

Fall 1988

McKissick Newsletter - Fall 1988

McKissick Museum--University of South Carolina

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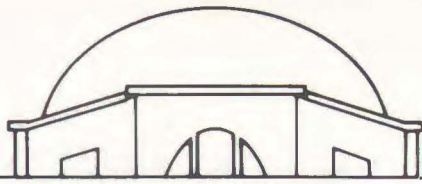


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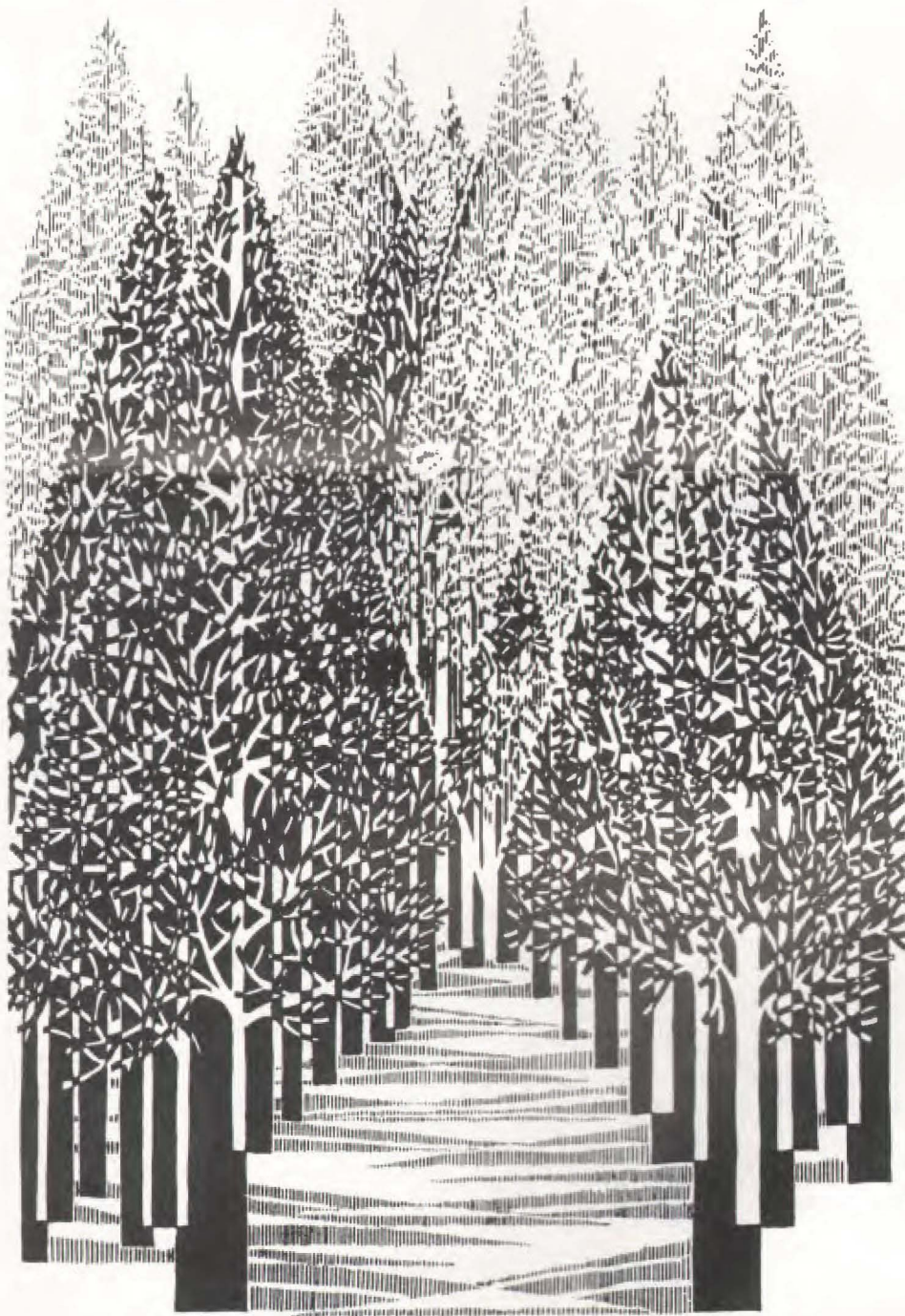
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FALL



