South Carolina Art
Selections from the South Carolina State Museum Collection
SOUTHERN CAROLINA ART
Selections from the South Carolina State Museum Collection

Lisë C. Swensson
Exhibition and Catalog Curator

Nancy M. Higgins
Editor

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"South Carolina Art"—the catalog and the exhibit—is dedicated to the individuals who have provided the support critical to the development of the museum's collection of South Carolina art.

The State Museum Advisory Art Acquisitions Committee, formed in 1984, had a particularly important job: assisting the museum staff in developing collection priorities. Committee members also helped find and acquire additions to the collection. The original committee included Dr. John Bryan of Columbia, Jack Dowis of Florence, Jeanet S. Dreskin of Greenville, Carol Saunders of Columbia and Sam Wang of Clemson. David Hamilton of Charleston replaced Ms. Saunders in 1986.

Collectors, scholars and dealers have been enormously helpful, offering information, leads and ideas. Many also encouraged the museum's desire to collect South Carolina art—an activity which has not always been as popular as it is today.

Prominent among these supporters was the late Ray Holsclaw of Charleston. A very special champion of the art program, Holsclaw continued to search for just the right pieces to "fill holes" in the collection until his death in 1987.

The exhibit labels and the catalog entries list the names of donors—often members of artists' families, and sometimes even the artists themselves. Many memories are tied up in each listing: introductory letters and phone calls, trips to look at art, and meetings to get to know potential donors. There are also memories of tough decisions: whether to acquire a particular piece or whether to include an artist in the collection. Among the poignant memories are passing up acquisitions because of limited funds.

Funding sources deserve thanks for their gifts to the art acquisitions budget. The museum especially appreciates Guy F. Lipscomb's generous donation, which resulted in naming the Lipscomb Art Gallery in honor of his mother, the late Adelin S. Lipscomb. Thanks also go to The State newspaper for helping to make this exhibition possible and to William B.K. Bassett for assisting with printing expenses.

The staff is grateful to all these supporters for their faith in the State Museum and their belief in the museum's mission to collect South Carolina art.

Lisé C. Swensson
Curator of Art
A yellowing 1975 newspaper clipping in the State Museum files shows Chris Wise, a tousle-haired fifth grader, presenting a check to William Scheele, director of the South Carolina State Museum Commission. The $100 was contributed toward the purchase of a Charles Bird King portrait of the young John C. Calhoun, one of the first works acquired for the museum’s art collection. Chris and other students at Springdale School raised the money selling popcorn to their classmates.

These students were part of a dream shared by many. Mrs. Howard McClain was among those who contributed to the fund to buy the painting. Fifteen years later she is still contributing, as a docent at the museum. Dr. Jack Craft, then director of the Columbia Museum of Art, helped, as did many museum professionals around the state. U.S. Sen. Strom Thurmond sent his best wishes, and a check. Contributions came from as far away as Texas and Iowa. And from as close as Cope, Williamston and Greenville.

The museum’s mission was then, as it is today, to tell South Carolina’s story. Its collections—in history, natural history, science and technology, and art—have a very specific focus. All objects must have a South Carolina connection. The museum did not open until October 1988, but when its enabling legislation was passed in 1973, the museum trustees and the legislature had the foresight to realize the need to collect and interpret the art of the state. "South Carolina Art" offers the first opportunity to view the works selected for the museum’s permanent collection under these guidelines.

In 1984, in the introduction to Art and Artists of the South: The Robert P. Coggins Collection, Bruce Chambers wrote:

"In museums, Southern art is usually buried in storage, to be paraded out only to keep the local garden clubs and artists (sic) associations at bay. Until recently, it has been viewed as a provincial (perhaps retarded) cousin from the back pasture, who may lend a bit of local color to the proceedings, but who is an embarrassing rustic when it comes to matters of fine art."

Chambers went on to say, "...in the absence of any drive to collect the art of the South, the art itself has naturally failed to emerge." Today, thanks in part to Dr. Coggins’ enthusiasm, Southern regional art has acquired respectability.

The State Museum is striving to develop a collection and a body of information about South Carolina art. The museum seeks a recognition for South Carolina artists that ultimately can only come from the inclusion of their work in a variety of museum, private and corporate collections. A goal is also to collect superior pieces by artists whose work has been important to the history of the state.

This exhibit reflects the diversity of South Carolina art. The earliest works in the show, Theodor de Bry’s engravings adapted from John White’s watercolors of the New World, date from 1590. These prints portray the lives of Native Americans when Europeans were first exploring the land that later became the Carolinas. They contrast with the most con-
temporary works in the exhibit, *Double God I*, a painted wood sculpture created by William Halsey in 1985, and Corrie McCallum's oil painting, *Contrapuntal*. Unlike De Bry's documentary engravings, both were created as art for art's sake.

Despite its variety, "South Carolina Art" is not a comprehensive history of art in this state. Because of limited funds, the museum has not yet been able to acquire works by a number of artists with important South Carolina connections. Among the missing is Henrietta Deering Johnston, the first American pastellist, who worked in Charleston between 1707 and 1728. Also absent is Jeremiah Theus, a Colonial portrait artist, who was active in Charleston between 1739 and 1774. The museum has no works by Washington Allston. Often known as America's first romantic painter, Allston was born in 1779 on his family's plantation near Georgetown. (The property was bought by sculptor Anna Hyatt Huntington and her husband Archer, who established Brookgreen Gardens there.) William Henry Johnson, born in Florence in 1901, is not in the collection. He left South Carolina to study and later became one of the nation's best-known African-American artists. Neither is there any work by Jasper Johns, a South Carolinian who was one of the founders of the Pop art movement.

These deficiencies aside, "South Carolina Art" does present a collection especially strong in works on paper created in South Carolina between the World Wars. Although some show dominant influences of Modern art, most of the works in the museum's collection reflect a more regional point of view. They are realistic art works depicting scenes and people of a particular time and place.

Since the strength of the museum's art collection is fine art, neither traditional crafts nor "non-academic" art is included in this show. Many such pieces have been featured in the past two years. Others are scheduled for exhibits in the near future.

Although the exhibit includes some contemporary art, the State Museum has not emphasized the acquisition of recent work. In 1967 the South Carolina Arts Commission established the State Art Collection. Major goals of this collection have included supporting contemporary South Carolina artists and providing an opportunity for South Carolinians to view their art. Although the collection is stored in the State Museum, and the works are used in its exhibits, it remains separate from the museum's collection.

The art in this catalog has been organized according to medium. Major categories include Works on Paper (prints and drawings, watercolors, and silhouettes), Paintings, Sculpture, and Photography. Whenever possible, works also have been arranged in chronological order. Catalog entries describe unique aspects of each work, including its importance to South Carolina, and offer insights into the museum's collecting rationales. An extensive bibliography is included for in-depth study about the artists and their art.

In collecting, the staff strives to be selective, seeking work by established artists, but an effort is also made to be open to work by talented but relatively unknown artists. Resources are being used to acquire work that fills a place in the history of South Carolina art, an art that is still being discovered and created. In doing so, staff members hope always to remember the people of South Carolina, in whose behalf this work is being preserved. The museum's portrait of Calhoun is a treasure because of its artistic and historical value, but also because it was purchased, in part, with popcorn.
Works on paper
Prints and Drawings

The State Museum's collection of prints by visiting artists and South Carolinians covers four centuries. Europe's first images of the land that is now the Carolinas were created by artists who were also explorers and naturalists. Later, artist-illustrators visited South Carolina to chronicle the tragedy of the Civil War.

In the 20th century South Carolina began producing more of her own artists. Others made the state their home for long periods of time. Academically trained and committed to art as a form of expression, these men and women moved beyond documentation to bring their own interpretations to their art. Their graphic images are an integral part of the museum's collection.

One important group was the Charleston Etchers Club, an organization formed in 1923 by nine artists. "... As a pivotal force in the Charleston renaissance (these artists) were also gregarious and supportive of one another, although their meetings took place not in smoky bistros but at studio teas or afternoon garden gatherings," Boyd Saunders and Ann McAden wrote in Alfred Hutty and the Charleston Renaissance. "While club members practiced their craft with varying degrees of skill, their diversity and breadth of vision brought to the group as a whole a level of content and subjective awareness they may not have achieved as individuals." 

The Charleston Etchers Club set a lofty standard for printmakers throughout South Carolina. This standard is demonstrated in the State Museum's print collection.
Secoton was one of many Indian villages in what is now the Carolinas visited by expeditions sponsored by Sir Walter Raleigh in 1585 and 1586. Artist John White documented the explorations in drawings and watercolors.

This engraving based on one of White's watercolors was made by Theodor de Bry for Thomas Harriot's four-language edition of *Briefe and True Report...of Virginia*. Although De Bry had never visited the New World, he took the liberty of adding more crops and structures to White's work. He also defined some details, including the trees, carved heads on posts and Indian headdresses.

Scholars continue to learn more about the collaboration between De Bry and John White. Raleigh, who was White's patron, even may have helped pay for the publication of the book in which this engraving appeared.
Artist-naturalists such as Mark Catesby, a self-taught Englishman, are responsible for much of what is known of the natural history of the Southeast. Armed with watercolor and brush, Catesby arrived in Charleston in 1722. For three years he documented the plants and animals of what is now South Carolina. Catesby painted in a naturalistic but rather flat style that, he said, "may serve the Purpose of Natural History, better in some Measure, than a bold and Painter-like way."

Catesby's trip to America was financed by the Royal Society's purchases of subscriptions to his proposed work. However, when he returned to London he found the society did not have the funds to have his watercolors engraved. Undeterred, Catesby learned to engrave and produced the plates himself. He even hand colored the first set of prints. The two-volume set, *The Natural History of Carolina, Florida and the Bahama Islands*, contained more than 100 plates of birds, as well as illustrations of fish and snakes. Because rattlesnakes are not found in Europe, this is believed to be the first image of a rattlesnake most Europeans ever saw. A pioneer in ornithology, Catesby created images of birds and other animals which established a format for later artist-naturalists such as Alexander Wilson and John James Audubon. His text was also an important contribution to European knowledge of America.
Alexander Wilson (1766-1813)

*Esquimaux Curlew, Red-backed Snipe, Semipalmated S., Marbled Godwit, 1813*

Hand-colored engraving
10 3/8 x 13 3/8 inches

Alexander Wilson, the "father of American ornithology," has been overshadowed by the more artistic, and more flamboyant, John James Audubon. But his nine-volume *American Ornithology* remains a monument to his talent as a scientist and as an observer of nature.

