M9725
1.987
Copy 3

SOUTH CAROLINA STATE MUSEUM COMMISSION

S. C. STATE LIBRARY
DEC 1 7 1987
STATE DOCUMENTS

ANNUAL REPORT

1986-1987

Printed Under The Direction Of The
State Budget And Control Board

LETTER OF TRANSMITTAL
FROM THE
SOUTH CAROLINA STATE MUSEUM COMMISSION

To His Excellency, the Honorable Carroll A. Campbell Jr., Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

Gentlemen:

We have the honor to transmit the report of the South Carolina State Museum Commission for the fiscal year ending June 30, 1987. The past year has been one of most significant accomplishments. After years of planning, design, and preparation, our Museum staff occupied its new home, the renovated Mount Vernon Mill. Immediately we set to work installing exhibits and preparing programs. Where once there had been empty maple floors and lines of pine columns, walls and exhibits sprouted, defining the space and sketching out the shape of the museum to come. Program areas were furnished and equipped, and the Museum began to host visiting community groups for preview tours and events.

Our first visitors could see the tangible evidence of progress, but much essential work went on behind the scenes. Our curatorial staff tackled the formidable task of writing labels for the exhibits, while at the same time assisting the registration staff in organizing the collection storage areas. Consultants and contract employees installed and equipped the state's first objects conservation laboratory. And while all this was going the collecting process continued, with many important new acquisitions.

Working through the S.C. State Museum Foundation, our Museum achieved notable success in acquiring capital funds for its long-term exhibits program. We successfully met the state's challenge to raise one million dollars in the private sector by June 30, 1987, and thus qualified for an additional million dollars in state funds for the Charles H. Townes Center. As the year ended, we were planning a public campaign for the winter and spring of 1988.

Now that the opening of the Museum is set for October 1988, we will need all the support we can muster from our staff and trustees, from the staff and board of the State Museum Foundation, from the Budget and Control Board and the General Assembly. Based on past experience, I believe we will have that support and that we will open a superb State Museum that will delight and inspire our people.

With a major milestone behind us and our grand opening just a year away, the Commission is proud to submit this report to you and to the people of South Carolina.

Sincerely,

Guy F. Lipscomb, Jr.
Chairman

TABLE OF CONTENTS

Letter of Transmittal.....1

Commission and Staff Members.....3

Friends of the State Museum, Officers, Directors and Staff.....4

Chart of Programs.....6

A State Museum.....7

History of the State Museum Commission..... 9

Summary of Programs in 1985-86.....16
Administration and Planning.....17
A. Personnel.....17
B. Physical Facilities.....19
C. Planning.....21
D. Fund-raising.....22
E. Public Information.....23

Collections, Exhibition, and Education.....25
A. Collections.....25
B. Exhibits.....32
C. Education.....34
D. Research.....37

Statewide Services.....40

Publications.....43

State Museum Commission Expenditures, FY 1985-86.....45

Appendix A: Report of Committee Appointed to Study Feasibility of the Establishment of a State Museum.....46

Appendix B: Enabling Legislation for the S. C. State Museum Commission, 60-13-10-50, Code of Laws of South Carolina, 1976.....51

SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb, Jr., Chairman.....At Large
Mrs. Donald H. Burch.....District No. 5
Frank Cayce *.....District No. 6
Max M. Heller.....District No. 4
Mrs. H. Victor Murdaugh, Jr. .....At Large
Mrs. John F. Rainey.....District No. 3
Hyman Rubin.....At Large
Dr. Leo F. Twiggs.....District No. 2
Mrs. John C. West.....District No. 1

* Died, March 10, 1987

STAFF MEMBERS

Dr. Overton G. Ganong.....Director
S. Benjamin Swanson.....Assistant Director
Michelle Baker.....Assistant Registrar
James M. Brown..... Assistant Director of Exhibits
Lenora Cooper.....Receptionist
Glenn Dannelly.....Master Craftsman
Winona O. Darr.....Registrar
Dan Dowdey.....Designer/Draftsperson
Darby Erd.....Exhibit Designer
A. Michael Fey.....Director of Exhibits
Fritz Hamer.....Assistant Curator of History
Janet Hudson.....Chief of Public Safety
Theresa Key.....Accounting Technician
Margaret Anne Lane.....Director of Education
Sherry B. LeTempt..... Administrative Support
Beverly B. Littlejohn.....Coordinator for Statewide Services
Patricia Lott.....Administrative Assistant
Russell Lowery.....Exhibit Technician
Joan M. McBride.....Staff Assistant
Herbert McCraw.....Programmer Analyst
Linda McWhorter.....Education Programs Specialist
Melvin L. Mills.....Accountant
Steve Morgan.....Assistant Curator of Science and Technology
Michael A. Ray.....Curator of Natural History
Rick Shackleford.....Exhibit Preparator
Ronald G. Shelton.....Curator of Science & Technology
Daniel W. Smith.....Assistant Curator of Natural History
Dr. Rodger E. Stroup.....Curator of History
Jeff Swager.....Exhibit Technician
Lise C. Swensson.....Curator of Art

SOUTH CAROLINA STATE MUSEUM FOUNDATION

Officers

Philip L. Walker
President
Columbia

F. Creighton McMaster
Immediate Past President
Winnsboro

W. B. Chisolm Leonard
Vice President-Finance
Columbia

Mrs. Donald S. Keel
Vice President-Programs
Cassatt

Mrs. George Cornelson
Secretary
Clinton

Mrs. F. D. Owen, Jr.
Treasurer
Columbia

At Large Members

James H. Ellison
Columbia

Leon Goodall
Columbia

Mrs. John C. Land, III
Manning

Mrs. B. Marion Smith, Jr.
Columbia

O. Stanley Smith, Jr.
Columbia

Board of Directors

Mrs. Joseph T. Allmon
Greenville

Mrs. R. Linwood Altman
Georgetown

Mrs. Ethel Bolden
Columbia

Mrs. Louis Cassels
Aiken

Mr. and Mrs. G. Thomas Cooper, Jr.
Camden

Mrs. George Cornelson
Clinton

Mrs. James G. Crowley, III
Spartanburg

Dr. U. X. Cullum, Jr.
Columbia

James H. Ellison
Columbia

Mr. and Mrs. Leon Goodall
Columbia

Mrs. Brantley Harvey, Jr.
Beaufort

Boyd C. Hipp, II
Columbia

Cleveland A. Huey
Columbia

Mr. and Mrs. I. S. Leevy Johnson
Columbia

Mr. and Mrs. Donald S. Keel
Cassatt

Mr. and Mrs. Ira M. Koger
Jacksonville, Florida

Mrs. John C. Land, III
Manning

W. B. Chisolm Leonard
Columbia

John H. Lumpkin, Jr.
Winnsboro

Drs. John and Grace McFadden
Columbia

Mr. F. Creighton McMaster
Winnsboro

Sam Manning
Spartanburg

Mrs. Ernest R. Menchinger
Conway

Dr. Jack Meyer
Winnsboro

Mr. and Mrs. Ernest B. Meynard
Columbia

Dr. Nicholas K. Moore
Columbia

Dr. M. Maceo Nance
Orangeburg

Mrs. F. D. Owen, Jr.
Columbia

J. Roy Pennell, Jr.
Anderson

Edward P. Riley
Greenville

The Hon. and Mrs. Richard W. Riley
Columbia

Mrs. Donald Saunders, Jr.
West Columbia

Mrs. B. Marion Smith
Columbia

Mr. and Mrs. O. Stanley Smith
Columbia

Mrs. Strom Thurmond
Columbia

Thomas C. Vandiver
Greenville

Mrs. Ralston B. Vanzant
Columbia

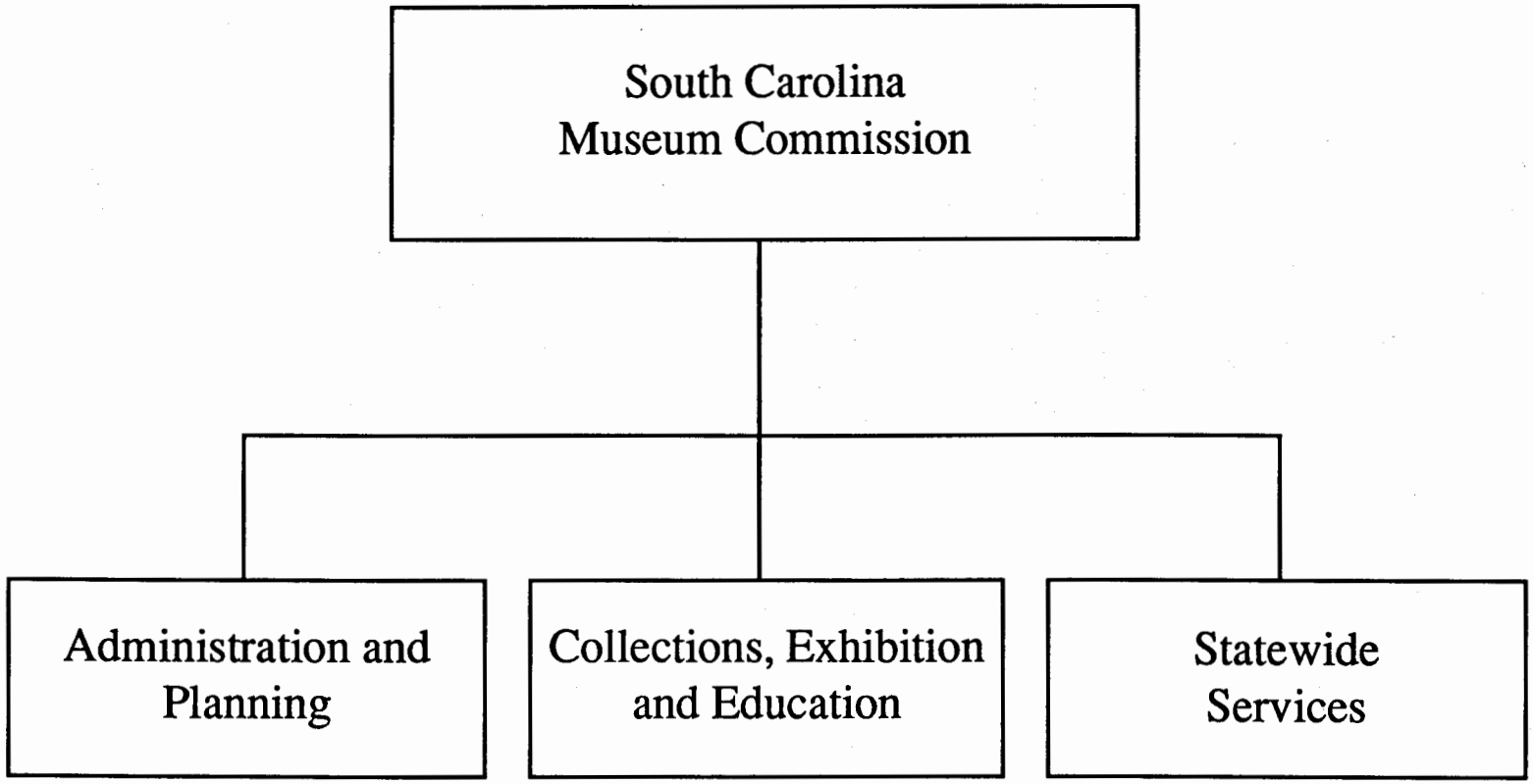
Mr. and Mrs. Philip L. Walker
Columbia

Staff

Jenny H. Sloan.....Executive Director

Barbara Kerr.....Bookkeeper

Milly H. Kibler.....Administrative Assistant


South Carolina
Museum Commission
Administration and
Planning
Collections, Exhibition
and Education
Statewide
Services

MISSION STATEMENT

The mission of the South Carolina State Museum is to collect, preserve, exhibit and interpret all facets of the life of South Carolina pertaining to art, history, natural history, and scientific and technological progress. The Museum's mission is simply stated, but carrying it out requires a dedicated staff with the skills and commitment to bring the people of South Carolina the quality exhibits and programs they deserve. The State Museum is fortunate to have such a staff, and this report will illustrate the progress these talented people have made toward their goal of bringing the citizens of this state an accurate representation of the life and heritage of South Carolina in the finest manner possible.

A STATE MUSEUM

A museum is a unique institution, whose functions are not duplicated by any other. Only a museum collects and preserves a material record of the natural world and human culture. But a museum is more than a collection. It is a positive cultural influence. It educates, but in a less structured way than the school, teaching not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize with family and friends in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, and enlarging their experience.