M. BENNETT 76

"Misty Forest" Lithograph, Manuel Bennett

McKISSICK MUSEUM • THE UNIVERSITY OF SOUTH CAROLINA

Coverlets: New Threads in Old Patterns

Beauty and hard work go hand in hand when we examine the work of Appalachian weavers who have produced woven coverlets for generations. Through an exhibition based on the collections of the Mountain Heritage Center in Cullowhee, North Carolina, McKissick visitors will be able to enjoy many beautiful examples of this work.

The weaving of "overshot" pattern coverlets, or bedspreads, was once a common domestic industry in many rural American homes. Weavers produced a variety of fabrics for sheeting, clothing and other uses, but the intricate overshot patterns were reserved for coverlets. Overshot pattern weaving of this kind most likely originated from Scottish and Irish traditions, and is more commonly found in those parts of North America, such as New England, Nova Scotia and Southern Appalachia, where a strong early influence was exerted by Scottish and Irish immigrants.

Unlike other areas of the country, traditional skills survived longer in the Southern Appalachians. Beginning in the 1870s, these people were the object of many charitable and religious missionary programs. After 1895, these programs increasingly involved the encouragement, organization and marketing of handicrafts. Coverlet weaving was the first old-time art form to be revived and organized by the missionaries, who were drawn to the bold graphic patterns, the



Unidentified spinner, probably in North Carolina.

subtle, vegetable-dyed colors and the romantic connection to colonial domestic arts. Social missionaries, like Frances Louisa Goodrich, seeking to bring money into the Appalachian households, were the first to take these coverlets to Northern markets where they quickly became popular. Under the name of "Allenstand Cottage Industries," a business was established that brought much-needed cash to mountain families.

From this beginning, many other mountain handicraft programs grew into what is now known as the Appalachian Handicraft Revival. One effect was to provide cash and a greater independence for women in rural mountain homes.

Frances Goodrich and the other missionaries changed the look as well as the purpose of mountain weaving. Overshot patterns had previously been used only for coverlets. Goodrich suggested that her weavers also make table runners, rugs and pillow covers using the old patterns. Weaving that had previously been done only for a rural family's use was now done for commercial sale in urban areas. Coverlets had symbolized kinship, warmth and family continuity to many Appalachian families. With the coming of the handicraft revival, coverlets became symbols of Appalachia to the rest of the world. In the 1920s Lucy Morgan, a native Appalachian, started the Penland School of Crafts to bolster the revival and provide increased revenues.

At McKissick, over twenty examples spanning 138 years will be featured in "Coverlets." This exhibition is a product of the Artistic Initiatives Program in Folk Arts at McKissick, supported in part by the National Endowment for the Arts, and is being circulated by the Smithsonian Institution Traveling Exhibition Service (SITES).



The William Leatherwood family of Haywood County, NC pose in front of their WHIG ROSE coverlet.

Membership

The McKissick Museum Membership program is an enormous success!! By the time you read this issue the McKissick Museum Membership program will have grown to over 1,000 members. We wish to welcome each and every one of you and encourage you to take advantage of the variety of programs, trips, lectures and other benefits provided by your museum. We had hoped to print the list of members that have joined since our last publication, but due to the large number of new memberships and the space limitations of our calendar, that is not possible.

Those of you that attended "The First Egyptians" opening reception or toured the exhibition know that the show was a major success. Over 45,000 visitors came to McKissick during the eleven-week run here. Now, for those who want to learn even more about early Egypt, a trip to the Mint Museum in Charlotte, North Carolina, is being planned for December 3, 1988. There you will be able to experience the splendor of Egypt's most famous pharaoh, Ramesses II. In "The First Egyptians" exhibition you learned of the beginnings of the culture, crafts and philosophies of the ancient Egyptians. The "Ramesses The Great" exhibition will display the refined craftsmanship and cultural development of the Egyptian peoples through statues such as that of the favored civil servant, Sennedjen, silently standing guard over secrets that will never be told, or the expressionless face of King Ramesses II with eyes open, never to see again but always being seen. In addition to the tour of the "Ramesses The Great" exhibition, members will be able to shop at the Egyptian Gift Bazaar and tour the exhibition "A Cortege of Mummies" at Discovery Place, also in Charlotte. A dutch treat lunch is also planned for this members' day trip. Further details of this event will be announced when all plans have been confirmed and finalized.

