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South Carolina State Museum

10th Anniversary

countdown to the future

1988-1998

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South Carolina State Museum's 10th Anniversary Heritage Festival!

S.C. State Museum's Tenth Anniversary Heritage Festival

Saturday, October 24, 1998

WELCOME TO THE SOUTH CAROLINA STATE MUSEUM'S

10TH ANNIVERSARY HERITAGE FESTIVAL!

Today we celebrate a museum. Ten years ago this week the South Carolina State Museum opened its doors to the public for the first time, fulfilling 15 years of dreams and plain hard work.

Until that day South Carolina, one of the original colonies, whose history reached back to the early 1500s, had been among just a handful of states without state museums. That omission became starkly apparent in 1970, when the state celebrated its Tricentennial, and shortly thereafter the General Assembly and Governor John West created the South Carolina Museum Commission. Headed by Columbia industrialist and artist Guy F. Lipscomb, Jr., the Commission was charged with building a museum that would reflect the diversity of the state's experience: its geology, landscapes and life forms; its human history and culture; its accomplishments in science and technology; and its creativity in the arts. With the opening of the State Museum in 1988, South Carolina at last had a place to showcase her rich heritage for the education and delight of all.

John Niernsee, the primary architect of South Carolina's beautiful State House, was a native of Austria.

Welsh Neck, on the east bank of the Pee Dee River, got its name from the Welsh Baptists from Pennsylvania who settled there as early as 1737.

One of the earliest Jewish congregations in the United States was organized in Charleston in 1750.

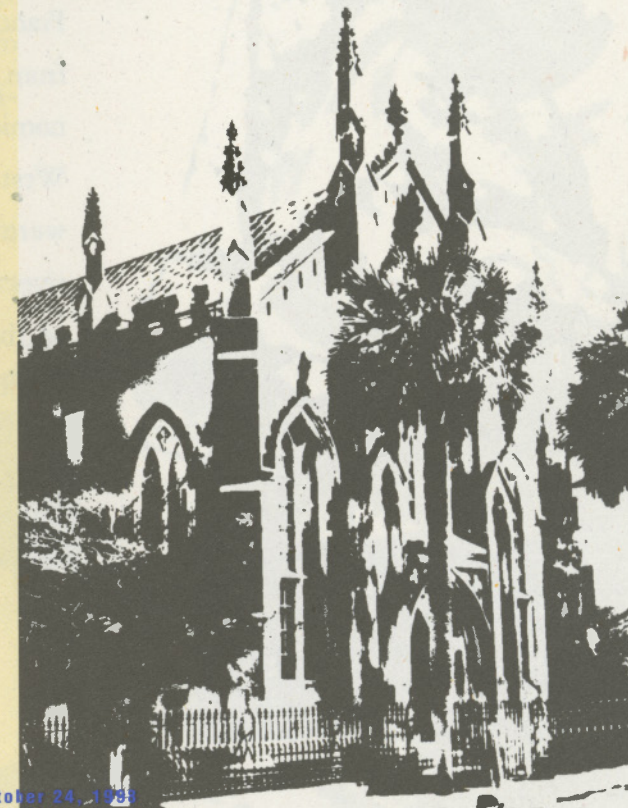
Today we celebrate a state. South Carolina has played a pivotal role in the history of the United States: as a battleground of the Revolution, as a testing ground of our federal system of government, as the standard bearer of secession, and as a laboratory for experiments—some of them failures and some successes—in race relations. Her history reflects in microcosm the struggles and the triumphs that have made modern America.

"Dutch Fork," the land between the fork of the Broad and Saluda rivers, may call to mind images of wooden shoes and tulips. But the name actually refers to Deutsch, or German, settlers who came to the Midlands before the American Revolution.

And today we celebrate people. It is people who have made South Carolina, and those people have come from many lands.

For thousands of years human societies flourished in what we now call South Carolina, drawing a living from the bountiful streams and forests. Even then the social landscape was diverse. Native peoples spoke a variety of languages and practiced differing ways of living. Although they had occupied the land for uncounted centuries, they were descendants of ancient immigrants, Asiatic peoples who had wandered into North America when massive glaciers covered much of the continent and locked up so much water that sea levels fell, creating a land bridge between Siberia and Alaska.

