

Native American Studies Quarterly



Native American Studies Center
UNIVERSITY OF SOUTH CAROLINA LANCASTER

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In April, the Pee Dee Indian Tribe held a grand opening and ribbon cutting for the Education Cultural Center in McColl, S.C., and the "Waccamaw Indian People: Past, Present, Future" Exhibit, created by Coastal Carolina University students and faculty, opened at the Horry County Museum. Both tribes are up for consideration of federal recognition in two bills introduced to South Carolina legislature by Congressman Tom Rice. Photos by Christopher Judge.



In late March, Edisto Natchez-Kusso Tribe of S.C. Chief John Creel and Tribal Council members visited the Center and toured Archives. Photo by Christopher Judge.

Mixed media artwork by Fran Gardner stands on display behind two wedding vases/ Catawba pottery. Photo by Christopher Judge.

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Recently, I traveled over to Conway for the opening of the Horry County Museum's exhibit focused on the Waccamaw of Aynor, S.C. Not only did I get the chance to visit with Pee Dee Chief Pete Parr, Chief Buster Hatcher of the Waccamaw, Buster's lovely wife Susan, and other friends; but I was also treated to a wonderful and informative exhibit. You can read more about the exhibit in the pages that follow.

Of course, the museum, while back open to the public, required masks and other safety precautions—just as the Center has since late April. Through August, we will be back open on a limited basis and will be instituting a number of safety protocols. But it's nice to be moving closer and closer to normal. We hope by late August, we will be back open and on a regular schedule (fingers crossed). Details about our policies can be found in the pages that follow. In the meantime, we are working on painting the galleries, adding new exhibits for Fall 2021, and installing new equipment.

Also, in this edition, we celebrate the achievements of our friends and colleagues. Professor Fran Gardner brought me to USCL and encouraged me to take on the task of directing a new program in Native American Studies. I will be forever grateful for this act and for the years of mentorship and friendship. I want to personally thank her and wish her a happy and prosperous retirement.

Professor Claudia Heinemann-Priest's work is highlighted in this issue. Claudia's work is unique and significant, and her approach has always been free of the paternalism and ethnocentrism that has marked the work of so many ethno-linguists of the past. Additionally, she is a delightful colleague—as is our newest (re-)hire at the NASC, Crystal Melton. I am so grateful that we were able to keep Crystal with us for a while as she makes plans for graduate school.

As you can see from the articles that follow, our faculty and staff have been busy despite the doors of the Center being closed for a year. We are particularly looking forward to Alex Osborn's residency and the exhibit he and Professor Brittany Taylor-Driggers will be mounting. Look for



*Visitors at the Horry County Museum take a look around the exhibit, "Waccamaw Indian People: Past, Present, Future."
Photo by Stephen Criswell.*

programs with Alex online this summer as well as demonstrations and talks by other Catawba artists.

Wishing you all good health and safety this summer and we hope to see you online and in person soon.

~Stephen Criswell

Contemporary Artist-in-Residency: Alex Osborn

By Ashley Lowrimore



Catawba artist Alex Osborn is appearing both remotely and on-site as the Center's Contemporary Artist-in-Residence this summer. Photo courtesy of Alex Osborn.

We're excited to announce a special Contemporary Artist-in-Residence program featuring Catawba artist Alex Osborn, going on now through August! Osborn will create an evolving art installation in the Center's Five Points Gallery this summer, demonstrating his

work with photography, digital collage, and drawing.

Working both remotely and on-site at the Center, Osborn's virtual residency will feature artist talks and interviews, and will give viewers an inside look at his works-in-progress. During each program, the audience will have the chance to interact with Osborn and ask questions about his artistic process and creations. By the end of summer, Osborn plans to have five digitally-created pieces of artwork that show Catawba heritage and culture through a contemporary lens.

"I want people to reflect on their own identities and understand that Native American culture and artwork, especially Catawba culture and art, isn't only in the past," said Osborn. "We create it today and will continue to impact society and the community around us."

Readers may remember Osborn's work previously from the Center's 2019 exhibit "Proximity: Photography by Alex Osborn," displaying photos of cityscapes, portraits, and other natural elements captured by the artist.

Osborn, who has been in residence since late May, says that the audience can expect the work he creates to be thought-provoking.

"I want the audience to think about who they are and how they impact the world through their own cultures as a result of talking with me or seeing my work," said Osborn.

Osborn will cover a variety of topics in his presentations, including traditional Catawba artforms, artistic mediums he works with, identity through art, cultural documentation, contemporary art in Catawba and Native American culture today, and more.

“I think I’m most excited about discussing the process of applying new methods to really old art because that’s what I feel I have some of the most relevant experience in for the residency,” said Osborn. “I think this will help communicate the most about the idea that Catawba art isn’t necessarily old.”

Pre-registration for the programs, which can be viewed online via Zoom and the Center’s [Facebook](#) page, is required; registration details will be announced on our social media pages. For more details, call [\(803\)-313-7172](tel:803-313-7172) or email us at usclnasp@mailbox.sc.edu.

Join us for the following dates as Osborn continues his residency:

- Thursday, June 17, 6-8pm
- Friday, June 18, 6-8pm
- Saturday, June 19, 10am-4pm

- Thursday, July 8, 6-8pm
- Friday, July 9, 6-8pm
- Saturday, July 10, 10am-4pm

- Thursday, July 29, 6-8pm
- Friday, July 30, 6-8pm
- Saturday, July 31, 10am-4pm

On Thursday, Aug. 12 from 6-8 p.m., viewers can join the artist for a talk and demonstration about the exhibit installation. If the current

health situation continues to improve, there will be two opportunities on Friday, Aug. 27 and Saturday, Aug. 28 from 10 a.m. – 4 p.m. where the public can tentatively see a live installation of murals in-person in the galleries.

This fall, Osborn will give an artist talk in his completed exhibit during Native American Studies Week on Thursday, Nov. 18 from 6-7 p.m. He will also appear at the Center’s annual winter art festival, planned from 9 a.m. – 4 p.m. on Saturday, Dec. 4.

This work is supported by a RISE grant from the Office of the Vice President for Research at the University of South Carolina.

Stay tuned to the Center’s social media for more residency details and updates!