The great response we had for the c'ay trips to Rose Hill Plantation and Redcliffe Plantation has encouraged the Museum to plan several more in-state trips to some of South Carolina's historical sites. One such trip is being planned for November 15 to tour the interiors of some of Camden's finest historical homes and buildings, with a seated luncheon being provided at one of the homes.

Behind the Scenes at Colonial Williamsburg

Spend three nights and two days, October 15-18, in eighteenth-century America with programs arranged and designed especially for McKissick Museum Members. Our "special" package includes room accommodations at The Motor House, Williamsburg's largest and finest motor hotel, baggage in and out of hotel, meal gratuities, complimentary deluxe tickets to all open exhibits and special attractions and a

behind-the-scenes day with interpreters and curators. Also included are three breakfasts and dinners-two at eighteenth-century taverns and the other a private plantation dinner. Round-trip transportation is being provided by chartered bus from Columbia. All McKissick Members will receive a detailed brochure with registration and price information.

Kings Mountain State Park also awaits McKissick Museum Members! A picnic lunch and guided tour, scheduled for September 15, will give members a glimpse of the lifestyle of this recreation of an 1840 South Carolina frontier farm located in the picturesque foothills of the extreme southeastern Appalachian Mountains.

The Battle of Kings Mountain, fought on October 7, 1780, is regarded by many historians as the turning point of the Revolutionary War. With the colonists' morale at a low ebb, it seemed certain that the British regulars and the Tories would prevail in the fierce struggle against the American patriots and overrun the entire South. However, the British

defeat at Kings Mountain rallied the colonials and eventually led to the British surrender at the Battle of Yorktown a year later.

Today the frontier homestead at Kings Mountain is comprised of a two-story, log farmhouse that was built by a Civil War veteran in the late 1860s. A barn, smoke house, corn crib and cotton gin complete this recreation.

To participate in this outing, you will need to complete and return the form below along with your check by September 1 to McKissick Museum Membership Program, University of South Carolina, Columbia, South Carolina 29208.

Kings Mountain State Park Trip

FEE: \$10.00 Members \$15.00 Non-Members

Name: _____

Address: _____

City: _____ ZIP: _____

Phone Number: _____

“Those Amazing Men and Their Flying Machines”

Through December 31, 1988

Through Movietone News footage, photographs and supplementary objects, this exhibition traces the evolution of man's fascination with flight during the past century.

Manuel Bennett: Linear Images

August 3 through October 2

Forty graphics and three sculptures by this American artist who resides in Cuernavaca, Mexico will be on display.

Coverlets: New Threads in Old Patterns

August 13 through September 25

Exquisitely patterned, woven Appalachian coverlets symbolize the beauty, warmth and kinship of pre-industrial America.

Highlighting Coverlets

August 28, 3:00 p.m.

Learn more about the Southern Highlands traditional craft of coverlet making through this lecture focusing on the “Coverlets: New Threads in Old Patterns” exhibition. A reception will follow for McKissick Museum members.



Series Thirteen, Number 5
Anna K. Singley

Anna K. Singley: Earth, Minerals and Art

September 4 through November 20

A selection of watercolors abstracted from the colors and formations of rocks and minerals are paired with actual specimens belonging to the artist and the Museum's geology collection.

Kings Mountain State Park Trip

September 15, 9:00 a.m. to 3:00 p.m.

See related article and registration form in the members' section of this calendar.

Midday McKissick Concert Series

September 15, 22 & 29, 12:30 p.m.

This concert series will continue to offer traditional music to USC faculty, staff, students and other visitors. It has become a favorite way to enjoy lunch on the Russell House Patio area.

August Family Workshops

Stencil Strategies

August 3, 10:00 a.m. to noon

Children aged 5 to 10 can work beside their parents in experimenting with the traditional art of stencilling. Adults will complete a set of four placemats using the traditional designs provided or by creating their own stencils. Children can design and stencil on T-shirts that they bring to the workshop. Materials include booklets, stencils, ink and placemats.