Over the last century most states have founded state museums, in many cases two or three of them. Some are art museums; others deal with history, natural science or a combination of subjects. Although they vary as to type, size and quality, all receive their major funding from state governments, and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nationwide trend toward the founding of state museums. The years of Reconstruction and their prolonged legacy of poverty produced a narrowly utilitarian outlook that did not recognize a need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is one of the fastest growing states in the nation. With growth has come a fresh awareness of the importance of education and cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

If a state museum had been created a century earlier, consider the treasures it would hold! Unfortunately, during the lean years from Reconstruction to the Second World War, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. That is why today the best collections of South Carolina decorative arts, for example, are found

in New York, Winston-Salem, North Carolina; and Wilmington, Delaware. For the last century there has been no museum in the state with a mandate to collect, preserve, and interpret a record of the state's historical and natural legacy. Too few South Carolinians appreciate the richness of their heritage--this is particularly true of young people--and visitors to the state are usually even less informed. Although South Carolina has a number of good museums it has no museum of the state, no museum whose declared mission is to interpret the entity called South Carolina. That is a fitting role for a state museum.

Without question, the materials for a fine museum exist. South Carolina has a remarkable variety of landforms, minerals, plants and animals. It has over 300 years of colorful and exciting history which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. A state museum can tell that story and at the same time take the lead in preserving a physical record of the state's cultural and natural resources.

The Museum Commission believes that the state has a clear responsibility to conserve significant cultural and scientific material and to make that material accessible to its citizens. What better institution to do that than a state museum? The Commission has found that the people of South Carolina are interested in contributing objects to such a museum, but the state must provide a facility in which to collect, preserve and display them.

A state museum will be an important educational resource, a place where South Carolinians can take inspiration from their heritage. By seeing the clothes, tools, weapons, vehicles, furniture, arts and crafts of earlier generations, they will gain a sense of the past more vivid, more immediate than that conveyed by even the best histories. By seeing examples of the wildlife and plants of South Carolina and the habitats that support them, visitors will gain a heightened awareness of their surroundings, an awareness that may well lead to greater appreciation for the natural world and a determination to preserve it. They will leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds, but to older people as well. A museum can work its magic on people of all ages.

Most state museums are in the capital cities of their respective states. South Carolina is indeed fortunate in that its capital is centrally located and within reasonable driving distance from any part of the state. By both precedent and geography, Columbia is the appropriate place for the State Museum.

A state museum, centrally located and professionally staffed, will support the state's other museums in a variety of ways. It will serve as a clearinghouse for information, provide technical assistance, share

its collections, arrange traveling exhibitions and help the state's smaller museums preserve their treasures.

A state museum will work closely with and encourage the activities of science clubs, nature-study groups, historical societies, arts and crafts groups, and similar organizations. The Commission anticipates that many of these groups will affiliate with the museum and hold periodic events there.

Already the Commission enjoys a productive working relationship with South Carolina ETV, which boasts an enviable national reputation as a leader in its field. Once the museum is operating, educational television will beam a variety of museum-related programs throughout the state for the enlightenment and pleasure of all South Carolinians.

The South Carolina Museum Commission is planning an institution that is long overdue. But tardiness does have its advantages. The Commission has been able to study the experiences of other state museums and to learn from their mistakes. It has drawn upon the latest developments in museum architecture, storage systems, exhibit design and educational theory to create a facility that embodies the best in contemporary museography. The new State Museum will be a long-term investment in the state's heritage, a tribute to the men and women who have shaped that heritage and a showcase to the nation.

HISTORY OF THE STATE MUSEUM COMMISSION

The State Museum idea took root in the late 1960s, as the state prepared to celebrate its Tricentennial. Encouraged by Dr. Robert L. Stephenson, director of the Institute of Archaeology and Anthropology, the University of South Carolina invited Dr. Eugene Kingman of the Joslyn Museum in Omaha, Nebraska, to visit the state and appraise the prospects of creating a state museum. After interviewing a number of museum directors and state officials, Dr. Kingman endorsed the idea of a central museum dealing with science, history and art. A steering committee of interested museum professionals was appointed to promote the idea.

As part of its Tricentennial observance, the state sponsored an exhibition dealing with South Carolina history. Housed in two temporary geodesic domes on the grounds of the Hampton-Preston House in Columbia, the exhibits attracted 135,000 visitors and gave evidence of the public's interest in the state's heritage. As the Tricentennial closed, the steering committee, more committed than ever to the state museum concept, actively lobbied the Legislature and the governor.

In 1971 Governor John C. West appointed a committee of legislators and citizens to study the feasibility of establishing a state museum. Having determined that the functions of a state museum were not being fulfilled by any commission, department or agency of state government,

the committee concluded: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of our state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that statement in mind, the General Assembly in 1973 enacted H1612 as the enabling legislation for a state museum. The act created a South Carolina Museum Commission of nine members, one from each of the six congressional districts and three at large. Governor West appointed Guy F. Lipscomb, Jr., of Columbia as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission named William E. Scheele as director, approved a staff of three to assist him and authorized the engagement of appropriate consultants and part-time employees to carry out initial surveys and planning.

The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations in South Carolina and other states. These efforts helped the staff and the Commission to crystallize their thinking about the proper role of the future State Museum.

In support of the state museum concept, the trustees of the Columbia Museums of Art and Science generously offered to the state their land, their physical plant and the use of their collections. Consequently, initial planning efforts focused on the site of the Columbia Museums, the block bordered by Senate, Bull, Gervais and Pickens streets. The Commission planned for the State Museum to be part of a cultural complex that would include a performing arts auditorium built by the University of South Carolina and a new headquarters for South Carolina ETV. By the end of fiscal year 1976-77, consultants for the Commission had completed schematic plans for the site and building and a draft of an exhibit plan.

In that same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the South Carolina Arts Commission. Under Mr. Sennema's leadership, the staff continued to make important strides toward the creation of a state museum.

Both the staff and the commission members recognized that further architectural and site planning was necessary in order to assess the practicality of the schematic architectural design. After obtaining a federal grant of $9,855 from the National Endowment for the Humanities, the Commission engaged E. Verner Johnson and Associates, Inc., of Boston to guide the staff through the initial stages of a master plan. A specialist in museum design, Mr. Johnson had prepared or had collaborated on development plans for museums in Boston, Memphis, Hot Springs, Arkansas; Nashville, Washington, D.C. and several foreign countries. With the assistance of Mr. Johnson and 19 museum professionals from around the country who served as consultants, a

five-year plan was prepared and the initial sections of a master plan brought to a well-developed stage.

This process eventually led the Commission to conclude that the Columbia Museum site was inadequate. After considering a number of alternative locations, the Commission selected a 53-acre tract on the west bank of the Saluda River opposite the Riverbanks Zoo. The property was owned by the South Carolina Electric and Gas Company, which agreed to lease it to the Commission at one dollar per year for 99 years.

In the spring of 1979 the Commission received a $59,000 capital appropriation to complete a master plan for the Saluda River site. To coordinate the planning, the Commission contracted with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, which in turn engaged E. Verner Johnson and Associates as planning consultants. After a careful search, the Commission also asked the McNair firm to engage A Couple Designers, Inc. to prepare a conceptual exhibit plan. A Couple Designers (now known as Gerard Hilferty and Associates, located in Athens, Ohio) came well recommended. They had recently completed work on the International Museum of the Horse at the Kentucky Horse Park.

Working closely with the staff, the consultants completed the master plan in January 1980. At that time the cost of the new museum, including the development of nature trails and the construction of an aerial tramway linking the museum and the zoo, was estimated at $24 million. One year later, when the Commission applied for capital funds, inflation had pushed the cost to $26 million.

In this time of double-digit inflation and fiscal stringency, Governor Riley opposed the construction of a new building. He suggested instead that the Commission rehabilitate an existing structure. Several buildings were inspected, including Logan School, the old Columbia High School, and the Mills and Babcock buildings at the State Hospital, but none provided the high ceilings and large open spaces that contemporary exhibit techniques require. For a time it appeared that no available building in the Columbia area was suitable; then an exciting new opportunity arose.

In the fall of 1980 Mount Vernon Mills, Inc., announced plans to close its old cotton duck mill in Columbia. While accepting a donation of some of the mill's materials to the State Museum, Dr. Rodger Stroup, the curator of history, had an opportunity to see the facility. His report of the vast spaces available in the building led Mr. Sennema and some of the Commission members to consider the possibility of locating the State Museum there. Museum planner Verner Johnson gave the building an enthusiastic endorsement. Governor Riley also recognized the mill's potential and encouraged the Commission to pursue it.

Accordingly, the Commission turned its attention from the Saluda River property and toward the mill. Commission members and staff were painfully aware of the advantages they were giving up: an outstanding natural site with important historical associations, the opportunity to construct a fine new facility tailored to their plans and the

possibility of joint programming with the zoo. At the same time they recognized that the mill had very real advantages. It could be renovated for less money than a new building would cost. It was more than half again as large as the proposed new structure and thus would allow for ample expansion. As the world's first electrically powered textile mill it had historical value, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early 19th century to move river traffic around the rapids of the Broad and Congaree Rivers and later used to power a small hydroelectric station. Aware that the City of Columbia had been planning to turn the property along the canal into an outdoor recreational area, the Commission recognized immediately that the State Museum would blend in well with those plans.

With the governor's support the Commission applied for capital funds to acquire and renovate the mill. Some tense legislative maneuvering ensued, and for a time the museum's prospects looked dim. Then Governor Riley personally intervened, arranging for the Mount Vernon Mill Company to give the mill to the state. This stroke opened the way for a legislative compromise: the museum would receive $4 million in capital funds from the state, provided that it raised at least $2.6 million from non-state sources.

Four months later, on December 7, 1981, a day that in South Carolina history will live not in infamy but in gratitude, officials of Mount Vernon Mills formally donated the mill complex and site to the state.

From this donation the state received a building with excellent potential as a museum. Of course, there were problems. The mill was surrounded by industrial facilities and by the state's Central Correctional Institution. The structure would have to be modified to conform to modern building codes, and it was larger than the museum's foreseen space requirements. But the Commission was confident that those problems could be overcome.

Following the donation of the building, the Commission took steps to develop schematic plans for locating the museum within the structure. It continued to work with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, the planning firm of E. Verner Johnson and Associates, and the exhibit design firm of Gerard Hilferty and Associates.

In conjunction with the staff the planners undertook another master plan, and the Commission launched a capital fund drive to raise $2.6 million. Initially the Commission considered managing the campaign itself, but upon the advice of consultants decided to turn that responsibility over to the Friends of the State Museum, a private, non-profit organization chartered in 1980. To provide administrative support for the campaign, the Friends hired Susan Hendricks as director, and she soon put together a hard-working group of part-time staff and volunteers.

As the campaign got under way, the Commission and the consultants put together another master plan. Although able to recycle many of the ideas embodied in the earlier plans, they had to devise effective ways of using the former industrial structure as a museum. The size of the building and the fact that it was, for the most part, open space provided for some degree of flexibility.

Recognizing that the building had more space than the museum could effectively use, the planners set aside an entire wing for possible use by other state agencies. They decided to locate the museum in the east portion of the L-shaped structure, an area that encompassed about 225,000 square feet.

In view of the limited budget, the staff planned to develop the museum in three phases. The first phase, projected at about 80,000 square feet, would include office space, some storage, about 30,000 square feet of exhibits and an exhibit workshop located in an adjacent warehouse building. The second phase would add about 40,000 square feet, mostly exhibits and storage space. The third phase would bring in an auditorium, multi-purpose meeting room, a discovery room (an area where visitors could handle objects), a museum store and a large changing gallery for art. It was estimated that the three phases would take 10 to 15 years to complete.

Then, in late 1984, the project took a dramatic new turn. The State Budget and Control Board announced that it was selling the former mill to a group of private investors, who would renovate the entire building and lease it back to the state. This arrangement gave the Commission the opportunity to develop a programmatically complete facility in the opening phase.

The history of this solution actually goes back over a year. For some time the Division of General Services had been investigating possible tenants for the non-museum portion of the building. In the spring of 1983 the tenant question suddenly appeared solved. The General Assembly approved money for a study to determine the feasibility of developing an agri-business trade center at the Mount Vernon Mill site. It appeared likely that the Legislature would ultimately appropriate funds to establish such a center thus, in conjunction with the museum, insuring that the entire structure would be renovated.