Interested in learning more about Native American Studies at USCL? These are just some of the courses offered through the Native American Studies major concentration and cognate curriculum:

- ANTH 209- Introduction to Folklore
- ANTH 219- Great Discoveries in Archaeology
- ANTH 317- American Indian Nations
- ANTH 321- South Carolina Archaeology
- ANTH 333- North American Prehistory
- ANTH 352- Magic and Religion
- ENGL 429C- Topics in American Literature: Native American Myth, Legend, and Oral Tradition
- ENGL 438A- Studies in Regional Literature, South Carolina
- HIST 401- The Development of the American People to 1789
- HIST 409- History of South Carolina, 1670-1865

Faculty Spotlight: Claudia Heinemann-Priest

By Ashley Lowrimore



Linguist and USCL Instructor presents a Lunch and Learn during summer of 2018. She returns to the Lunch and Learn line-up this June, virtually presenting "Indigenous Languages of the Southeastern United States" on Friday, June 18.

Photo by Ashley Lowrimore.

For Native American Studies linguist and USCL instructor Claudia Heinemann-Priest, who speaks four languages fluently and understands several others, interest in languages dates back to her childhood.

Raised in a family of German-Jewish immigrants, Heinemann-Priest was born in Canada and grew up speaking German in her home. She attended a bilingual school until she was in second grade and then transferred to an all-French-speaking school, learning English "partially in school, but mostly on the street." When she was nine-years-old, she lived in Spain for a year while her mother, a Spanish professor, studied for her master's degree.

Her introduction to Native languages also occurred in her childhood. Each summer,

Heinemann-Priest and her family would visit Sainte-Marie among the Hurons, a onetime Jesuit mission turned living history museum. The region is the ancestral land of the Huron and Iroquois nations. As a teenager, Heinemann-Priest recalls visiting a Cree community in Moose Factory in northern Ontario near Hudson Bay, where all signage was written in Cree and English.

"That was my first encounter with an actual, written Native language" she said, noting that the Cree alphabet was created by an Anglican missionary in the 1800s. "This really piqued my interest."

Heinemann-Priest will present the Center's June Lunch and Learn, "Indigenous Languages of the Southeastern United States," discussing the Native languages spoken in South Carolina and in the southeast around the time of European contact. She also will explain what happened to those languages.

"Out of the 7,000 languages spoken globally, about half of them are either endangered or critically endangered," said Heinemann-Priest. "I'll explain the four main reasons why language death happens and show that Native languages were bombarded by all four, and that's why there's been such a shift in the linguistic landscape of the U.S."

At one time, she says that there were four primary language families (Iroquoian, Algonquian, Muskogean, and Siouan) and about 26 types of languages in South Carolina. In addition to discussing the languages that were once spoken, the linguist also will discuss language death, something she's experienced first-hand.

"I can see in my own family, within one generation, how quickly language death can happen," she said. "Now that my parents are no longer around, I don't have anybody to speak German to."

Heinemann-Priest says that she has passed



Heinemann-Priest speaks during the celebration for the 5th Anniversary of the Native American Studies Center in October 2017. Behind her are (from left to right) Chief Louie Chavis, Beaver Creek Indians; Chief Peter Parr, Pee Dee Indian Tribe; Chief Harold "Buster" Hatcher, Waccamaw Indian People; Chief William "Bill" Harris, Catawba Nation; Chief Mary Louise Worthy, Piedmont American Indian Association- Lower Cherokee Nation of South Carolina; and Dr. Stephen Criswell, Co-Director of USCL's Native American Studies. Photo by Ashley Lowrimore.

on as many of the languages she speaks on to her two children; her youngest child is fluent in French and her oldest child is semi-fluent in German.

"I've gotten so used to speaking English to my kids and that's really a shame, but that's because of the environment," she said. "The environment, especially in South Carolina, was not conducive to bilingualism and I didn't have a community to support that. Each generation speaks the native language less and less, so language death can happen within one generation easily."

In college, Heinemann-Priest earned an undergraduate degree in theatre, but decided to pursue her love of languages, first earning a Master of Arts in Linguistics from UofSC in 2005 and a Master of Liberal Arts in Linguistics with a focus on the Catawba language from Winthrop University in 2007. After graduation, she went to work with Catawba Nation, working as their linguist for eight years before coming to USCL Lancaster in 2007. She's currently pursuing her Ph.D. in Comparative

Literature.

Between teaching and working toward her Ph.D., Heinemann-Priest also is developing a Catawba-English dictionary, a venture that originally began as a final project in school and has been 25 years in the making.

"I was looking for a project to do for my masters and I didn't want to focus on an Indo-European language because everyone was doing that," she said. "Fred Sanders (former Vice Chief for Catawba Nation) told me about how their language was not being spoken anymore on a daily basis. When his relative Sam Blue, his sister Sally, and his wife Louisa died, Fred said they were the last fluent Native speakers."

Knowing that bits and pieces of Catawba were spoken by the community, Heinemann-Priest began to help the tribe restore the language.

"They didn't have a written language, so my job was to be the linguistic expert," she said. "The first thing we needed to do in order for

this language to be revitalized was to give it some kind of written alphabet or syllabary.”

With no fluent speakers left to consult, Heinemann-Priest says she had to rely on the work of past researchers, finding utterances and other sample forms from as many speakers as possible to help construct vocabulary lists and grammar sketches. Over a span of two to three years, she researched the Catawba language and wrote grants to fund research trips in New York, Philadelphia, and Washington, D.C.

“I just went back as far as I could with vocabulary lists and initial grammar sketches as early as the 1500s-1600s,” she said. “Explorer John Lawson had sizeable list of vocabulary words; then in the mid-1800s, there was geologist Oscar Lieber and ethnologist Albert Gatschet. In the early 1900s, there was linguist Truman Michelson, and more recently, we have the work of compiler and genealogist Wes Taukchiray.”

With the information she had from her research, Heinemann-Priest helped develop an alphabet based on the Roman alphabet.

“It was especially hard to do the alphabet because there were two distinct dialects that, depending on the family, were more dominant than the others,” said Heinemann-Priest. “I went to tribal council and told them of my findings and asked what they wanted to do. It was an alphabet created in collaboration with the tribe because it was their language and their alphabet.”

Heinemann-Priest also looked at more in-depth technicalities in the language such as grammar, morphology, and verb tense (or lack thereof, in the case of the Catawba language). In some cases, certain sounds occurred in Catawba, but not in English, and she used the International Phonetic Alphabet to recreate those sounds. In other cases, entirely new words had to be formed.

“How does one say, ‘My name is...’ in Catawba?” asked Heinemann-Priest. “It isn’t necessarily something that researchers asked a native speaker to say, so we had to go back and reconstruct a word based on how the grammar of how language works. There have been no new fluent speakers since 1959, so what’s the word for computer? What’s the word for TV? We had to create those words.”

Over the last three years, half of her dictionary work during that time has been stalled by pandemic. While the dictionary is almost publisher-ready, Heinemann-Priest wants to ensure the work is understandable for non-linguists.