Kool-Aid Family Quilt

August 17, 10:00 a.m. to noon

Children ages 5 and up will design, dye, decorate and sew together a unique mini-quilt with the assistance of their parents. Each family will receive its own quilt packet to include all the necessary materials. The finished product will be a nine-patch family heirloom to be treasured for years to come!

“Memory” Cloth Baskets

August 10, 10:00 a.m. to noon

Gather up those “hand-me-downs” or scraps of material “that might come in handy someday” or that “prized shirt” that no longer fits and bring them to McKissick for a basket full of fun. Parents and children can weave their “old favorites” into a unique new treasure for the whole family to use and enjoy. Please bring cotton or cotton-blend materials—extra scraps will be on hand to fill in as needed. Children ages 5 and up may join their parents for this memorable experience.

Fees for each workshop:

Family Members - \$8.00 parents
+ one child

Non-Members - \$10.00 parents
+ one child

Please add \$4.00 for each additional child.

Enrollment is limited, pre-registration required.

Kids Under Cover! (Stories, Games and Art)

September 24, 10:00 a.m. to noon

Children aged 7, 8 and 9 will follow clues through a gallery of coverlets, create their own covers, and have a snack during "cover" story time. That just about covers it!

Fee: \$7.00 Family Members, \$10.00 Non-Members

Coverlets - Gallery Tour and Demonstration

September 25, 3:00 p.m.

A guided tour of the current coverlets exhibition will include a demonstration of the various techniques used to create the coverlets on display. A coffee for Museum Members will follow.



Midday McKissick Concert Series

October 6, 13, & 20, 12:30 p.m.

This concert series will continue to offer traditional music to USC faculty, staff, students and other visitors.

USC Art Department Faculty Annual Exhibition

October 9 through November 20

The finest in recent works by a number of faculty members of USC's Art Department demonstrates the diversity of styles and media in expressing a vast range of aesthetic and conceptual approaches.

A Piedmont Seminar

October 11, 18 & 25,
4:30 to 6:30 p.m.

A seminar focusing on the Piedmont, co-sponsored with the Southern Studies Institute, will cover the topics of environment, architecture, cultural traditions, the Catawba people, utilitarian decorative arts and domestic decorative arts of the lower Piedmont area. Contact McKissick for further information on the seminar, CEU's for teachers and registration.

Faculty Art Exhibition — Guided Tour

October 11, 3:00 p.m.

Visitors will be guided through the Faculty Art Exhibition. This program will present the current trends of the faculty members of the USC Art Department as exhibited through their works. A coffee for Museum Members will follow.

South Carolina State Fair

October 13 through 22

The focus of this year's McKissick Museum presentation at the South Carolina State Fair will showcase USC's Year of the Arts through an exhibit and a varied schedule of performances designed to appeal to fair goers.

Colonial Williamsburg Trip

October 15 through 18

See related article in the members' section of this calendar for details.

USC Parent Weekend —Plaza Music and Guided Tours

October 22, 6:30 to 7:30 p.m.

McKissick Museum will provide the parents of USC students with musical entertainment and guided tours of the current exhibitions.

Anna K. Singley, Tour & Demonstration

October 30, 3:00 p.m.

Anna K. Singley will guide visitors through her watercolor renditions of rocks, minerals and formations of the earth. She will also provide a demonstration of her techniques. A coffee for Museum Members will follow.

Anna K. Singley: Earth, Mineral and Art



Series Thirteen, Number 6

Armed with a paint brush in one hand and a magnifying lens in the other, Anna K. Singley has launched into a new series of paintings inspired by specimens of lace and banded agates and quartz geodes. Primarily known for realistic renderings of flowers and landscapes, Singley's work took a turn towards abstraction about eight years ago. She became fascinated with the textures and layers she saw in rocks and minerals.

Singley begins her work by first laying down an "imprimatura" or primary coat of color on the paper. Next, she layers color on top of color for a finished effect which she feels is very much like stained glass. Because layers of watercolor are translucent, the final result is a combination of all the colors applied.