But events failed to follow that scenario. Investigators determined that the mill was inadequate for the purposes of a trade center, and the state was suddenly faced with the possibility that the mill could become an embarrassing white elephant. If the museum only planned to develop 80,000 square feet initially, what was to become of the other 270,000?

All that vacant space, coupled with the fact that the state was leasing large amounts of office space in the Columbia area, suggested to the Budget and Control Board that it should take the lead in developing the entire facility. Not only would the state obtain its

long-awaited museum, but it would also acquire much needed office facilities.

Having made the decision to take charge of the Mount Vernon Mills project, the Budget and Control Board was faced with two options: it could follow a traditional course and seek capital funds from the Legislature or it could set forth on an uncharted route and arrange for a sale and leaseback of the property. Precedents for the latter could be found in other states and the building qualified for such treatment. Being a certified historic structure, it would offer investors an attractive tax credit.

While weighing the merits of the two approaches, the Budget and Control Board arranged tenants for the non-museum areas of the building. They were the South Carolina Tax Commission and the State Library for the Blind and Physically Handicapped. The Board also agreed to provide space for the City of Columbia's Tourist Information Bureau and Welcome Center, a development of particular interest to the museum since it promised to bring large numbers of visitors to the museum's doorstep.

Late in 1984 the Board determined that the sale/leaseback offered a greater likelihood of accomplishing the project. Accordingly, the state sold the former Mount Vernon Mills building to South Carolina Heritage Associates, a private investment group. When the museum's architects, McNair, Johnson and Associates, withdrew from the project because they could not handle a job so large in the allotted time, the Heritage Associates engaged the firm of Stevens and Wilkinson, and the museum, along with the other tenants, plunged into a hectic round of architectural planning in order to meet the investors' stringent schedule. The construction contract was awarded to the firm of McDevitt and Street.

Governor Riley announced this innovative financial arrangement to the public in July 1985 and the way was cleared for construction to begin. Several weeks after this agreement was consummated, David Sennema resigned as director and was replaced in November 1985 by Dr. Overton G. Ganong, former deputy director of programs for the State Museum.

A significant advancement in the project was made in November 1986 when the staff of the State Museum actually moved into the renovated building. With the occupation of the building's offices, work continued in earnest on building the exhibits in their permanent locations, and construction continued at a steady pace during the remainder of 1986-87.

One sad note marked the Commission's history in 1986-87. Frank W. Cayce, State Museum trustee from District 6, died March 10, 1987. He had been associated with the Cayce Company of Florence since 1951 and was Chairman of the Board at the time of his death. Cayce had served on the board of the State Museum since February, 1984.

While the scope of the project was changing, the staff continued to carry out traditional museum functions. Collecting, for example, was a major activity. When the Museum Commission was established in 1973, there were no existing collections upon which to base the new State Museum. The Commission had to develop collections while it planned the institution. At first the holdings grew slowly, owing principally to the lack of staff, but in recent years, with a full team of curators in place, the collections have multiplied more rapidly. Most of the material has been obtained through donations, although choice objects have occasionally been purchased with the limited state funds available.

Museum collections are an educational resource, and the primary way most museums use their collections is to exhibit them to the public. In 1977 the Commission began a small-scale exhibit program, even though it lacked a facility. For three years the Department of Archives and History allowed the Commission to use an exhibit case in its building, and the Commission also received permission to set up its own display case in the lobby of the State House, where it carried on a program of changing exhibits. The agency has also occasionally installed exhibits in other state buildings, shopping malls and the Columbia Airport.

Early in its history, the Commission started a modest publication program. In 1975 it began issuing a newsletter to keep the public informed of the activities of both the Commission and other museums throughout the state. Subsequently, it produced a color brochure on the common snakes of South Carolina, which was enthusiastically received, and it launched a series of specialized publications called Museum Bulletins, intended for a scholarly audience. Six bulletins have been issued.

A number of activities begun in the early days have become established features of the museum's programs. From the very beginning the Commission has carried on a vigorous campaign of public information. To explain the concept of a state museum, staff members and Commission members have spoken throughout the state to service organizations, historical society meetings, museum audiences, college assemblies, high school groups, conservation camps, artists' guilds, travel conferences and teachers' meetings. They have answered questions and provided consultant services in the areas of natural history, history, art and the environment.

Another worthwhile service performed by the staff has been the examination and identification of specimens and collections brought in by individual citizens. In fact, hardly a day passes without a telephone call or a visit from someone interested in learning more about an object in his possession. In addition to advising individuals, Commission employees have worked with the staffs of agencies such as the Department of Parks, Recreation and Tourism, the South Carolina Arts Commission, the South Carolina Wildlife and Marine Resources Department, South Carolina ETV, the Law Enforcement Officers' Hall of Fame and the State Board of Education, to add services to their programs.

Commission staff members have also cooperated with private organizations such as dive clubs, the South Carolina Wildlife Federation, the South Carolina Science Council, and the Southeastern Gem and Mineral Society.

The Museum Commission has always considered as one of its major functions a program of services and assistance to the museums of the state. It has lent many objects from its collections, made professional publications available to small local museums, circulated traveling exhibits, arranged consultant services and sponsored training workshops for museum personnel. To initiate these activities it obtained a series of grants from the National Endowment for the Arts, which it used to employ a program administrator for statewide services. In 1981 the state took over the funding of this position.

The Commission also acquired regulatory responsibility in August 1976, when Governor James B. Edwards requested that it administer the provisions of the amended Underwater Salvage Law (54-7-210-80) relating to fossils. Under the law the Commission shared responsibility with the Institute of Archaeology and Anthropology, USC, for licensing both hobby divers and commercial salvage divers to recover fossils and archeological material from beneath the state's navigable waters. Staff members worked with representatives of the Institute to develop rules and regulations, then cooperated with the Law Enforcement Division of the South Carolina Wildlife and Marine Resources Department to secure enforcement. In order to assess the extent of the fossil resources it was charged to protect, the Commission hired three divers in 1979 to carry out a survey of the state's coastal rivers. After conducting the survey for two years, the agency eliminated the program because of budget cuts. Tight money forced the Commission to concentrate on its primary mission, the development of the State Museum.

In the years since its creation, the South Carolina Museum Commission has gradually laid the groundwork for that museum. There have been false starts and disappointments, and at times progress has been slow, but there has always been progress. With a donated building, financial support from state government, and a major investment by the private sector, the ultimate realization of the State Museum seems assured.

SUMMARY OF PROGRAMS IN 1986-87

For the South Carolina State Museum Commission, 1986-87 was an even more exciting year than was its predecessor. As noted earlier, the staff of the museum was able to move into its newly-renovated "home" in November 1986 and begin working toward the opening in 1988. While staff members, architects and exhibit designers labored over the plans, the Commission continued to build its staff, expand its

collections, proceed with its comprehensive planning for educational programs and offer a varied program of statewide services to museums.

Administration and Planning

This program consists of the agency's clerical, accounting, personnel and management functions. It also includes public information services and the coordination of planning for the new state museum.

A. Personnel

According to the Commission's master plan, the State Museum will need a much larger staff when it opens to the public in 1988. Last year the agency continued to build toward that goal, adding three new positions. The exhibits staff acquired the talents of several new members, including designer/artist Dan Dowdey, who specialized in metal fabrication in addition to skills in planning, designing, developing and assembly of exhibits. Rick Shackelford next joined the staff as exhibit preparator. He was followed by Glenn Dannelly, who was employed as master craftsman for the museum. Dannelly and Shackelford immediately joined the effort to construct and install major exhibits for the museum.

Michelle Baker, the museum's receptionist since January 1985, was selected to fill the new position of assistant registrar, and assumed her duties in September, 1986. The receptionist's chair was filled by Holly Connell. When Ms. Connell returned to her native Raleigh, she was replaced by Cheryl Johnson, a native of Baltimore and a newcomer to South Carolina. In October, Pat Lott joined the museum as administrative assistant, bringing years of experience on the staffs of two Congressmen with her. The museum also acquired its first chief of public safety in Janet Hudson, a Camden native who had worked for Capitol Police, a section of the State Law Enforcement Division.

The museum also gained the services of Debi Hacker, who joined the Museum under contract in January as conservation administrator. Ms. Hacker had previously worked in conservation at the Charleston Museum. Linda McWhorter came from the position of associate in education at the Strong Museum in Rochester, New York, to become the State Museum's education programs specialist. She arrived in March, as did Libby Key, who joined the staff as accounting technician.

Cheryl Johnson resigned her duties as receptionist and was replaced in April by Lenora J. Cooper. The final addition of the year was Steve Morgan, who became the Museum's assistant curator of Science and Technology in June. Mr. Morgan replaced Carol Sawyer, who had resigned earlier in the year. Morgan had previously worked as planetarium director for the Columbia Museum.

Danny Smith, assistant curator of Natural History, resigned in May to seek a position in outdoor teaching and was not replaced this fiscal year.

Unfortunately one position remained unfilled. For the fourth year the Commission advertised for a conservator, but again it was unable to find a suitable person.

The S.C. State Museum Foundation proved to be a great ally in 1986-87 when it hired three employees to augment the museum's exhibits staff. Senior designer Thom Roberts, designer Susan Hawfield and Dan Dowdey, who later became a regular museum staff member employed by the state, formed an in-house design team that replaced the commercial exhibits firm of Design/Joe Sonderman. The new arrangement saved both time and money and provided a much closer working relationship between the curators and the designers. Contract artist Kent Pendleton was also hired to paint murals for many of the museum's exhibits.

During 1986-87, the staff made use of six part-time employees to assist with clerical and support duties on an "as needed" basis. Staff members also drew upon the services of numerous volunteers, and interns from the University of South Carolina's work-study program. These people did research, provided assistance to the curators and worked with other staff members in their areas of expertise. Some research was obtained through contracting needed help, and Michael Monroe, Dawn See, and Susan Giamo were among the people who contributed valuable information and assistance to the full-time Museum staff. The exhibits team gained the services of administrative assistant Susan Leitner, who, like several exhibits staff, was also hired by the Foundation. The Speakers' Bureau, a statewide volunteer group, continued to be a valuable promotional tool. Its members gave over -- presentations to civic groups throughout the state last year.

Many of the newer staff members, and some of the veterans as well, added to their professional knowledge through workshops and training courses.

-Executive Director Dr. Overton G. Ganong attended the Agency Directors' conference and served on the Columbus Quincentenary Planning Committee, among other activities. He also was a speaker at the National Conference of State Legislators.

-Assistant Director Ben Swanson attended the state's Executive Management conference; the Benefits and Retirement conference and the Personnel Training conference, both from the state's Human Resource Management Division; the American Booksellers meeting; the annual meetings of the State Planning and Construction Officals, and Motor Vehicle Management; and visited the Smithsonian Store in Washington.

-History Curator Dr. Rodger Stroup served on the Museum Accreditation Visiting Team for the American Association of Museums.

-Assistant Curator of History Fritz Hamer attended a meeting of the Council of S.C. Professional Archaeologists and the annual meeting of the Society of Historical Archaeology.

-Beverly Littlejohn, coordinator of statewide services, participated in a workshop on using the Apple MacIntosh computer for desktop publishing, and the S.C. Department of Parks, Recreation and

Tourism's Fund-Sharing workshop. She also coordinated six workshops for Statewide Services at museums throughout South Carolina.

-Registrar Winona Darr and Assistant Registrar Michelle Baker attended the Southeastern Registrars Association Collections Management Workshop.

-Director of Education Margaret Anne Lane participated in and spoke at numerous workshops, including National Endowment for the Humanities Programs, Southeastern Art Educators' Forum, a Columbia Art Educators' workshop and the S.C. Historical Society.

-Curator of Natural History Michael Ray attended the first annual meeting of the Coastal Educators.

-Ron Shelton, curator of science and technology, attended the annual meeting of the National Science Teachers Association. He also continued to serve as editor of the South Carolina Science Council's newsletter.

-Mel Mills, the museum's accountant, attended several workshops on the IBM System 36 computer, and the Generally Accepted Accounting Principles Changes in State Accounting. He also continued to serve on the board of directors of the State Employees Association.

-Herbert McCraw, computer programmer, attended the annual meeting of the S.C. Association of Data Processing Directors, as well as bimonthly meetings of the System 36 Users Group.

In addition to topical workshops staff members attended professional conferences sponsored by the American Association of Museums, the American Association for State and Local History, the Association of Science and Technology Centers, the Southeastern Museums Conference, the South Carolina Council for the Social Studies, the South Carolina Science Council, and the South Carolina Federation of Museums.

