

8-1995

## Under the Dome - September 1995

McKissick Museum--University of South Carolina

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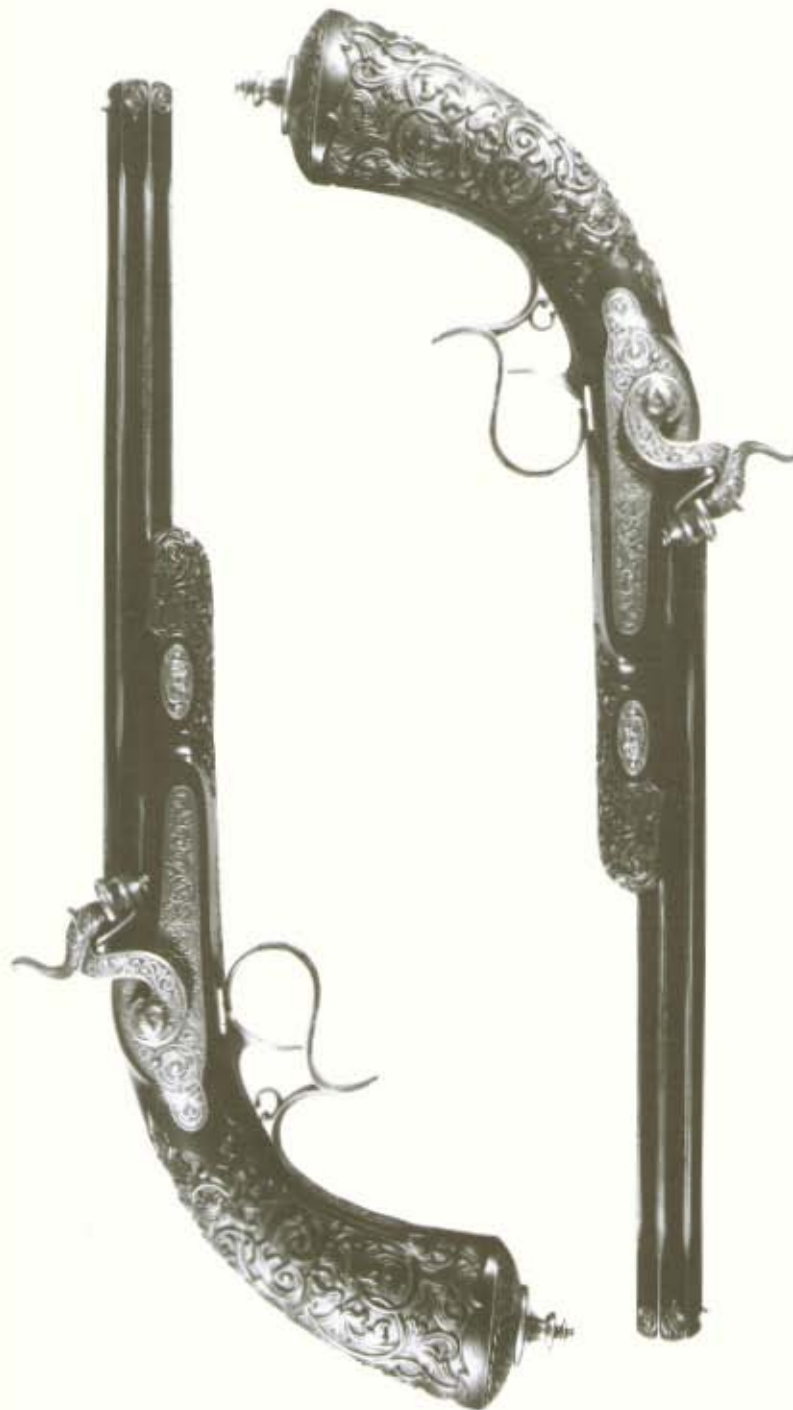
# UNDER THE DOME

MCKISSICK MUSEUM - THE UNIVERSITY OF SOUTH CAROLINA

VOLUME 5

SEPTEMBER 1995

ISSUE 3



**Duels, Debates, and Dead Languages:  
Life at South Carolina College**

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## Back of the Big House: The Cultural Landscape of the Plantation

August 11 – September 24, 1995

*Back of the Big House* offers an uncommon perspective on plantation life of the Antebellum South through exploring the world that the slaves made. By 1860 there were over two-and-a-half million slaves in the South and most of these lived on plantations. These individuals, overwhelmingly enslaved Africans, lived in clusters of cabins on the plantation which actually served as villages. They dominated this world beyond the master's residence and they created a distinctive African-American culture for themselves. This exhibition looks at plantation life from the point of view of those enslaved by examining the landscape of the plantation, tasks performed, domestic conditions, special skills and talents, and religion.