Wilson, a Scottish immigrant, was fascinated with the natural world around him. In *American Ornithology*, which was published between 1808 and 1814, he describes, through text and drawings, the appearance and habitats of 262 species. Like earlier illustrators, he combined profiles of several birds on each page. His subjects are rigidly posed, often without background habitats.

Wilson's drawings were reproduced by Alexander Lawson, a well-known engraver. Wilson hand colored, or supervised the hand coloring of, the engravings. Freshly killed birds were frequently brought to Lawson's studio to insure the accuracy of the illustrations and the colors.
John Abbot became interested in drawing and natural history as a child in England when he took art lessons and read such books as Mark Catesby's *Natural History of Carolina, Florida and the Bahama Islands*. Abbot emigrated to America in 1773. He eventually settled in eastern Georgia on land he was given for his service in the American Revolution.

While living comfortably as a planter, Abbot collected and painted insects and birds. Many of his specimens and drawings were sent to collectors and museums in Europe, including the British Museum, which has thousands of his drawings and paintings of American insects. Abbot's work, *The Natural History of the Rarer Lepidopterous Insects of Georgia*, was published in 1797 by Sir James Edward Smith. Although Smith credits Abbot with helping him, in reality, the book was almost wholly Abbot's work. Its delicate hand-colored engravings show life-size butterflies and moths in each stage of development. Like Catesby, Abbot painted his subjects among flowers and plants.
John James Audubon’s *The Birds of America* “will be a standard work for centuries; ere then we will be among the planets studying something else,” the Rev. John Bachman predicted. He appears to have been correct. The collection of 435 hand-colored engravings on double elephant folio paper remains a respected work of art and of natural history. Audubon’s method of wiring birds into realistic poses, and his interest in showing them in natural settings, changed natural history illustration forever.

Although born in Haiti and educated in Europe, Audubon devoted his life to creating life-size, realistic images of North American birds. Audubon arrived in Charleston in 1831. South Carolina was to become his second home over the next decade as he collected specimens, sketched and painted for *The Birds of America*. It was in Charleston that Audubon began a lifelong friendship with Bachman, a Lutheran minister and a naturalist. Bachman’s sister-in-law, Maria Martin, helped Audubon with several of the backgrounds for his Carolina bird paintings.

Of all the works in the museum’s exhibition, *Carolina Parrots* most fully integrates natural history, history and art. It shows a bird which was common in South Carolina during Audubon’s time but is now extinct. The parrots were last reported in the state between 1936 and 1938.

The engraving demonstrates Audubon’s eye for design and composition. Like other works in the folio, it was hand painted in watercolor. Audubon’s original paintings were reproduced in aquatint engravings by Robert Havell Jr., an English engraver.

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**John James Audubon** (1785-1851)

*Carolina Parrots*, c. 1831

Hand-colored engraving

38 3/8 x 25 5/16 inches
On Dec. 26, 1860, six days after South Carolina seceded from the Union, U.S. Major Robert Anderson evacuated Fort Moultrie on Sullivan's Island near Charleston. This drawing shows his Union troops rowing toward Fort Sumter, a position Anderson believed would be easier to defend. On April 14, 1861, after a 34-hour bombardment, Anderson turned over the fort to the forces of the infant Confederacy, and the Civil War had begun. However, Charleston had not seen the last of Anderson. Four years later to the day, he participated in the raising of the U.S. flag over Fort Sumter.

Although Theodore Davis was illustrating a historical event, he was also creating a work of art. This drawing is a grand vista in miniature. Its size encourages viewers to study and appreciate the fine lines used to create the lights and darks defining the forts, the city and the landscape. Davis prepared this drawing for Battles and Leaders, a four-volume study of the Civil War published by Century Magazine in 1888.

An employee of Harper's Weekly for 23 years, Davis was one of the most widely traveled of the artists who documented the Civil War. He was twice wounded in battle. In later life he was a historical consultant for Atlanta's Cyclorama, a circular painting of the Battle of Atlanta.
Elizabeth O'Neill Verner's etchings "contain a certain element that cannot be conveyed by the hackneyed word 'atmosphere,'" playwright DuBose Heyward, a Charleston native, wrote. "They suggest in some way the glamour and faded aroma of the past. Only an artist who shares the traditions that form the spiritual background of his locale can hope to capture this elusive element." 5

Verner was a talented artist and businesswoman, dedicated to her art and to the preservation of her city. She created realistic, easily understood work. But Heyward, perhaps, pinpoints the reason Verner's name is virtually synonymous with "artist" and "Charleston" for many South Carolinians. She portrayed a slow, graceful way of life. Although few South Carolinians, and particularly few Blacks, partook of that way of life, many people, inside and outside the state, view it with nostalgia.

Verner studied at the Pennsylvania Academy of Fine Arts. After her husband and her mother died in 1924, she needed a job to support herself and her two children—so she made one. "Until 1925 I had two hobbies, art and love of Charleston. I combined them into one profession," she said. 6

Elizabeth O'Neill Verner is best known for her etchings, affordably priced images purchased by tourists, as well as by local residents. Side Entrance Charleston is an excellent example of work by this talented printmaker. It is a sensitive depiction of the Charleston architecture she loved.
Anna Heyward Taylor (1879-1956)
Magnolia and Fruit, c. 1935
Linoleum cut
11 3/8 x 9 9/16 inches

Anna Heyward Taylor, a Columbia native, was a descendent of Col. Thomas Taylor who owned the land upon which the state capital was founded in 1786. However, she spent much of her adult life in Charleston. She was attracted to the Lowcountry by Charleston’s cultural renaissance and was one of the founders of the Charleston Etchers Club. Taylor studied in New York with such noted artists as William Merritt Chase and Charles Hawthorne. Her extensive travels included trips to Mexico, China and British Guiana.

Although Taylor worked in a variety of media, some of her most striking works were prints made with linoleum or wood blocks. Taylor’s black and white prints in Chalmers Murray’s This Our Land helped bring her work to the public eye. Boll Weevil and Harvesting Corn, both from the book, are in the State Museum’s collection.

In some cases, especially when focusing on an animal or a tropical plant, she used several different colors of ink. Magnolia and Fruit is one of a color series Taylor did on magnolias. The print illustrates her strong sense of composition and pattern. It also reflects her skill in textile design and her knowledge of Japanese prints.
"Come quickly, have found heaven," Alfred Hutty wired his wife in Woodstock, N.Y., after visiting Charleston for the first time. By 1920, when he moved to Charleston to teach at the Gibbes Memorial Art Gallery, Hutty was an established painter. A Michigan native, he had been trained as a stained glass designer and had worked for Tiffany Glass Studios in New York. He began studying painting at the Art Students League summer residence in Woodstock and later became an original director of the Woodstock Artists Association.

Woodstock remained his home, but he was so taken with the "Holy City" that he wintered there the rest of his life.

Hutty played an important role in Charleston's cultural renaissance. In 1923, with eight other artists, including Elizabeth O'Neill Verner, he founded the Charleston Etchers Club. It was in Charleston that he made his first prints.
Alfred Hutty (1877-1954)
*Pressing Sugar Cane*, c. 1930
Etching
7 3/4 x 9 7/8 inches

Hutty re-created images he saw in the city and in the surrounding countryside. Many are of African-American laborers. Duncan Phillips, who established The Phillips Collection in Washington, D.C., wrote of his etchings:

*Hutty captures the essence of Charleston as it exists in the mind of the artist. He salvages what he can of the picturesque which is passing away, and gives permanency to that mood which the Northern visitor feels so poignantly in the Southern city.*

The drawing *Pressing Sugar Cane* was collected by the museum in 1984. Three years later the etching was found. Prints made from drawings are usually reversed in the printmaking process. That did not happen here. The artist evidently liked the clockwise movement of the horse as it slowly worked the press. He had to reverse the drawing on his etching plate to achieve a similar printed image.
Elizabeth White (1893-1976)

*Pines, Evening, South Carolina*, 1938
Etching
13 3/4 x 9 1/8 inches

Like many South Carolina printmakers of her time, Elizabeth White created images of the "picturesque South," often focusing on the lives of Blacks. *Pines, Evening, South Carolina* is one of her most powerful images. It captures a typical South Carolina scene—pine trees tower over a man walking home after a hard day's work. The print illustrates her special affinity for trees. White often reminded her art students that "like people, no tree is exactly alike."

White, a Sumter native, studied at the Pennsylvania Academy of Fine Arts and spent summers at the MacDowell Colony in Petersburg, N.H., and at the Tiffany Foundation in Oyster Bay, N.Y. She also studied printmaking with Frank Tankwell in New York and with Alfred Hutty in Charleston. Although she was a fine painter, printmaking remained her favorite means of expression.

White gave her home in Sumter to the Sumter Artists' Guild. It has been converted into an art gallery, school and shop—a center of visual art activity.
James Fowler Cooper (1907-1968)

Mid Summer (Swimming Hole at Scout Cabin)
Etching
6 7/8 x 8 3/4 inches

In 1925 James Fowler Cooper became one of the first students to receive a certificate from the University of South Carolina's art program. Except for the two years he spent in New York studying at the Art Students League, he spent his life in South Carolina. His work chronicles the people and places near his hometown, Kingstree. However, Cooper was not trying to tell the story of a particular place. His primary interest was art, not his subjects.

Had the public been aware of his work, it might have been popular. It is easy to understand. But Fowler was not concerned with promoting his art. Responding to a suggestion that he create prints of "historical interest" for publication, he said:

...I know nothing of the publishing business and, frankly, nothing about writing. I'm an etcher. I doubt that I shall ever produce a unified book. Certainly I have no idea of working with that in mind. Local color, illustration and charm are incidentals. When I do a plate, I do it to satisfy myself first, the public only secondly.