Several staff members, including Overton Ganong, Ron Shelton and Margaret Anne Lane, served as speakers or presented papers at professional meetings and conferences.

While the staff increased its knowledge and use of the IBM 36 System, the system itsef was expanded. The museum's system added in 1986-87 the following items: a processor, three printers, three laserprinters, 19 terminals, two disc drives, a tape drive, seven personal computers, three modems, a conversion box, and a remote terminal extension.

B. Physical Facilities

The Museum Commission began the year in temporary office quarters in the Five Points Building at 2221 Devine Street in Columbia, and moved into its permanent home at 301 Gervais Street, the renovated Mount Vernon Mills building, in November, as was earlier noted. Though renovations were still going on at that time, the major work was complete by December 31, as was called for in the contract, and General Services accepted the building from the architects in January.

During the renovation process, A. Michael Fey, director of exhibits, continued to work with Stevens and Wilkinson, the project architects, to determine the finish specifications for the building. Decisions were made about the colors of the walls, floor coverings, ceilings, counters, light fixtures, elevators and other aspects of the Museum's decor.

Some construction problems arose, including leaks in pipes and under doors, weak floor replacements and heating, ventilation and air-conditioning deficiencies, and Fey negotiated with the State Engineer's Office, the construction firm of McDevitt and Street, and Stevens and Wilkinson for changes and corrections. Some of the problems were repaired in this year, while others remained unresolved and continued to be negotiated into FY 87-88.

In addition to offices, the Commission requires adequate storage space in which to house its ever-growing collections. During the early days one of the staff's greatest worries was the lack of suitable storage. The new building has eased this problem considerably. It is equipped with 10 rooms for storage of collections, which have a total of 15,000 square feet. Including the registration and conservation areas, this figure comes to nearly 20,000 square feet. However, some of the former locations have been retained for use as storage space. In addition to the museum storage rooms a few items are being stored in warehouses in Columbia.

With the opening of the exhibit workshop in the spring of 1986, the museum acquired another large storage and assembly space for artifacts. In addition to this space, the 12,000 square-foot workshop contains a silk-screen area, spray-paint booth, and a darkroom. The skylit design studio is one of the building's most distinguished features which, by serving as a work area for the museum's own designers and artists, saves the Commission a considerable amount of money by reducing the need to have many exhibits designed out-of-house. A meeting room in the workshop was used extensively for fund-raising briefings and cultivation activities.

The main building itself provides the museum with excellent space in which to carry out its mission. The facility contains 79,000 square feet of exhibit space. In Phase I, 51,375 square feet will be opened, and the other 27,625 square feet will open in Phase II. The museum's 258-seat auditorium contains 2,500 square feet, and the store has 2,800. Education facilities have been assigned 5,836 square feet, and other public space totals 21,625 square feet. The total public area of the Museum comes to 111,761 square feet.

The non-public area of the museum, including administration, storage and other support areas, is 90,902 square feet. The total area of the museum is 202,663 square feet.

Besides more storage space, the new building required some large capital acquisitions to outfit the Museum. These were funded through one-time appropriations. The major items are listed below.

Lobby furniture and gallery seating	$ 49,582
Stat enlarging graphics camera/printer-exhibits dept.	19,062
Copy machine/postage meter	17,953
Office/board room furniture	49,320
Truck/van - exhibits dept.	15,967
Collection storage equipment	42,078
Audio/visual equipment - education	10,192
Total	$ 204,154

One area of primary concern to the Museum Commission is parking. It is crucial to the success of the State Museum that adequate parking for automobiles and busses be provided. Much of the present parking facility in front of the musuem is taken up by vehicles belonging to employees of the Tax Commission, the Library for the Blind and the Columbia Vsitor's Center, in addition to the cars of Museum staff.

At the present time the back courtyard of the museum also is being used for parking space, though plans call for it to eventually be grassed over and landscaped for use as a relaxation/recreation area for the public. Negotiations have been under way by General Services, the building's landlord, for nearby land on which to build parking space for all employees in the Museum building, but as of June, 1987, there have been no suitable alternatives found.

The museum has already been disadvantaged by the inability of drivers coming from West Columbia to turn left into the parking lot due to a cement island in the center of Gervais Street (and no prospect of city traffic planners remedying the situation). Further obstacles in the form of inadequate parking space could be extremely detrimental to the Museum's ability to draw visitors.

C. Planning

When the museum moved into its new building in November 1986, emphasis in planning shifted from the renovation of the building to the construction of the exhibits in order to meet the proposed opening date of July 1988. Finalizing exhibit plans and developing specifications for exhibits has been the emphasis for 1986-87.

As was noted in the discussion of physical facilities, planning for the back courtyard had to be delayed in order to use the back area for temporary parking space.

Planning a museum differs from planning an office building because it involves not just architecture, but exhibits. For exhibit design, the Museum Commission had been working with the firm of Design/Joe Sonderman Inc., in Charlotte. In April 1986, at the conclusion of the museum's design development phase, the museum ended its contract with this firm. It was decided to build up a stronger in-house exhibits unit to design and construct the majority of exhibits. Plans were made to hire an in-house design staff in 1986-87 to continue the development of the working drawing phase of exhibit design.

This plan not only saved money but also had the advantage of providing a crew which was more familiar with the museum building's strengths and limitations, and which had a more personal stake in the end result. This plan was implemented with the hiring of Dan Dowdey, Thom Roberts and Susan Hawfield by the Foundation, and contracting for the services of Kent Pendleton, as was noted earlier.

In addition to the development of working drawings, the exhibit staff also prepared models of exhibit areas, constructed actual exhibits and developed bid documents. Contracts were let to construct replicas of the giant white shark, the glyptodon, and the American mastodon for the natural history exhibit, manikins for history and technology, and exhibit backdrops and drywalls, among others.

D. Fund-raising

To better represent the professional, long-term and far-reaching support the State Museum will need in the future, the Friends of the State Museum board of directors voted in August 1986 to change the organization's name to the South Carolina State Museum Foundation. To take advantage of the good will and recognition associated with the Friends of the State Museum, that name was retained as the membership arm of the Foundation.

Due to the efforts of Sam Manning, a long-time member of the Foundation board of directors, the South Carolina State legislature approved an additional one million dollars for the State Museum's use if the Foundation raised one million dollars as part of its Threshold '88 campaign by June 30, 1987. In order to accomplish this goal the pace of the campaign had to be increased, and the board voted to hire Ketchum Inc., a professional fund-raising company. This decision allowed for a full-time on-site campaign director.

On March 7, 1987, the Foundation hosted the Bare Walls Gala, the first fund-raising event to be held in the museum. This event gave supporters an opportunity to preview the building after renovation but before exhibit installation began. Approximately 500 people dined on regional South Carolina food and danced to the music of Dick Goodwin's Big Band. The Bare Walls Gala raised in excess of $14,000 and focused a great deal of positive statewide publicity on the State Museum.

Cultivation of prospective donors continued as the executive briefing room was moved from the exhibit workshop to the board room in the museum. Many local and statewide business and civic leaders toured the museum as a result of this cultivation. Civic groups and service clubs also held meetings in the building.

The Friends of the State Museum, with over 2,000 members statewide, held its sixth annual meeting on June 28th in the State Museum building with more than 400 in attendance. Because this annual meeting was the first to be held in the building, a format different from the past two meetings was used. Instead of a dinner and a program, guests enjoyed light refreshments and wine, and toured the four floors of exhibit space. This format gave longtime supporters and Friends members the opportunity to see exhibit construction in progress. New board members elected for 1987-88 were Mr. and Mrs. Lee J. Baker, Mr. and Mrs. Fred H. Gantt, Thomas E. Persons and B. Marion Smith, Jr., all of Columbia; Mr. and Mrs. Charles Ravenel of Mt. Pleasant, Dr. and Mrs. Bright Williamson of Charleston and Mr. and Mrs. E. N. Zeigler of Florence. Officers elected to serve for 1987-88 were President, Philip L. Walker; Vice President for Finance, James H. Ellison; Vice President for Programs, Mrs. George Cornelson; Secretary, Mrs. John C. Land, III; Treasurer, Mrs. F. D. Owen, Jr.

During the fall the museum offered another series of Caravans, special one-day excursions to points of interest around the state. Coordinated by the Friends, these trips related to one of the State Museum's disciplines, and each was accompanied by the appropriate curator. The intent of the Caravans program has been to provide a benefit to members of the Friends of the State Museum. Since the museum is not yet open, Friends members have not enjoyed the usual benefits of museum membership, such as free admission and gift shop discounts. The Caravans were designed to fill this gap. As a bonus, the tours induced a number of people to join the Friends. The tours included a visit to historic Pendleton and a natural history trip to the Giant Cement quarry in Harleyville to search for fossils.

E. Public Information

For a developing organization one of the most vital activities is public information, since people will not support a program they know nothing about. During 1986-87 the agency conducted an active program to inform South Carolinians about the exciting prospects of the museum.

The agency received considerable media attention surrounding its move into the renovated building in November, which generated stories in the newspapers as well as television and radio reports. Outstanding new acquisitions also created favorable publicity for the museum. These included the moving into the building of the replicas of the Confederate submarine Hunley, and the Best Friend of

Charleston, the first train ever built in the United States. WIS-TV's "PM Magazine" also did a half-hour program originating from the museum. And the Bare Walls Gala, discussed earlier, also attracted favorable press.

In addition, the State Museum organized activities for International Museum Day and participated in the Columbia Antique and Art Dealers' Viva la Vista event, as it had in previous years.

"Images," the newsletter sent to the Friends of the State Museum and others, continued to be an excellent vehicle for disseminating information to the museum enthusiasts of the state. And "Venture," the 6-minute ETV program about the museums and historic sites of South Carolina and the State Museum in particular, also continued to spread the word of the museum all across South Carolina. The program began in April 1986, and proved to be quite a success; more so, in fact, than was anticipated. Because of quality production and careful placement in the ETV schedule, "Venture" became the "sleeper hit" of the year, becoming ETV's second most popular locally-produced program.

In 1986-87, Caroline Miley, the museum's public information coordinator, sent numerous news releases and public service announcements to daily and weekly newspapers, and radio and television stations throughout South Carolina and neighboring states. The public information coordinator made monthly media trips to meet with the editors, reporters and news directors of all South Carolina daily newspapers and television stations, as well as selected radio stations and weekly newspapers.

Staff members made frequent appearances on radio and television talk shows, some of which were syndicated throughout the Southeast. The State Museum's Speakers' Bureau was active in 1986-87, talking to community and civic groups all across South Carolina.

In March, Caroline Miley resigned, and a search began to find a replacement. During the interim Statewide Services Coordinator Beverly Littlejohn filled some public relations duties and edited the spring issue of "Images." Public relations intern Laura McBride handled bookings for the Speakers Bureau while a new person was being sought.

The position of Public Relations Coordinator was upgraded and renamed Director of Public Information and Marketing to reflect a greater need for the marketing that the Museum would need in anticipation of its rapidly-approaching opening just over a year away. Interviews of qualified applicants were held, but the hiring for the position did not occur until after the end of the year.

COLLECTIONS, EXHIBITION AND EDUCATION

This program comprises the traditional functions of a museum: to collect and preserve objects, to exhibit them to the public and to interpret them in an educational manner. For many years this was not a balanced program. Collecting was the priority, for without collections there would be nothing to exhibit or interpret. More recently, however, the Commission has plunged into the task of designing the exhibit program for the opening phase of the museum, has launched an ambitious research program and has developed some exciting new educational offerings. These initiatives have brought a greater degree of balance to the overall program than before.

A. Collections

The Commission enjoyed another outstanding year in 1986-87. Collecting proceeded at a brisk rate. The registrars and curators kept up with the documentation of new acquisitions and, thanks to the new building, had an adequate place to store them.

Despite the agency's inability to hire a qualified conservator, the conservation program made some progress with the addition of Debi Hacker as conservation administrator, and the establishment of a conservation laboratory.

From the standpoint of acquisitions, 1986-87 was another productive year. The Commission recorded 218 accessions containing 2,493 objects. (In museum parlance an accession is defined as all the material collected from one source at one time. An accession can consist of one or many objects.) This is an impressive total, providing evidence of public awareness and interest.

