



WAKE FOREST UNIVERSITY

Museum OF Anthropology

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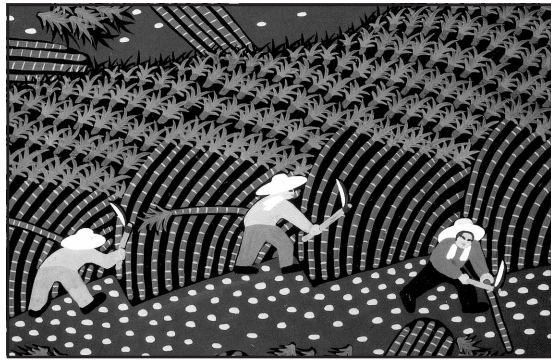
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Exhibits

THE GOOD EARTH: FOLK ART & ARTIFACTS FROM THE CHINESE COUNTRYSIDE

Oct. 8 – Nov. 26, 1997

This fall "The Good Earth" exhibit will present examples of traditional folk art forms from the Huxian province in central China. The exhibit will include 25 original paintings of rural life, children's toys, and clothing. The farmers of Huxian were trained to be muralists during the Chinese Cultural Revolution, and today they paint during the off-season for recreational purposes and supplementary income. Examples of Chinese folk art from the Museum of Anthropology's collections also will be featured.

Curated by Exhibits USA-Mid America Alliance, "The Good Earth" is an exhibition for all ages. Mingsheng Yang, a Chinese scholar of popular culture, wrote the label text, putting artworks and artifacts in context, while revealing details in the paintings not easily noticed by American audiences. The brightly colored and highly imaginative paintings, toys, and clothing explore color and form and introduce viewers to daily rural Chinese life. The large and colorful paintings depict farmers picking turnips, harvesting grapes, and herding cattle, as well as ranchers examining the teeth of black steeds at a horse auction.

A series of programs will accompany the exhibit, including an adult education class led by local artist Mona Wu on Oct. 9, 16, 23 and 30 (see Education News for more details). The Museum also will offer special gallery programs on Chinese folk art for primary and secondary school classes. Teachers can arrange a visit by contacting our administrative assistant, Myrna Mackin, at 758-5282. Watch our next newsletter for more details.

IN THE BEGINNING

During the spring semester, History 103 (World Civilizations to 1500) students Noelle Achille, Anders Klemmer and Carlton Ward developed and installed "In the Beginning," an exhibit addressing creation beliefs of different religions and world regions. The exhibit presented objects that helped to demonstrate those beliefs. The cultures represented included the Bri Bri of Costa Rica, who believe that their creator made the first people from seeds of corn with each colored kernel marking a different race of people; the Maya, who also believed that the gods made the first people from maize; and the Chinese, who believed that the world became self-ordered out of random chaos. Other beliefs represented included the Zuni, the Hopi, and the Dine (Navajo) of the American Southwest, the Yoruba and Masai of Africa, the Maori and Australian Aboriginals of the Pacific region, Judaism, Christianity, and Islam, as well as the beliefs of India and Japan. We thank Noelle, Carlton, and Anders for a job well done! ▲

Coming Attractions

rites of passage

In January, watch for anthropology graduate student Rebecca Benedum's exhibit thesis, "The Novenario: Rite of Passage among the Garifuna" (tentative title), which she is curating, designing and installing as part of her M.A. thesis.

When a member of their group dies, the Garifuna (a group on Roatán Island, off the coast of Honduras) pray for the person's soul for nine days. On the ninth day they have a celebration, called the Novenario in honor of the soul's ascension to heaven.

The exhibit will feature a traditional drum used in dancing (known as Punta dancing) at the Novenario, maracas used in the ceremony, as well as pictures of the Garifuna in traditional mourning clothes and engaged in the Punta dance. There will also be a map tracing the Garifuna's historic migration to Roatán, and photographs of their village and houses. This will be an unusual and interesting exhibit—be sure not to miss it! ▲

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EDITORS

Mary Jane Berman
Melissa A. Kellogg

CONTRIBUTING WRITERS

Beverly Hancock
Anne Gilmore

LAYOUT AND EDITING

Lloyd Whitehead
Assistant University Editor

PRINTER

Bowman Gray
School of Medicine
Printing Services

MUSEUM HOURS

Tuesday-Saturday
10 a.m.-4:30 p.m.
The Shop is open Monday
for Shop sales.