Cooper was an avid swimmer. Mid Summer is an etching that he probably liked but which also has popular appeal. The museum may have the only copy of this image printed by the artist. Although Cooper signed and titled it, Mid Summer was not dated.
Christopher Murphy (1902-1973)

_Night Charleston, September 1928_

Graphite

7 x 8½ inches

Christopher Murphy, a Savannah native, was adept at capturing the spirit of Charleston. His more typical prints of Charleston and Savannah praise the beauty of their architecture. They were designed with the public in mind—_Street Scene, Old Charleston_ was not. The shadows and the sense of solitude indicate he may have been familiar with the darkly dramatic art of the "Ashcan School." Earning their name from their subject, the dreary side of life, these artists were social reformers who opposed the conservative American art establishment of the early 20th century.
Christopher Murphy (1902-1973)

Street Scene, Old Charleston, c. 1928
Etching
$6 \frac{1}{2} \times 7 \frac{15}{16}$ inches

Murphy’s drawing and the etching of this Charleston scene work especially well together. They demonstrate the artist’s method, including printing the sketch in reverse. The quick looseness of the lines in the drawing contrast with the slower, more deliberate lines of the print.

Murphy was the son of two important Savannah artists, Christopher P.H. and Lucile Desbouillons Murphy. His early exposure to art was followed by study at the Art Students League and the Beaux Arts League. Murphy learned to make architectural drawings when he worked for an architect in New York. A Tiffany Foundation Fellowship enabled him to travel and learn etching.
Anson Street is an easily recognizable Charleston scene. Yet the bold contrasts of light and dark create a much different mood from the more subtle etchings that were created in the city during the same period. Charles W. Smith said he “exploited the rich blacks of these relief surfaces and juxtapositions of textured passages, with a combination of white and black line for definition of form and light...they are all nostalgic reflections of a sensitive interpreter.”

Born and reared in Virginia, Smith studied at the University of Virginia, the Corcoran School of Art and Yale’s School of Fine Arts. He loved all visual arts, but found printmaking especially fascinating. Smith came to the Lowcountry during the winter of 1931-32 after the success of his book featuring linoleum prints of Richmond architecture. The visit resulted in the creation of his third book, Old Charleston. One of the 24 wood engravings in the book is Anson Street. Smith’s granddaughter, Mrs. Denby Davenport Jr., gave the museum a collection of these prints.
August Cook came to South Carolina in 1924 to teach art at Converse College and stayed to develop the first college art program in the state. He was chairman of the department for 42 years and helped embue generations of students with a love and a knowledge of art.

At the Pennsylvania Academy of Fine Arts, Cook was trained in the tradition of the great American painter Thomas Eakins, who died in 1917, the year Cook entered the school. Although he considered himself a painter, Cook was also a fine printmaker.

*Cardinal* was Cook’s first wood engraving. Because the wood used for wood engraving is harder than the linoleum Cook used previously, he was able to obtain much finer detail.

The block for this print was made in the early 1940s. As many artists do, Cook made prints from the same block for years. He did not set an edition number; he just signed and dated each piece as it was printed.
In 1921 at age 35 Winnsboro native Laura Glenn Douglas went to New York to become an artist. Six years later, after study at the Art Students League and the National Academy of Design, she was in Europe studying and working. These were some of the happiest, most productive, times of her life. *Nude* is Douglas' interpretation of the Cubism she learned in Europe. One of a series of her striking charcoals in the museum's collection, it reflects the influences of two of her teachers, Hans Hofmann and Fernand Léger. When art historian Francis V. O'Connor saw these drawings, he passionately exclaimed, "You have a South Carolina modernist."

Douglas would have enjoyed O'Connor's remark. "Modern Art stands for a progressive and challenging type person in all ages. Persons who are dissatisfied with all forms and seek new ideas,"

When she returned from Europe in the 1930s, Douglas knew it would be hard to make a living in South Carolina. However, she came home. She was the only South Carolinian to work full time as an artist for the WPA's Federal Art Project in the state. After funds for the program ran out, Douglas moved to Washington, D.C., where she taught and exhibited until her death.
Sallie Frost Knerr (1914-1988)

Sunspot, c. 1970
Serigraph
36 x 28 1/2 inches
Gift of Louisa C. Frost and Douglas P. Cooper

Sallie Frost Knerr was a Missourian by birth but a South Carolinian by choice. She studied at nine colleges and universities and with many artists. However, she spent much of her adult life in the Lowcountry teaching and creating art.

"My best work is done alone, with much reflection, and expressing those things that keep recurring until they are adequately expressed," she said. "Art is a way of life through which to express feelings and ideas not as adaptable to words. It is a kind of purifier of the emotions."

Sunspot is Knerr at her best. The print demonstrates the "simplicity, clarity, universality, silence, good craftsmanship, elegance and understatement" that Jack Morris, former Greenville County Museum of Art director, called the "basic elements" of her work.
Watercolors were first used in Egypt and in Persia in the 16th century. It was the British who made the first official effort to popularize watercolor and to recognize it as "real art." In 1804 a Watercolor Society was founded in Great Britain to promote the use of transparent watercolor painting.

British artists were especially eager to use watercolors to record the many moods of nature. Englishman Joseph Turner (1775-1851) was a master of this medium, capturing atmospheric effects such as sunlight filtering through clouds. It was Turner's ideas and techniques that inspired the French Impressionists.

The American artist Winslow Homer (1826-1910) helped elevate the status of watercolor with his realistic paintings of man and nature. The rise of Modern art has also contributed to the use of watercolor. Russian artist Vasily Kandinsky (1866-1944) painted the first completely non-objective watercolors in 1910.

Today both professional and amateur artists are adapting watercolors to their needs. The South Carolina Watercolor Society, founded in 1977, has encouraged an increasing popular interest in contemporary South Carolina watercolors.

Watercolors have long been used to make studies, preliminary sketches for works of art. Although studies are usually not made to be exhibited, they are often important pieces which can be shown apart from the finished work. The museum's collection includes watercolor studies, as well as completed art.
Xanthus Smith (1839-1929)

Loss of the Central America, c. 1860
Watercolor
4 7/8 x 5 15/16 inches

Loaded with gold and wealthy miners, the *Central America* was off the coast of South Carolina enroute to New York from California when it sank. Xanthus Smith, who based his painting on historical accounts, shows the climactic moment: women and children in tiny lifeboats are buffeted by the sea as a rescue vessel hovers helplessly in the distance.

In September 1989, 132 years after the tragedy, the wreck of the *Central America* was found 200 miles off the coast of Charleston, and its cargo has been recovered.

Smith paid great attention to details, but, at the same time, embued his work with emotion. His choice of dark colors helps capture the drama of the moment when the *Central America* took her cargo and more than 400 of her 687 passengers to the bottom.

Smith, who was born in Philadelphia, was the son of artists. He studied at the Pennsylvania Academy of Fine Arts and the Royal Academy in London. His service in the Union Navy during the Civil War inspired him to devote his career to depicting the great naval battles of that war. During the blockade of Charleston and Port Royal, Smith served on the *USS Wabash*. He made many sketches and small paintings of the South Carolina coast. Some of them are in the State Museum's collection.
As author, illustrator, printmaker, and above all as a painter, she sought to interpret her own region in a language that was her own yet universal.

These words from a brochure accompanying reproductions of watercolors Alice Ravenel Huger Smith painted for *A Carolina Rice Plantation in the Fifties* describe the Charleston native perfectly. Like her friend Elizabeth O'Neill Verner, Smith was a vital force in the city's cultural life. She strove to preserve the history, art and natural environment of the Lowcountry.

Unlike Verner, Smith was captivated by watercolors. She became a master of the medium. In discussing her paintings in 1925, a writer from the *Milwaukee Sentinel* wrote:

*Miss Smith uses watercolors fastidiously, with unerring taste and informing refinement. The result is an effect that is often Japanese in the quality of her coloring and her serene selection. One fancies that these scenes are the result of mood, dream, imagination, fused with the actual in a manner so subtle that each imperceptibly becomes part of the other... The sense of mystery is in many of them, for they are symbols of places given over to silence and loneliness.*

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**Alice Ravenel Huger Smith (1876-1958)**

*Late Evening in the Caw-Caw Swamp, 1928*

Watercolor

20 5/8 x 14 3/16 inches
Faith C. Murray (1897-1984)

*The Building*, c. 1935
Watercolor, gouache and pastel on cardboard
16 1/16 x 8 inches
Gift of Jane McCollum

Faith Murray, who studied art at Columbia University, is best remembered for her teaching, but she was also an innovative artist. Although a life-long resident of the Lowcountry, Murray was by no means provincial. Modern art was not widely understood or appreciated in Charleston in the 1930s. But even then, Murray was experimenting with it. *The Building* seems to be totally non-objective until one reads the title.

"I try for a slightly abstract approach," she wrote in 1975, nearly 40 years later. Although Murray often did paint in a realistic fashion, it was her experimentation with new ideas, like abstraction, that gives her work special interest.
Joseph Allen Physioc (1866-1951)

*Crypt of the Holy Sepulchre*, 1935
Watercolor
13 x 20 1/4 inches
Gift of Dr. D. Strother Pope

Joseph Allen Physioc came to Columbia as a child and remained there until the prospect of a career in the theater lured him away. He spent about 40 years designing stage sets and worked with some of the best-known actors and actresses of his day.

In the late 1920s Physioc retired and began traveling the world. He studied art and drama in Japan, China, and the Near East and recorded what he saw in sketches and paintings.

*Crypt of the Holy Sepulchre* is one of a series of watercolors Physioc made during trips to the Holy Land between 1927 and 1938. He used precise brush strokes and, instead of using white paint, incorporated the white of the paper into the composition, a British watercolor method. Many of Physioc's Holy Land works are copies of watercolors by David Roberts, a 19th-century Scottish artist. However, Roberts' tones were more subdued than Physioc's multicolored designer's palette.
Minnie Mikell (1891-1987)

*Guatamala (sic) Landscape*, c. 1950

Watercolor

12 1/8 x 9 1/8 inches

Minnie Mikell, a native Charlestonian, was a founding member of the Charleston Etchers Club and studied with Alfred Hutty. Although her watercolors of subjects like Lowcountry magnolias were popular, she did not get much recognition for her art. It was artist Sallie Frost Knerr who introduced the State Museum to her work and helped bring a body of it into the collection.