One outstanding acquisition made in 1986-87 was a beautiful wrought-iron gate made for the museum by Charleston blacksmith Philip Simmons. Simmons is famous for his craftsmanship with iron, and a Simmons-made gate is in the collection of the Smithsonian Institution in Washington, D.C. The State Museum was able to obtain a grant of $12,500 from the Folk Arts program of the National Endowment for the Arts, which was matched by NCNB. With this money the museum was able to commission the gate from Simmons, and to commission a 10-minute documentary film of the gate's construction. Work on the gate began in January, and delivery was scheduled for July 1987.

Art acquisitions were aided by contributions of $1,000 by Trident Community Foundation (for Melvin and Judith Solomon) and Mr. and Mrs. Nathan Addleston for the purchase of "Elijah's Ascension," a cedar sculpture by artist Willard Hirsch. These donations were supplemented with state funds.

The following table profiles the new collections by subject area and by manner of acquisition:

	Number of Accessions	Number of Objects
1. History		
Gifts	103	1,704
Purchases	21	47
Field Collections	4	26
Transfers	1	5
Bequests	1	1
Total	130	1,789
2. Natural History		
Gifts	10	206
Purchases	5	34
Field Collections	7	30
Total	22	270
3. Art		
Gifts	24	219
Purchases	16	77
Total	40	296
4. Science/Technology		
Gifts	21	119
Purchases	2	6
Field Collections	1	1
Transfers	2	12
Total	26	138
5. All Disciplines		
Gifts	158	2,248
Purchases	44	164
Field Collections	12	57
Transfers *	3	17
Bequests	1	7
Total	218	2,493

Here is a list of some of the noteworthy items collected in 1986-87:

History

1. Silver fish slice, Peter Mood, Charleston. Purchase
2. Silver tea caddy, Gregg, Hayden & Co. Purchase
3. Early 19th-century militia sword. Gift
4. Secession pin. Purchase
5. Printing plate from First National Bank of Charleston. Gift
6. Mills Atlas of South Carolina, 1825. Gift
7. Pieces of furniture from Milford Plantation. Gift
8. Inside lock Morse musket. Purchase
9. Overshot coverlet, circa 1840, York County. Gift
10. Confederate foot officer's sword made by B. Douglas, Columbia. Gift
11. Silver porringer by Paul Revere. Gift
12. Six assorted pieces of 18th-century silver holloware. Gift
13. Extensive collection of prehistoric Pee Dee Indian lithics and ceramic vessels. Gift
14. Selected prints by black photographer Richard A. Roberts, 1920-1936. Gift
15. Two DeBry prints, c. 1590, of coastal Indian villages. Purchase
16. Spanish olive jar, c. 1600. Gift
17. Slave sale notice, 1833. Gift
18. African-American wooden mortar and pestle. Purchase

Natural History

19. Extensive South Carolina mineral collection. Gift
20. Snake collection. Gift
21. Ecology lab collection. Gift
22. Angle-plated quartz and amethyst. Gift
23. Eight taxidermy specimens. Gift
24. Limited edition Cybis porcelain humpback whale. Gift

Science and Technology

25. Blacksmith's forge. Gift
26. Original state house exterior light bulbs. Gift
27. Fales and Jenks spinning frames. Gift
28. Aviator's goggles. Gift
29. Railroad materials from National Railroading Historical Society. Gift
30. NASA plaque commemorating the Challenger accident. Gift
31. Synthetic ruby boule from Charles Townes collection. Gift
32. Laser from NASA. Loaned for exhibit
33. Laser and maser artifacts from the Smithsonian. Loaned for exhibit

Art

34. One oil on canvas, c. 1935, by Wenonah Bell (1889-1981). Purchase
35. One cedar sculpture, c. 1960, by Willard Hirsch (1905-1982). Purchase
36. Eleven block prints, late 1930s, by Anna Heyward Taylor (1879-1956). Gift
37. One miniature watercolor on ivory, 1824, by Charles Fraser (1782-1860). Purchase
38. 16 watercolors, 1929-1935, by Joseph A. Physioc (1866-1951). Gift
39. One oil on canvas, 1923, by Edwin Harleston (1882-1931). Purchase
40. One watercolor, c. 1928, by Alice R.H. Smith (1876-1958). Purchase
41. Two etchings and two drawings, c. 1929, by Christopher A.D. Murphy (1902-1973). Purchase
42. Two etchings, c. 1926, by Katherine Merrill. Gift
43. One oil on canvas, c. 1938, by Robert Hemphill McLane. Gift
44. 35 toy models, 1960s-1985, by Walter Streetmeyer (1908-1985). Gift
45. One oil on paper, 1890, by William Aiken Walker (1838-1921). Gift
46. One oil on canvas, c. 1820, unknown. Gift
47. 12 watercolors, six prints, and one mixed media, 1930s-1950s, by Minnie Mikell (1895-1986). Gift
48. One watercolor, 1982, by Alex Powers (1940-). Gift
49. One oil on board, 1984, by Faith Murray (1897-1984). Gift
50. 78 "Rock pals," 1980-1986, by Frank LaRosa. Gift
51. 21 photographs of historic S.C. churches, c. 1984, by Calvin O'Neal. Gift
52. Two wood engravings, c. 1949, by August Cook (1897-). Purchase
53. 28 charcoal drawings, 1927-1935, by Laura Glenn Douglas (1896-1962). Gift
54. 12 paintings and 13 sketches, 1925-1953, by Laura Glenn Douglas (1896-1962). Purchase
55. One watercolor, 1966, by Eleanor Spruill (1909-). Purchase
56. One oil on canvas, c. 1960, by Elsa Lundborg. Purchase
57. Four etchings, c. 1930, by Alfred Hutty (1877-1954). Purchase
58. One pastel, c. 1937, by Elizabeth O'Neill Verner (1883-1979). Purchase

The objects just mentioned have been placed in the "permanent" collection. But the Commission has another collections category. Back in 1983-84, the staff established the "teaching" collections in order to identify objects appropriate for "hands-on" educational programs. Since "hands-on" means wear and tear, the teaching collections contain materials considered expendable: reproductions of small authentic items, common duplicate materials, specimens easily replaced (such as common insects) and objects less suitable for exhibition and research. Their acquisition and care are the responsibility of the director of education.

Under the Commission's organizational structure, the executive director has delegated to the curators the responsibility for deciding which objects to acquire, subject, of course, to the limitations set forth in the collections policy. Because of the potential for controversy, art curator Lise Swensson felt the need to call upon a

volunteer panel of outside experts to help in making aesthetic and monetary judgments. That panel, known as the State Museum Advisory Art Acquisitions Committee, consisted of Dr. John Bryan, professor of art history at USC in Columbia; Sam Wang, professor of photography and an artist from Clemson; Jack Dowis, architect and artist from Florence; Jeanet Dreskin, artist and teacher from Greenville; and David Verner Hamilton, a collector and former art dealer from Charleston. These people were selected because of their expertise in art, their familiarity with art of South Carolina and their South Carolina residence.

Acquisitions could be written about at length, but the donation or purchase of an object is only the first step in the collecting process. If objects are to be properly organized and used they must be numbered, photographed, cataloged and documented. Thorough records-keeping is essential. As public institutions, museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it should be lost or stolen. In addition to these requirements the museum must record as much information as possible about the object in order to interpret it effectively.

A proper system of collection records includes an accession book, which records transfers of title in objects to the museum; a catalog file which includes historical, scientific, photographic and statistical information; a source-of-accession file, which identifies the donors and sellers of objects; a documentation file, which contains research reports, correspondence and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects.

Working with the curators, the Commission's registrar, Winona Darr, has made significant progress in clearing up a backlog of uncatalogued material acquired in earlier years while at the same time keeping pace with new collections. The Museum Commission is fortunate to have been able to establish an up-to-date records-keeping system while the institution is still young and the process manageable. This system was augmented in 1986-87 when the museum began computerizing the collections. Many older museums have encountered formidable problems in trying to apply modern registration procedures to large, inadequately documented collections. Also, relatively few museums have moved to transferring their collections records to computer, but in the future, this process will be a must for accessioning, cataloging, and inventorying. In this area the South Carolina State Museum is a leader, even before it opens to the public.

Another important aspect of collections management is storage. Throughout its collections management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects entrusted to it are well protected.

With the move into its new quarters on Gervais Street, the museum installed new storage equipment, and all collections were moved into well-designed new storage rooms equipped with the means to ensure their preservation.

Museum storage also requires strict security measures to lessen the risk of fire and theft. Over the past year the Commission contracted with the South Carolina Alarm Company to provide such protection for the exhibit workshop.

The main museum building, however, is protected by a sophisticated alarm-security system which is controlled and monitored by a security company under contract to the Division of General Services, as part of the museum's lease agreement with General Services. It is planned for the museum to eventually have an in-house security staff to control and monitor the galleries, collections, storage and other museum space.

Even the best security systems are not foolproof, however, and in order to round out its risk management program the Commission also maintained insurance coverage on its collections. Some museums, especially those with rare and costly collections, do not insure collections at all, taking the position that their objects are irreplaceable and that insurance is therefore superfluous. Others maintain that, even though unique objects may be lost, insurance will at least enable the museum to replace them with something. The State Museum Commission takes the latter position. It has insured its collections through the Division of General Services under a fine arts policy that covers objects belonging to or on loan to the Commission at all times, whether they be in storage, on exhibit or in transit. In order to keep the premium payments at a reasonable level, the Commission insures only objects worth $500 or more. As of June 30, 1987, the collections were covered for a value of $815,325. The Commission expands this coverage quarterly as items are acquired. Due to staff growth, an increase in acquisitions and expansion of the automation system, the museum, like any growing enterprise, is experiencing a dramatic increase in premium costs.

The underlying purpose of proper storage, security and insurance is to protect the collections. When museums acquire objects they accept responsibility for preserving those items for future generations. Unfortunately, many objects come to the museum in deteriorated condition, having spent decades, or even centuries, in un-air-conditioned houses, attics, barns--or the ground. Once in the museum, they are still subject to risks, including the simple passage of time. For these reasons another vital aspect of collections management is conservation.

The preservation or conservation of collections is a crucial part of a museum's responsibilities. This requires the careful examination of each object accessioned for damage or potential damage, and as necessary, to propose a treatment plan that will stabilize or restore that object. For each object, both a written and a photographic record must be maintained.

This year, with the advice of conservator Rosa Lowinger of Charleston, State Museum Conservation Administrator Debi Hacker and consultant Dr. Michael Trinkley of the Chicora Foundation, the State Museum designed and built the first Objects Conservation Laboratory in South Carolina. This lab contains more than 1500 square feet, and consists of two large workrooms, a storage room and a fume-hood workroom.

With the completion of the lab, Dr. Trinkley and Ms. Hacker ordered the chemicals and supplies necessary for its operation, as well as equipment, including a water still, ovens, balances, cameras and lights. Dr. Trinkley oversaw the completion of the equipment installation and the beginnings of the lab safety program, disaster plans, and the integrated pest management program. He also worked closely with General Services and numerous consultants to correct environmental problems within the museum. In order to better facilitate an integrated pest management program for the museum, both Ms. Hacker and Dr. Trinkley became licensed pesticide applicators. Ms. Hacker also oversaw the budget and began the records management system for the department.

The building and operation of the conservation lab is of major importance to the museum, in that objects may now be conserved in-house by trained staff. Also of great importance are the programs being implemented through this department that will guarantee safer environments for objects, staff, and the visiting public.

A few contractual conservation projects were completed in 1986-87. These included the restoration of a 1904 Curved Dash Oldsmobile, which is anticipated to draw much comment in the museum's exhibit on transportation technology; and two works of art, "Portrait of Elias Earl," an oil on canvas, conserved by the Cumberland Art Conservation Center in Nashville, and "In Saint Andrews Parrish,"a series of etchings, conserved by ReNewell Inc. of Columbia.

A conservation contract was also let on the restoration and conservation of the Governor John L. Manning carriage, which figures to be a prominent feature of the State Museum's history exhibit. For the art program, condition surveys were made on 141 works on paper and 26 paintings. These surveys were made to detemine the condition of the works, the need for conservation attention, and the priorities for treatment.

In addition to conservation contracts and condition surveys, the art department investigated and purchased art conservation supplies. This effort was coordinated by part-time researcher Dawn See.