While she wouldn’t say she is fluent in Catawba, Heinemann-Priest is perhaps one of the more frequent speakers who works with the language. She taught the language to Beckee Garris, former Visitor Coordinator for the Center, as well as Co-Director of Native American Studies, Dr. Brooke Bauer.

Not having worked with Catawba Nation directly for a number of years now, Heinemann-Priest says she’s not certain whether or not the tribe still uses the alphabet. In a lot of cases, she says that people can naturally revert back to what they know and speak.

“For human beings, it’s actually not natural to write a language; the most natural thing to do with a language is speak it and listen to it,” she said. “As children, that’s how we learn a language.”

Hear more from the linguist during the virtual June Lunch and Learn on Friday, June 18! To register for the event, email the Center at usclnasp@mailbox.sc.edu for the meeting ID and passcode.

Happy Retirement, Professor Gardner

By Ashley Lowrimore



*Fran Gardner, pictured during the summer of 1991.
Photo courtesy of Brent Burgin, USCL Archives.*

Professor, artist, role model, colleague, confidant: USC Lancaster Distinguished Professor of Art and Art History Fran Gardner has worn these hats and many more during her career. This August, we bid happy retirement wishes to the award-winning fiber and mixed media artist who began her career at USCL in 1989.

Through her work with the Native American Studies Center, Gardner leaves a lasting impression on its faculty and staff.

“Fran has been an integral part of Native American Studies from before the first faculty hire until her retirement,” said Center Archaeologist Chris Judge.

In the spring of 2013, Gardner and her public art class worked with Judge to create the spear point installation located behind the reception desk in the Center. Judge identified the various arrowheads, spear points, and pottery sherds

by date, while Gardner and her class created a curtain-like timeline installation of the artifacts.

“I don’t think we’ve ever talked about changing it because everybody likes it,” said Native American Studies Co-Director Dr. Stephen Criswell. “It’s just become a permanent fixture. She physically left her mark on the Center that way.”

Criswell first met Gardner through a statewide folklife organization he helped form years ago while working at Benedict College in Columbia.

“I always thought it was interesting that she came from a fine arts background but had this passion for art in all of its forms: traditional art, fine art, and folk art,” said Criswell. “It really impressed me. She was a really fun and good-natured person to be around and was really active with us in the folk organization.”

After getting to know each other fairly well through the group, Criswell received a call from Gardner, telling him that USCL had received Catawba pottery and other materials, and that then-Dean John Catalano wanted to talk with him. Gardner set up the meeting, which Criswell saw as an opportunity to consult with the university.

“I thought that I was going to advise as a folklorist, because I had organized the folk organization’s conferences and had started getting involved in exhibits,” said Criswell.

It wasn’t until later in the meeting, after being struck by an unusual line of questioning from Dean Catalano, that Criswell realized that there was more to this meeting than he thought.

“I was not dressed for a job interview or prepared for an interview, I just thought I was there to discuss the new Catawba materials,” said Criswell. “But the idea starting turning in my head: this is a job interview. Later, I talked to Fran and she said, ‘Oh yeah, they’re thinking about hiring you to direct Native American Studies.’”

Sure enough, after about a month, Criswell says that USCL called to offer him the job directing Native American Studies, an accomplishment he attributes to Gardner.

“I wouldn’t be at USCL if it weren’t for Fran and I don’t think there would be Native American Studies at USCL if it weren’t for Fran,” said Criswell. “John Catalano was adamant about starting the program here, but I think it was Fran that actually got things in motion and got it started.”

Once Criswell was hired, it wasn’t long before Judge came on board, followed by a linguist, archivist, historian, and art curator, forming Native American Studies.

“Fran was the one who lit the spark that started Native American Studies,” said Criswell. “She has always been supportive and it’s always been appreciated.”

Not just a supporter of Native American Studies at USCL, Gardner is also a fan of Indigenous art and a collector of Catawba pottery.

“Despite the fact that her background is not in Native American Studies, she went out to Chaco Canyon and did some amazing work inspired by the Indigenous rock drawings out there,” said Criswell. “She’s like me in the sense that she didn’t start out in Native American Studies, but somewhere in her career, she just stumbled into it.”

Curator of Collections and Galleries Brittany Taylor-Driggers has worked closely with Gardner as a fellow Art Professor. Like Criswell, Taylor-Driggers also credits Gardner with her entering into a profession at USCL.

“Fran is a well-recognized artist in her field and is sought after by other professional artists for critiques and workshops,” said Taylor-Driggers. “She has made her career at USC Lancaster, but she has touched so many more than a list of

service years can describe.”

Gardner also has served as chair of the Native American Studies Advisory Committee, though Taylor-Driggers says Gardner has been supportive of the academic program outside of that role.

“Even when she was not part of the committee for Native American Studies, she was a mentor and advisor for many of our faculty and curated exhibits based on the collections on campus,” she said.



Fran Gardner, pictured to the right of the ladder against the wall, works with her class as they assemble the spear point installation that hangs behind the Center’s reception desk.

Photo by Christopher Judge.

Taylor-Driggers says that not only has Gardner worked tirelessly on issues presented to represent and support faculty, but she has also had a great ability to guide her students.

“I don’t think the art department or Native American Studies would be what they are today without her,” she said. “She has advocated for the arts on campus since her hiring—building gallery programs, writing grants, working with administrators to offer better studio classroom spaces and course offerings, and so much more.”

Aside from making an impact on fellow faculty

Happy Retirement, Professor Gardner

members, Gardner has inspired and mentored many students in the classroom.

Center Project Coordinator Elisabeth Avelar (Palmetto College 2019 graduate), and Center Collections, Galleries, and Studio Assistant Samuel “Smokey” Farris (Palmetto College 2020 graduate), both graduated Magna Cum Laude with Bachelor of Arts degrees in Liberal Studies with concentrations in Art. Both also took several classes under Gardner while attending USCL, and both worked as Studio Assistants for her at different points in their college careers.

“When I started her classes, I was a little intimidated by her,” said Avelar. “As I grew in her classes, I could see she was passionate about what she was doing and about teaching people. Once I saw how passionate she was, it just inspired me whole heartedly to want to continue being an artist.”

Avelar calls Gardner a very encouraging professor, one who often supported class discussions that would not only help break the ice among students, but also strengthen their abilities in giving authentic artistic feedback.

“She was so enthusiastic about getting students to collaborate, which made it really interesting to learn art history,” said Avelar. “She 100% encouraged discussion, especially when prompting class critiques. That’s one of the biggest things that helps an artist, in my opinion, when you can get critique from other people and she wanted to encourage that interaction.”