Each "Series" explores a distinct element of the visual nature of the specimens. In "Series Eight," Singley examined texture and the use of natural pigments such as umber, sienna, ocher, charcoal or gold dust. The resulting paintings are earthy and quite abstract in nature.

"Series Nine" and "Series Ten" build on her prior work with texture, but introduce the element of color which lead to the paintings in "Series Eleven." The paintings in this series, although abstract, seem to reveal watery scenes with rocky

landscapes. "Series Twelve" evolved from looking at lace agates and banded and quartz geodes. The forms in "Series Twelve" paintings are brightly colored like "Series Eleven," but they also reveal the earthy browns and underground feelings of earlier paintings. Upon closer observation many of Ms. Singley's paintings are of pictures within a picture.

In "Series Thirteen" Singley has used iridescent colors and more hard edge forms which take on the shapes of adobe-like houses with silhouettes of people in the background. The colors



Anna K. Singley in her studio

and almost geometric shapes are reminiscent of Georgia O'Keefe's desert paintings. As Singley explains, she never goes to the easel with any preconceived notions of what the finished painting will look like. And by using the neutral titles of "Series," Ms. Singley tries to not influence the viewers' imagination, allowing them to bring their own interpretations to the paintings.

In this exhibition, Singley's paintings are coupled with beautiful mineral and fossil specimens from McKissick Museum's permanent collections.

School Programs for Children

During this school year McKissick Museum will present programs focusing on the exhibition, "Above the Fall Line: Folk Art of the Southern Piedmont." Teachers scheduling a class tour of the exhibition will receive a resource unit that contains Piedmont area background information, pre- and post-visit classroom activity suggestions and student activity worksheets. The unit incorporates various disciplines of study focusing on the people of the Piedmont area of our state.

The students will be introduced to primary source materials and be encouraged to research, record and report on information learned. A gallery guide and an outline are also included which will enable the teacher to guide the students through the exhibition. A \$5.00 fee will be charged for the study unit to cover the production costs; however, there is no admission charge at the Museum.

Manuel Bennett: Linear Images

Born in Philadelphia, Pennsylvania in the year 1921, Manuel Bennett demonstrated a special talent for drawing and painting at an early age. This led him to study design, sculpture and painting at the High School of Music and Art in New York City. Bennett advanced his skills in sculpting by studying under the direction of Jacob Paul Daniels, also of New York.

A map maker and land surveyor during World War II, Bennett moved to Mexico City to study at the art college, Escuela de Pintura y Escultura, La Esmeralda, where he participated in numerous collective art exhibits and graduated in 1954. He has since

managed several graphic art firms while continuing with his painting, drawing and sculpting.

Although color is important in much of Bennett's work, the majority of it is characterized by the extensive use of black and white. Though he never mixes these two "colors," Bennett's careful interaction of line and form generates diverse gradations of light and dark. The viewer, regardless of what he *knows* is there, nevertheless *perceives* value, color and even movement in Bennett's works.

Ironically, while showing us the object's most essential form, Bennett makes us see things that are in fact not there. He

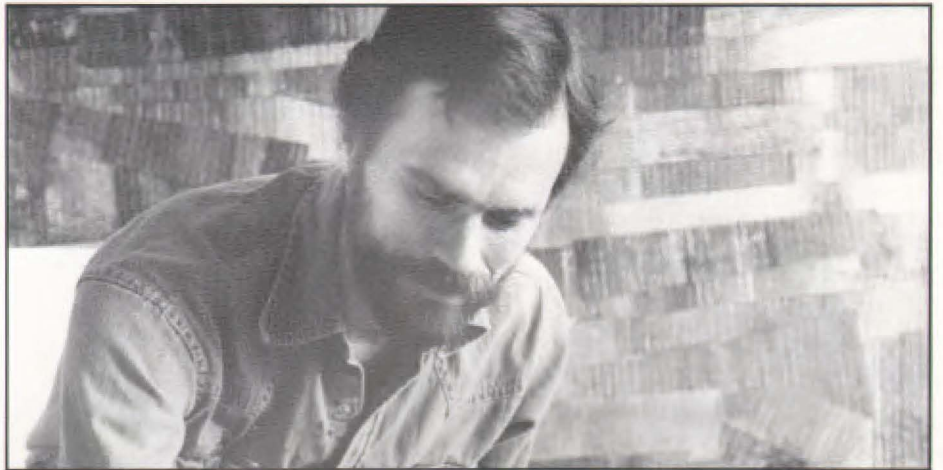
may begin with a tangible reality such as a horse, a child, a pasture or some action, but then abstracts its basic geometric arrangement of forms. What we see is not an imitation, but a model of nature.