Although the State Museum is still a year away from opening, not all of its collections are in storage. The Commission frequently lends objects to museums, exhibition facilities, state agencies or educational institutions for exhibit and research. During 1986-87 the following organizations borrowed objects from the Museum:

Association for the Preservation of Virginia Antiquities
Calhoun County Museum
Columbia Museum of Art
Erskine College
Fort Jackson Museum
Historic Camden
Macon Museum of Fine Arts and Science
McKissick Museums
Smithsonian Institution
Governor's Mansion
Governor's Office
Lt. Governor's Office
South Carolina Bankers Association
South Carolina Department of Parks, Recreation and Tourism
South Carolina Educational Television
South Carolina Railroad Museum
South Carolina State House
South Carolina Tax Commission
Spartanburg Arts Center
University of Georgia Marine Extension
University of South Carolina Department of History
University of South Carolina Law School

The Museum Commission believes that the sharing of collections is an important means by which museums can increase the educational usefulness of their holdings.

B. Exhibits

Museums communicate primarily through exhibits, in other words, through the presentation of objects and pictures in a formal and informative arrangement. The exhibiting of objects to the public on a regular basis is one of the characteristics that distinguishes a museum from a mere collection.

Designing, building and installing exhibits was a major activity for the museum once it moved into its permanent location on Gervais Street. As previously mentioned, the long-term exhibit program was divided into two phases, of 51,000 and 28,000 square feet. Exhibits scheduled for Phase I already planned or under construction include, for the natural history area, models of prehistoric creatures which once roamed South Carolina. Examples are the giant white shark, the American mastodon and the glyptodon. Although these large items have been contracted out, other major exhibits such as a re-creation of a fossil-laden river bluff at Burches Ferry and a diorama of a fossil-rich limestone quarry are being constructed by the museum's exhibits team.

Exhibits on science and technology under construction in 1986-7 include transporation exhibits featuring a life-size replica of the first American-built locomotive, the Best Friend of Charleston; an

1800s cypress dugout canoe still attached to the tree stump; and a 1929 airplane built by engineering students at Clemson College.

A replica of a typical South Carolina country store, a genuine one-room schoolhouse from Spartanburg County, a 19th-century cotton gin house, a reproduction slave cabin and an imposing facade of Fort Moultrie are among the fascinating exhibits that will adorn the history hall.

In art, plans for a changing exhibit program continued to develop, and, as mentioned, Charleston blacksmith Philip Simmons was commissioned to construct a wrought-iron gate for the gallery.

In all, there are 246 exhibit units planned for Phase I. Great variety will mark these exhibits. Some will take the form of re-created habitats or miniature historical scenes while others, such as the country store, will allow the visitor to walk into the exhibit itself. Some will be accompanied by audio-visual programs or aids, while some will employ printed copy and photographs. Interactive exhibits, which allow the visitor to physically participate in the workings of the exhibit, will be frequently used in the museum. Video programs and, of course, live demonstrations will also enable the visitor to get the maximum benefit from his visit.

The exhibit budget for Phase I comprises $6,030,436 in capital funds. Two-thirds of this money will come from non-state sources such as grants and private donations.

Although the Commission's exhibit facility was not yet opened, the museum did conduct a small-scale exhibit program via a large display case in the South Carolina State House, as it had in previous years. In this prime spot, accessible to the thousands of tourists and schoolchildren that visit the Capitol every year, the staff installed three exhibits during the year.

"Animals of the Night" continued on exhibit for the first part of 1986-87. It featured seven nocturnal mammals, including a red fox, weasel, beaver, raccoon, opossum, bobcat and flying squirrel.

The second display was "traditional," a Christmas exhibit in which the Commission showed off some of the special gifts or collections that it had received during the year.

A very interesting display of farm implement toys hand-made by Cayce resident Walter Streetmyer was the third exhibit placed in the state house display case. Streetmyer was a retired mechanic who, after his retirement, created replicas from scrap tin of the familiar machinery from the farm where he grew up in Illinois.

The staff did not produce as many exhibits for public locations as it had in previous years. This decrease resulted from the heavy demands of long-term exhibit planning and construction. This reduced level of public activity will continue for the next year as the staff

concentrates on designing, building and installing the major opening exhibits.

C. Education

In the area of educational programming, 1986-87 was another year of intense work and accomplishment. The State Museum's director of education, Margaret Anne Lane, continued to identify and achieve departmental goals during this fiscal year.

The chief accomplishment of the education department during 1986-87 was in developing working strategies for programming, group visits, educational and professional relationship-building, financial planning, and staff development.

In the first step toward programming, the department determined educational objectives, components, and opportunities for all exhibit areas in the museum. Facility programs were reviewed for the Discovery Room, NatureSpace, and the Science Discovery Theatre. Also, work was begun on curriculum-related programs for science, technology, history, archaeology, natural history, and art. The programs, which will focus on the objects in the collection and the exhibits being developed by the curators, will be designed to meet teachers' needs by complementing and enhancing classroom activities.

A major educational opportunity took place in July 1986 when the State Museum's Education Advisory Committee journeyed to Washington, D.C. to observe educational programming at the Smithsonian Institution. The committee assists the director of education and the curators to develop museum education programs rich in content and accurate in educational approach. Committee members took in behind-the-scenes views and analyzed exhibits in-the-making. They took regularly-scheduled public tours, during which they evaluated audience learning potential in a museum setting. These tours took them to the Naturalist Center and the Discovery Room at the National Museum of Natural History, to the National Air and Space Museum, the National Museum of American History and the National Portrait Gallery, among other interesting facilities. The Washington activities raised committee members' awareness of the quality, excitement and learning potential inherent in well-planned museum education programs.

With the move to the State Museum Building in November, the staff created opportunities to offer special behind-the-scenes preview tours to a variety of constituent groups. By the end of the fiscal year, almost 3,700 key members of the state's political, financial, and educational communities had toured the museum facility in organized group visits coordinated by the Education Department. Here is a detailed list of visitors accommodated in 1986-87:

Date	Group	Number
1/9	Dr. Constance Schulz et al.	5

1/12	Richland 2 Staff Development Committee	5
1/14	Archives & History Staff Members	10
1/15	Statewide Museum Educators' Forum	40
1/15	Columbia Junior League Members	400
1/16	Richland 2 Teachers	135
1/24	SC Art Educators Association	40
1/31	SC Council for Social Studies Exec. Comm.	25
2/2	Historic Columbia Foundation Staff & Vols.	10
2/3	Landmark Conf. Planning Comm.	10
2/5	Heritage Trust	50
2/11	Gilbert HS Social Studies Teachers	10
2/12	Richland 2 Staff Development Team	16
2/12	Legislators	25
2/24	Tennessee State Archives Staff	4
2/28	Project Alert Parents/Teachers/Students	30
3/7	Bare Walls Gala -- fund-raising event	300*
3/17	Southeast Art Educators' Reception/Tour	30
3/24	Legislators	25
3/25	Lower Richland HS Faculty	140
3/28	History Day Fair	75
3/25	Meadowfield School Faculty	30
3/31	League of Women Voters	70
4/2	Montessori ES Faculty	5
4/3	Local Educators	15
4/7	USC Art History Club	10
4/7	Legislators	30
4/7	Irmo HS Science Club Reps.	10
4/7	Applied History Class	15
4/10	Banquet-Landmark Conference	200
4/11	Program and Tour-Landmark Conf.	100
4/12	Congaree Vista Tour	250*
4/22	Columbia Forum	40
4/23	Columbia College Program	35
4/25	Reserve Officers Wives	15
4/25	Special Needs Tour	5
4/28	Richland 2 Educators	10
4/30	Education Advisory Committee	50
5/2	Horry County Historical Society	35
5/5	Needle Arts Society Meeting	10
5/5	State Education Policy Seminar	60
5/6	Tax Commission Lunch	25
5/11	EAC Art Subcommittee	10
5/11	Lexington Co. Hist. Soc.	50
5/12	Leadership Columbia	40
5/13	District Social Studies Coordinators	80
5/13	Dogwood Club	30
5/13	State Lib. Blind/Phys. Handicapped	11
5/14	SC Arts Alliance	50
5/14	South Kilbourne E.S. Faculty	25
5/18	Columbia-area Museum Professionals	50
5/19	EAC Natural History Subcommittee	10
5/19	Medical History Club	30
5/21	Batesburg-Leesville Teachers	8
5/21	Columbia-area Chamber of Commerce	40

5/24	Historic Preservation Leadership	8
5/25	Project A.L.E.R.T. (I)	40
5/26	Project A.L.E.R.T. (II)	40
5/26	EAC Science Subcommittee	10
5/27	Project A.L.E.R.T. (III)	40
5/27	Committee of One Hundred	200
5/27	EAC History Subcommittee	10
5/28	Project A.L.E.R.T. (IV)	40
6/2	Laurens Papers Staff	20
6/10	Columbia Visitors Bureau	25
6/11	Aiken Teachers/Environmental Workshop	40
6/18	Richland 1 Teachers' Center	25
6/24	Tax Commission Lunch	25
6/28	Friends Annual Meeting	300*

A total of 3,662 people in 69 groups toured the building under these arrangements.

A critical goal of the museum is to build solid relationships with the educational community. Ms. Lane maintained a good working relationship with Dr. Charlie G. Williams, State Superintendent of Education, and the department's curriculum consultants. Key Department of Education staff members toured the building and learned about proposed educational programming in the museum. The Education Advisory Committee, created in April of 1985, met regularly to assist the director of education and the curators in developing and evaluating curriculum-related museum education programs. Ms. Lane made a particular effort to meet with teachers and school administrators in various communities around the state, sharing information about the State Museum and its proposed education programs, and listening to the needs and suggestions of local educators. She coordinated several major museum education workshops for members of local and statewide teachers' groups.

The director of education was active in museum and professional organizations, and professional relationships continued to grow in 1986-87. Ms. Lane served as membership chair for South Carolina and the South Atlantic Region of the American Association for State and Local History. She represented South Carolina in the Southeastern Museums Conference, and served on the Program Committee for the Annual Meeting. She was active in both the Education Committee of the American Association of Museums and the Educators' Forum of the South Carolina Federation of Museums. During fiscal year 1985-86, she participated in professional meetings, conferences, and workshops on science, technology, history, archaeology, natural history, and art, frequently serving as speaker.

A projected budget was implemented for the Education Department in 1986-87. Storage, furnishing, and equipment needs have been identified for all education spaces and preliminary purchases made. Acquisitions funds were spent to acquire objects for the teaching collection and the Discovery Room.

In addition to financial planning, work was begun on implementing the Education Department's complete staffing plan. All functions essential to provide delivery of services to student and adult audiences were analyzed. Detailed position descriptions were developed for each job and justifications were written to accompany the department's budget requests. Recruiting was begun for several key positions. In March, Linda K. McWhorter was appointed Education Programs Specialist.

Throughout the year State Museum staff members, particularly the curators, traveled the state speaking to historical societies, natural history clubs, Sierra clubs, Audubon societies, school groups, civic clubs, antique clubs and garden clubs. The public's response to these efforts has been quite positive. There is really more demand for such services than the curators, given the pressure of their other duties, can supply, which is evidence in itself of the public's desire for the kinds of educational programs a state museum can provide.

D. Research

Research is one of the most important yet often one of the most neglected aspects of museum programming. Although most museum administrators would admit that exhibits and educational programs based on inadequate, inaccurate information mislead the public and deprive the visit of much of its educational value, they commonly slight research. It seems remote from the everyday operating requirements of the museum and hard to justify from the standpoint of cost analysis. Nevertheless, research is an indispensable ingredient of quality. In creating a new museum, the Commission understands the importance of research and last year, as part of the exhibit planning process, continued to conduct research in several areas.

The State Museum will open with more than 50,000 square feet of exhibits covering four disciplines, and each of those exhibits must be based on accurate information. To locate and distill that information into a form that can be easily communicated to the public is a difficult and time-consuming process, which last year was complicated by the requirements of a stringent exhibit-planning schedule. In order to keep up, the Commission hired a variety of contract researchers, interns and volunteers.

The primary responsibility for research lies with the curators, but with their many duties they alone cannot produce the required amount of work. Much of the research has been the special area of the assistant curators, which included Carol Sawyer in science and technology, Fritz Hamer in history, and Danny Smith in natural history.

Over the course of the year Mr. Hamer performed background research on prehistoric South Carolina Indians, studied a Chester County-made carriage, c. 1865, reported to be the work of Charles

Holst; and made a detailed anaylsis of the museum's cypress-wood dugout canoe. In the latter task he was aided by coastal watercraft expert Michael Afford of the Beaufort, N.C., Maritime Museum. Also of great help to Mr. Hamer in the area of Indian research was Dr. Michael Trinkley of the Chicora Foundation, who reviewed and checked the artifacts for the exhibit.

Curator of History Dr. Rodger Stroup conducted research on various topics involving the museum's history exhibits. All history research was completed by the end of 1986-87.