Closed Sundays,
Mondays,
July 4, Labor Day,
Thanksgiving Day,
New Year's, Good Friday,
Memorial Day weekend
and Christmas
intersession.
Hours are shortened
during academic recesses
and summer. Please call.

Join the
Friends of the Museum
of Anthropology

Volunteer News

Anne Gilmore, Volunteer Coordinator

AN EXCITING YEAR AHEAD

Can it be possible that already plans are being made for another fantastic year at the Museum? Since we all should be relaxed and rested from summer vacations, let's get prepared for a busy season. When I call for help, please say, "Yes!"

Although summers are slower, there still was a lot of activity at the Museum. There were children's camps, tours, visitors, exhibits and outreach programs. We appreciate the help of Amanda Calhoun, Eloise Smith, John Reynolds, Carmel Foliano and Katie Shugart.

The Museum's spring exhibit, "Over, Under, Around and Through—An Exploration of Basketry Traditions," was a great success. The opening reception was well attended, and as guests viewed the baskets and tasted delightful picnic-type fare prepared by volunteers, they were treated to Appalachian folk music by Willow Moon. A special "Thank You" to Lacy Burcham, Eloise Smith, Katie Shugart, Jack Dale, Michelle Wood, Wilma Smiley, and Catherine Banks for making this evening possible.

A volunteer appreciation picnic was held May 15 at the home of Eloise and Larry Smith. Those present enjoyed a delicious picnic dinner on the Smith's deck and got to tour their home and view the many cultural artifacts acquired during their travels. Afterward, volunteer gifts were presented. "Thank You," Eloise and Larry for hosting this annual event. We certainly missed those of you who could not attend. Don't miss the fun and food next spring.

We are planning a fun reception with Chinese food and music for the "The Good Earth: Folk Art and Artifacts from the Chinese Countryside" on Oct. 24. If you are interested in hosting, please call 758-5282. Start planning now for our Friends' dinner at 6:30 p.m. on Dec. 2. Last year's event was the biggest ever, and we are hoping to outdo ourselves this year.

The Museum is searching for a new archivist, who will be responsible for keeping a running record of Museum activities in the form of a scrapbook. Call 758-5282 if you are interested. We would like to thank Lois Jakob for all her hard work as our first archivist.

A big thank you to student Chris Marks who is responsible for designing our home page. Please check it out—we think it is one of the best home pages in the country. Go to www.wfu.edu/MOA.

As Friends' secretary, I encourage everyone to renew their memberships and, if possible, to increase their level of giving. With declining federal and state funding, we need all the help we can get from our supporters. This is going to be a very special year with some great programming in the fall, so please help us reach our 1997-98 goal! We do appreciate those of you who are so loyal in renewing. Please urge someone you know to join.

MEET THE CO-EDITOR

Melissa Kellogg is a senior from Connecticut majoring in anthropology and French. In July she participated in UNCG's historical archeology field school in Old Salem. She spent last fall studying in Dijon, France, where she did an independent study concerning places of aggregation throughout time,

focusing on Paleolithic caves and cave art. Melissa is currently a museum student-assistant, which gives her the opportunity to learn more about museum operations. She is interested in all areas of anthropology and hopes that by learning about many different fields she will be able to make a decision regarding her future career. ▲

Shop News

The Museum Shop has many new and exciting toys, and some old favorites, including tops, stone and wood-carved animals, and much more for the coming months! This fall you can look forward to wood animal carvings from the state of Oaxaca (pronounced Wa-Ha-Ka) in Mexico. Each hand-made carving is unique in shape and color. All carvings are signed by the artist. This fall the shop will carry brass buttons, charms and gold-dust boxes from West Africa, as well as a selection of Chinese papercuts.

The shop continues to carry Pauline's jewelry from Afghanistan, China, Indonesia, and Thailand, and also Ted Frisbee's Zuni jewelry made on the reservation. Dr. Frisbee is a recently retired professor from Southern Illinois State University at Edwardsville who has lived and worked with the Zuni for over 25 years. The jewelry we receive from him was made by the Frisbee's Zuni friends and relatives (he was adopted into the tribe). By effectively eliminating the middleman, Frisbee has ensured that they receive more profits from their sales.