This exhibition presents photographs and architectural drawings from the collection of the Historic American Buildings Survey in the Library of Congress. The images depict contributions that those enslaved made to their communities and the ways in which they were able to make personal gains while living under adverse conditions. Along with these images, the exhibit also contains quotes from individuals recalling plantation life drawn from the Work Project Administration's Federal Writers' Project of the 1930s.

African Americans made significant contributions to the creation and maintenance of the plantation world. *Back of the Big House* raises our awareness of this often overlooked facet of architectural, cultural, and social history. Placed together, the personal remembrances and visual images of this exhibit provide a meaningful view and new insight into slavery and a fuller sense of life on the plantation.

*Back of the Big House* opens at McKissick on August 11 and will run through September 24, 1995.

### EXHIBITIONS



## Print Pioneer

September 10 – October 22

Early this fall, McKissick Museum will present a showing of works by the nationally renowned printmaker, William Walmsley. Walmsley has been professor of art at Florida State University since 1962 and pioneered the use of Day-Glo pigments in lithography. He is best known for his ongoing alter ego series "Ding Dong Daddy," an irreverent and sarcastic punch at society and self.

Walmsley often satirizes through jabbing imagery, suggestive words and clashing colors. He explores human fatuousness, social evil and political repression. He lambastes hypocrisy, pomposity, greed, and deceit. A chief target of his protests has been "High Art" and conservative artistic attitudes. His prints are marked by their painterly rather than graphic quality. His life is marked by even greater contradictions. A loner with a multitude of friends, he is a straight-laced all-American citizen making art from which mothers want to shield their children's eyes. In conjunction with this exhibition Walmsley will be conducting print workshops in the Art Department.

Above:  
*Back of the Big House* from  
the collection of the Historic  
American Buildings Survey  
in the Library of Congress.



## New Views of Historic Charleston

September 17 – October 29, 1995

In September the Museum will open an exhibition of photographs made from 19th-century glass plate negatives believed to have been produced by the son of a famous Civil War photographer. The images depict scenes of daily life and architecture in Charleston during the last quarter of the 19th century. Among the subjects on view at McKissick are shots of the 1886 earthquake damage in downtown Charleston.

The original glass negatives were acquired by the University's South Caroliniana Library early in 1994, with the help of its private support group. Harvey Teal, an expert on early photography and resident of Columbia, has theorized that the negative plates were shot by George LaGrange Cook, an important Charleston photographer from that period. Cook's father managed Matthew Brady's photographic studio before the Civil War. "He went on to become a premier Civil War photographer in his own right," said Teal. "The younger Cook established a stellar reputation as a photographer in Charleston and Richmond with his father."

In addition to giving us new pictures of the historic city and its surrounding country side, these images are very important to architectural historians and preservationists. There are views, for example, of some plantations showing building features no longer in existence. In addition to this important acquisition, the South Caroliniana Library has an outstanding collection of 19th-century photography that contains over 15,000 items.



## EXHIBITIONS

### Pop-Up Culture: The Electric Toaster 1910–1960

October 22, 1995 – February 4, 1996

Throughout this century, American household implements have reflected technological progress in materials and manufacturing, but also something else: the relationship between consumer and the designed object.

The advent of cheap electricity and increased manufacturing capabilities in the early part of this century spawned a myriad of domestic appliances, all promising to make life easier. The electric toaster, along with the refrigerator and stove, were popularized to a great extent during the 1930s. The clean lines and crisp forms of these new industrial objects quickly came to represent efficiency and modernity.