Carol Sawyer oversaw research into the history of technology in South Carolina. Much work was done by contract researchers. Mr. Mac Whatley of North Carolina investigated early textile mill technology with an emphasis on the history and principles of spinning technology. Mr. Gordon Jones also conducted research on various period costumes, textile technology and energy production.

Elsewhere in the science and technology area, Mr. Michael Monroe, also on contract, conducted research into electromagnetic radiation, laser technology, space science and astronomy, optical illusions and visual physiology and perception. He also located exhibit photos and visuals and secured approval for the use of photos in exhibits.

Research assistance also was provided by several organizations, including the Smithsonian Institution (Museum of American History and the Air and Space Museum), Erskine College, Furman University, Hughes Aircraft Research Laboratories and Stanford University.

Science and technology curator Ron Shelton, assistant curator Carol Sawyer, and later assistant curator Steve Morgan, directed and actively participated in performing all of this research.

In the natural history area, curator Michael Ray and assistant curator Danny Smith oversaw other contract research in addition to conducting their own studies. Mr. Ray concentrated on the earth sciences for the exhibit area known as "Dynamic Earth," while Mr. Smith delved into the animals of the Pleistocene Epoch, also known as the Ice Age.

Mr. Ray visited the Milwaukee, Wis., Public Museum to study specimens in the museum's collection for information on glyptodont feet, mastodon hair texture and color, also for the Pleistocene exhibit, and to study the arrangement of Milwaukee's Discovery Room, which features a unique walk-in tree model for program use.

Contract researcher Michael Monroe compiled information on each animal and plant which will be exhibited in the backyard diorama of the natural history hall. Monroe designed the landscape layout for the backyard exhibit, and in the process he also compiled information for possible use in landscaping the courtyard area of the museum. He also aided in sorting and organizing collections when the museum's holdings were moved to the new building.

Contract researcher Angela Gorman researched the causes of earthquakes in South Carolina. She established contact with the University of South Carolina Department of Geology and its earthquake expert Dr. Pradeep Talwani for information on the cause of the 1886 Charleston earthquake. Dr. Kenneth Peters of the USC College of Applied Professional Sciences assisted in compiling photographs of the 1886 Charleston earthquake for use in the "Dynamic Earth" exhibit.

Georgia taxidermist Bud Jones, who had been awarded a contract to construct a model of the prehistoric American mastodon, added to the research in natural history when he traveled to the Ohio Historical Museum to take accurate measurements of an articulated mastodon skeleton. He did further research on the animal before construction began.

In the art area, curator Lise Swensson researched the topic of deceased South Carolina artists in general, which is the primary focus of the State Museum's collection. She also oversaw the work of part-time researcher Dawn See, who researched and put together an exhibition at the University of South Carolina on a series of paintings by Columbia native Joseph A. Physioc, entitled "The Holy Land."

Contract researcher Sue Giaimo researched South Carolina equine art for the temporary exhibition "The Sport Horse in South Carolina," which is scheduled for the first year of the museum's operation. Giaimo also did background research for an exhibit entitled, "New Deal Art in South Carolina." Her work was funded by a grant from the National Endowment for the Humanities.

Guest curator David Houston studied the work of South Carolina artist Anna Heyward Taylor for a retrospective exhibition of Taylor's work. Researcher Linda Underwood laid the groundwork for a future temporary exhibition on photography in South Carolina. And Claire K. Farrell did the research for an exhibition to be called "Art work on paper from the South Caroliniana Library."

Lise Swensson also put together a televised lecture and discussion for the recertification of South Carolina social studies teachers, entitled "South Carolina Art - A Brief History."

All of this information will be used to determine the major points of interpretation for exhibits, to develop labels and audio-visual scripts, and to prepare educational program materials.

In order to support this research effort, the Museum Commission maintains a small library of books relating to museum work and the identification of objects. The agency does not intend to build a research collection of historical works, archival material, scientific literature and the like because there are major repositories nearby that its staff can draw upon, including the Cooper Library at USC, the South Caroliniana Library, also at USC; the State Library and the State Archives.

Repositories used in the research program last year include, in addition to those just mentioned, the Richland County Library, the South Carolina Historical Society in Charleston, the Institute of Archeology and Anthropology at USC, the Library of Congress, the National Archives and the National Portrait Gallery.

In addition to the valuable assistance the museum received from researchers, interns and volunteers, the Commission was also able to obtain financial aid for some of its projects. The grant from the National Endowment for the Arts and NCNB which allowed the museum to commission an original wrought-iron gate from Charleston blacksmith Philip Simmons has been discussed previously. Art Curator Lise Swensson was also able to obtain a grant in the amount of $25,000 from the National Endowment for the Arts in April 1987 for a planning project called "New Deal Art in South Carolina," which has been mentioned above in the research discussion. Sue Giaimo was hired as project coordinator with funds from this grant.

And Mr. and Mrs. Edmund R. Taylor began funding a research project conducted by guest curator David Houston for a retrospective of the work of Anna Heyward Taylor.

Education director Margaret Anne Lane assisted in writing and editing all grant proposals made by the art curator, and served as a consultant on each.

Statewide Services

This program provides services and assistance to museums and museum-related institutions throughout the state and information services to the general public. Program activities include traveling exhibitions, workshops, technical information services, publications and consultant services. Although the program was initially funded for three years under grants from the National Endowment for the Arts, it is now a regular part of the Commission's operation and is financed entirely with state funds.

Although most of the staff participate in statewide services' functions in some way, the management of the program is the responsibility of the coordinator, Beverly Littlejohn.

The popular traveling exhibit program added 10 new shows in 1986-87. The new exhibits are:

"Guild of South Carolina Artists"
"South Carolina Crafts Association Juried Show"

"South Carolina Watercolor Society Annual Show"
"NBSC Oil Painters' Invitational"
"Southern Visions"
"From Village to State: Foundation of the South Carolina Public Library System"
"Focusing on the Past: Photographs of Historic Structures in South Carolina"
"Pas de Deux: A Dance of Two Arts"
"Old Time Radio Performers"
"Wedge Plantation"

The "Guild of South Carolina Artists" show is a traveling exhibit created by members of that organization. The crafts, watercolor, oil and "Southern Visions" shows are annual shows loaned to the Commission for traveling. The crafts and watercolor shows are sponsored by those organizations. The NBSC oil show is co-sponsored by the National Bank of South Carolina in Sumter and the Sumter Gallery of Art. "Southern Visions" is a photography competition sponsored every other year by the Museum of York County. "Old Time Radio Performers" and "Wedge Plantation" were created by the McKissick Museum. "Pas de Deux: A Dance of Two Arts" is a photographic exhibit created by Calvin O'Neal. "Focusing on the Past" was created by the South Carolina Department of Archives and History and "From Village to State" was created by the University of South Carolina College of Library and Information Science.

The Commission often arranges to circulate exhibits produced by others. Such exhibits must satisfy strict criteria and be approved by a staff committee. This year's shows were produced by others due to the time-consuming activities of moving into the new facility, and exhibit planning and construction. The Traveling Exhibits Committee meets quarterly to consider proposals from individual artists and institutions across the state for traveling shows.

Eleven exhibits were retired in 1986-87: the old "Guild of South Carolina Artists," "South Carolina Crafts Association," "NBSC Oil Painters' Invitational," "South Carolina Watercolor Society," and "Southern Visions" annual shows; "Columbia; The 200th Year," "Me, Myself and Art," "Photographs of South Carolina Historic Churches," "Pictorial History of South Carolina Women," "Pottery of the Catawba Indians," and "South Carolina Low Country Coil Baskets".

In 1986-87 the Commission's 38 traveling exhibits were booked 133 times by 40 institutions, including museums, exhibition galleries, state office buildings, schools, libraries, hospitals and similar public places located in 26 South Carolina counties. Borrowing institutions obtained the exhibits free of charge; they only had to furnish transportation and carry insurance on the objects.

One of the most important functions of the statewide services program is to provide professional training for museum personnel throughout the state. In 1986-87 the Commission, jointly with the South Carolina Federation of Museums, sponsored six workshops. They included:

- "Care and Preventive Maintenance of Textiles, Wood and Metals" (7/14/86), held at the Calhoun County Museum in St. Matthews. Anne Tyrell, a textile conservator from Raleigh, N.C., and Rodger Stroup, chief curator for the South Carolina State Museum, were the presenters. Fifteen participants came from seven counties.

- "Who's in Charge Here? Governing Boards of Cultural Institutions" (9/15/86), at Historic Camden, in conjunction with the South Carolina Federation of Museums's annual fall meeting. The keynote address was given by Alvin Gerhardt, director of the Rocky Mount Historical Society of Piney Flats, Tenn., and president of the Southeastern Museums Conference; and a panel discussed the topic.

The panel consisted of Dr. John Brumgardt, director of the Charleston Museum, Walt Hathaway, former director of the Columbia Museum, and Dr. Leo Twiggs, director of the I.P. Stanback Museum and Planetarium and trustee of the South Carolina State Museum. Sixty-seven people from 14 counties attended.

- "Ramifications of a Gift" (11/11/86) was held at the Florence Museum. A presentation, "Legal Considerations of a Gift," was made by Elaine Johnston, assistant general counsel at the Smithsonian Institution. A panel consisting of Jim Fitch, director of the Rice Museum in Georgetown; Martha Severens, curator of collections at the Gibbes Art Gallery in Charleston; and Martha Zierden, curator of historical archeology at the Charleston Museum discussed "Ethical Considerations of a Gift." Concurrent sessions included presentations by Susan Conaty-Buck, director of research for the Joint Legislative Committee on Cultural Affairs; Stuart Schwartz, director of the Museum of York County; and Beverly Littlejohn, coordinator of statewide services at the South Carolina State Museum. Eleven people came from five counties.

- "Museum Security: Protecting Cultural Property" (1/21/87), a Smithsonian On-Site workshop, was held at the Aiken County Historical Museum in Aiken. Dave Liston from the staff of the Smithsonian was the speaker. Twenty-nine people from eight counties and two states participated.

- "Stretching the Dollar" (3/19-20/87) was the theme for the spring meeting of the South Carolina Federation of Museums held at the Museum of York County in Rock Hill. Sixty-four people from 14 S.C. counties, plus North Carolina and Virginia, participated. Patricia Williams, secretary to the Accreditation Commission for the American Association of Museums, was the keynote speaker. Participating on the panel were Michael Fey, director of exhibits at the State Museum; Pat Wilmot, director of the Hartsville Museum, and Horace Harmon, director of the Lexington County Museum. Concurrent sessions were conducted by Jan Hiester, registrar for the Charleston Museum; Lynn Myers, chief curator at McKissick Museum; and Gordon Tarbox, director of Brookgreen Gardens.

- "Museum Public Relations" (4/30-5/1/87) was held at Penn Center and the Parris Island Museum in Beaufort County. Donald Adams, director of public affairs at the Henry Ford Museum and Greenfield Village in Dearborn, Mich., was the workshop leader. A panel discussion on "Getting Coverage" was conducted by Mary Marlowe Leverette, director of public relations at the Riverbanks Zoo; Roberta Kefalos, public relations coordinator at the Gibbes Art Gallery of Charleston; and Jayne Dark, director of public information at the South

Carolina Arts Commission. Fran Smith, editor of the Hilton Head "Island Packet," conducted a workshop on preparing press releases. Concurrent sessions were led by Jane Heath, special events coordinator at Historic Columbia Foundation; John Brumgardt, director of the Charleston Museum, and Palmer Krantz, director of Riverbanks Zoo. Twenty-two people from 10 counties registered.

Of course, the workshops cannot answer all the questions that participating institutions may have. Local and regional museums frequently ask the Museum Commission staff for consultant assistance. Over the last few years this service has reached all areas of South Carolina. The following museums and related organizations requested consultancies from State Museum staff in 1986-87:

Sumter Gallery of Art, Sumter
Museum of York County, Rock Hill
Clemson University Library, Clemson
Everett Gasque, Elloree
Archie Moore, Cayce Museum, Cayce
McKissick Museum, Columbia
Charles Towne Landing, Charleston
Webber Elementary and Middle School, Eastover
Fairfield County Museum, Winnsboro
Penn School Historic District, St. Helena Island

The Museum Commission is pleased that it is able to share the expertise of its staff with other institutions around the state.

During the last year the statewide services program made worthwhile contributions to the museum community in South Carolina, especially by providing essential information services to small local museums, most of which have few or no professional staff members. In all, 37 of the 46 counties in South Carolina received direct services through the statewide services program in 1986-87. The Museum Commission is the only agency, governmental or private, that offers such services.