Tamassee, a town near what was once the home of the Cherokee Nation, means "sunlight of the gods."



Lady's Island got its name because Vasquez de Ayllon, a Spanish explorer, claimed it for Spain on the Day of Our Lady (Mary) in 1526.

In the 1500s invaders came, Spanish, French and English adventurers who struggled with the natives and with each other for control of what to them was a New World. After a century of conflict, the English secured a foothold at Charles Town, now Charleston, and the political entity we know as South Carolina was born.

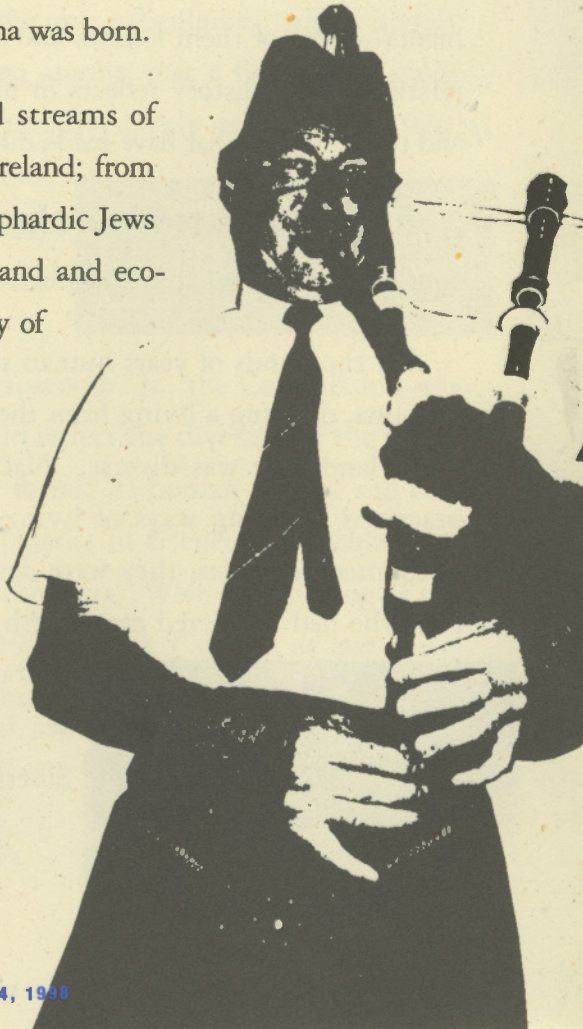
The first recorded performance of Shakespeare in the New World was a performance of "Richard III" at Charleston's Dock Street Theatre on Feb. 17, 1736.

Casimir Pulaski was a Polish count who came to America in 1777 to help the Patriot cause. He participated in the defense of Charleston in 1779.

Into that colony flowed streams of people from England, Scotland, Wales and Northern Ireland; from France, Switzerland and the German Rhineland; even Sephardic Jews from Spain and Portugal, seeking religious freedom, land and economic opportunity. Others, representing a great variety of West African cultures, were brought as captives in chains to labor on the rice and indigo plantations that made South Carolina the most conspicuously wealthy of Great Britain's American colonies. Together they created a distinctive society.

Abbeville, S.C., bears the name of a French town.

The royal arms of Great Britain still remains over the chancel of Goose Creek Church, built in 1714 in Berkeley County.



Although small numbers of southern and eastern Europeans found their way to the state in the late 19th and early 20th centuries, the massive wave of immigration that swept over the United States in those years largely bypassed South Carolina. In 1970 most of her people were descended from those 17th- and 18th-century populations. But that is no longer true. As the 20th century draws to a close, Sun Belt South Carolina is attracting people of many backgrounds from all parts of the United States and many foreign lands, spicing her ethnic stew with many fresh ingredients: people of Iberian, Native American and African heritage from Mexico and Central and South America; Eastern Europeans from Bosnia to Russia; Middle Easterners and North Africans; and Asians representing ancient cultures from India to Japan.

According to the 1990 census, natives of 84 different countries live in South Carolina.