Advertisements depicted the toaster as an essential component in the domestic environment. By the 1940s, toasters, along with a range of household devices, including automobiles, appealed to consumers with their gleaming, streamlined shells. Product styling did more than shape objects; it became a means of imbuing the ordinary with the appearance and aura of progress. The everyday object became powerfully symbolic—and ownable.

The postwar era 1945-50 saw the rise of affluence and competitive markets in American society. New developments in housing, jobs and transportation heralded a new era. The toaster became a countertop fixture in the kitchen, reflecting the values and aspirations of a great many Americans. Toasters sold consistently and soon relied on novel features, such as automatic pop-up devices, to entice new buyers. Mechanical innovations as well as sculptural forms, in both small and large appliances, were highly touted. Such useful and alluring objects generated huge profits and achieved a new status, becoming what British design historian Adrian Forty has called "objects of desire." Styling and advertising, then as now, fueled consumer desire, and the outward appearance of toasters changed often. These changes, so visible in the toaster's outer shell, render a portrait of material wealth, sophisticated production and design for mass consumption.

The intention behind this exhibition is to enable viewers to see toasters not only as designed objects, but to gain some understanding of the emergence of industrial design as a cultural and economic force. The exhibition is curated by Richard Rose, Associate Professor of Art, USC, and Lyn Rose, Exhibition Designer, McKissick Museum, and features a number of toasters from their personal collection. A striking poster will be on sale concurrent with the exhibition.



Top:  
Historic Charleston  
Above:  
Toaster in the Richard and  
Lyn Bell Rose toaster  
collection.





## Philip Mullen Retrospective

On November 12 McKissick Museum will open a 35-year retrospective exhibition of works by Philip Mullen as student, teacher and artist. The earliest works exhibited date from Mullen's freshman year attempts in 1960 while an undergraduate student at the University of Minnesota. The most recent works date from the current year. The overview reflects all of the various turns and returns the artist made along the way.

When he graduated in 1964, a B.A. in radio and television broadcasting was the last thing most people would have guessed as his degree. Those who knew him generally assumed art to be the young student's major, as he was enrolled in so many upper level art classes. It was evident to all that art was his passion and that the flame was fanned by instructors Peter Buza and Ed Corbitt, two early Abstract Expressionists. Mullen once heard Buza declare, "Art is not a game; it's life or death." Although Mullen may not agree with the extreme degree of his mentor's philosophy, it did impress upon him that art is a major part of life.

By graduate school Mullen was ready to commit his energies completely to the study of art. While at the University of North Dakota, he came under the influence of Larry Rivers and Robert Nelson, and was exposed to assemblage and figurative drawing.

Throughout his career, Mullen's work has been marked by a process of drawing on and then consciously rejecting, or rather moving beyond, the teachings of his mentors. Buza, for example, instilled an appreciation for the use of complimentary color. Yet, while a Ph.D. student at Ohio University, Mullen would depart from the use of color altogether in favor of black and white figurative drawing, a Nelson medium, if not the Nelson style. "Besides that," Mullen laughs, "it proved a successful solution to making art in a shoebox-sized apartment."

Armed with a system of his own, Mullen's drawing was good enough to earn him a teaching position in drawing at the University of South Carolina in 1969. He continued figurative drawing for some years afterward, but eventually turned his attention more towards the abstract elements of picture making. Soon he found himself interested once more

in the Abstract Expressionist process of manipulating paint on a flat surface. He began to produce paintings that were defined by strips, grids, repetitive pattern and definite color ranges, subtly suggestive of collaged landscapes and cityscapes. At the same time he came to question the Abstract Expressionist lack of depth in the picture plane and arrived at his current style of painting.

Today's works appear to be a true synthesis of the many styles Mullen has explored over the past 35 years. These are canvases plush in paint application, color, evocation of mood, spacial depth and atmospheric light. The figure, more drawn than painted, has returned as a more intense and emotional foreground element against backgrounds of richly abstracted landscapes and cityscapes. Mullen still loves to "push paint around the canvas" in order to direct our eye around and through the entire picture plane. "Most of what you see in my paintings is an editing process," he says. Often he paints a number of elements into them just to see what needs to come back out. Other elements are pure fantasy used to hold the picture together. The object is to make the work more readable and to see how simple a complex process can look.