Farris first met Gardner when he went to her office to consult on an advising issue. After a conversation about his plans to major in visual arts, and before his first class had even taken place, Gardner asked him to put in an application as her studio assistant.

“She asked if I was interested in working as her studio assistant and I jumped at the opportunity,”

said Farris. “I’ve worked with her since day one at USCL. Working with her was fantastic; she never minded helping and she was always patient with me.”

Like Avelar, Farris also is impressed with how Gardner would hone students’ abilities to analyze and create art.

“Whether it was in my work or in my art, Fran pushed me out of my comfort zone and she knew it,” said Farris. “I was always going to give 100% whether I was taking her classes or working with her, and I consider myself very fortunate to have walked into her office at that particular time. Just being up there working with her and her having confidence in me allowed me to do so many other things that I never would have had the chance to do otherwise.”



Fran Gardner, pictured with former USCL Dean John Catalano during the USCL spring picnic in 1989-1990. Photo courtesy of Brent Burgin, USCL Archives.

During her senior year, Avelar completed an internship with Gardner. As part of a project to determine how the arts community could be enhanced in Lancaster County, Avelar accompanied Gardner on a trip to the artist hub of New Smyrna Beach, Florida to interview

creatives about what made their art community so successful.

“It was the best experience for me, not only as a student or as an artist, but also in getting to know Fran over that week of time,” said Avelar.

During the trip, Avelar was able to watch the Floridian artists create work in-studio. One of her favorite moments from the trip was being able to watch Gardner create her own art.

“It was entertaining, because you could see that Fran was really focused,” she said. “She invited me into her studio space, where she showed me a bit of what she was doing and talked about her different techniques. It was so coordinated and I really admired that.”

One of Farris’ most memorable experiences with the art professor happened in his art history class. Farris had loaned Gardner a book about the Dada movement, the brief art movement in the early 20th century that preceded Surrealism.

“This is the art movement that really sucked me into art 30 years ago,” said Farris. “I’ve always been fascinated with it and I know Fran is a big proponent of female artists and African American artists, so I thought she would appreciate the book. She did, but she let it be known that she was not a fan of Dada; she skipped over it in class almost every year because it was such a short movement.”

When it was time to address that segment of art history in class, Farris expected her to move forward and discuss Surrealism.

“Fran walked in class and said, ‘I don’t like it personally and I usually skip over it, but today we’re going to touch on the Dada movement and Smokey’s going to assist me,’” said Farris. “I was not going to pass up an opportunity to ‘teach’ this movement, so I used my soap box and discussed how important and influential I thought it was, and

then we moved on. I always like to tell people, though, that I technically taught an art class for five minutes.”

Farris plans to one day earn his master’s degree and teach art, just like the professor he admires.

“I want to teach art history in particular, like Fran,” he said. “I’ve enjoyed her lectures so much that that’s really what I want to do. I would probably follow her techniques and copy them, and I have no shame saying that.”



Professor Fran Gardner (left) stands with Carolyn West, most recently who served as Associate Provost for Regional Campuses and Continuing Education. Photo courtesy of Brent Burgin, USCL Archives.

Avelar calls the professor one of her biggest role models.

“I have her in the highest respect that I could as far as an artist, teacher, or parent, because she has given me some good ‘motherly’ advice in our time together,” said Avelar. “She’s just an all-around wonderful person and artist and such an inspirational character to be around.”

“She says she’ll be around and I don’t doubt that,” said Criswell. “If you look at her CV, she has an incredibly impressive career. In some ways this may be the next phase of her career as an artist, she may end up doing even more than we realize she can do now that she has the time to do it.”

We wish you a happy, healthy retirement, Fran!

Remote Sensing at the Adamson Mounds Site (38KE11), Kershaw County, South Carolina

By Christopher Judge and Chester Walker, PhD

Among the modern world's high-tech archaeological tools is a suite of techniques collectively known as "remote sensing." The most well-known of these is metal detecting, but geophysical prospecting techniques such as Ground Penetrating Radar and Gradiometer are used with ever more frequency today to identify below ground features and to target where archaeologists dig. Archaeology without the aid of such tools can be like searching for the proverbial needle in a haystack, thus remote sensing allows us to place excavations in the most promising areas of an archaeological site, saving time, energy, and resources.

The Adamson Mounds site is a Mississippian period mound site occupied between A.D. 1250 and 1475. Here, Native Americans built two earthen mounds; the largest is 10m tall (32 feet) and 59 x 50 meters (193 x 164 feet) at its base. To learn more about the Mississippian period, NASQ readers are directed to a [short video](#) at the Native American South Carolina Archive website.

The Adamson site was first recorded in the 19th century and intensive archaeological testing of the site was performed in 1998, funded by the National Geographic Society and the South Carolina Department of Archives and History. The testing in 1998 involved the placement of shovel tests--30 cm wide circular holes (12 inches) and approximately 65 cm deep (25.5 inches) at intervals of 20 meters (65 feet) to determine the significance and depth of archaeological deposits and to define the spatial boundaries of the site.

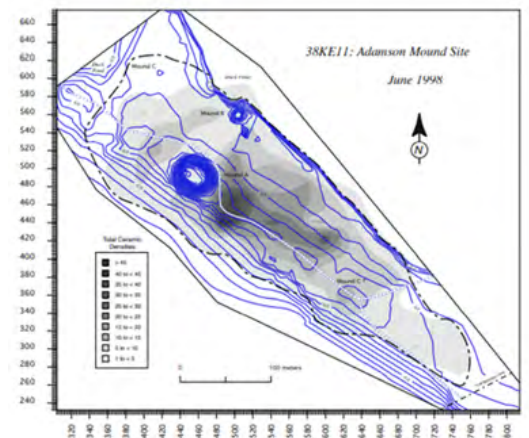


Figure 66. Mississippian sherd density distribution, Adamson site, Summer 1998.

Top: 19th century map of site Bottom: Distribution of Native American pottery, the blue showing the densest concentration. Photos courtesy of Christopher Judge.

In February of 2021, I worked with Dr. Chester "Chet" Walker of Archaeo-Geophysical Associates LLC of Austin, Texas at the Adamson Mounds site on the Wateree River where Walker performed a gradiometer survey of the approximately seven-acre archaeological site. This work was funded by a donation from Duke Energy to the USC Columbia Educational Foundation for archaeological research in the Wateree Valley.

Gradiometer surveys are non-invasive and passive techniques that measure slight variations in the magnetic properties of soil. Gradiometers have become the primary tool for archaeo-geophysicists due in part to the fact that geophysical data can be collected and processed rapidly and efficiently; when conditions are right due to the properties

of specific soils, gradiometers have proven useful in locating negative relief features such as storage and trash pits, post holes from houses and fences, as well as thermally-altered features such as fire hearths and burned structures.