From Oct. 1-12 we will hold a special 10th Anniversary Sale. (Note: while the Museum has been in existence since 1963, we have been in this location since 1987). Members will receive a 50-percent discount on the first group of selected items, and 40-percent on all objects thereafter. This sale is for members only, so take advantage by becoming a museum member! (We're sorry but we cannot put sale items on layaway). ▲

Education Department News

Beverly Hancock, Curator of Education

WORLD VOICES CELEBRATES NEW YEAR

The fall edition of "World Voices," the newsletter for teachers, celebrates the new year all year long. It explores celebrations of new beginnings from all over the world. The occurrence of these new beginnings corresponds occasionally with the Western New Year of Jan. 1, but more often mark other seasons or natural events of importance of a particular culture. Using this edition of World Voices, classes can celebrate new beginnings throughout the school year, expanding their understanding of our new year as well as those of other cultures.

SUMMER PUPPETRY

The Museum hosted the 1997 Summer Camps for Children, including Strings, Sticks, and Gloves, which exposed campers to the technical challenges of shadow theater, toe puppets, and wearable African puppets. Each week 15 children (grades 1-5) explored the origins and inner workings of puppet theater from Asia to Africa with museum educator Kim Robertson and volunteers Eloise Smith, Amanda Calhoun, Katie Shugart and Carmel Foliano. News stories on the camp were featured on WXII and WXLV television, WFDD radio, and in the *Winston-Salem Journal*.

News & Notes

STAFF AND OTHER CHANGES

The museum educator position became full-time on July 1. We are delighted to have Kim Robertson as a full-time member of our professional staff.

Look for some changes in and additions to the educational offerings. Among planned additions are focus tours for both children in day care camps and adult groups visiting the Museum during summer months. Also, we will have programs and tours for the temporary exhibit, "The Good Earth: Folk Art and Artifacts from the Chinese Countryside."



CHINESE FOLK ART

Cultures that have developed a "high" art among an aristocratic segment of the population also develop folk art—the local version of "high" art forms and the techniques used to produce them. Folk art in China developed more than 1,000 years ago, flourished during the healthy economy of the Song dynasty and matured during the later Ming and Qing dynasties.

Surviving centuries amid poverty and in isolated villages, Chinese folk art even resisted the upheavals of the Cultural Revolution. The art serves to brighten and adorn often somber homes, and to promote hope and optimism for the future. Today, one of the most popular forms of folk art in China is papercutting. People in the countryside paste brightly colored paper designs on windows and doors during festivals. The designs, usually in the shape of flowers and birds, reflect the distinctive artistic traditions of the areas in which they are made.

Through folk art, many ancient traditions have been maintained. But having survived earlier political pressures, folk art is vulnerable today to industrialization and urban growth. Plastic replaces handmade pottery and the lure of city life keeps young people from learning traditional skills. New forms of folk art appear as decoration on trucks or as recreational handicrafts among city dwellers. Traditional forms are becoming increasingly rare.

Our adult education course will explore many of these folk arts. Taught by local artist Mona Wu, the course will be held on Thursday nights, Oct. 9, 16, 23 and 30 from 7-9 p.m. Mona will instruct us in making papercuts, block prints, and handmade paper fans, and in understanding the symbols that are essential to Chinese folk traditions. The fee is \$65 for non-members and \$55 for Members. The fee includes supplies. Class size is limited. Call 758-5282 for reservations. ▲

The Museum of Anthropology staff had an active and exciting summer. **Mary Jane Berman** co-organized (with Dr. Antonio Curet, University of Colorado-Denver) a symposium at the 1997 Society for American Archaeology Annual Meetings, April 3, 1997: "Recent Directions in Caribbean Prehistory: Beyond Migration." She also co-wrote and presented a paper, "Basketry—Impressed Sherds: To Weave and To Eat in the Bahamas" with graduate student Charlene Dixon Hutcheson at the same meeting.

Mary Jane returned in June from another successful field season at Pigeon Creek Site (San Salvador, Bahamas). It was her 13th year directing the archaeology field school at the site. While in San Salvador she attended the 7th Natural History of the Bahamas Conference.

On June 2, Curator of Education **Beverly Hancock** attended the Carolina Association of Registrars meeting, co-hosted by the Weatherspoon Art Gallery and Greensboro Historical Museum, where the topic of discussion was lighting and protection of objects from UV light. She did consulting work at Chinqua-Penn plantation near Reidsville, NC, on June 26 where she helped identify objects in their ethnographic collections and advised them on education programming. Over the summer, Beverly presented special lectures to Dr. Lerner's history class and another to Dr. Margaret Smith's art class. Through her lectures and presentation of artifacts she helped the students understand how culture develops, persists, and changes through time. During the month of April, Beverly spent ten days biking through Holland where she visited the Archeology Museum and Ethnographic Museum, both in Leiden.