As a teacher now himself, Mullen admits that his greatest satisfaction is in teaching freshman courses. "You're just guaranteed to see change during the semester. With graduate students changes take longer. Freshmen don't just accept everything you give them. They want to know how or why a thing works or doesn't." He admits his students' questions challenge him to seek answers—answers which ultimately inform his own work. The exhibition will be on view at McKissick through February 18, 1996.

### EXHIBITIONS

Philip Mullen





## Council News

The McKissick Museum Council will launch a major membership drive in the fall of 1995. Their goal is to increase Museum membership by 500 new members by December 1996. Membership in McKissick Museum helps to support educational programs which include exhibitions, research, lectures, films,

tours, musical concerts, classes, seminars, and a host of children's workshops for thousands of visitors of all ages. Seven categories or levels of membership are available with benefit packages. For more information about the membership drive, contact Elise Flowers at 777-7251.

## Spring Fundraiser Already in the Works

The McKissick Museum Council will host its fourth annual fundraiser "This Is Not An Endowed Chair" on March 7 and 8, 1996. Once again the event will include a luncheon and lecture, an evening gala, and an exhibition and auction of "Chair" works by USC alumni and art faculty.

Robert Marvin whose portfolio includes the design of The Sibley Horticultural Center at Calloway Gardens, Finley Park in Columbia, and Harbour Town at Sea Pines Planta-

tion on Hilton Head Island to name a few, will be the featured luncheon speaker. The luncheon is to be held at Capstone House on Thursday, March 7, 1996.

The goal of "This Is Not An Endowed Chair" is to raise money for the Museum Foundation and to increase public interest in and knowledge of McKissick Museum and its programs. For more information, please contact Elise Flowers at 777-7251.

## Welcome for Holly Mitchell

Join us in giving a warm welcome to Holly Demsey Mitchell, McKissick Museum's newest addition. Holly accepted the position of Volunteer and Membership Services Coordinator in June, and has hit the ground running with lots of exciting plans. A native of Jacksonville, Florida, Holly was previously the Art Coordinator for the Karen Carr Fine

Arts Gallery in Jacksonville. Her hobbies include photography, drawing, writing, reading, camping and hiking, and decorative painting. A graduate of The University of the South, Holly's first love is art and she looks forward to combining her passion for great art with her enthusiasm for working with people.

## DEVELOPMENTS

Below:  
Lynn Ennis

## Lynn's Landing

McKissick Museum welcomes Lynn Jones Ennis to the Department of Research and Folklife as the exhibit planning coordinator for the Southeastern Crafts Revival Project. A native of North Carolina, Ennis comes to McKissick having recently completed her Ph.D. in American Studies at The Union Institute in Cincinnati, Ohio. Her dissertation is titled "Penland and the 'Revival' of Craft Traditions: A Study of the Making of American Identities." Focusing on the history of the Penland School of Crafts, a venture that had its beginnings in the 1920s as an Episcopal mission school in rural North Carolina, the work addresses how early 20th-century progressives and proponents of the social gospel movement used craft programs to Americanize, morally "uplift," and economically empower particular social groups.

After earning her master's degree in liberal studies at Duke University, Ennis received a prestigious James Renwick Fellow-

ship in American Crafts at the Smithsonian Institute in 1993. This enabled her to devote a year to reviewing archival materials in Washington, D.C. relevant not only to her dissertation, but to this project as well. She is steeped in the social history of the period between the World Wars and keenly aware of the legacy of crafts revival efforts. Penland School of Craft continues to this day to offer instruction in a variety of craft media. McKissick is fortunate that to join our staff, Ennis has been willing to temporarily take leave of her husband and 17-year-old daughter, who will continue to reside in Raleigh. Her expertise is sure to guide us in completing the exhibit planning phase of a research project that will be a landmark in the intellectual history of craft in the region. In the few weeks that she has been here, she has brought an organizational sensibility and a sense of humor that has inspired us all.





# Duels, Debates and Dead Languages:

Life at South Carolina College

October 5, 1995-1996

## FEATURE

Did you know there was a large chicken on campus before Cocky?

Did you ever wonder what students did for fun before football?