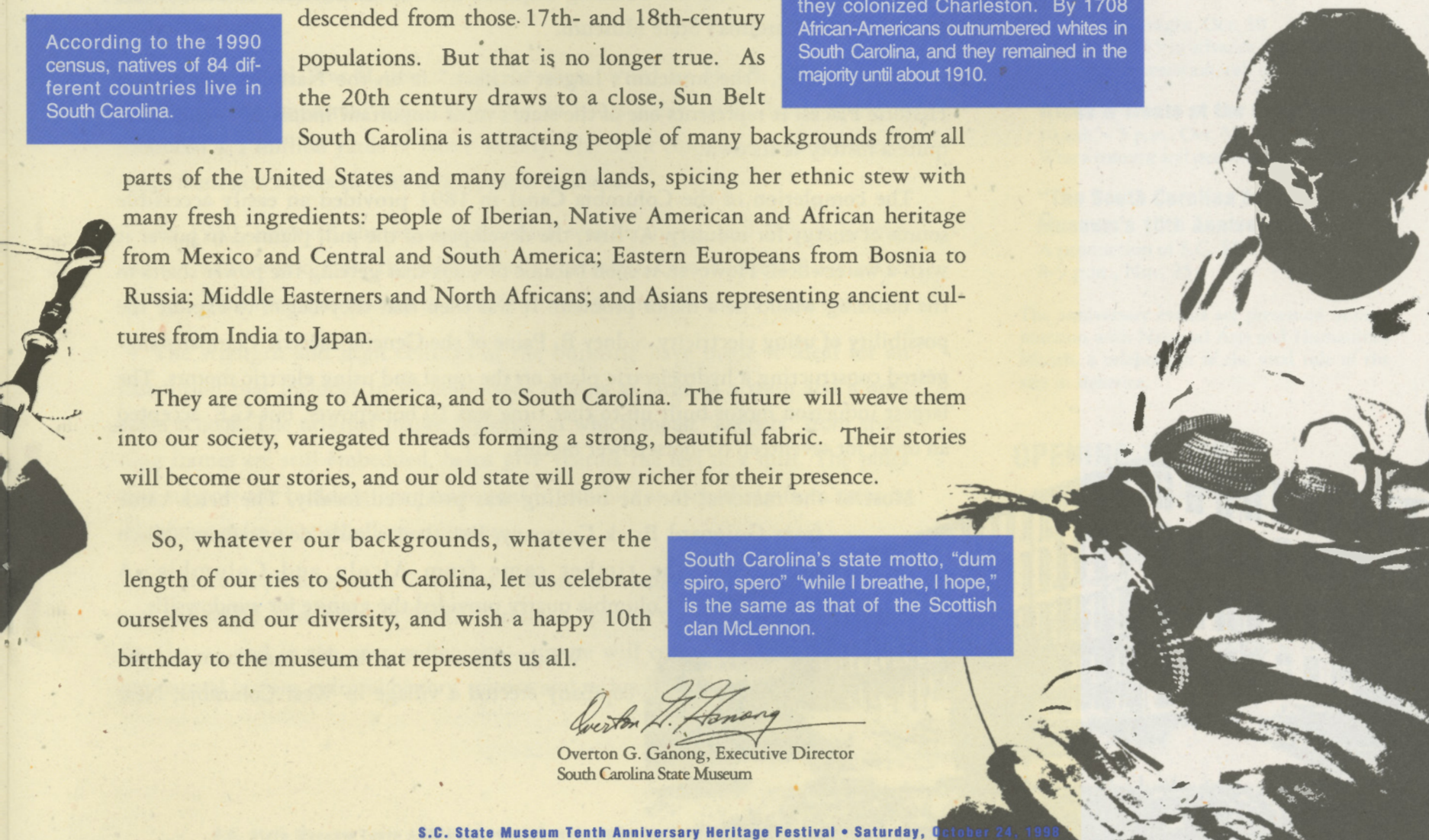
In 1670 Englishmen from Barbados brought enslaved Africans with them when they colonized Charleston. By 1708 African-Americans outnumbered whites in South Carolina, and they remained in the majority until about 1910.

They are coming to America, and to South Carolina. The future will weave them into our society, variegated threads forming a strong, beautiful fabric. Their stories will become our stories, and our old state will grow richer for their presence.