Mikell enjoyed experimenting with different media and styles. Some of her best works were watercolors showing places she visited abroad. This painting shows Cubist and Fauve influences. One can see the Cubist's use of tipped space and emphasis on geometric shapes and the Fauve's use of strong, vibrant color. Perhaps she learned these techniques in her travels.
Vernon Grant (1902-1990)
At the Soda Fountain, 1941
Tempera on bristol board
14 15/16 x 12 5/8 inches
Gift of Mr. and Mrs. Vernon Grant

Vernon Grant was not a native South Carolinian, but he had strong ties to the state. In 1947, after a successful career as an illustrator, he moved to Rock Hill, his wife's hometown. Grant, who continued to work as an illustrator, became a farmer and Rock Hill's first Federal Housing Authority director. Continuing his interest in the arts, he founded the city's "Come See Me" festival.

Grant is perhaps best known for his work for the Kellogg Corp., for which he designed his Rice Krispies characters "Snap, Crackle and Pop." He illustrated more than 200 covers for nationally circulated magazines.

At the Soda Fountain was designed by Grant for the May 3, 1941, cover of Collier's magazine. It is one of 25 Colliers covers he designed. Typical of his illustrations, the sweethearts seem to be performing, posing for their viewers. The vibrant, pulsating colors are also Vernon Grant trademarks.
Charlestonian William Halsey studied mural painting at the Boston Museum School of Fine Arts from 1937 to 1939 and in Mexico between 1939 and 1941. In Mexico City he and his wife, artist Corrie McCallum, lived near the great muralist Diego Rivera.

Halsey, a student until 1939, did not compete for any of the 15 commissions for murals painted in South Carolina during the Depression under the Treasury Department’s Section of Fine Arts. However, his first public commission was a fresco, a painting on wet plaster, over a fountain which was part of a Works Progress Administration renovation of the Dock Street Theatre in Charleston.

In 1954 the Sears Roebuck Corp. commissioned Halsey to paint The Charleston Story, four panels illustrating the city’s economic history. The panels were moved to the Charleston Museum in 1972 and were destroyed by a fire at the museum in 1981. What remains are the artist’s studies. Using bold colors and dynamic shapes, Halsey blends realism and abstraction to describe the life of the “Holy City.”
Silhouettes

The idea for silhouette portraits apparently came from black figures on ancient Greek pottery. A so-called "empty-headed" public official gave his name to them. French Finance Minister Etienne de Silhouette was an amateur cutter. Nobles opposed to his austere economic policies named portraits made by cutting a profile in one hue in his honor. Silhouettes were popular in France, as well as in Germany and Great Britain, during the 1700s and 1800s.

Charleston native William Henry Brown (1808-1883) helped promote the art form in the United States. His collection of full-length, freehand silhouettes, *Portrait Gallery of Distinguished Americans*, was published in 1845. Brown appears to have limited his subjects to prominent white males. American painter Charles Willson Peale was also famous for his silhouettes.

A primary reason for the popularity of silhouettes was that they were a quick, inexpensive way of preserving an image. Painted portraits were then, as they are today, beyond the budget of many Americans. The invention of photography offered a third option. As it became more widespread in the second half of the 1800s, silhouette artists virtually disappeared. A few South Carolina exceptions are represented in the museum's collection.
John Bennett (1865-1956)

*Autumn*, 1912
Ink
15 x 12 1/4 inches
Gift of John H. Bennett Jr.

Although not a native, John Bennett married into a Charleston family and became prominent in the city's cultural life. He was a founding member of the Charleston Etchers Club and the Poetry Society. Elizabeth Verner Hamilton, the daughter of Elizabeth O'Neill Verner, said Bennett's "...humane irony, learning and knowledge of his craft most certainly enriched life in Charleston, and his generosity still glows in the city's culture." 15

Although best known as a writer, Bennett studied at the Art Students League and was a self-taught illustrator. He especially enjoyed making silhouettes, both cut and drawn. They ranged from Christmas cards to illustrations for his whimsical children's books such as *The Pigtails of Ah Lee Ben Loo*.

*Autumn* is part of *The Seasons*, a set of silhouettes Bennett designed as separate images and then decided to print and sell at Hammond's Book Store in Charleston. Instructions to the printer were found behind the piece as it was being prepared for the museum exhibit.

Each illustration includes a musical passage based on a Charleston street vendor's cries. Bennett was fascinated by the Gullah culture and kept detailed notebooks of the music he heard on Charleston's streets.
Carew Rice (1898-1971)

Molly Fishing, 1933
Construction paper
6 x 4 inches

Carew Rice, an Allendale County native, continued the silhouette tradition in an untraditional way in the 20th century. In his book, *A Selection of Songs and Scissor-cut Silhouettes: Low Country Artistry*, Rice remembered buying a pair of 25-cent scissors:

> After thirty-one years they still look good to me when my thoughts go back to those days and remember how I just picked them up one night, cut out a billygoat and a jaybird, and knew right then I had found the thing I had been longing and seeking to find: a way to clearly and definitely, and most of all, quickly, express my ideas in art.  

Rice grew up with many of his subjects. The "fine people" and "the animals of the woods and farms and the trees and waters return in my recollections as I re-create them in my silhouettes," he said.  

*Molly Fishing* is Carew Rice at his best: an intimate, sensitive, well-crafted portrait of a young black girl.
Paintings
While Rembrandt van Rijn (1606-1669) was creating his Baroque masterpieces in Holland, America's first artists were painting primitive likenesses of their sitters. Established European artists had little reason to cross the ocean, so early American art was usually left to untrained craftsmen.

In 1670, the year after Rembrandt died, Charles Town became the first permanent English settlement in South Carolina. It soon grew into an important Colonial city, one which was known for its support of the arts, particularly portraiture.

The gradual rise of an American middle class in the mid-1700s provided a market for portraiture. Even artists who were not particularly interested in capturing individual likenesses were often too dependent on portrait commissions to spend much time on anything else.

In the 1800s landscapes, particularly the Hudson River School, became popular with collectors. But Americans still wanted artists to paint their pictures. It was only the camera, a quick, inexpensive way to record images, that brought about a decline in portraiture.

As American artists have acquired the resources to turn their attention to something other than "subsistence art," they gradually, in the 20th century, have begun to catch up with their European counterparts. Likewise, many Southern artists, particularly those who have remained in the South, seem to be finally catching up with Northerners. In his provocative essay "Where Are Our Trumbulls?", Gene Waddell lists 44 reasons South Carolina produced no great painters or sculptors in the 1800s. (Waddell discounts Washington Allston because Allston left the state when he was young.)

The most significant reasons are:

- great work unavailable for study, insufficient travel, dependence on outside educational opportunities, existing educational opportunities inaccessible, unwillingness to go elsewhere, inadequate public funding, and inadequate cultural diversity. \(^{18}\)

While wrestling with these obstacles, South Carolina artists have worked hard to create important art. As is evident in this catalog, some have done better than others.
Edward Greene Malbone (1777-1807)
*Portrait of Charles Harris, 1805*
Watercolor on ivory
3 3/4 x 3 inches
Gift of Mrs. Richard Webel

Miniatures were a popular form of portraiture during Edward Greene Malbone's time. Large portraits were a public record of one's appearance, but miniatures, frequently displayed on a desk or worn as a locket, were often an expression of affection or a treasured memento.

Although he died at 29, Edward Greene Malbone was one of America's best miniaturists. His portraits are distinguished by their clear hues, the use of the color of the ivory to enhance flesh tones, and fine crosshatching.

These characteristics are evident in the portraits of the Harris brothers of Boston. Art historian Charles Henry describes the Charles Harris miniature as "one of the very finest" Malbone painted.
Edward Greene Malbone (1777-1807)

Portrait of Richard Harris, 1805
Watercolor on ivory
3 1/2 x 2 13/16 inches
Gift of Mrs. Richard Webel

Malbone, a Rhode Island native, was an early success in the North. In 1801, while working in Charleston, he was befriended by South Carolina artists Washington Allston and Charles Fraser. A few months later they sailed together for London, where Malbone's work was critiqued by painter Benjamin West, an American expatriate and president of the British Royal Academy. Malbone described the result:

Yesterday was the first time he (West) had seen a picture of my painting: today he condescended to walk a mile and pay me a visit, and told me I should not look forward to anything short of the highest excellence. He was surprised to see how far I had advanced without instruction.
Charles Fraser could not make a living as a painter in Charleston in the early 1800s. However, inspired by the friendship and talent of Washington Allston and Edward Greene Malbone, he stayed in the city. In 1818 he stopped practicing law and began devoting himself to painting. In time he became the city’s most noted artist.

Fraser painted many subjects, including still lifes, historical themes and even watercolor landscapes, but his miniatures are some of his best work. He was especially proud of a 1812 portrait of the Marquis de Lafayette, commissioned by the Charleston City Council.

Painted about the same time as the Lafayette portrait, the miniature in the State Museum’s collection is of an unknown man, probably a Charlestonian. Both images were painted with Fraser’s characteristic stippling, rather than the crosshatching Malbone preferred. Fraser’s portraits seem more true-to-life than Malbone’s idealized images.
Charles Bird King (1785-1862)

*Portray of John C. Calhoun*, c. 1815

Oil on canvas

36 3/8 x 28 1/4 inches

Gift of contributors to the Calhoun Portrait Fund

John C. Calhoun (1782-1850) is most often remembered as a fiery orator who proclaimed states had the right to nullify federal laws. This portrait shows a pensive younger Calhoun. It was probably painted while he was a member of the U.S. House of Representatives. The Abbeville native's time in Congress was interspersed with service as secretary of war, vice president and secretary of state. He was a U.S. senator when he died.

Today Charles Bird King is best known for lithographs of his paintings of Native Americans. The original images were destroyed in a fire at the Smithsonian Institution in 1865. Ironically, King's father was killed by Indians while he was farming lands he received for service in the Revolutionary War.