You will find the answers to these and many other questions in a new exhibition opening at McKissick Museum in October. After four years of planning, the Museum is installing a permanent presentation on the history of the University. The focus of this exhibition will be on student life from 1805 until 1905. Within this 100 year period lay the roots of the modern University. "Besides," said University Archivist John Heiting, "the most interesting objects and documents in the University collections are from that period."

This exhibition is a joint project between the Museum and the Division of Libraries and Information Systems, which includes the archives.

today's audience but also allowed for a variety of topics to be presented. Academic life, student organizations, and student discipline will be constant themes running through the exhibit. There will also be sections discussing the impact the Civil War had on the College as well as the beginnings of co-education and organized athletics.

The South Carolina legislature's provision of December 19, 1801, to "Establish a College at Columbia" was the realization of a longtime state dream. The South Carolina elections of 1800 had seen the rise of the Republican party to power in the state legislature and the election of John Drayton, a strong advocate of a state-supported educational institution, as governor. Drayton believed that the establishment of a college in the centrally located capital of Columbia could ease the regional tensions between the upstate and the coast as well as prevent the state's young men from being influenced by liberal ideas at Northern universities.

Student discipline was a major concern for the early institution. The Trustees immediately adopted a set of rules for student behavior at South Carolina College. They forbade dancing, smoking on campus and in the town, entertaining guests in rooms, hiring personal servants, cock-fighting, gambling, keeping firearms in rooms, and dueling. The college president had to personally authorize any visits by students to local taverns. Student discipline was a major concern for the early institution.

DeSaussure College



Over the past year Heiting has been working with Museum staff to identify and locate documents and objects that best illustrate the institution's colorful history. Student life was selected as the focus for the project because it not only had relevance to





The Antebellum period saw the rise of academic excellence and the formation of an outstanding faculty that included John and Joseph LeConte, Thomas Cooper, and Francis Lieber. Challenging entrance exams determined the suitability of potential students. These included questions on English, Latin, the Greek classics and grammar, geography, philosophy and mathematics. Course work at the College was much more rigorous than it is now. Students spent many hours preparing for strenuous examinations which required such activities as English translations of writings in Greek and Latin, complicated mathematical and astronomical computations, as well as problems in logic and moral philosophy.

In the second half of the 19th century students weathered several closings of the institution as well as a number of changes in the curriculum. The admission of women and the arrival of organized athletics on campus became important issues in the 1890s.

In addition to presenting numerous objects and historical documents that have never been seen in public, this exhibition will also feature a video selection as well as a computer

touch screen that will allow visitors to see how the Columbia campus will look in the future. A special

treat for Gamecock fans will be a section devoted to the evolution of the USC mascot, Cockey. Big Spur, the previous Carolina fowl friend will be here as well as some of the amazing Gamecock memorabilia that has been produced over the years. The Heisman Trophy awarded to George Rogers for his exceptional play at USC will be on view.

In addition to providing a new and enjoyable look at the University's history, Museum curators hope that viewers will come forth with significant historical objects to donate to the collection. The Museum's collections manager Karen Swager has been trying to locate artifacts that document the social as well as academic lives of students at USC during the early 20th century. Anyone with original artifacts they might like to donate should contact her at the Museum.



Above:  
Euphradian Society Medal  
Below:  
Thomas Cooper



## Jane's Journeys

My last trip to collect archival material was in late 1994, when I visited the Tallulah Falls School in Georgia. The school was founded in 1907 by the Georgia Women's Club "first to prepare, then to encourage the country boy and girl to stay at home and make a living—to make homes for themselves among their own people, to elevate the moral and social conditions of the entire community, in fact to become real home missionaries" (p. 20, *The Light in the Mountains: A History of Tallulah Falls School*, by Carol Stevens Hancock). By 1914, a club report indicated that local women were helping to teach the sewing and crocheting classes, and that residents had helped purchase a cobbling outfit so that girls and boys could learn to repair their own shoes. All girls were required to take domestic science and all 85 pupils had to learn about gardening and horticulture.

For two days, I poured over enormous scrapbooks the Georgia Women's Club kept over the years. Never before did I realize the extent to which, at least in Georgia, women's club work was responsible for legislation

outlawing child labor in the mills.