So, whatever our backgrounds, whatever the length of our ties to South Carolina, let us celebrate ourselves and our diversity, and wish a happy 10th birthday to the museum that represents us all.

South Carolina's state motto, "dum spiro, spero" "while I breathe, I hope," is the same as that of the Scottish clan McLennon.

Overton G. Ganong, Executive Director
South Carolina State Museum



Milling Around Our Building...

On April 15, 1894, Arethas Blood, president of the Columbia Mills Company, pulled a switch and started the motors at the Columbia Duck Mill, the first all-electric textile mill in the world.

Not quite a century later, on Oct. 29, 1988, Gov. Carroll Campbell snipped a cotton duck ribbon, and the building acquired another distinction: It became the home of South Carolina's State Museum.

The building, "the museum's largest artifact," is on the National Register of Historic Places. It represents one of the state's most important industries—and it has quite a history of its own.

The completion of the Columbia Canal in 1891 provided an easily accessible source of energy for industry. At first, the developers of the mill planned to power it with a waterwheel. However, it soon became obvious that getting the power shafts to the building would be a major problem. It was then that they began to explore the possibility of using electricity. Sidney B. Paine of the General Electric Company suggested constructing a hydroelectric plant on the canal and using electric motors. The largest induction motor built up to that time was 10 horsepower, but G.E. accepted an order for seventeen 65-horsepower motors.

Most of the material for the building was produced locally. The brick came from Guignard Brick Company, less than a mile downstream. Much of the timber came from Alcolu and Columbia. A Columbia quarry provided the granite for windowsills.

While the mill was under construction, the company erected a village in West Columbia, New

Brookland. The houses were sold in 1953. Many have now been restored by their owners.

The original G.E. motors powered the mill until the company switched to commercial electricity in 1927. Several motors were given to museums, including the Henry Ford Museum in Dearborn, Mich. One is now on exhibit at the State Museum.

During World War II, the factory, by then owned by Mount Vernon Mills Inc., played an important role. Operating 24 hours a day, seven days a week, it produced 1.5 million yards of fabric weekly. The duck cloth was used for everything from gun covers to rafts to knapsacks to shoes.

By 1980, however, the demand for duck was declining, and Mount Vernon announced it would close the mill. Shortly thereafter, Gov. Richard Riley asked the S.C. Museum Commission to consider using the mill as a state museum.

The strength and high ceilings of the building have made it ideal for an institution that includes in its collections objects as large as a train and a one-room school. The original maple flooring, in which metal "keepers" from spinning frames are still embedded, helps give visitors the feel of a mill. The poles that support the building have been used in exhibits as everything from trees to telephone poles to antebellum columns.

Since 1988 more than 2 million visitors from around the state, the nation and the world have enjoyed South Carolina's "people's museum." In the next decades — and in the next millenium — more will come, all experiencing the art, natural history, cultural history, science and technology of the Palmetto State.

South Carolina State Museum 10th Anniversary countdown to the future 1988-1998

JOIN US FOR OTHER 10TH ANNIVERSARY EVENTS

- **An Evening with Dr. Kary Mullis**
  7 - 9 p.m., Oct. 28. Free.
- **South Carolina Celebration of Blues and Jazz**
  8 p.m. – midnight, Oct. 30
  Tickets are $15 in advance and $20 at the door. For information, call (803) 898-4935.
- **Tricks & Treats at the State Museum**
  10 a.m. – 5 p.m., Oct. 31
  Wear a costume and receive discount admission.
- **"The South Carolina State Museum's 10th Anniversary"**
  A production of S.C. ETV
  8-9 p.m., Nov. 25

The anniversary events are presented in conjunction with National Arts and Humanities Month, a celebration of the vital role of the arts in America.

OPENING TODAY

in the Lipscomb Art Gallery until March 28, 1999.

- ***No Two Alike***
  African-American Improvisational Patchwork
- ***Light Days, Dark Nights***
  The Carolina Photographs of Doris Ulmann

Schedule of Events

CHILDREN'S ACTIVITIES

"Create a Quilt"

▲ Stringer Discovery Center, first floor
11 a.m. – 4 p.m.
Design your own "quilt" using colorful paper and learn about traditional South Carolina quilt patterns. Then be sure to visit the exhibit *No Two Alike: African-American Improvisational Patchwork* in the Lipscomb Art Gallery.