Chet Walker flying the drone to collect aerial photography.. Photos courtesy of Christopher Judge.

The first step in the 2021 project was to obtain aerial photography of just under 54 acres centered on the seven-acre site. Walker used a micro-UAV (drone) to collect a series of overlapping aerial images. The drone was flown at 120 meters (394 feet) above ground level (AGL). A total of 285 images were collected.

The second step in February 2021 was the gradiometer survey. A Bartington Grad 601-4 fluxgate gradiometer was used to collect a total of seven acres. Data was collected using a 50 cm traverse interval and a 10 Hz sampling interval. A real-time Global Navigation Satellite System (RTK GNSS) was used to plot the survey lines. This phase of our work involved Walker pulling the gradiometer across the site.

While an important and useful means of data acquisition, geophysical prospecting is most effective when combined with detailed understanding of the site-specific characteristics of archaeological deposits. To that end, Walker overlaid his interpretation of the site on a map of the distribution of Native American pottery

collected during the 1998 investigations.

Archaeology is a slow process. Since the early 19th century, we archaeologists have collected various data about this site. Each subsequent project builds on the previous ones, refining our current understanding of the site and helps to shape future investigations. If funding can be obtained, we hope to return to the Adamson

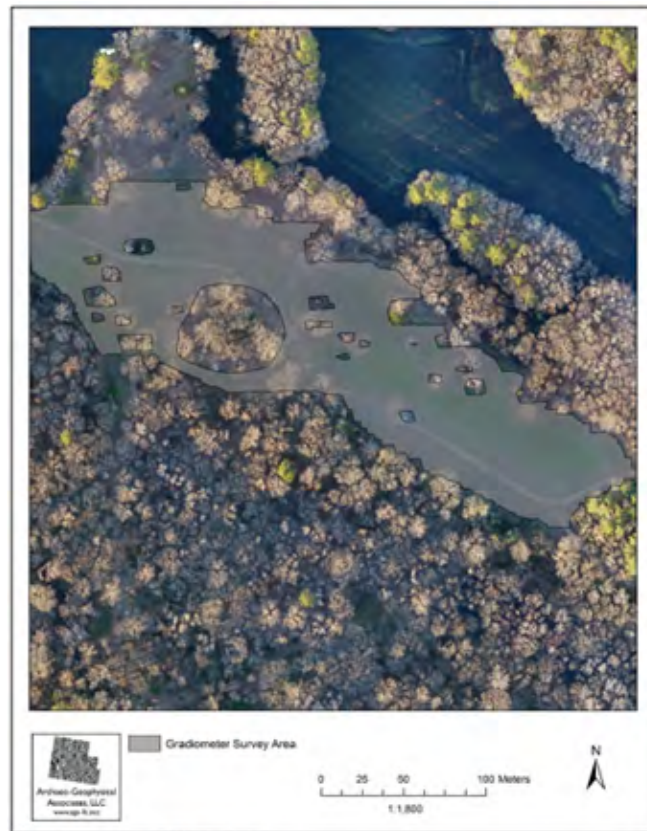
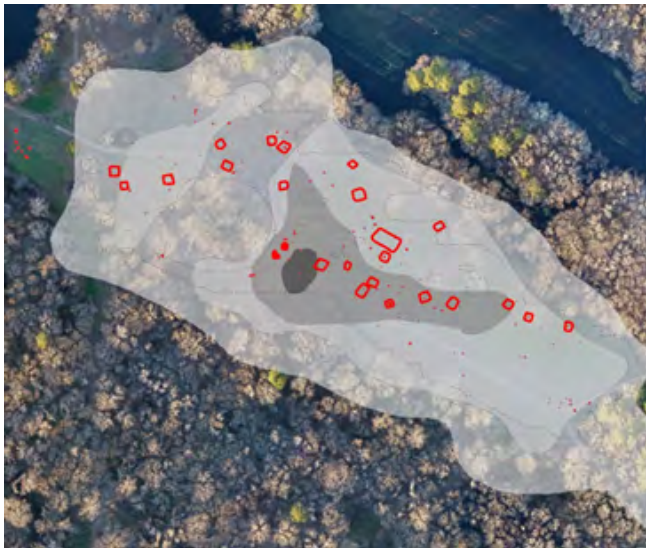


Figure 1. Geophysical Survey area.

An aerial view of the mound site shows the survey area. . Photos courtesy of Christopher Judge.



Chet Walker conducts the survey with his Bartington Grad 601-4 fluxgate gradiometer.. Photos courtesy of Christopher Judge.



Walker's interpretation. Red squares and rectangles are potential structures built by Native Americans. Photos C\ courtesy of Christopher Judge.

Mounds site in the future to excavate some small holes to explore the anomalies discovered and interpreted by Dr. Walker.

Acknowledgements: The authors wish to thank site owners Mac Willetts, Robert Willetts, and Lynn Wooten for all of their support over the years, and our archaeological colleagues Adam King, Gail Wagner, and John Cable for their assistance in this effort. Funded by Duke Energy.

Like, subscribe, and ring that bell! Now you can find us on [YouTube](#), where you can watch previous virtual Lunch and Learns, our Columbus Day Controversy Panel Discussion, drone tour of the Center, and more!

A Quite Complex Chore: Processing the Thomas John Blumer Slide Collection

By Brent Burgin

The Native American Studies Archive as it exists today consists of over 200 plus linear feet of materials. The majority of these materials have been processed and are available for patrons to use. When an archive receives a collection, the goal is to create a finding aid or container list describing the materials within the collection. Preservation issues must be addressed first, such as cassette tapes that must be remastered to a digital format. Extensive photograph and slide collections usually provide great historical documentation but are extremely problematic to process.

Every archivist has one large collection that they despair of ever getting processed. In my case, this was the Thomas John Blumer slide collection. How does one describe 5,725 slides? I do not know how many times I opened the closet where the slides were housed, looked at them, threw up my hands and walked away.

Doctor Blumer did create a finding aid for the slides, but he simply notated who was in every slide, what was going on, and repeated people's names again and again. This made the finding aid of no help at all to a researcher, for example the name Georgia Harris, a very noted Catawba potter was listed over 800 times.

After many stops and starts, I finally decided on a thematic system that divides the slide index into three components- people, places, and collections. Priority is given to individuals; for example, if one were wanting to research noted Catawba potter Edith Brown, all things Edith would be located in one place.

Selections from all three sections are shown below. Please note that the abbreviation BPC below indicates the Blumer pottery collection, the large majority of which is now owned by the Native American Studies Center.