Perhaps the most exciting find on this trip was a series of articles about the Georgia Women's Club hosting a tea for Eleanor Roosevelt. She had traveled to Atlanta to give a talk on the social value of craft at Rich's department store. The articles quoted from Roosevelt's talk can provide a great deal of insight into why she became involved with promoting handicraft. She claimed to have first become interested in craft as a means of occupational rehabilitation for shell-shocked war veterans in the government hospitals in Washington. As for women's handicraft, she observed, "The farm woman leads the loneliest of lives," especially in states where the winters are so long. "We all benefit by using our hands with our heads, and it is a splendid lesson in self-control," Roosevelt remarked. Given that she herself was an inveterate knitter, a skill she apparently picked up when attending boarding school in England, one can imagine she knew from experience much about the self-control and comfort craftwork can cultivate.

## FOLKLIFE

## Can You Help Us?

Many of you keeping up with "Jane's Journeys" know about her quest for information on the Southeastern Crafts Revival Movement. The arts-and-crafts revival began for many different reasons but originated around the turn of the century and peaked between 1920–1945. The revival renewed interest in craft production as well as provided social and economic uplift. With advice and expertise from Jane Przybysz and now Lynn Ennis, the Museum is also collecting Southeastern crafts from this period. The culmination of this research, documentation and collecting will be a major exhibit.

Although some objects featured in the exhibit will be borrowed from other institutions, McKissick is interested in acquiring relevant crafts. Many of these types of crafts are not usually considered "art" in the traditional sense, nor are they even that difficult to find.

Often, they are regional craft items originally sold to tourists. A recently acquired pair of Seminole Indian dolls made from cornhusks exemplifies these souvenir craft items. Drawn from traditional native skills, they were also influenced by other regional crafts and by the market economy.

Another new acquisition to the collection is a wooden miniature loom measuring only 15" in length. A stamped 'NRA' over an eagle identifies this as an object funded by or associated with the National Recovery Act. Acquired by an antiques dealer from a Columbia estate sale, we believe this loom was used as a teaching tool in the South from 1933 to 1936. What makes this object so significant to the exhibit and collection is that it illustrates government's involvement with craft revival. You, too, can make a significant contribution to McKissick collections in this area. When you are cleaning out the attic or digging in those old family "heirlooms" and you come across an item that you think the Museum might be interested in having for the permanent collections, give Karen Swager a call at 777-7251. She will be glad to help determine any relevance the item may have to McKissick's collections and help you with making the donation!





## Fall Folklife Festival

Have you ever marvelled at the flowing lines of a sweetgrass basket and wondered who made it? Or, heard the beautiful sounds of a mountain dulcimer and wondered if you could play? Maybe you have secretly yearned to churn butter, but didn't have a churn! Find the answers to your folklife questions and meet the extraordinary people who carry on these traditions at McKissick's first annual Fall Folklife Festival. Held on Saturday, September 9, from 10 a.m. to 4 p.m., the festival is a wonderful event bringing craftspeople, musicians, demonstrators, and food together for an exciting day in honor of our rich folk heritage. "Folklife isn't just 'old timey' crafts," explains Assistant Museum Director Deanna Kerrigan, "Folk crafts and folk music are living traditions still practiced today. Tradition bearers are dedicated people who work hard to perfect their crafts and share with us the history behind them. We are very fortunate to be able to offer this program."

The festival will feature such craft demonstrations as seagrass basketry, Catawba pottery making, furniture making, woodcarving, gospel music, old style country music, Native American dance, lacemaking, and much, much more. Many of the demonstrators have received South Carolina Folk Heritage Awards in recent years. The Folk Heritage Awards are given annually by the Joint Legislative Committee on Cultural Affairs with McKissick Museum to South Carolina craftspeople and musicians who show an outstanding dedication to community tradition.

In addition to the demonstrators and musicians, the festival will feature volunteers from the Historic Columbia Foundation who will encourage visitors to try their hands at carding wool, spinning cotton, quilting, making candles, and churning butter. These activities will be the core of the festival's Hands On History Center. Adults and children will be able to experiment with traditional ways of preparing foods and textiles. "After churning butter," says Kerrigan "everyone will definitely

have an appreciation for previous generations as well as for our modern grocery stores!"