Myrna Mackin has been promoted to administrative assistant, a promotion and title she has deserved for some time—congratulations! Myrna recently completed her fifth year with the Museum.

Our graduate students have had a busy spring and summer—in multiple ways! Graduate student **Lisa Anderson** became a mother in late June when she gave birth to a beautiful baby girl. Lisa will be defending her master's thesis, a history and critical analysis of museum representation, early this fall. **Rebecca Benedum** spent the summer working for Archaeological and Historical Consultants in Pittsburgh, Pa., and did survey work for a new road that is to be built. In late May she returned to Roatan Island, where she continued research for her thesis on the Garífuna Novenario ceremony. **Lara Luck** continues her indefatigable work cataloguing the museum collections. **Heather Forbis** successfully defended her thesis proposal this spring and has begun fieldwork examining the local needs and interests of the North Carolina Indian Cultural Center in Pembroke, N.C.

Kate Broadway, a former undergraduate assistant, graduated in May and is doing survey work in the Southwest for the National Park Service. **Shannon Poe-Kennedy** also has been working in the curation room this summer and also is assisting her father, Dr. Kennedy of the politics department, with the coordination of events for the American Institute of Pakistan Studies. **Ben Smith** spent the summer working at home in Greenville, NC. **Michelle Wood** is working in the Midwest this summer for the Student Conservation Corp. **Andrew Gately** attended Dr. Berman's field school in San Salvador. He spent the rest of the summer at Stanford University's Chinese summer program and will study in China during the fall semester.

Students **Kevin O'Brien** and **Julie Davis** are assisting Beverly Hancock in designing and installing a new exhibit, "How Do They Know...?", an exploration of the science of archeology in the Yadkin River Valley. Kevin, who is designing the exhibit cases, spent June in Roatan conducting ethnographic research in Dr. **David Evans'** ethnographic field school. As we go to press in July, Julie, who is creating the exhibit's mini-dioramas illustrating the lifeways of the prehistoric peoples of the western Piedmont region, embarked on an archeological investigation in Belize.

We would like to welcome student assistants **Jennifer Crants** and **Melissa Kellogg**. Jennifer is a junior anthropology and history double-major from Nashville, Tenn. She also is pursuing a minor in Cultural Resource Preservation. She has participated in two archeological digs; one in Winston-Salem, and one in Ceredo, Italy. Jennifer attended the April meeting of the Society for American Anthropologists. She wishes to further study archeology and museum curation in graduate school. ▲



PAINTINGS IN TIME

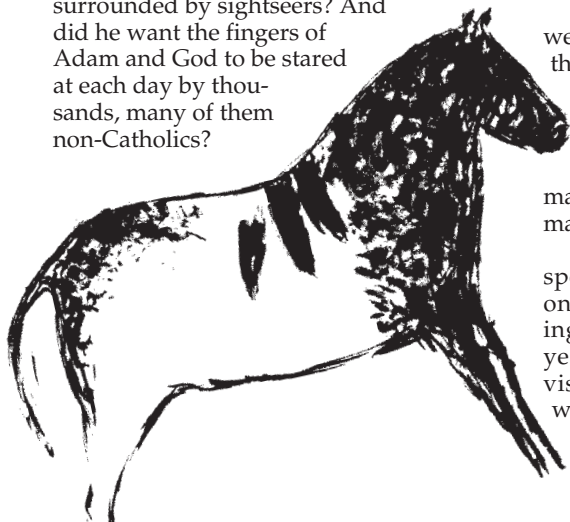
by Melissa Kellogg, newsletter co-editor

Editor's note: In this edition, I have asked student co-editor Melissa Kellogg to write a short piece about her experience of viewing Upper Paleolithic cave art in France. (MJB)

I stared in awe at the large, white, jutting cliffs reaching for the sky. Hidden away in the caverns of those cliffs was some of the oldest artwork in the world. I had come to the tiny village of Les Eyzies in southwest France to do research for an independent study project during my semester abroad. The reading I had done and the pictures I had seen fascinated me, but they did not prepare me for the actual experience of cave art.