King, a Rhode Island native, used his inheritance to go to England to study with American expatriate painter Benjamin West. Although he painted a variety of subjects, he was primarily a portraitist. King worked his way around the Northeast and then settled in Washington, D.C. He painted some of the most prominent political leaders of the 1800s.
Unknown artist

Portrait of Elias Earle, c. 1820
Oil on canvas
35 x 28 inches
Gift of Harriet I. Bingenheimer and Claude Lee Ives

Elias Earle's descendents believed that this portrait was painted by the noted American artist John Trumbull (1756-1843). Recent research does not substantiate this claim. Nevertheless, the artist who painted the portrait, perhaps in Washington, D.C., when Earle was a Congressman, had considerable talent. He achieved an especially convincing portrait that emphasizes the sitter's strength of character.

A native Virginian, Earle moved to Greenville County with his family in 1787. He became a wealthy man, acquiring 4,476 acres in Greenville County alone by 1816, and owned a plantation called "The Poplars." Earle was one of the earliest iron masters in the South. Elected to the state legislature in 1794, he later served three terms in Congress.
Jacob Eicholtz (1776-1842)

Portrait of Pierce Mason Butler, 1823
Oil on canvas
30 1/4 x 25 1/8 inches
Gift of Oscar Hodges Jr.

Pierce Mason Butler, born in Edgefield in 1789, is an important figure in South Carolina military history. Early in his career he served with the U.S. Infantry in Oklahoma, which was then Indian Territory. He returned home to be governor of South Carolina between 1836 and 1838. During the Mexican War Butler commanded South Carolina's Palmetto Regiment. He was killed at the Battle of Churubusco in 1847. The museum's "Military Spirit" exhibit features a presentation sword given to Butler's son in honor of his father's service.

Jacob Eicholtz painted this portrait when Butler was stationed in Maryland and Eicholtz was working in Baltimore. Although his early training was as a coppersmith, Eicholtz was a portrait painter of some repute. Thomas Sully met him in 1809 on a visit to Lancaster, Pa., Eicholtz's hometown. He encouraged him to study with Gilbert Stuart in Boston. In the tradition of Sully and Stuart, Eicholtz devoted his career to painting prominent members of Philadelphia society.
William Harrison Scarborough (1812-1871)

*Self-Portrait*, c. 1834
Oil on canvas
27 3/16 x 23 3/16 inches
Gift of Beverley Starr

William Harrison Scarborough did so much work in South Carolina that he is often thought of as a native. However, he was born and reared in Tennessee and studied art in Cincinnati and Nashville. In 1836, shortly after the death of his first wife, he moved to Charleston. Although he continued to work as an itinerant portrait artist in Georgia and the Carolinas, he called South Carolina home for the rest of his life.

Scarborough and his family moved to Columbia in 1843. He was hired to paint images of many well-known South Carolina politicians. Scarborough's *Portrait of John C. Calhoun*, part of the State Museum's collection, is an example of such a commission.

Like many portrait artists of the time, Scarborough did not sign his work. His account books, subjects' wills and "word of mouth" have been used to identify his paintings. This piece, as well as a portrait of Scarborough's first wife, Sarah Ann Gaines, were given to the museum by his great-great-granddaughter, who helped establish their authenticity and their dates. The self-portrait is a skillfully painted image of a young artist, probably newly wed, who is eager to succeed in his career.
Unknown artist

The Daughters of William Gregg, c. 1850
Oil on canvas
37 3/4 x 29 1/2 inches
Gift of Talmadge Legrand in memory of his wife Charlotte Buchanan Legrand, a Gregg family descendant

William Gregg’s descendants say this portrait of Rosa Clara and her younger sister, Mary Bellinger, was painted in Aiken. The artist was probably not a South Carolinian. Local artists were not creating such proficient full-length portraits. With its dramatic backdrop of drapery and classical landscape, it shows a knowledge of European styles and techniques which may have been acquired overseas.

William Gregg (1800-1867) was one of the South’s first great industrialists. However, he began his career as a silversmith. After an apprenticeship in Kentucky, he moved to Columbia to establish a business. Gregg later joined a Charleston jewelry firm which became Hayden, Gregg and Co. In 1852, advocating the South be less dependent on agriculture, he began to develop cotton mills. The Graniteville mill, which Gregg founded, was the first successful textile mill in South Carolina. Gregg’s cloth outfitted many of the soldiers of the Confederacy.
Born and reared in Charleston, William Aiken Walker demonstrated his artistic talent early. He probably would have stayed in Charleston had not the Civil War intervened before his career was established. Walker was sent to Richmond by the Confederate Engineer Corps, where he worked as a draftsman and mapmaker.

When the conflict ended, Charleston's economy lay in ruins. Instead of going home, Walker began to travel the South painting rural scenes. Much of his work, often purchased by Northern tourists, showed black tenant farmers and their families. The cabins were similar but the backdrops varied according to the locale. Because the work gives a stereotypical view of Blacks, it is hard for some people to appreciate it today. However, this was the South Walker knew. Painting pictures of this sort was also a way for him to make a living.
Edward Gay (1837–1928)

Low Country, c. 1900
Oil on canvas
15 5/8 x 13 7/8 inches

Landscape artist Edward Gay is a good example of a "bird of passage." Art historian Anna Wells Rutledge uses the term to describe artists who spent little time in South Carolina but who, through their work, made a lasting contribution to the state.

Born in Ireland, Gay immigrated to America in 1848 and settled in Albany, N.Y. From 1862 to 1864 he studied at the art academy at Karlsruhe, Germany, a school that emphasized landscape painting. On a second trip to Europe in the 1880s Gay was inspired by the work of English landscape artist John Constable.

In 1889 Gay's daughter married James Lide Coker of Hartsville. After the turn of the century Gay spent winters in Florida and South Carolina. It was during one of these visits that he painted Low Country. This work combines three of Gay's favorite compositional elements: the dominant palmetto tree in the middleground, the still water in the foreground and the color-saturated sky.
Gilbert Gaul (1855-1919)

*Scene Near Charleston, South Carolina*, c. 1908

Oil on canvas

20 1/8 x 24 3/8 inches

Gilbert Gaul, a New Jersey native, first won recognition in the art world for his drawings and paintings of military subjects during the Civil War. Many of his images illustrated magazines and books. Later, he inherited a farm and moved to Tennessee, where he spent the next 30 years painting and illustrating. Although the war remained his favorite subject, he was also attracted to the people and the landscape of the region.

Many of his paintings, including *Scene Near Charleston, South Carolina*, show the influence of Impressionism. The spot is believed to be near Mount Pleasant. The work was probably painted between 1907 and 1910 when Gaul, who was in poor health, lived with a stepdaughter in Charleston.
Charlestonian Edwin Harleston was talented, well-read, and well-traveled. However, he never quite attained the respect he sought as an artist.

He was black in a segregated city, trying to make a living from his work when few Charleston artists, black or white, were doing so unless their work appealed to Northern tourists. Moreover, his style separated him from the artists of the Harlem Renaissance. They were Modernists. Trained at the Boston Museum School of Fine Arts, Harleston was influenced by 19th-century academic artists.

Known for his portraits, Harleston also produced genre scenes and landscapes. In 1922, apparently in response to an application for a teaching job in Washington, D.C., Harleston was told to learn more about painting landscapes. His niece, Edwina Harleston Whitlock, remembers her uncle took canvas and paints on outings with the family on Johns Island. This is probably where Harleston’s dramatic landscape Under the Live Oaks was painted.
Elizabeth White (1893-1976)

**Moonlight at Pawley's Island,** c. 1930
Oil on board
17 3/8 x 16 3/16 inches

Although Sumter artist Elizabeth White is better known as a printmaker who worked in black and white, many of her paintings are striking combinations of color. "I guess I always wanted to paint, and I wanted to try to find out how," she said in 1975.

White recalled that one of her instructors at the Pennsylvania Academy of Fine Arts was very interested in color. "It's oddly fascinating how they (complementary colors) go into the painting itself and keep it from being just cut and dried," she said.  

Moonlight at Pawley's Island, a scene the artist knew well, is an example of her ability to subtly blend complementary yellows and purples. The Palmetto State was the artist's favorite subject throughout her life.
August Cook, like Elizabeth White, attended the Pennsylvania Academy of Fine Arts. Cook, however, spent six years at the school. The curriculum began with drawing from plaster casts and then moved to still life and live model work. Finally, advanced students graduated to landscape, figure and portrait painting.

Even after his work at the academy and in Europe, Cook continued to struggle to master his medium. Studying at Harvard University during the summers of 1928 and 1929, he gradually changed his palette, refining his colors until they became more naturalistic. This new approach was fully implemented in the portrait of Lillian Jeter, a Converse College student who later married artist James Fowler Cooper. This painting, which was one of those that represented South Carolina at the 1939 New York World's Fair, was the first in which Cook felt he fully mastered the use of color.
Born in South Carolina, Wenonah Bell was 10 years old when her family moved to Georgia. She never moved back to the Palmetto State, but she visited it often as she chronicled the rural South and its people.

Although Bell became aware of Modern art during her study in New York and Europe, she usually painted in the more traditional style she learned at the Pennsylvania Academy of Fine Arts.

This image of a Spartanburg woman peeling apples was probably influenced by the great Dutch genre painters, as well as her by academy professors. Bell invites the viewer into a cozy country kitchen to feel the warmth of the sunlight streaming through the window and to smell Piedmont apples baking.
Charlestonian Elizabeth O'Neill Verner, well-known as a printmaker, also created pastels she called "Vernercolors." To produce them she glued raw Japanese Imperial silk to composition board panels. While the silk was still wet, she began drawing. After it dried, she applied more pastel. This subtle blending of color heightened the effect of a palette taken from nature. As she experimented with this medium her color became more vivid.