Performances will run throughout the day and include gospel pianist Kip Anderson, the Brotherhood Gospel Singers, Pappy Sherrill and The Hired Hands, the Kittrell Sisters, the Lucas Sisters Gospel Singers, the Lucas and Harmon Brothers Band, and the Pee Dee Indian Windwalker Dancers. Bringing together gospel, old time country, and Native American dance, the outdoor stage will be a foot-stomping, hand clapping, and extraordinary experience.

For those who would like to get their holiday shopping done early, most demonstrators will be selling their work. "The focus is on demonstration and interaction with visitors," explains Kerrigan, "but the shopping opportunities will also be wonderful. Bring your list!" Craftspeople selling items include the Meaders family (pottery), the Reeves family (split oak basketry), Henrietta Snype and Mazie Brown (sweetgrass basketry), the Hicks family (mountain dulcimers), Ernie Mills (carved decoys), Nancy Lee Basket (Cherokee basketry), Nola Campbell, Evelyn George, Elizabeth Plyler and Faye George Greiner (Catawba pottery), Ike Carpenter (wood carving/furniture), Carrie Coachman and Geneva Lena Loewe (quilting).

A nominal charge of \$2 per person and \$5 per family will cover all demonstrations. McKissick Museum members, however, will receive free tickets to the event.

Where else can you meet so many wonderful traditional craftspeople and musicians in one place, have fun, and even learn something new? McKissick's Fall Folklife Festival will be a wonderful treat that shouldn't be missed. We hope to see you on the Horseshoe!

Below:  
Gospel pianist Kip Anderson will delight audiences of all ages with his soul-stirring music

## FOLKLIFE



Docents are an indispensable and valuable part of McKissick Museum's operation. We welcome anyone who is interested in joining the docent core. Training is ongoing and a wide variety of placements are available. For more information please contact the docent coordinator.



## Cure the Wednesday Blues

End those Wednesday night blues at McKissick Museum! Join the muses of art, music, and poetry one evening each month this fall at our Muse's Night Out. Our inspirational muses are guaranteed to make you forget there are still two days until the weekend! All programs are free of charge and begin at 8 p.m. The Museum, however, will remain open from 5 until 10 p.m.

### Poetry Reading/Coffeehouse

**September 13**

Are you a budding or accomplished poet? Or do you have a favorite poet you love to read aloud? Bring your choice to our coffeehouse poetry reading or just come and listen to others (black attire and goatee optional). Sit back with a cup of gourmet java in our most casual coffee house or tour the Museum and catch our cool exhibits. The Coffeehouse opens at 7 p.m. and readings begin at 8 p.m.

### McKissick Unplugged

**October 18**

Come hear the mellow, bluesy sounds of Columbia's own Sourwood Honey. Bring your friends and join us in our coffeehouse for gourmet coffee, sinful desserts, and a terrific acoustical band. The Coffeehouse opens at 7 p.m. and music starts at 8 p.m.

### Meet the Artist—Philip Mullen

**November 15**

Now is your opportunity to meet Philip Mullen, a nationally recognized artist and subject of a major McKissick retrospective. Join us for jazzy sounds, wine and cheese, and a short gallery talk by Mr. Mullen. The reception begins at 7 p.m. and the gallery talk begins at 8 p.m. Call the Museum for more information. Look for more Muse's Night Out programs in the spring!

## Wednesdays at McKissick Museum

One Wednesday morning each month is reserved for programs focusing on the interests and experiences of senior visitors to explore new topics, meet new people, and enjoy good company. Activities include lectures, hands-on workshops, and lots of story sharing. Join us from 10:30 a.m. to noon for fun learning at the Museum! All activities include refreshments. All programs are free of charge and parking will be reserved in the Pendleton Street parking garage.

To register, please call the Museum.

**September 13**

#### South Carolina Folk Crafts

Hear about folk crafts in South Carolina and discover new ways to take care of your quilts, baskets, and pottery.

**October 18**

#### Taking Care of Old Photographs

How does one care for 30 or more years of photographs? Very carefully! Discover some fun and easy tips to keep those photos safe for your family.