I have seen the celebrated "Mona Lisa," Michelangelo's exquisite "David," and the famous painted ceiling of the Sistine Chapel. None compare with the caves of Font de Gaume or Les Combarelles in Les Eyzies.

As we moved through Font de Gaume, ducking and bending in places to avoid hitting our heads, I was struck by the permanence of the art I was seeing. These images had been painted 12,000 years ago, and they still existed in the environment for which the artist intended them. Did Leonardo Da Vinci intend for the Mona Lisa to sit enclosed in a thick glass case at the Louvre for thousands of tourists to ogle at each day? Did Michelangelo intend for the David to be inside a museum surrounded by sightseers? And did he want the fingers of Adam and God to be stared at each day by thousands, many of them non-Catholics?



Presumably not. We know that the artist who painted the images inside Font de Gaume and those who engraved Combarelles never intended their work to leave the walls where it was created. And it never did.

No one knows for certain exactly what decorated caves were used for, but there are many interesting theories. There is much evidence that decorated caves were aggregation sites for different groups who lived apart for most of the year, but came together at certain times. It is thought that the groups may have used the caves as sanctuaries for ritual activities, such as children's initiation. Children's footprints are found in several caves, and one set in Le Tuc seems to follow a

pattern, suggesting perhaps, that some sort of ritual dance was performed.

There have been many suggestions that aggregations occurred for hunting or subsistence reasons. Especially with mass hunting, many able-bodied hunters would be necessary for success. As groups were small, several groups would need to come together to have enough hunters. Some have speculated that the cave art was a type of hunting magic. Painting animals was a magical way of catching them or making them vulnerable. Another possibility is that the art was used as a medium for conveying information, perhaps related to the hunt. Caves were undisturbed places; information painted there would remain, and often the most bizarre paintings are in the hardest to reach spots. Perhaps these paintings contain especially valuable information.

While we do not know for certain what went on in decorated caves, we can assume that whatever it was, it was important, or we would not find such caves throughout Europe. Considering that only a fraction of the caves were probably preserved well enough that we can still make out the images today, we realize how many of these sites there must have been.

Learning the theories and reading the speculations does not convey the feeling one gets when standing in a cave, looking at a piece of art created thousands of years ago. I urge you, should you ever visit France, to take a trip to Les Eyzies, where within a 20-mile radius you will

find the heaviest concentration of cave art in the world.

Stand in the same spots the artists did. Feel the same damp air that they did and explore the same caves that they chose as the museums to hold their artwork. Visiting a decorated cave is truly an experience. It is art in the setting for which the artist intended it, and you will see the images the same way that people thousands of years ago did. It was the closest I imagine I will ever come to taking a step back in time.



To learn more about cave art:

Bahn, Paul G. and J. Vertut. 1988. *Images of the Ice Age*. New York: Facts on File.

Chauvet, Jean-Marie, Eliette Brunel Deschamps, and Christian Hillaire. 1996. *Dawn of Art: The Chauvet Cave. The Oldest Known Paintings in the World*. New York: Harry N. Abrams, Inc.

Clottes, J. and J. Courtin. 1996. *The Cave Beneath the Sea: Paleolithic Images at Cosquer*. New York: Harry N. Abrams Inc.

Hadingham, Evan. 1979. *Secrets of the Ice Age*. New York: Walker and Company.

Leroi-Gourhan, A. 1967. *The Art of Prehistoric Man*. London: Thames and Hudson.

Marshack, A. 1995. *Images of the Ice Age*. *Archaeology* 48(4): (July/August): 28-39.

Pfeiffer, John E. 1982. *The Creative Explosion*. New York: Harper & Row.

Ruspoli, Mario. 1986. *The Cave of Lascaux: The Final Photographs*. New York: Harry N. Abrams, Inc.

Join the Friends of the Museum of Anthropology

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Individual Membership \$15

Senior Citizen Membership \$12

Invitations to previews of exhibits, openings, reduced rates for field trips, lecture series, classes and other special events, 10 percent discount on purchases from the Museum Shop, 20 percent discount on purchases from the Museum Shop during sales.

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Supporting Membership \$50-99

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Patron Membership \$100 and above

All of the above AND a MUSEUM LOGO T-Shirt or TOTE BAG.