Alice Ravenel Huger Smith, a friend and mentor of Verner's, created many watercolors depicting Lowcountry rice cultivation. However, Verner is known for her pastels of flower sellers on Charleston sidewalks. The subjects are usually sitting quietly and with little or no background. The woman in *Threshing Rice* (an early Vernercolor) is moving quickly and is in an agricultural setting. This subject makes the painting particularly intriguing. Was she encouraged by Smith?
Charles Mason Crowson (1916-1973)

*Portrait of Russell Henderson*, 1953

Oil on canvas

47 7/8 x 32 inches

Gift of Mary McDonald in memory of her cousin, Russell Henderson

Although Charles Mason Crowson apparently painted this portrait as a tribute to Russell Henderson, he created it with so much skill that it became a testimonial to his own talent. It seems that in Crowson's effort to capture a moment in Henderson's life, he even left some of the underpainting showing, which provokes questions about his intent. Did he plan to continue to work on the painting? Or did he realize it was time to stop—that his goal had been achieved? It is also curious that this portrait, unlike his others, was unsigned.

Both men were well-known South Carolina artists during their lifetimes. When the portrait was painted, they were friends. Later they became roommates.

Crowson studied at the Art Students League in New York and then returned to South Carolina, where he found success as a portrait painter. His images hang in public buildings and homes throughout the state.

Henderson was a different kind of "portrait artist." His images were caricatures. After a career as an illustrator for newspapers and magazines in cities such as Philadelphia, Chicago and New York, he returned to South Carolina to spend the last years of his life living in Winnsboro and working in Columbia as a cartoonist.
Sallie Frost Knerr (1914-1988)
The Meeting, c. 1985
Mixed media on canvas
15 15/16 x 15 13/16 inches
Gift of Louisa C. Frost and Douglas P. Cooper

Although Sallie Frost Knerr created The Meeting in her studio on Johns Island, it recalls her life in Iran in 1974 when her husband was building a shipyard for the Persian Gulf Shipbuilding Company. Describing some of the experiences behind her Iranian paintings, she wrote:

*When I was in Shiraz, the Quashgais were wintering there and I was particularly impressed by the women in their long full skirts who moved with such freedom on their long hikes to the grazing grounds. They had no embarrassment to sit down on the sidewalk and breast feed their babies. They were not affected by the restraints of Islam. The people who were heavily influenced by the restraints of Islam had the same lack of embarrassment to kneel on their prayer rugs on the sidewalk for prayer call or even in the aisles of trains...the conductor could not get through until they were finished.*

Knerr hoped her works on Persian themes would encourage a better understanding of other cultures. She was optimistic that art might be able to bring people together in a way politics could not.
Corrie McCallum (1914- )
Contrapuntal, 1987
Oil on masonite
48 x 52 inches
Gift of the artist

In 1936, after four years at the University of South Carolina, Corrie McCallum was appointed director of the WPA Federal Art Project that included Columbia. In an effort to develop a constituency for the visual arts, she set up the first federally funded art gallery in the city. After a year McCallum accepted a scholarship to Boston Museum School of Fine Arts. Since then she has combined a career as an artist with world travel and teaching.

McCallum enjoys working with a variety of materials, especially in her printmaking and painting. In Contemporary South Carolina Artists, Jack Morris wrote:

*She is fascinated with the magic of light and uses it to express an endless spectacle of energetic rhythms. McCallum enjoys a strong sense of continuous forms and a deep understanding of the possibilities of an interrelationship between various elements of a single pictorial plane.*

Although the painting was created after Morris wrote these lines, he seems to be speaking about McCallum’s Contrapuntal.
Sculpture
...the first 125 years of sculpture in stone in America is found in the thin gray slates that populate churchyards from Maine to South Carolina. 24

Like Colonial painting, Colonial sculpture was more a craft than an art. Gravestone carvers were some of the first sculptors in 17th-century America. If wealthy patrons wanted sophisticated memorials, they imported foreign work.

By 1504 29-year-old Michaelangelo (1475-1564) had created his famous David, the first High Renaissance monumental statue in Italy. Almost 200 years later, Americans still had not produced any work approaching the sculpture of the Renaissance. There were many reasons for this. America had no aristocracy with the economic resources to support the arts; compared to Europe, little wealth had developed in the New World; and there was a cultural emphasis on more utilitarian pursuits. Puritan suspicion of the arts was also a factor. Henry Cornelius Agrippa voiced that small-mindedness in The Vanity of Arts and Sciences in 1694:

...all these Arts were merely invented by the Devil for the nourishment of Pride, Lust and Superstition: the Authors were those, who first, according to the words of St. Paul, changed the Glory of the incorruptible God, into the likenesses of Corruptible man.... For the Vanity of Men...invented these Arts, to tempt the Soul of Man, and to deceive the Ignorant.... 25

Several important 19th-century American sculptors had South Carolina connections. The most famous, Hiram Powers, received help from the Preston brothers after they saw his bust of John C. Calhoun. Both prominent Columbians, John S. Preston was a Confederate general and William C. Preston was president of S.C. College and a U.S. senator. These wealthy men helped establish the studio in Florence, Italy, where Powers lived for the rest of his life. Clark Mills, another sculptor who received the Prestons' patronage, was also connected to the state. Like Powers, he was commissioned by the wealthy and powerful.

But what about art for art's sake? In South Carolina, as in most rural states, it was, and is, almost impossible to make a living as a sculptor. Gene Waddell's essay (see p. 43) discusses many of the reasons it was hard to survive financially as an artist in the 1800s. Further challenges for artists working in three dimensions have included an even more limited market for sculpture than for other types of art and added expenses when technical processes, such as casting, are required.

Luckily, some wealthy, talented sculptors have decided to live in South Carolina. But many promising South Carolinians have never been able to fulfill their potential or have been forced to leave the state to find an education and a market for their work.
Anna Hyatt Huntington (1876-1973)

*Mother Bear and Cub*, c. 1902
Bronze
$5 \frac{3}{4} \times 6 \frac{1}{8} \times 5$ inches

Anna Hyatt Huntington was born in Cambridge, Mass., and studied in Boston and New York. She was an internationally known artist when she decided to make South Carolina her home. Her sculpture and Brookgreen Gardens, which she established in 1931 with her husband, Archer Milton Huntington, are lasting gifts to her adopted state.

Archer Huntington once called Brookgreen Gardens "a quiet joining of hands between science and art." That is also a good description of his wife's work. Huntington strived to produce an accurate likeness of her subject as she created a work of art.

Animal sculpture was Huntington's specialty. Her pieces range from the monumental 15-feet-tall *Fighting Stallions* at the entrance to Brookgreen Gardens to small, intimate works like *Mother Bear and Cub*. Many of her animals seem to have human qualities. The State Museum's Huntington piece is especially appealing because it projects a strong bond between the mother and the cub—a bond found in many species.
Amory Coffin Simons (1866-1959)

*The Storm*, 1921
Bronze
9 1/4 x 11 1/4 x 6 inches

Amory Simons, who was born in Aiken, left home to study sculpture at the Pennsylvania Academy of Fine Arts. From there he traveled to France where Auguste Rodin critiqued his work. World War I brought him back to the United States, but he never returned to South Carolina. Simons spent most of his career in New York and then retired to California.

The sculptor had a special affinity for horses. Between 1922 and 1926 he prepared three models showing the development of the horse for the American Museum of Natural History. One of his favorite themes was the horse and man working together. The models for *The Storm* were a New York policeman and his mount.

Even though the subject of this sculpture is far removed from South Carolina, the piece is still important to the museum's collection. Simons was in New York because it was impossible to achieve excellence as a sculptor in his native state.
Frances Bryant Godwin (1892-1975)
*Work Horses*, c. 1930
Terra-cotta
7 x 11 1/2 x 4 inches

Born in Rhode Island, Frances Bryant Godwin was the granddaughter of poet William Cullen Bryant. She came to South Carolina because her family had a winter home in Aiken.

In *Brookgreen Gardens Sculpture* Beatrice Proske writes that Godwin, an excellent horsewoman, liked to create realistic sculptures of dogs and horses. She "... freely modeled with a sensitive touch and with sympathetic understanding of the animals' characters," Proske said. 27

Godwin used Aiken County clay to make many sculptures of thoroughbreds. The State Museum's workhorses seem to have been made from the same material.
Carroll K. Bassett (1905-1972)
Carolina Cup Logo, 1932
Bronze
4 x 4 x 1 inches
Gift of William B.K. Bassett

Like Frances Bryant Godwin, Carroll Bassett was a wealthy Northerner who chose to devote his time to art and to horses. Goody Castle in Camden was one of several homes his family owned.

Bassett was a rider and trainer for the late Marion DuPont Scott, the owner of Camden's Springdale Course, the site of the Carolina Cup and the Colonial Cup races. He was also a sculptor who specialized in horses. Equine sculptor Herbert Hazeltine called Bassett a "genius" and suggested they go to Paris together to study. Bassett declined the invitation.

The mold from which Carolina Cup Logo was cast was probably used to make buttons that Bassett gave members of the first Carolina Cup Committee. The logo continues to symbolize the race. Bassett himself embodied the principles of amateurism. It was this that the president of the National Museum of Racing addressed when Bassett was inducted into the Steeplechase Hall of Fame:

"Amateur" comes from "amare," "to love," hence one who follows a particular pursuit for gratification and not for monetary rewards. Few and far between are such exemplars. High on the list is Carroll K. Bassett—both in riding and art.
South Carolina was home to Willard Hirsch. With the exception of ten years studying and working in New York during the Great Depression and serving in the military during World War II, he spent his life in Charleston.

Hirsch is known for the variety of his subjects: biblical characters, animals, portraits and nudes. In *Contemporary South Carolina Artists*, Jack Morris said Hirsch's work is "characterized by formal simplification and elongation. His linear style and solid forms echo ancient traditions.* The *Joy of Motherhood* fits this description.

This sculpture was probably a maquette, a model, for a larger sculpture commissioned by Home Federal Savings and Loan in Charleston in 1970. In 1985, after the discovery of Hirsch's original plaster mold, a bronze of the piece was cast for Brookgreen Gardens' collection.
William Halsey (1915-)

Double God I, 1985
Painted wood construction
53 1/2 x 24 x 10 inches
Gift of the artist

Elizabeth O'Neill Verner spotted Charleston native William Halsey's potential when he was a boy taking art lessons from her. "Through his lines I knew he would be an important artist," she said.  

Her prediction was correct. But Halsey's art has gone through many changes since he learned to draw realistic studies from nature under what he later called "the prevailing influence of old Charleston picturesque."  