"Dig It!"

■ NatureSpace, second floor
Paleontologists of all ages may "dig" in NatureSpace to uncover (and keep) a piece of South Carolina's fossilized past.
11:00 am – 4:00 pm

"Mancala"

● Blue Room, first floor
Mancala, or Owaree, is an African board game that is about 3,000 years old. A game of strategy, the object is for one of the two players to collect the most stones. Join teacher Bengwe Hill-Fair to learn this ancient game.
10:00 am – 2:00 pm

"Tour of Homes"

✹ Orientation Room, first floor
South Carolina is rich in architectural styles that reflect European as well as Caribbean influences. Sixth grade students from Lexington Intermediate School will interpret a delightful exhibition of architectural models they created.
10:00 am – 5:00 pm

CULTURAL BOOTHS

★ Visit cultural booths representing Native American, Huguenot, Scottish, Irish,, English, Spanish and German heritage in South Carolina.
Vista Room and Mezzanine
10:00 am – 5:00 pm

BIRTHDAY CAKE!

Join WIS-TV personality Joe Pinner in the atrium at 1 p.m. for a piece of the State Museum's GIANT tenth-birthday cake!
Atrium
1:00 pm

LIVING HISTORY ENCAMPMENTS

20th South Carolina Volunteer Infantry Regiment

Second South Carolina Regiment

Hesse-Kassel Jaeger Korps

Front Grounds
10 :00 am – 5:00 pm

PERFORMANCES*

AUDITORIUM

The Dulci-Mores
▲ Mountain dulcimer music
11:00 am

Palmetto Scottish Country Dancers
▲ 11:30 am

Chappelle Memorial A.M.E. Church Choir
▲ noon

Minerva King
▲ Storytelling
12:30 pm

Chris Murphy
▲ Traditional songs
2:00 pm

Native American Songs & Stories
▲ 2:30 pm

Scottish Highland Dance
▲ Clara McClure, Laura Tellefson
"To A Haggis," Ronald Beaton
3:00 pm

BEST FRIEND STAGE, THIRD FLOOR

Ashanti Dancers
African-American contemporary dance
11:00 am

Folklore Español
Traditional Spanish dance
noon

Ashanti Dancers
12:30 pm

G.O.Y.A. Dancers, Holy Trinity Greek Orthodox Church
Traditional Greek dance
2:30 pm

Palmetto Scottish Country Dancers
(audience participation)
3:30 pm

ALL DAY!

Columbia Celtic Pipes & Drums
Gervais Street entrance and all galleries, all day!

**Performers and times are subject to adjustment.*

Food and drinks are available for sale outside the west atrium entrance. Please, no food or drinks inside the museum.

DEMONSTRATIONS

Spinning, Maree Dowdey
● Antebellum exhibit gallery, fourth floor
10:00 am – noon

Honeysuckle basket weaving, Dorothy Taylor
★ Vista Room
10:00 am – noon
2:00 – 4:00 pm

Catawba pottery, Evelyn George
▲ Stringer Discovery Center, first floor
10:00 am – noon
2:00 – 4:00 pm

Indigo dyeing, Maree Dowdey
(children's participation)
▲ Stringer Discovery Center, first floor
2:00 - 4:00 pm

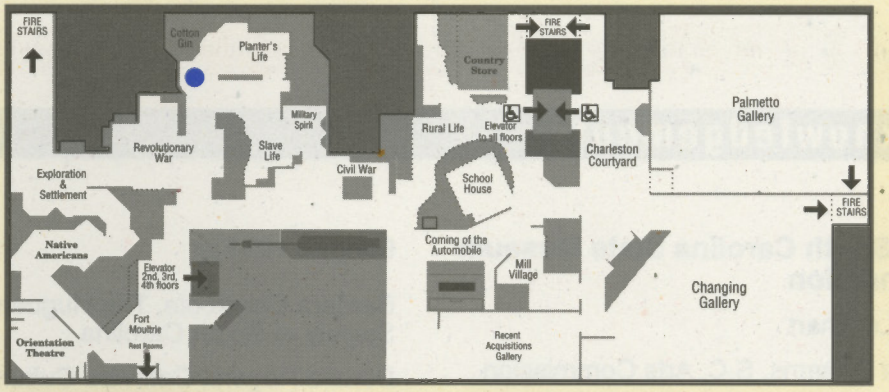
Net making, Charles Williams
★ Lipscomb Art Gallery, first floor
10:00 am - noon
2:00 - 4:00 pm