____ Student \$5 ____ Individual \$15
____ Senior \$12 ____ Teacher \$15
____ Family \$20-49 ____ Supporting \$50-99
____ Patron \$100 and above
____ I do not wish to receive a T-shirt, mug or tote

For more information call: (910) 758-5282

Matching Gifts

Are you or your spouse employed by a matching gift company? Many companies and law firms will match your gift. Please obtain the proper form from your employer and return it to us with your gift. THANKS!

Please make checks payable to the Museum of Anthropology, Wake Forest University, P.O. Box 7267 Reynolda Station, Winston-Salem, NC 27109-7267. Memberships are tax deductible.

Name _____

Phone () _____

Street Address _____

City _____

State _____

ZIP _____

My gift will be matched by _____ and forms are enclosed. (Corporate matching gift of spouse may also qualify.)

Interested in volunteering? Yes No

New Renewal Cash Check

Museum of Anthropology Volunteer Opportunities

Yes!

I am interested in becoming part of the Museum of Anthropology's growing volunteer program. I am particularly interested in the following positions:

- ▲ **Museum Shop** Greet patrons, handle sales transactions.
- ▲ **Special Events** Participate in holiday sales, exhibit openings, fundraising receptions, dinners, teas, and picnics.
- ▲ **Brown Bag Lunchtime Lectures** Set up desserts and beverages. Brown Bag Lunchtime Lectures are held every second Thursday of each month of the academic calendar at 12:30 p.m.
- ▲ **Gallery Guide** Help schoolchildren with the gallery worksheets.
- ▲ **Docent** Give individual or small group museum tours. We provide instruction.
- ▲ **Clerical** Help the secretary with typing, affixing labels, addressing envelopes, photocopying, taking messages.
- ▲ **Advertising** Place flyers and posters at various sites in town.
- ▲ **Public Relations** Speak to civic groups about museum functions.
- ▲ **Computer Work** Microsoft Word, WordPerfect, OfficeWriter, Paradox, PageMaker, Windows. We provide instruction.

Name _____

Address _____

Telephone _____

Special Skills or Background _____

Areas of Interest _____

Present or Past Employment _____

Special Volunteer Interest Not Listed _____

Days Willing to Work (please circle)

Monday Tuesday Wednesday Thursday Friday
Saturday Sunday

Hours Available _____

Museum Calendar

OCTOBER

1-11

Friends Shop Sale

50-percent discount on selected merchandise; 40-percent discount on subsequent purchases.

8-November 26

The Good Earth: Folk Art and Artifacts from the Chinese Countryside

(Toured by Mid-America Arts Alliance)

24

Reception

By invitation only.

9, 16, 23, 30

Adult Education

"Chinese Folk Art" with artist Mona Wu. Classes will cover traditional folk arts such as papercutting, paper fans, calligraphy, and block printing. \$65 (community), \$55 (Museum Friends) (includes supplies) 7-9 p.m.

NOVEMBER

1

Alumni Reception

10 a.m. - noon

27 - December 1

Closed for Thanksgiving Recess

DECEMBER

1-24

Annual Holiday Shop Sale

20-percent discount (Friends); 10-percent discount (Community Members), purchases \$5 and above.

2

Friends Holiday Dinner

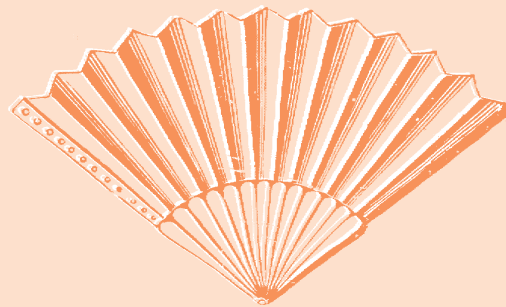
Museum Friends bring foods from around the world. Musical entertainment. 6:30 p.m.

24

Last Day of Holiday Sale

25 - January 12

Closed



TENTH ANNIVERSARY SHOP SALE!

October 1-12 Members Only

The Museum Shop will celebrate its 10th anniversary with a sale for Museum Members Oct. 1-12. Members will receive a 50-percent discount on group of select items, and 40-percent on additional purchases.

NEW PHONE NUMBERS

Please note that the prefix for University telephone numbers has changed from 759 to 758. The new telephone numbers for the Museum are: (910) 758-5282 (phone) and (910) 758-5116 (fax).

Watch for the next Museum newsletter and special mailings for additional fall programs.

WAKE FOREST UNIVERSITY

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