**November 15**

#### Collecting Relatives: Genealogy for Beginners

Discover how to begin the search for your family's roots and maybe even make a hobby out of searching. We will learn where to search, what to ask for, and how to begin.

Below:  
Children can dip candles,  
churn butter, and card wool  
at the Hands-On History  
area during the Folklife  
Festival

## Children's Holiday Festival

Put those busy little hands in your family to work! They can create wonderful cards, gifts, toys, and decorations for the winter holiday season at the 2nd annual Children's Holiday Festival from 1 to 4 p.m. on Saturday, December 9. Once again the Museum will be turned over to children ages six and up for an afternoon of exciting craft making and storytelling. Last year's event was a wonderful success with over 300 children making gifts and holiday decorations for their friends and loved ones.

Highlights from this year's festival include:

- Helping to create one of the largest holiday art murals;
- Creating earth-friendly gifts for friends;
- Painting holiday greeting cards using watercolors;
- Making holiday wrapping paper;
- Creating toys for friends and siblings;
- Eating delicious and nutritious winter snacks;
- And more!



The cost is \$5 per child, parents are admitted free of charge. Parents can relax in our parents lounge, participate with their children, or leave their children at the Museum for the afternoon.

## September

Through September 24	<i>Back of the Big House</i>
9	Fall Folklore Festival, 10 a.m.-4 p.m., fee charged
10 - October 29	<i>William Walmsley: Printmaker</i>
13	Wednesdays at McKissick Seniors Program, 10:30 a.m. - noon, free
	Muse's Night Out, 8 p.m., free
17 - October 29	<i>Life and Architecture in 19th Century Charleston</i>
21	Sisters of the South concert, Longstreet Theatre, 7 p.m., free
Through October 2	<i>Handed On: Folk Crafts in Southern Life</i>

## CALENDAR

## October

5 - 1996	<i>University of South Carolina History</i>
18	Wednesdays at McKissick Seniors Program, 10:30 a.m. - noon, free
	Muse's Night Out, 8 p.m., free
21 - 22	Haunted Horseshoe and the Museum of Horrors, 6-8 p.m., fee charged
22 - February 4	<i>Pop-Up Culture: Toaster Design 1910-1960</i>

## November

12 - February 18	<i>Philip Mullen Retrospective</i>
11	South Carolina Pottery Symposium
15	Wednesdays at McKissick Seniors Program, 10:30 a.m. - noon, free
	Muse's Night Out, 8 p.m., free

## December

9	Children's Holiday Fest '95, noon - 4 p.m., free
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## GENERAL INFORMATION

### Address:

McKissick Museum, The University of South Carolina, Columbia, SC 29208

### Telephone:

803-777-7251 - all offices; recorded general information and answering machine during non-public hours. FAX: 803-777-2829.

### Admission:

Free. Public entrance via the historic Horseshoe of the University of South Carolina, facing Sumter Street. Access for disabled visitors is the side entrance of the building via the little Horseshoe at the intersection of Pendleton & Bull Streets.

### Hours:

Monday-Friday, 9 a.m. - 4 p.m.;  
Saturday & Sunday, 1 - 5 p.m. Closed all major holidays.

### Parking:

The Museum is within walking distance of metered street parking. Metered parking is also available in the lower level of the Pendleton Street Garage, located at the corner of Pendleton and Pickens Streets.

### Talks and Tours:

Docent-conducted exhibition tours are available. To schedule a tour, please call the Community Services Department at least two weeks in advance. Gallery talks and lectures are free.

### Members Program:

Membership revenues and special fund raising activities provide essential support for museum programs. Members receive advance announcements about exhibitions, programs, travel opportunities and special events, as well as discounts on publications. For more information, please contact the Membership Coordinator.

### Volunteers:

The Community Services Department coordinates docent training and programs. Volunteers are needed for education and other support activities. Please direct inquiries to the Volunteer Coordinator.

### Contributions:

Gifts or bequests to the museum, whether works of art or money, are essential to the development of programs and collections. Contributions are tax deductible within IRS guidelines.



**McKISSICK MUSEUM**

THE UNIVERSITY OF SOUTH CAROLINA  
COLUMBIA, SOUTH CAROLINA 29208

Non Profit  
Organization  
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