Slide 2697 from the collection shows a turtle assortment by Faye George Greiner. Photo courtesy of NAS Archives.

PEOPLE:

Edith Brown

Slides 138-147, 351,352 creating a traditional cooking pot.

(129A) Arrow pipe, BPC.

(138-147, 351, 352) Pottery making sequence.

(275) Indian head wall pocket, BPC.

(837) Canoe, BPC.

(866) Bowl with three gopher legs and ruffled rim, BPC.

(2271) Canoe, BPC.

(2272) Pitcher, BPC.

(2273) Bowl with gopher legs, BPC.

(2295) Pitcher. Susan George Collection.

(2296) Bowl with legs. Susan George Collection.

(2297, 2510) Snake pot, Susan George Collection.

(2496) Basket pot. Teat Collection, BPC.

(2509) Peace pipe.

PLACES:

Pamunkey Indian Reservation, King William, Va.

(888) Baptist Church.

(921) House of Dora Cook Bradby.

(884,886-887, 889) Terrell Bradby's culvert.

(880-883,885) Cemetery.

(890, 892-894, 898-899, 1438) Reservation land.

(919-920) Pamunkey River.

(895-897) Signs on Reservation.

(613) Pamunkey Trading Post, former school and home of the Potters' Guild.

COLLECTIONS:

Wake Forest University, Winston-Salem, NC

Catawba Pottery Collection

(2082a) Large jar with handles.

(2083, 2092) Indian head pot with ruffled rim.

(2084, 2089) Small jar with finger impressions.

(2085, 2091) Large pitcher with handle.

(2086) Bowl.

(2087) Jar with raised rim, possibly made by Martha Jane Harris.

(2088) Jar with unusual shape.

(2090) Jar with handles, possibly made by Nettie Harris Owl.

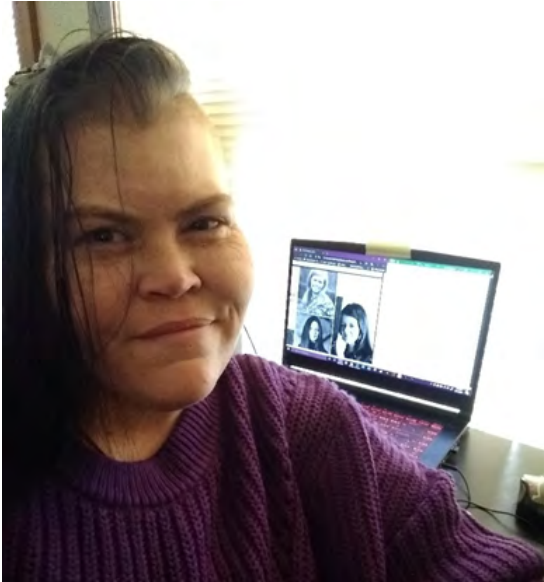


Slide 2627 shows an image of a 19th century milk pan, purchased from a Washington D.C. antique shop. Photo courtesy of NAS Archives.

Currently we're processing slides in the 3,400s. At projects onset, we were in the 1,500s. A lot of progress has been made and the job is now 50% + complete. I have now worked with Catawba Indian historical documents for over 15 years and have learned and seen many things in these slides that I did not know. This is a very rich collection and processing continues.

Staff News

By Ashley Lowrimore



Visitor and Project Coordinator Assistant Crystal Melton has been working on coding data for older USC Lancaster yearbooks for future viewing on the USCL Archive website. Photo courtesy of Crystal Melton.

Back in 2018, we introduced readers to Center student worker and Archaeology Lab assistant Crystal Melton. We're pleased to announce that Melton is staying on at the Center in a new role as Visitor and Project Coordinator Assistant.

Graduating last December with a degree in History and Native American Studies and a cognate in Anthropology, Melton is thrilled that she is able to continue working at the Center.

"When I walked into Chester Adult Ed, I had this goal to get my GED, go to college, make something of myself and become a functioning member of our community, and to be within a museum setting," said Melton. "It took baby steps to get where I am, but I'm doing everything I said I wanted to do and it feels wonderful to be able to stay at the Center."

Melton doesn't plan for her educational journey to stop there. Earlier this year, she applied to graduate school and is waiting to hear back on

the status of her application. Ultimately, she says her plan is to continue her education by studying history in grad school, whether she's accepted now or somewhere in the future.

"One way or another, I'm going to earn a master's degree and be the first person in my family to earn a doctorate," said Melton. "I've come this far now, so why stop?"

Native American Studies Co-Director Dr. Stephen Criswell is delighted to have Melton stay on staff. Melton was a student of Criswell's in a freshman English class, where he remembers her being an inquisitive student.

"I admire that curiosity and inquisitiveness that she has and that's what I'm excited about her bringing to the Center," said Criswell. "She's eager to help, eager to learn, and eager to help with our mission. She did a great job when she was a student worker and I have no doubt she'll continue to do so."

Having an avid interest in science, Melton came to USCL hoping to major in astronomy; since the school does not offer a major in astronomy, she ended up finding an unanticipated major instead.

"During my Carolina Core classes, I was introduced to various history courses and fell in love with them," said Melton. "I thought I wouldn't like history."

One of the areas of study that has caught Melton's interest is a subcategory of archaeology called astroarchaeology, which is the study of ancient civilizations and their relationship to the stars. She says the field combines her love of studying the stars with her favorite now-subject of study.

"For some reason, I've always been attracted to the stars and knowing that history can lead me

there through a subcategory of archaeology is just fascinating,” said Melton. “I find that to be fascinating because you learn about a culture, you learn their history, and then you also learn what their relationships are to the stars. You see just how different it is between their point of view and the view of western society and it’s very fascinating.”

As a student worker, Melton worked in the Center’s Archaeology Lab, cleaning and organizing pottery sherds and spear points from the Robert “Bob” Costello Collection. In her new role, Melton is helping assist with research and special projects.

Lately, she’s been getting a look at how the university has changed over the years in a project for archives. Working with USCL yearbooks from 1965-1977, Melton has been coding data so that the yearbooks may be made accessibility-friendly and linked to the USCL Archive website for future online viewing.

“What I did in the Archaeology Lab is completely different than what I’m doing now because I feel like I can do a little bit of everything and spread my wings out a little bit more,” said Melton. “It’s a lot more research, and that I’ve enjoyed.”

Melton also has been researching information about the STEAM (Science, Technology, Engineering, the Arts and Mathematics) education curriculum in Native nations, the theme of this November’s Native American Studies Week.