Quilting, Joan Lee,
★ Vista Room, second floor
10:00 am - noon
2:00 - 4:00 pm

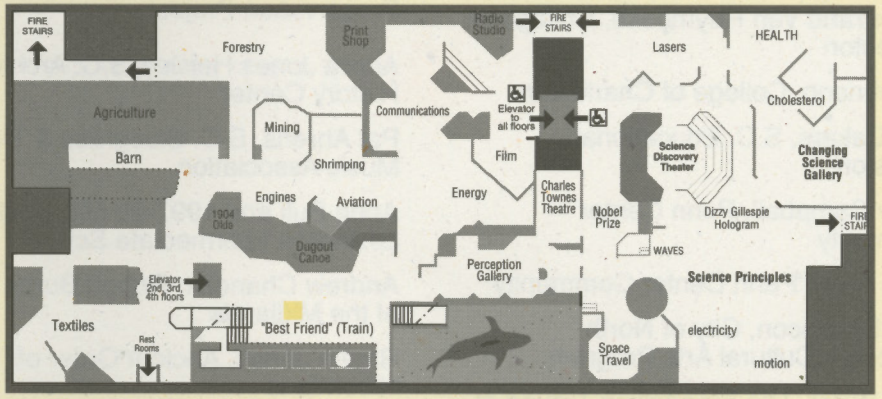
Sweetgrass basket making, Eva Wright
★ Fourth floor overlook
10:00 am – noon
2:00 – 3:30 pm

Kilt making, Bob Martin
★ Scottish heritage booth, Mezzanine
10:00 am – 5:00 pm

Traditional Scottish Highland games, James W. Lyon
Canal bank, west of museum. Follow the pipers from the museum entrance!
11:30 am and 2:30 pm



FOURTH FLOOR



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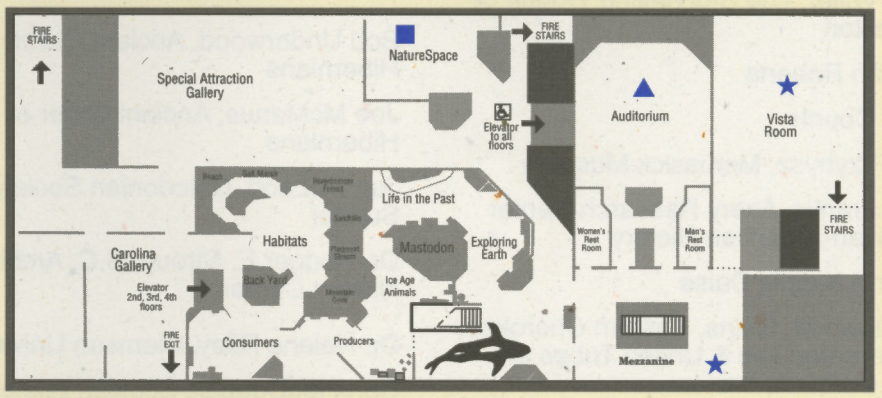
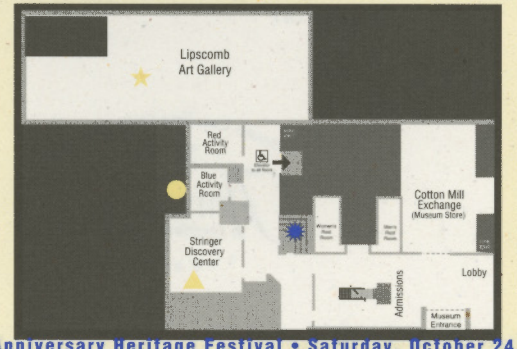


SECOND FLOOR



FIRST FLOOR

Acknowledgements

The South Carolina State Museum Foundation

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Vivian Counts

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Rutledge Young, St. Andrews Society of Charleston