William Halsey's work is an exciting blend of his experiences in South Carolina and around the world. After study at the University of South Carolina, he attended the Boston Museum School of Fine Arts. Then he received a fellowship for study in Mexico. Halsey's later travels took him to Africa and Spain. Double God I reflects these influences. The colors, textures and shapes are especially reminiscent of Mexico's Mayan culture.
Photography
Is photography "fine art?" Because it is produced with a machine, people often ask that question. However, artists themselves seem to provide the answer through their work. They use the camera as a tool. It is no less, but no more, important than a paint brush or an easel.

Samuel F.B. Morse, best known for the invention of the telegraph, is remembered in South Carolina for the portraits he painted in Charleston from 1818 to 1821. He was also one of the first artists to experiment with daguerreotypes. Morse believed the camera could offer "rich materials...an exhaustive store for the imagination to feed upon...(and that it) would bring about a new standard in art." 31

Many visitors have recorded the people and places of South Carolina with a camera. Some of the earliest images have been attributed to Matthew Brady. Brady, who may have learned to take daguerreotypes from Morse, came south from New York to record the death and devastation of the Civil War.

In the 1930s the Farm Security Administration sent photographers such as Walker Evans, Dorothea Lange, Marion Post Wolcott and Jack Delano to tell the story of a state just awakening to the modern world. This exhibition includes images by three other talented outsiders: Lewis Hine, Doris Ulmann and Peter Sekaer.

Perhaps because of a preoccupation with traditional "fine art," South Carolina has been slow to develop and recognize its own photographers. This collection includes two worth knowing: Richard Roberts and Carl Julien. They made South Carolina their home. They understood her people and her places. And because of their art and insight, South Carolinians may understand themselves better.
Lewis Hine spent most of his life documenting the dehumanization, and the dignity, of the American worker. A New Yorker employed by the National Child Labor Committee, he traveled south in 1911 to investigate child labor in mines and factories. South Carolina images from towns such as Newberry, Ninety Six and Lancaster show children working in textile mills.

Children did shuck oysters in South Carolina, but this photograph was taken in Mississippi. Of his investigation of the industry Hine wrote:

A line of canning factories stretches along the Gulf coast from Florida to Louisiana. I have witnessed many varieties of child labor horrors...but the climax, the logical conclusion of the "laissez-faire" policy regarding the exploitation of children is to be seen in the oyster-shuckers and shrimp-pickers in that locality.
Doris Ulmann (1882-1934)

Boy with Asparagus, c. 1930
Photogravure
8 1/4 x 6 7/16 inches

Doris Ulmann, a wealthy New Yorker, became interested in photography when she took a course with Lewis Hine. Like Hine, she came to South Carolina to photograph people, but she documented two very different groups: affluent Whites and poor Blacks.

Ulmann collaborated with Pulitzer Prize-winning novelist Julia Peterkin on *Roll, Jordan, Roll*, an examination of South Carolina's Gullah culture in the early 1930s. Many of her South Carolina photographs were taken at Peterkin's home, Lang Syne Plantation, near Fort Motte.

Ulmann was not quite a social reformer, but neither was she content to merely record the "picturesque" South. Although her photographs are straightforward, they are generally softer than the sharply focused images of the New Deal photographers. Unlike these later photographers, her goal was to document a changing culture, not to bring about change.
Peter Sekaer (1901-1950)

Historic Jail, c. 1938

Gelatin silver print

5 1/16 x 8 1/16 inches

Gift of Dr. Christina Sekaer

Peter Sekaer studied painting at the Art Students League but decided to become a photographer instead. Sekaer's images were, in one writer's words, "a call to action." A photographer for the Rural Electrification Administration in the 1930s, he was one of the New Deal artists working for change. His particular responsibility was demonstrating the need for electrical power.

Between 1938 and 1940 Sekaer, a Dane living in New York City, documented living conditions in Charleston. Although most of his South Carolina images feature people, *Historic Jail* is almost devoid of humanity. The viewer looks out over a poor area of Charleston, wondering about the occupants of these dwellings—people from the past, the present and the future.
Richard Samuel Roberts (1880-1936)

*Self-Portrait*, c. 1922
Gelatin silver print
6 13/16 x 4 7/16 inches

Richard Roberts was no visitor to South Carolina. In 1920 he moved from Florida to Columbia, where he established a photography studio that he operated for almost 15 years. Roberts created images of a rising black middle class: laborers, educators, business leaders and their families.

In *A True Likeness: The Black South of Richard Samuel Roberts*, Thomas Johnson described Roberts:

*While as a photographer he was himself an entrepreneur, principally he was an artist, a craftsman who cared about beauty of the image, grace of form, balance and line, tone and contrast, the quality of light and the shades of darkness.... He was a visual artist at whose hand and eye the photographic form reached a peak of appealing art.*

Roberts' self-portrait is an excellent example of his work. It is a carefully posed, yet natural, composition which captures the character of the sitter.
Carl Julien (1897-1977)
Agricultural Geometry, (Peavine Hayfield, Richland County), 1941
Gelatin silver print
10 3/8 x 13 3/8 inches

Carl Julien, a native South Carolinian and a longtime resident of Greenwood, was an engineer with the South Carolina Highway Department. At the same time, he worked as a freelance photographer in his home state and throughout the Southeast.

Peavine Hayfield, Richland County is featured in the 1948 edition of Beneath So Kind a Sky, Julien's celebration of the architecture and nature of South Carolina. Years after the book was published, Julien reprinted and renamed the photograph. It was sold at Gittman's Bookstore in Columbia. As he often did, Julien matted and signed the photograph, signifying that, to him, it was a work of fine art.

Although publications featuring his photographs were popular, the artistic dimensions of Julien's work were never really appreciated during the artist's lifetime.
NOTES


11. Laura Glenn Douglas' notes in the files of the South Carolina State Museum.


**SUGGESTED READING**


EXHIBITION CHECKLIST
Height, width and depth of images are given in inches and in this order.

Unless otherwise noted, works of art were purchased with state funds.
John Abbot (1751-1840)
American Peacock Butterfly on Canada Toad Flax, 1797
Hand-colored engraving
15 13/16 x 12 1/2 inches

Black and Yellow Swallowtail Butterfly on Fennel, 1797
Hand-colored engraving
15 13/16 x 12 7/16 inches

John Bennett (1865-1956)
Autumn, 1912
Ink
15 x 12 1/4 inches
Gift of John H. Bennett Jr.

Mark Catesby (c. 1679-1749)
The Tulip Tree, The Baltimore Bird, 1743
Hand-colored engraving
14 x 10 1/4 inches

August Cook (1897-1990)
Cardinal, 1967
Wood engraving
8 1/2 x 4 inches

Theodore R. Davis (1840-1894)
Evacuation of Fort Moultrie, c. 1870
(Ink, 1870)
7 3/8 x 12 inches

Theodor de Bry (c. 1528-1598)
Preparation for a Feast, 1591
Engraving
11 7/8 x 9 1/4 inches
(after Jacques Le Moyne de Morgues)

Ann Cadwallader Coles (1882-1969)
Man with Guitar, 1931
Oil on canvas
30 1/8 x 25 1/8 inches

