring harmony to our nation at this time.



## 2018-2019 Charles M. and Janet Dixon Keller Graduate Student Researchers



Graduate students Jamie Arjona (left) and Lisa Mercer (right) inspect a textile while researching objects to include in new exhibits in the North America Gallery.

**T**hanks to generous funding from Charles M. and Janet Dixon Keller, the Museum employs graduate students to research our collections for exhibits, publications, and special projects. During Spring 2018, Lisa Mercer, a graduate student from the History Department, was selected as the Dixon Keller graduate researcher. For Fall 2018, Anthropology graduate student Jamie Arjona was chosen for the honor. Both are researching North American collections and assisting with exhibit development. In addition to conducting research, they are working with our exhibits and education staff to curate and design small exhibits of textiles, ceramics, and basketry.

We recently posed a series of questions to both Jamie and Lisa to find out what they had uncovered in our collections and learn a little more about their motivation for wanting to work at the Spurlock.

### 1) Why were you interested in working at the Museum?

**Lisa Mercer:** I was interested in working at the Spurlock for several reasons. I'm a history student, so I was eager to delve into the Museum's extensive and impressive digital collections. I was also drawn to the warm and vibrant atmosphere of the Museum itself. As a visitor, I could tell that the artifacts and building were being treated with a lot of care, and that was important to me. In terms of my own studies, I was interested in working at the Spurlock because material culture plays an important role in my research, and I was eager to get more experience working directly with historical artifacts.

**Jamie Arjona:** As an archaeologist, most of my work involves either recovering artifacts in the field or analyzing material assemblages in a laboratory setting. The materials we collect during an excavation are typically more fragmentary and mundane than the eye-catching displays of art, technology, clothing, and other cultural materials that you find in museums.

While archaeological projects often involve public engagement in the research process, it can be difficult to share these collections with wider audiences. What drew me to the research position at Spurlock was the opportunity to learn from museum professionals and work on research with an emphasis on public service, education, and outreach. I've always admired the creativity involved in the design of museum exhibits. The arrangement and presentation of objects in an exhibit are like historical flashbacks and snapshots of cultural traditions that collectively give us a fuller picture of human experience. I've been able to see firsthand how hard museum colleagues work to craft each of these exhibits while prioritizing the concerns of local communities and stakeholders.

### 2) What skills do you hope to develop through your work researching and curating exhibits?

**Lisa Mercer:** One of my main goals is to develop skills for reading material objects in historically accurate ways so that I can reconstruct reliable pictures of the past in my own work. I also want to learn more about the artistic side of artifact presentation. I don't have a background in art, so I'm really interested in understanding how features like color, texture, and light influence the ways that museum professionals select and arrange objects for exhibit. Another goal I have is to learn the system by which historical artifacts are secured, attained, assessed, labeled, and organized in the museum's physical archive.

### 3) What has been your favorite object(s) that you have researched or come across since working with the Spurlock's collections?



**Lisa Mercer:** The Spurlock has thousands of fascinating artifacts, but I was particularly excited to find that the museum has five beautiful pieces of pottery made by descendants of the famous Hopi-Tewa artist Nampeyo.

**Jamie Arjona:** I recently had the opportunity to research several *molakana*, or blouse panels, made by artisans from an indigenous tribe in Panama known as the Guna people. In Guna communities, women craft *molakana* using a reverse applique technique and the fabrics are typically worn as clothing or sold to tourists in urban centers. These textiles feature an array of intricate patterns, religious symbols, and cultural ceremonies. One of my favorite pieces in the collection is an "Arnulfista" *mola* adorned with a hand-stitched image of the 1968 Republican Party. What I like about the print is that it exemplifies how Guna women have used art as a medium of political expression and protest throughout history. It also captures a pivotal moment in Panamanian political history. The image on the panel endorses former presidential nominee Arnulfo Arias, who was elected president of Panama in 1968. Several days following the election, military officials staged a coup to oust Arias from power and assumed control of the Panamanian government, establishing a military dictatorship that would last for two decades. All those layered meanings embedded in the Arnulfista *mola* illustrate how much material culture can tell us about human experiences both past and present.



Above: **Pot**, W. Dale and Jeanne C. Compton Collection. 2013.08.0001.

Left: **Mola**, Kieffer-Lopez Collection. 2008.22.0098.



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## Conserving the La Casa Murals

By Christa Deacy-Quinn

### In 1974, Oscar Martinez and a group of Latinx students painted powerful imagery

covering an entire room of the newly formed Latino Cultural Center (510 East Chalmers Street in Champaign). Many decades later, the murals needed to be removed and conserved because the house was scheduled for demolition. You can see a 3-D view of the room as it stood on Chalmers at this link. [go.las.illinois.edu/la-casa-murals](http://go.las.illinois.edu/la-casa-murals)

Funding for the project was shared by the Office of the Chancellor, the Office of the Provost, the Office of the Vice Chancellor for Student Affairs, and the College of Liberal Arts and Sciences. The Illini Union and the Spurlock will be displaying newly framed components of the murals next year.

All images are courtesy the University of Illinois Board of Trustees, with special thanks to Facilities & Services at the University of Illinois at Urbana-Champaign.

- 1) Inpainting is a technique that fills in missing areas on the mural. It is removable or reversible.
- 2) Inpainting the 1974 signatures of mural artists Oscar Martinez and fellow student artists.
- 3) Christa Deacy-Quinn (fourth from right) discusses the project with Parma conservators and other stakeholders. In the foreground is a mural segment underneath protective plastic sheeting.
- 4) Packed carefully inside this crate is a mural segment on its original lath and plaster wall. It takes many hands to remove the the walls out of the Chalmers Street house.
- 5) Detail shot of the careful excavation of the 40-year-old lath-mounted plaster from the back of the mural.
- 6) Removal of back of interior wall, trim, and molding in order to mount the painting on a suitable support for future exhibitions. As you can see by the personal protective equipment worn, this is very dusty work.



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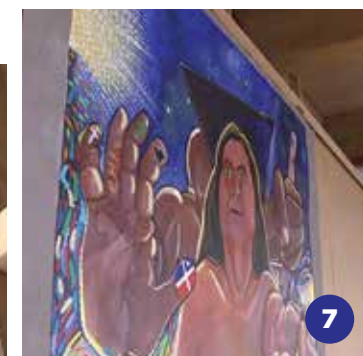
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## JOSEPH BALDWIN new Assistant Director of Development



We are pleased to introduce **Joseph Baldwin** as the new Assistant Director of Development for the College of Liberal Arts & Sciences and the Spurlock Museum, in particular. Joseph worked most recently in the development office in the UIUC School of Music and as the Development Director for Three Spinners, a local nonprofit that provides scholarships, housing, and emergency support to immigrant and refugee

families in Illinois. He is also the Music Director of the Baroque Artists of Champaign-Urbana and previously served as a faculty member in the music departments at Smith College and the University of Massachusetts at Amherst. He holds degrees from Northwestern University and the University of Michigan. Joseph very much looks forward to getting to know the Spurlock's many loyal donors! He can be reached at [jbbaldw2@illinois.edu](mailto:jbbaldw2@illinois.edu) or (217) 300-5967.



Small Storage Basket, Beaufort-Jasper County, South Carolina, 1975-1978. Doris A. Derby Collection. 2018-00074.



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**Woman's Wedding Dress**, Balochistan, Pakistan, 20th c.  
Mrs. Alan K. Laing, Historic Clothing Collection. 1998.06.0244.