Publications

Since publications are produced under various programs, they will be summarized under a separate heading.

During the last fiscal year the Commission continued to publish its newsletter, IMAGES. The circulation for the newsletter, which is published three times a year, was almost 5,500 people per issue. The museum also has available a general brochure describing the museum, its diverse subject fields and its Friends organization. This brochure was used for speaking presentations, special events, general requests for information, mailings, welcome center distribution and the State House brochure rack.

In 1986-87 the Commission did not publish a museum bulletin, but it continued to make available the six issued previously. The titles of the museum bulletins are:

No. 1 Vascular Plants Of Spartanburg County, South Carolina, by Ross C. Clark, Robert W. Powell, Jr. and Conduff G. Childress, Jr.
No. 2 Plants Of The Eastatoe, by C. Leland Rodgers and George W. Shiflet, Jr.
No. 3 Fossil Locations In South Carolina, by Jerry T. Howe and Andrew S. Howard
No. 4 Native Vascular Plants Endangered, etc., by Douglas A. Rayner et al.
No. 5 Thomas Walter, Carolina Botanist, by David H. Rembert
No. 6 William Glaze And The Palmetto Armory, by Jack Allen Meyer

This series is intended primarily for scholars and collectors. Copies are furnished free to academic and public libraries around the state, and the rest are sold to the public. As funds become available the Museum Commission plans to continue publishing museum bulletins dealing with the social history, material culture, natural history, science and art of South Carolina.

The museum also has available a brochure on snakes written by former natural history curator, Rudy Mancke.

The statewide services office produced a new brochure explaining the support services offered to other museums and museum-related organizations, including workshops, consultancies and the traveling exhibitions program. Also, through statewide services the Museum Commission continued to produce a current Directory of South Carolina Museums and Related Organizations. The directory was published in cooperation with the South Carolina Federation of Museums. The Federation supplied copies free to its members while the Commission offered its allotment for sale to the public at $5.00 each.

Finally, the Commission continued to publish GOOD MUSE, a quarterly newsletter for members of the South Carolina Federation of Museums. Written and designed by Beverly Littlejohn, it was also issued through the statewide services program. Printing and mailing costs were paid by the Federation.

FY 1986-87 BUDGET

ADMINISTRATION AND PLANNING		
Director	44,121	
Classified Positions	176,286	
Pier Diem	2,170	
Contractual Services	33,993	
Supplies	14,416	
Fixed Charges	1,816,991	
Travel	16,399	
Library Books	785	2,105,161
COLLECTION, EXHIBITION AND EDUCATION		
Classified	352,763	
Temporary Services	17,180	
Contractual Services	108,607	
Supplies	101,628	
Fixed Charges	40,675	
Travel	27,576	
Equipment	75,000	
Library Books	3,456	
Acquisitions	76,989	
Heat/Power/Light	2,479	
Transportation	320	806,673
STATEWIDE SERVICES		
Classified Positions	17,135	
Contractual Services	8,061	
Supplies	11,116	
Fixed Charges	1,812	
Travel	2,903	
Library Books	100	41,127
EMPLOYER CONTRIBUTIONS		115,213
NON-RECURRING FUNDS		276,506
TOTAL STATE		3,344,680
OTHER FUNDS		
FEDERAL	14,065	
DONATIONS	1,147	15,212
TOTAL AGENCY		3,359,892

APPENDIX A

REPORT OF THE COMMITTEE APPOINTED TO STUDY FEASIBILITY OF THE ESTABLISHMENT OF A STATE MUSEUM TO THE GENERAL ASSEMBLY OF SOUTH CAROLINA

The Committee has been directed by Joint Resolution of the General Assembly to study the feasibility of the establishment of a state museum for South Carolina.

The question of the feasibility of such a museum raises several preliminary questions:

(a) Is there a need for such a museum?
(b) What is the purpose and function of a state museum?
(c) What should be the scope, program and mission of a state museum?
(d) Is that purpose and function being met by existing museums of other state institutions or agencies?
(e) Can the costs of such a museum (capital and operating) be justified for the State of South Carolina?

If the answer to the question of feasibility is affirmative, then other questions arise:

(f) Where should such a museum be located?
(g) How should a state museum be organized and operated, as to governing body and staff?
(h) What timetable should be set for the establishment of such a museum?
(i) What can be anticipated in regard to the financing of a state museum?
(j) What steps should be taken for 1972-1973 toward the establishment of a state museum?

In order to answer these and other complex questions related to the establishment and operation of a state museum, the committee has heard several experts in the museum field, received reports from various state officials in related fields and read several treatises and studies on state museums. The overwhelming majority of these experts were in accord as to the necessity and desirability for such a museum and the type of museum which should be established.

South Carolina has a history in which all of her citizens can take pride, and the story of South Carolina is an asset which can attract many other Americans to the state. The many facets of South Carolina's story constitute assets which can be of immeasurable value in attracting tourists to South Carolina and in the education of our own citizens and students.

In the economic sphere, the better corporations and businesses are interested in cultural developments and facilities in assessing a new location; no longer does business give consideration only to profits in determining where to locate. The needs of a company's executives and employees are of vital concern.

While it is apparent that there is need for such a museum, the exact scope and program of such a museum cannot be pre-planned; it must evolve from an orderly and well-conceived plan of development.

South Carolina can learn a great deal in this field from what has happened in other states--for most of the states have state museums of one sort or another. The experience of other states indicates that a state museum should be established and operated for the basic purpose of presenting the story of South Carolina in three aspects.

(1) The history of the state--including the Indian tribes of the Carolinas, exploration and settlement, social and political development, military events, and educational and cultural evolution.
(2) The fine arts in the state--including architectural developments, furniture and silver, interior decoration, South Carolina artists, and literature and poetry.
(3) Natural history and the sciences--including geology and archeology, botany and zoology of the state, natural resources, scientific developments, and industrial advances.

The purpose and function of a state museum is thus to tell the story of the State; if such a museum collects and displays a few artifacts and does not involve the museum visitor in anything more than a superficial story of the state, then no purpose will be served by such a museum.

If a standard of excellence is not to be followed from the outset, then there is no reason to consider the establishment of such a museum; the Department of Archives is an example of what can be done in the establishment of a similar department in the proper way and with appropriate facilities. It is fundamental that expert professional advice, guidance and consultation be obtained in the establishment of a state museum.

The general scope and mission of such a museum has been outlined above, but the details as to the program of a state museum must be evolved under this professional guidance. Such a museum, functioning properly, will be an invaluable asset in the state's educational system; at the same time the museum can be a positive factor in attracting tourists to South Carolina.

No museum in South Carolina today fulfills the function of such a state museum to any applicable degree. The Gibbes Art Gallery and the Charleston Museum are primarily oriented to Charleston, and the museums in Florence, Columbia and Greenville are directed towards the fine arts in general. There is certainly no substantial overlap in the functions

of any existing museums, departments or agencies, and a properly conceived and developed state museum.

The function of the Department of Archives would, for example, in no way be usurped by such a museum, and a state museum would be a valuable adjunct to the Department of Parks, Recreation and Tourism. No existing commission, department or agency of state government is equipped to operate such a museum.

The scope of a state museum should encompass everything about South Carolina, but it should also be limited to South Carolina. The things that make South Carolina distinctive and the differences between South Carolina and the other states and areas should be emphasized. If all of America is exactly alike, then there would be no point in a state museum, but South Carolina has a different history, distinctions in the fine arts, and natural and scientific differences which set our state apart.

Such a museum would not impinge upon or disturb the program of any existing museum; on the contrary the resources and available materials from a state museum would give support and aid to the museums of a local nature, and would supplement and undergird the programs of museums in all parts of the state.

A state museum will not be expensive at the outset--in the planning and pre-development stages; once the stage is set, then the acquisition of a suitable site, construction of building(s), development of the overall site, hiring of sufficient and suitable personnel, and operating costs will require considerable appropriations. The cost of establishing and operating a state museum will not thus be minimal.

Our study, in the light of the experience of other states, convinces us that such a museum would be an educational, cultural and tourist facility that South Carolina must have. For too long and because of the depression which followed the Civil War, South Carolina has not been able to develop the history, the assets and the attractions of this state in the proper way.

As to the location and organization of such a museum, the Committee has reached certain tentative conclusions:

(1) A state museum should be located in the capital of the state, particularly in the case of Columbia where the capital site was selected because of its central location. The site should be ample in size with sufficient acreage, access and parking.
(2) The organization for such a museum can take several forms, but the governing body should be independent of and separate from any existing commission or department of government.
(3) The difficulty comes in the establishment of the procedure, the timetable and the financing of the State Museum. Obviously, a state museum cannot be created in a short time; once the decision is made that South Carolina is to have a

state museum, then the planning and organization which are necessary for the proper establishment of such a museum must be undertaken. Such a study is beyond the competence or the scope of the study by this Committee and can only be undertaken under the direction of professionals in the museum field hired for the purpose of developing an appropriate plan and implementing such a plan over a period of years. Any other course might result in the establishment of a state museum without the proper objectives and without the financial planning necessary for the achievement of a state museum in which all of our citizens could take pride and from which they could reap great benefits.

At this point, therefore, the Committee does not recommend the immediate establishment of a state museum; such a recommendation would be unrealistic, wasteful and lacking in proper perspective.

The Committee does recommend that the General Assembly take steps looking toward the eventual establishment of a state museum; these steps are as follows:

For 1972-73:

(k) Creation by statute of a State Museum Commission of nine members, consisting of six members (one from each Congressional district); and three members at large, all to be appointed by the Governor on staggered terms.

(l) Appropriation of a sufficient budget for the year 1972-73 to hire a director and a small staff in order to begin the development of a collection for the State Museum, and plan for such establishment, and to obtain appropriate professional consultation.

For 1973-74 and beyond:

(m) Study and selection of a site for the eventual establishment of the State Museum, and development of a projected program.

(n) Development of building(s) with suitable exhibit and display areas for a state museum divided into three departments:
   (i) History
   (ii) Fine Arts
   (iii) Natural Sciences, and expansion and organization of a professional staff for the operation of the Museum.

(o) Operation of such a museum with a sufficient staff, headed by a professional director.

Such a program might take as long as ten years to bring into full fruition, but South Carolina is already late in the establishment of a state museum. If we want a society which is concerned with more than the barest necessities and if we want our children and citizens to know something of their heritage, the assets of their state and the direction for South Carolina's progress into the future, a state museum is essential for these purposes.

The Bicentennial celebration in 1976, with emphasis on South Carolina's decisive role in the American Revolution at Cowpens and

King's Mountain, might be an appropriate time for such a museum to begin its operation, but it is essential that the planning for such a museum begin now.

SENATE MEMBERS:

/s/ Frank C. Owens
/s/ Eugene N. Zeigler
/s/ Gordon H. Garrett

HOUSE MEMBERS:

/s/ Wilson Tison
/s/ Lucius O. Porth
/s/ Giles P. Cleveland

GOVERNOR APPOINTEES:

/s/ Mrs. Emily B. Jefferies
/s/ Mrs. Jennie C. Dreher
/s/ A. T. Graydon

APPENDIX B

TITLE 60
CODE OF LAWS OF SOUTH CAROLINA
1976

Article I
South Carolina Museum Commission

Sec.
60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
60-13-20. Meetings and officers of Commission; compensation of members.
60-13-30. Primary function of Commission.
60-13-40. Powers of Commission.
60-13-50. Director.

& 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the state and three members shall be appointed at large. One of the at large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at large member other than the chairman shall be initially appointed for terms of two years only.

& 60-13-20. Meetings and officers of Commission; compensation of members.

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

& 60-13-30. Primary function of Commission.

The primary function of the Commission shall be the creation and operation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance, and utilizing all available resources in the performance of this function.

& 60-13-40. Powers of Commission.

To carry out its assigned functions, the Commission is authorized to:

(1) Establish a plan for, create and operate a state museum;
(2) Elect an executive officer for the Commission, to be known as the director;
(3) Make rules and regulations for its own government and the administration of its museum;
(4) Appoint, on the recommendation of the director, all other members of the staff;
(5) Adopt a seal for use in official Commission business;
(6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
(7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
(8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
(9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

& 60-13-50. Director.

The director of the Commission shall be the director of the State Museum, when such facility comes into existence, and his qualifications shall reflect an ability to serve in that capacity. Compensation for the director shall be determined by the General Assembly.