“Out west, STEAM is being promoted very heavily among Native communities and it’s because they’re able to keep their culture within that curriculum,” said Melton. “They honor their ancestors, who would have knowledge of the stars, and they bring it into modern society and into their modern world. Now you’ve got these folks who work for NASA, in particular, astronaut

John Herrington. It’s neat how it all connects.” Melton’s research has led her to compile a list of engineers, scientist, inventors and other Native innovators who have been influenced by STEAM curriculums.

“I’ve found that a lot of these Indigenous engineers working for NASA benefited from the STEAM and STEM projects that were introduced to their communities,” said Melton. “One gentleman benefitted from the STEAM program and helped to build the rover Perseverance that landed on Mars. It’s a positive message to let others know that just because of the past, doesn’t mean the past has to hold them down. You can still honor your ancestors and your culture and still be someone who takes us to new worlds. Whether you are Indigenous or not, it’s very inspiring and those are the people that I look up to.”

Save the Date!

STEAM is the theme! Mark your calendars for the 16th Annual Native American Studies Week, taking place Monday, Nov. 15-Friday, Nov. 19. The week will include a talk from the Center’s summer Contemporary Artist-in-Residence Alex Osborn, an exhibit highlighting Indigenous inventions and engineers, a STEAM-themed Lunch and Learn, and more! Further details will be announced in our next newsletter!

USC Salkehatchie Mascot Forum

By Ashley Lowrimore



In March, Native American Studies Archaeologist Chris Judge and Co-Directors Dr. Brooke Bauer and Dr. Stephen Criswell participated in the round-table discussion “Should USC Salkehatchie change its mascot: the Salkehatchie Indians?” hosted by the Salkehatchie Scholarly Research Forum. The discussion, streamed live on Facebook, can still be watched online at the group’s [Facebook page](#). Screen capture by Ashley Lowrimore.

Edisto Natchez-Kusso Tribe of S.C. Visits Center

By Ashley Lowrimore



In late March, we had the pleasure of hosting Edisto Natchez-Kusso Tribe of S.C. Chief John Creel and Tribal Council members at the Center to tour Archives and discuss future projects. Photos by Christopher Judge.

Center Visits Edisto Natchez-Kusso Tribe

By Ashley Lowrimore



In late April, Center Archaeologist Christopher Judge attended the Edisto Natchez-Kusso Tribe’s 44th annual powwow in Ridgeville, S.C. On the left, Chief John Creel stands with Dorchester County Councilwoman Harriet Holman. On the right, the crowd assembles for the Grand Entry procession. Photos by Christopher Judge.

Native American Studies Center Featured on SCETV’s “Our Town”

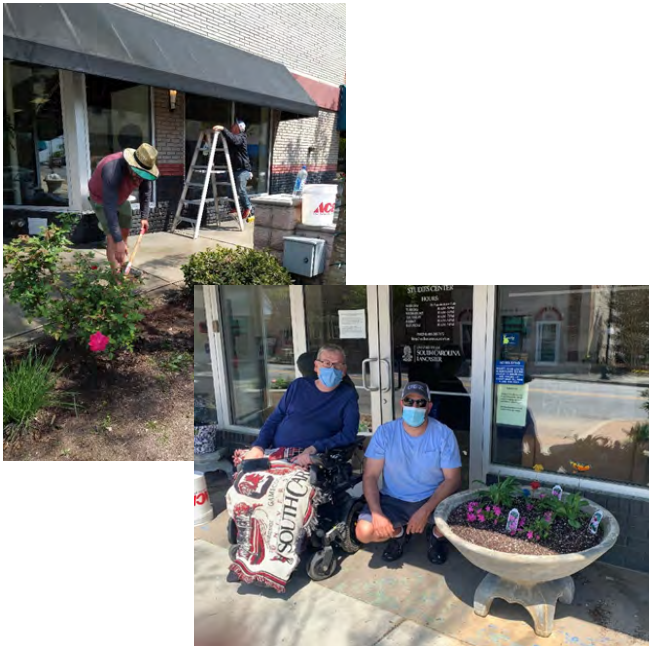
By Ashley Lowrimore



The Native American Studies Center was featured on SCETV’s documentary series “Our Town” in May. Here, Archaeologist Christopher Judge sits down for an interview with SCETV’s Charles Dymock. Photo by Ashley Lowrimore.

Main Street Neighbor Helps Out

By Ashley Lowrimore



We have the best neighbors on Main Street! We're grateful to Jim King formerly of 521 BBQ (right), pictured here with Center Archivist Brent Burgin, for helping to beautify our front entrance with colorful blooms, mulch, and new welcome mats for our front entrance. King recruited the help of his friend Travis Spaulding (of Spaulding Power Pros of Kershaw), who power washed our façade, awning, windows, and sidewalk. Flowers, soil, and fertilizer were donated by Mike Haynes, President of The Loving Group, a landscaping firm in Charlotte, NC. Thank you for your hard work! Top left photo by Christopher Judge. Bottom right photo by Katie Shull.

Waccamaw Indian People Exhibit Opens at Horry County Museum

By Ashley Lowrimore



Waccamaw Second Chief John Turner, Vice Chief Cheryl Cail and Chief Harold "Buster" Hatcher of the Waccamaw Indian People are featured in the exhibit "Waccamaw Indian People: Past, Present, Future," now on display at the Horry County Museum through early next year. An opening reception was held in April, where Chief Hatcher is pictured here with the Coastal Carolina University students and faculty who created the exhibit. Take a virtual look at the exhibit [here](#). Photos by Christopher Judge.

Pee Dee Indian Tribe Opens Educational Cultural Center

By Ashley Lowrimore

The Pee Dee Indian Tribe held a grand opening and ribbon cutting in early April for the Education Cultural Center in McColl, S.C. The site will include classroom space, a Three Sisters garden, and a "living village" with wigwams, pictured here with Pee Dee citizens Michael Dunn (left) and John Lentz. Photo by Christopher Judge.



NAS Staff, USCL Faculty Assist with Greenway Mural

By Ashley Lowrimore



Center staff and friends assisted artist Amiri Farris with the Woodland Tunnel underpass mural on the Lindsay Pettus Greenway. Here, Farris, pictured left, spray paints a butterfly in a natural woodland scene while Ella Farris, Elisabeth Avelar, Smokey Farris, and Crystal Melton (left to right) paint the scenery in the mural. Photos by Ashley Lowrimore.