Bennett has published four books containing reproductions of his work, including *The Eternal Horse*, *An Artist's View*. A children's coloring book, with proverbs regarding horses and 46 drawings from *The Eternal Horse*, was sponsored by the Mexico Department of Education as part of a series which has included the works of artists Diego Rivera and Jose Luis Cuevas.

Faculty Art Exhibition

Each year the Museum presents recent works by members of the art faculty on the Columbia campus. Since this is the "Year of the Arts" this offering has special significance. It focuses on the rich diversity of artistic talent which comes from the Art Department and reflects the commitment these professionals have to expressing their aesthetic and moral concerns. The responsiveness of these artists is an important part of the role which the University fosters in its commitment to the visual arts both on campus and in the surrounding community.

Each of these artists is involved in one of the 576 courses at the University which is part of the curriculum—history, performance, execution, teaching—of the arts. It is in this setting, where students are engaged in the dynamic process of learning from and creating with their



Dr. Philip Mullen, teachers, that they develop their own aesthetic sense of the world. This exhibition gives them and the public an

insight into the individual creativity of faculty members who are much more than just class instructors.

A Special Thanks

Since "The First Egyptians" has left McKissick and is now being enjoyed at the Milwaukee Public Museum, the time has come to publicly thank a group of very special people who helped make

the Columbia exhibition possible—McKissick Museum's docents. From moving cases and hanging text panels to giving more than 250 group tours, to acting as hosts and hostesses giving

bewildered visitors more information and the personal touch, the docents deserve much of the credit for the phenomenal success of "The First Egyptians." Thank you one and all!

And One Year Later...

In last fall's Calendar of Events we featured an article focusing on renovation projects scheduled for 1987/88 that would provide tremendous long-term benefits for the Museum and its patrons. These projects are now complete and have made the Museum a more attractive and exciting place to visit.

The value of one of the major improvements to the building cannot be overestimated. The Museum now has a totally new heating and cooling system that enables the staff to meet proper environmental standards and thus better conserve the objects on exhibit and in storage—as well as making the Museum more comfortable for visitors whether it be the dead of winter or the middle of a hot Carolina summer. In conjunction with the installation of the new system, the building's aging and oft-repaired roof was also replaced.

The space in the building's dome, which the Museum has been using for small group meetings and to house its library collection, has been renovated to provide a more effective and pleasing environment for those purposes. Care was taken in this project to restore the area to reflect its original design. The dome was originally used as the meeting place for the University's Board of Trustees.

As is obvious to all who have visited the Museum since April, the science gallery on the second floor has been totally renovated and now reflects the unified design concept for the Museum's



Workers race the clock to beat the summer heat in finishing repairs to McKissick's roof.

exhibition areas that had already been implemented in the history gallery. The first exhibition to take advantage of the "new" science gallery was "The First Egyptians," the Museum's most popular showing to date, which is now traveling nationally. The new design readily enables the science curator to produce a wide variety of topical exhibitions and also provides the visitor with more interpretive information about items on display.

Efforts to improve the Museum's ability to provide optimal settings for a wide variety of topical exhibitions does not

stop here. Plans have already been formulated for the renovation of the art gallery, a project scheduled for 1988/89 which will restructure the existing small gallery, create another small gallery to accommodate a permanent exhibition of the Baruch Silver Collection and refurbish the large gallery to reflect the new design concept for exhibitions areas. During 1989/90, the Museum also has plans to renovate the Archives Seachroom in order to provide a setting for a permanent exhibition on the history of the University of South Carolina since the beginning of the modern era in 1906.



McKISSICK MUSEUM
THE UNIVERSITY OF SOUTH CAROLINA
COLUMBIA, SOUTH CAROLINA 29208
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