Theodore de Bry (c. 1528-1598)
The Town of Pomeiooc, 1590
Engraving
12 3/4 x 11 1/4 inches
(after John White)
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium and Size</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laura Glenn Douglas</td>
<td>Nude, c. 1933</td>
<td>Charcoal 24 3/4 x 18 3/4 inches</td>
<td>Gift of Isabelle T. Morrison</td>
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<tr>
<td>James Edwards (1948- )</td>
<td>Exterior Decoration, 1982</td>
<td>Color Xerox 38 x 50 inches</td>
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<tr>
<td>Jacob Eicholtz (1776-1842)</td>
<td>Matthew, c. 1823</td>
<td>Charcoal 36 x 44 inches</td>
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<tr>
<td>Charles Fraser (1782-1860)</td>
<td>Portrait of Pierce Mason Butler, 1823</td>
<td>Oil on canvas 30 1/4 x 25 1/8 inches</td>
<td>Gift of Oscar Hodges Jr.</td>
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<tr>
<td>Edward Gay (1837-1928)</td>
<td>Low Country, c. 1900</td>
<td>Oil on canvas 15 5/8 x 13 7/8 inches</td>
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<tr>
<td>Frances Bryant Godwin</td>
<td>Work Horses, c. 1930</td>
<td>Charcoal 7 x 11 1/2 x 4 inches</td>
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<tr>
<td>John Gregory (1879-1958)</td>
<td>Steeplechase Horse, c. 1938</td>
<td>Bronze on marble base 6 5/8 x 5 x 2 1/2 inches</td>
<td>Gift of Isabelle T. Morrison</td>
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<tr>
<td>William Halsey (1915- )</td>
<td>Charleston Story: Trade Builds the City, 1954</td>
<td>Casein 16 1/2 x 72 1/16 inches</td>
<td>Gift of the artist</td>
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<tr>
<td>Edwin A. Harleston (1882-1931)</td>
<td>The Little Seamstress, 1917</td>
<td>Oil on canvas 22 1/8 x 16 1/16 inches</td>
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<tr>
<td>Russell Henderson (1882-1961)</td>
<td>Ancestor Worship, 1958</td>
<td>Pen and ink 22 3/4 x 15 1/16 inches</td>
<td>Gift of Mary McDonald in memory of her cousin, Russell Henderson</td>
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<tr>
<td>Frederick Cleveland Hibbard (1881-1950)</td>
<td>Benjamin R. Tillman, c. 1935</td>
<td>Painted plaster 14 1/2 x 5 3/4 x 4 9/16 inches</td>
<td>Gift of Gov. John G. Richards’ family</td>
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<tr>
<td>Lewis Hine (1874-1940)</td>
<td>Cotton Picker, 1916</td>
<td>Gelatin silver print 13 1/2 x 10 3/16 inches</td>
<td>Gift of Dr. Walter Rosenblum</td>
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<tr>
<td>William Hirsch (1905-1982)</td>
<td>Elijah’s Ascension</td>
<td>Cedar wood 63 x 10 3/4 x 19 1/2 inches</td>
<td>Gift of Dr. Walter Rosenblum</td>
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<tr>
<td>Robert Hunter (1929- )</td>
<td>One Circle Six Rings, 1969</td>
<td>Serigraph 17 1/4 x 17 1/4 inches</td>
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<tr>
<td>Anna Hyatt Huntington</td>
<td>Mother Bear and Cub, c. 1902</td>
<td>Bronze 5 3/4 x 11 x 2 5/8 inches</td>
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<tr>
<td>Alfred Hutty (1877-1954)</td>
<td>In an Old Orchard</td>
<td>Etching 7 3/4 x 8 3/4 inches</td>
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<td>Carl Julien (1897-1977)</td>
<td>Agricultural Geometry (Peavine Hayfield, Richland County), 1941</td>
<td>Gelatin silver print 10 3/8 x 13 3/8 inches</td>
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<td>Charles Bird King (1785-1862)</td>
<td>Portrait of John C. Calhoun, c. 1815</td>
<td>Oil on canvas 36 3/8 x 28 3/4 inches</td>
<td>Gift of contributors to the Calhoun Portrait Fund</td>
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<td>Elsa Lundborg (1902- )</td>
<td>Kites, 1960</td>
<td>Oil on canvas 24 x 19 1/2 inches</td>
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<td>Work Title</td>
<td>Date</td>
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<tr>
<td>Edward Greene Malbone (1777-1807)</td>
<td>Portrait of Charles Harris</td>
<td>1805</td>
<td>Watercolor on ivory</td>
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<td></td>
<td>Portrait of Richard Harris</td>
<td>1805</td>
<td>Watercolor on ivory</td>
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<tr>
<td>Bruno Mankowski (1902-1990)</td>
<td>Farmer's Letters</td>
<td>c. 1939</td>
<td>Conte pencil</td>
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<tr>
<td>Corrie McCallum (1914- )</td>
<td>Contrapuntal</td>
<td>1987</td>
<td>Oil on masonite</td>
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<tr>
<td>Minnie Mikell (1891-1987)</td>
<td>Guatemala (sic) Landscape</td>
<td>c. 1950</td>
<td>Watercolor</td>
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<tr>
<td>Mediterranean Cityscape</td>
<td>c. 1950</td>
<td>Watercolor</td>
<td>15 1/8 x 17 15/16 inches</td>
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<tr>
<td>Christopher Murphy (1902-1973)</td>
<td>Night Charleston</td>
<td>September 1928</td>
<td>Graphite</td>
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<td>Street Scene, Old Charleston</td>
<td>c. 1928</td>
<td>Etching</td>
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<tr>
<td>The Building</td>
<td>c. 1935</td>
<td>Watercolor, gouache and pastel on cardboard</td>
<td>16 1/16 x 8 inches</td>
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<tr>
<td>Richard Samuel Roberts (1880-1936)</td>
<td>Mrs. Fanny Hipp</td>
<td>Gelatin silver print</td>
<td>7 x 5 inches</td>
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<td>Reverend Charles Jaggers</td>
<td>c. 1921</td>
<td>Gelatin silver print</td>
<td>7 x 5 inches</td>
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<td>Self-Portrait</td>
<td>c. 1922</td>
<td>Gelatin silver print</td>
<td>6 13/16 x 4 7/16 inches</td>
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<td>André Ruellan (1905- )</td>
<td>City Market, Charleston</td>
<td>1939</td>
<td>Lithograph</td>
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<tr>
<td>Boyd Saunders (1937- )</td>
<td>The Inhabitant</td>
<td>c. 1972</td>
<td>Lithograph</td>
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<td>William Harrison Scarborough</td>
<td>(1812-1871)</td>
<td>Portrait of Emmala Butler Thompson</td>
<td>c. 1835</td>
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<td>John Caldwell Rast</td>
<td>Cotton Picker</td>
<td>c. 1951</td>
<td>Oil on board</td>
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<td>Self-Portrait</td>
<td>c. 1834</td>
<td>Oil on canvas</td>
<td>27 3/16 x 23 3/16 inches</td>
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<td>Hugo H. Schroder (1892-1955)</td>
<td>Lady Slippers</td>
<td>c. 1945</td>
<td>Gelatin silver print</td>
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<td>Carew Rice</td>
<td>Molly Fishing</td>
<td>1933</td>
<td>Construction paper</td>
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<td>Water Lily</td>
<td>c. 1945</td>
<td>Gelatin silver print</td>
<td>10 x 8 inches</td>
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<td>Peter Sekaer (1901-1950)</td>
<td>Historic Jail</td>
<td>c. 1938</td>
<td>Gelatin silver print</td>
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<td>Perlman's Alley</td>
<td>I, c. 1938</td>
<td>Gelatin silver print</td>
<td>8 13/16 x 11 inches</td>
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<td>Small's Alley, Charleston Family</td>
<td>c. 1938</td>
<td>Gelatin silver print</td>
<td>8 13/16 x 11 3/8 inches</td>
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<td>Amory Coffin Simons (1866-1959)</td>
<td>The Storm</td>
<td>1921</td>
<td>Bronze</td>
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<td>Alex Powers (1940- )</td>
<td>Helen III</td>
<td>1982</td>
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<td>John Caldwell Rast</td>
<td>(1923-1958)</td>
<td>Cotton Picker</td>
<td>c. 1951</td>
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<td>Self-Portrait</td>
<td>c. 1834</td>
<td>Oil on canvas</td>
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<td>Alice Ravenel Huger Smith</td>
<td>(1876-1958)</td>
<td>Late Evening in the Caw-Caw Swamp</td>
<td>1928</td>
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<td>Anson Street, 1933</td>
<td>Wood engraving</td>
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<td>Cool Blow, 1933</td>
<td>Wood engraving</td>
<td>6 1/2 x 6 inches</td>
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<td>Edwards House, 1933</td>
<td>Wood engraving</td>
<td>7 9/16 x 6 1/16 inches</td>
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<td>Fort Sumter, 1933</td>
<td>Wood engraving</td>
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<td>Xanthus Smith (1839-1929)</td>
<td>Loss of the Central America, c. 1860</td>
<td>Watercolor</td>
<td>4 7/8 x 5 15/16 inches</td>
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<td>Old Head Quarters, Hilton Head, S.C., 1862</td>
<td>Graphite and watercolor</td>
<td>4 15/16 x 8 inches</td>
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<td>Port Royal, S.C., 1862</td>
<td>Graphite and pastel</td>
<td>6 x 8 13/16 inches</td>
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<td></td>
<td>Scull Creek, S.C., (sic) c. 1862</td>
<td>Watercolor, ink and pencil</td>
<td>6 1/4 x 10 1/16 inches</td>
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<td>Eleanor Spruill (1909- )</td>
<td>Front Street, 1964</td>
<td>Watercolor</td>
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<td>Anna Heyward Taylor (1879-1956)</td>
<td>Boll Weevil, c. 1938</td>
<td>Linoleum cut</td>
<td>3 1/2 x 4 1/2 inches</td>
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<td>Harvesting Corn, c. 1937</td>
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<td>Magnolia and Fruit, c. 1935</td>
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<td>Promis' Lan' Church, 1931</td>
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<td>The Gathering, c. 1978</td>
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<td>Boy with Asparagus, c. 1930</td>
<td>Photogravure</td>
<td>8 1/4 x 6 7/16 inches</td>
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<td>Oxcart, c. 1930</td>
<td>Platinum print</td>
<td>6 1/8 x 8 1/16 inches</td>
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<td>Portrait of John Bennett, c. 1930</td>
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<td>Untitled, c. 1930</td>
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<td>Portrait of Elias Earle, c. 1820</td>
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<td>The Daughters of William Gregg, c. 1850</td>
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<td>Low Country, c. 1930</td>
<td>Drypoint</td>
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<td>Saturday Morning, c. 1930</td>
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<td>9 7/8 x 9 7/8 inches</td>
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<td>Side Entrance Charleston, c. 1930</td>
<td>Etching</td>
<td>5 x 3 3/8 inches</td>
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<td>Thresholding Rice, c. 1937</td>
<td>Pastel on silk</td>
<td>16 1/8 x 12 3/8 inches</td>
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<td>Cabin, c. 1885</td>
<td>Oil on board</td>
<td>6 3/16 x 12 1/4 inches</td>
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<td>First Snow, Pisgah, 1890</td>
<td>Oil on paper</td>
<td>13 5/16 x 9 7/8 inches</td>
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<td>Negro Home and Family, c. 1885</td>
<td>Oil on board</td>
<td>6 3/16 x 12 1/4 inches</td>
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<td>Lowcountry Oak, c. 1938</td>
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<td>Moonlight at Pawley's Island, c. 1930</td>
<td>Oil on board</td>
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<td>Pines, Evening, South Carolina, 1938</td>
<td>Etching</td>
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<td>Elizabeth O'Neill Verner (1883-1979)</td>
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<td>Side Entrance Charleston, c. 1930</td>
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<td>Threshing Rice, c. 1937</td>
<td>Pastel on silk</td>
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<td>William Aiken Walker (1838-1921)</td>
<td>Cabin, c. 1885</td>
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<td>Negro Home and Family, c. 1885</td>
<td>Oil on board</td>
<td>6 3/16 x 12 1/4 inches</td>
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<td>Alexander Wilson (1766-1813)</td>
<td>Carolina Parrot, Canada Flycatcher, Hooded F., Green, black-capt F., 1811</td>
<td>Hand-colored etching</td>
<td>14 7/16 x 11 1/16 inches</td>
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<td>Esquimaux Curlew, Red-backed Snipe, Semipalmated S., Marbled Godwit, 1813</td>
<td>Hand-colored engraving</td>
<td>16 3/8 x 13 3/8 inches</td>
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<td>Painted Bunting, Prothonotary Warbler, Wurmating W., Yellow-winged Sparrow, Blue Grosbeak, 1811</td>
<td>Hand-colored engraving</td>
<td>13 7/16 x 10 5/8 inches</td>
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<td>Edmund Yaghjian (1903- )</td>
<td>Night at the Fair, 1970</td>
<td>Acrylic on masonite</td>
<td>29 7/8 x 35 3/4 inches</td>
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