Upcoming Events

June 18: Noon *"Indigenous Languages of The Southeastern United States – Past and Present"*

Lecture by: Prof. Claudia Y. Heinemann-Priest, USCL Native American Studies

July 16: Noon *"Applying Digital Image Analysis on Lowcountry Colonoware"*

Lecture by: Dr. Jon Bernard Marcoux, Clemson/ College of Charleston Graduate Program in Historic Preservation and Corey A.H. Sattes, Drayton Hall Preservation Trust

August 20: TBA

September 17: Noon *"The Archaeology of Charraw Town in the Catawba Indian Nation"*

Lecture by: Dr. Mary Bett Fitts, Assistant State Archaeologist, North Carolina Office of State Archaeology

October 15: Noon *"The State of the River"*

Lecture by: Brandon Jones, Catawba River Keeper, Catawba Riverkeeper Foundation

November 19: TBA

December 10: Noon *"Native American Mascots"*

Lecture by: Hannah Bauer, South Carolina Commission for Minority Affairs

Visit [NASCA](#) to learn more about South Carolina's Native communities and access letters, images, videos, timeline, an interactive map, and more!

If you are interested in supporting the work of Native American Studies at USCL, please consider a financial donation to the [Samantha Criswell Memorial Fund](#) or the NASC Endowment. We thank you for your support!

Contemporary Artist-in-Residence

Catawba artist Alex Osborn demonstrates his work with photography, digital collage, and drawing while working both remotely and on-site at the Center. Osborn's virtual residency will feature artist talks and interviews, and will give viewers an inside look at his works-in-progress. Presented live via Facebook and Zoom.

- June 3, 4; 6 - 8 p.m.
- June 5: 10 a.m. - 4 p.m.
- June 17, 18: 6 - 8 p.m.
- June 19: 10 a.m. - 4 p.m.
- July 8, 9: 6 - 8 p.m.
- July 10: 10 a.m. - 4 p.m.
- July 29, 30: 6 - 8 p.m.
- July 31: 10 a.m. - 4 p.m.
- August 12: 6 - 8 p.m.
- August 27, 28: 10 a.m. - 4 p.m.

Upcoming Classes

Join us this summer and fall for another great semester of Native American Studies classes! A selection of course offerings includes (please note whether classes will be held online or in-person):

Summer 2021

- ENGL 429: Topics in American Literature (Asynchronous online)

This course focuses on Native American oral traditions.

Fall 2021

- HIST/WGST 464 History of American Women (In-person)

Students will learn about the lives of Indigenous, Black, and White women in early America.

- SOST 298 Topics in the American South (In-person)

This course concentrates on Native North America to 1865.

- ANTH 321 Archaeology of South Carolina (In-person)

This course is a survey of the archaeology of the State of South Carolina from the Ice Age ca. 16,000 years ago until World War II. It introduces the concepts, methods, and data of archaeological anthropology. Special emphasis is placed on disenfranchised groups—Native Americans in the prehistoric and historic periods, Spanish Explorers

in the 16th century, African Slaves in the 18th and 19th centuries and poor tenant farmers in the 20th century. The course is divided into three parts—Prehistoric Archaeology, Contact Period Archaeology and Historical Archaeology. Students will critically analyze course readings. Students will develop a comprehensive understanding of South Carolina's deep cultural chronology and history. Students will develop an appreciation for those SC cultures marginalized in traditional histories.

- ANTH 206 Anthropology and Religion (Asynchronous online)

Students will learn about Native American belief traditions.

- ENGL 285 Special Topics in American Literature (Asynchronous online)

This course focuses on folk narratives and will include Native American myths, legends, and folk tales.

We're Open!

Have you heard? We're now open to the public by appointment only! To make an appointment for visitation, call the Center at (803) 313-7172 or send an email to usclnasp@mailbox.sc.edu. Please note the following information before scheduling your visit:

- The Center will operate on a modified schedule, open on Tuesdays, Thursdays, Fridays, and the first Saturday of each month from 10am – 5pm.
- Advance reservations are required and visitor groups will be limited to six people per appointment size.
- Masks or face coverings are required for entry to the Center and temperature checks are required for entry.
- Guests are encouraged to make use of the hand sanitizing station upon entry.
- Visitors are asked to enter through the front entrance; the back entrance will remain available for use by students, faculty, and staff only.
- No public meetings spaces will be offered at this time.
- No appointments will be available from 11 a.m. – noon in order to allow for a daily cleaning.
- All programs will continue to be held virtually.

Follow the Center on Facebook, Instagram, Twitter, and LinkedIn for the latest news or updates to programs and events.

Come fly with us! [Click here](#) for a drone tour of the Center!

Current Exhibitions at the Center:

D. Lindsay Pettus Gallery: The Story of Catawba Pottery Virtual Exhibit. This National Endowment for the Arts funded exhibit traces the art, culture and history of Catawba pottery, the oldest Native American pottery tradition in the United States. Permanent Exhibit.

Duke Energy Gallery: TBD

North Gallery: TBD

Red Rose Gallery: TBD

Five Points Gallery: TBD

Digital Exhibitions from USCL and the Center's Galleries:

Humor, Parody, and Satire: The Artwork of Tom Farris and Chris Olszewski

The Story of Catawba Pottery Exhibit: An Exhibit from the Native American Studies galleries on the Catawba Indian pottery tradition

Georgia Harris and Catawba Indian Pottery

USC Lancaster's 60th Anniversary Exhibit: Highlights the campus's growth and community connections over the last sixty years

Location:

119 South Main Street
Lancaster, SC 29720

To visit our website [click here!](#)

Contact Information:

(803) 313-7172

Email: usclnasp@sc.edu

Did you miss the last newsletter? Don't worry, just [click here!](#)

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Brittany Taylor-Driggers, Artist, Curator of Collections and Galleries 803.313.7036 &

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The Center's Staff:

Elisabeth Avelar, Special Projects Coordinator

Chloe Boone, Student Worker

Helen Champion, Custodial Services

Samuel Farris, Collections, Galleries, and Studio Assistant

Ashley Lowrimore, Public Relations Coordinator

Crystal Melton, Visitor and Project Coordinator Assistant

Missy Melton, Student Worker

Katelyn Shull, Visitor Coordinator

The Center's Advisory Committee:

Purpose: This committee advises the Native American Studies Director.

Dr. Stephen Criswell, NAS Co-Director, ex officio

Dr. Brooke Bauer, NAS Co-Director, ex officio

Jerrold Yarosh, BBCE Division Representative

Todd Scarlett, MSNPH Division Representative

Tania Wolochwianski, Humanities Representative

Fran Gardner, Administrative Appointment

Pat Lawrence, Administrative Appointment

Allan Pangburn, Administrative Appointment

W. Brent Burgin, NAS Director Appointment

Claudia Heinemann-Priest, NAS Director Appointment

Brittany Taylor-Driggers, NAS Committee Chair, NAS

Director Appointment