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Joe Pinner, WIS-TV

Despina Houlis

Palmetto Concessions

Roosevelt Brownlee

Columbia Police Department

Columbia Fire Department

Dr. Raj Aluri, International Friendship Ministries

Carolina World Music

Dr. James Everett Kibler, University of Georgia

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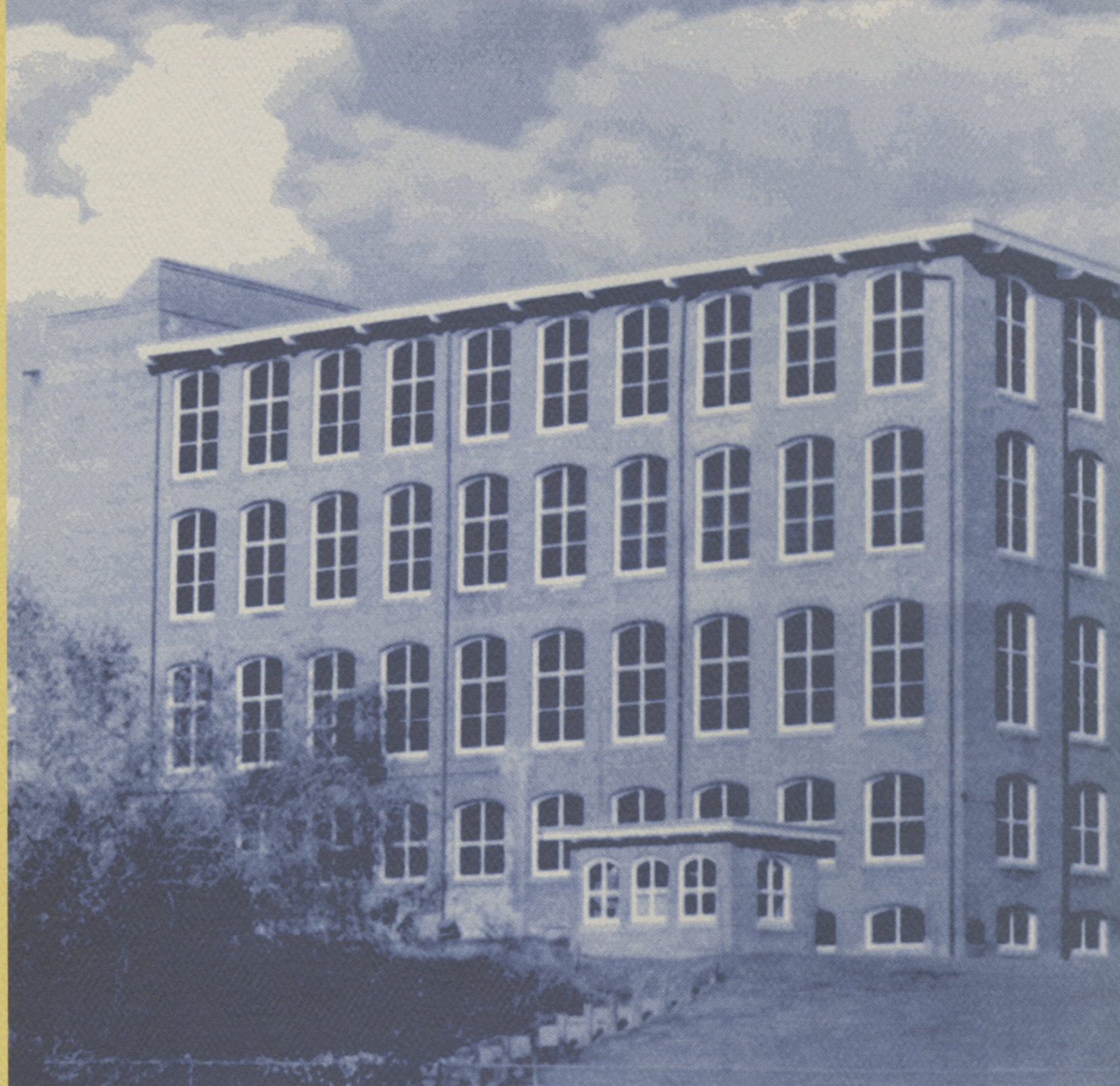

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MUSEUM

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