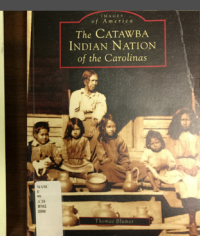
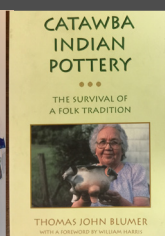


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UNIVERSITY OF
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Native American Studies Center

UNIVERSITY OF SOUTH CAROLINA LANCASTER

Director's Column

Fall 2018 promises to be an exciting year as we head into our Center's sixth anniversary and over 13 years of Native American Studies at USC Lancaster. The 2017-2018 academic year ended with a great Native American Studies Week, the opening of our exhibit honoring the late Dr. Will Moreau Goins, and an informative and fun-filled study trip across the Southeast. Our faculty and staff stayed busy this summer with some of us, like Professor Judge, out in the field or doing research and others teaching and, hopefully, getting a little vacation.

We are delighted to have Beckee Garriss as our 2018-2019 Native American Artist-in-Residence. The S.C. Arts Commission is again supporting our visiting artist series through their Folklife and Traditional Arts program, and we remain extremely grateful for their assistance and that of our university. Beckee is a familiar face around the Center. Beckee was our first visitor coordinator at the Center, and she has been an integral part of Native American Studies at USCL since the beginning as a student, performer, demonstrator, advisor, and liaison to the Catawba Nation. And on a personal note, she has been my friend since before I came to USCL (She was one of the people I turned to when I was first hired). She is my daughter's honorary grandmother and has been such a help to us in our darkest times. Securing the funds to make Beckee our artist-in-residence is one of my proudest professional accomplishments; it's the least we could do for such a dear friend.

Beckee joined us on our trek across the Southeast this past May. Our group of eight students and three faculty had a blast exploring the museums of D.C., Cherokee, Jamestown, Williamsburg, and the Pamunkey reservation (while dodging storms, con artists, and snakes). Our new exhibit in the Center's back gallery offers artifacts from our adventure. The trip was extremely informative and fun, but I can wait a long time before driving a van across four states for seven days!

~Stephen Criswell

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Garris Appears as Fall Artist-in-Residence

By Ashley Lowrimore



Beckee Garris during her residency. Photograph by Ashley Lowrimore.

She's back!

Beckee Garris, former Visitor Coordinator, may have retired from her job at the Center in Spring 2017 but she returned to work last fall as part time Collections Assistant, working with Brittany Taylor-Driggers, Curator of Special Collections and Galleries. Garris is taking a break from Collections until January, however, to take on a new role at the Center this fall: Artist-in-Residence.

This September through December, Garris, a citizen of the Catawba Indian Nation, will spend her residency demonstrating pottery and basket making techniques and sharing Catawba oral histories and traditions.

An art form that had once fallen out of popularity, the basket making tradition is being revived among Catawba artists.

"We're reviving it because it had gotten lost because it takes a lot of time to make one and they were utilitarian to start

with," said Garris. "That went away when you could buy commercial baskets a whole lot cheaper than it was to make your own."

Garris began making baskets three years ago when artist and basket maker Faye Greiner appeared as the Center's Artist-in-Residence. She has been making the long leaf pine needle baskets since June.

"There is the vague mention in oral histories of the long leaf pine needle baskets, but a renowned Cherokee artist came to the reservation to teach us how to weave them," said Garris.

Since the long leaf pine needles are no longer found in this area, Garris and her fellow long leaf basket makers traveled to the Sandhills of South Carolina to harvest long leaf White Pine needles long enough to use. Regular pine needles are 4-6 inches long, while the long leaf needles are 12-14 inches long.



A basket by Beckee Garris. Photograph by Ashley Lowrimore.

Once the pine needles are collected, Garris says they must be left to air-dry outside and covered at night to prevent dew from collecting on them. Garris says the reeds, which are pre-split, are much easier to work with when compared to working with the prickly pine needles.

"They don't call them pine needles for nothing," she says with a laugh.

Garris will alternate residency weekends demonstrating the Catawba pottery tradition. She was first introduced to the pottery tradition as a child, learning from her grandmother.

"As a child, we all played in the clay but it was just because we had seen our elders doing it, so we copied them," says Garris. "Of course, as you grow up, your interests change and then you start your own family so there's no time. Later on you realize that you're just drawn to it; it's pulling you in like it's a calling."

Garris says her art forms are inspired by her ancestors.

"I'm in the long line of Catawbans who have made pottery," she said. "Even here at the Center, it shows how the pottery tradition can be traced back 5,000 years and I don't want to be the link that makes it stop."

Though Garris has plans to make pottery, what she creates during her residency remains to be seen.

"I'm the potter that the clay has to tell me what it wants to be made into," said Garris. "I can't sit down and say I'm going to make a Rebecca pitcher or I'm going to make a wedding jug. I can't even look at the clay when I'm molding it in my hands. My hands just make something and then I look down at the shape and then it's formed from that."

More than just informing visitors about her art forms, Garris wants visitors to understand that Native Americans still live in South Carolina. She says visitors would be shocked to know exactly how many Native Americans still live in South Carolina,

especially since the subject of Native Americans is scarcely covered in school.

"Though there are a lot of people that know about us locally, people are still shocked to realize that there are still Indians on the East Coast," said Garris. "It's covered in maybe two to three paragraphs in the South Carolina history books. Even in the three that are mentioned (Catawba, Cherokee, Yamasee), there's no one known from the Yamasee to still live in the state."

Garris' residency is made possible through a 2019 South Carolina Arts Commission Folklife and Traditional Arts Grant. Garris' creations made during her residency will be displayed in a future exhibition at the Center.

Dr. Stephen Criswell, Director of Native American Studies, says Garris is the epitome of the teacher who is always learning.

"Beckee Garris is one of the first traditional artists that I met when I moved back to the Carolinas 20 years ago," said Criswell. "In that time, she has honed her pottery-making skills, become a talented basket-weaver, and has always been a gifted storyteller. We are thrilled to have her as our fifth artist-in-residence, and we are grateful to the S.C. Arts Commission and the USCL administration for their support."

Garris will be in residence at the Center on select Fridays and Saturdays, appearing from 10 a.m. – 4 p.m. on Sept. 1, 14-15, 21-22; Oct. 12-13, 26; Nov. 9-10, 16-17, 30; Dec. 1, 14- 15.

Travel Study Tour Group Immersed in Native Culture, History

By Ashley Lowrimore



Travel Study students meet with Catawba Indian Nation Chief Bill Harris. Photograph by Dr. Brooke Bauer.

Visitors who arrive through the back entrance of the Center are greeted with an exhibit created by the students who joined the May Travel Study tour, studying Native American culture in the Southeast. Though some pieces are still being installed in the exhibit, its chalkboard-lined walls feature reflections ranging from students' favorite places ("Smithsonian Exhibit on the Trail of Tears. Very emotional on so many different levels. Spiritually and physically draining!") to what they learned on the tour ("Native American history is not taught in schools—without it, American history is inaccurate and inexcusable.").

Eight students enrolled in either ANTH 317- American Indian Nations, ARTS 399- Special Topic Studio Art, or ENGL 4129-Native American Oral Traditions, taught by Dr. Brooke Bauer, Professor Brittany Taylor-Driggers, and Dr. Stephen Criswell respectively, signed up for the tour. The group began at the Town Creek Indian Mound near Mount Gilead in eastern North Carolina and continued traveling to important

historic and cultural sites in Virginia, Washington, D.C., and western North Carolina before finishing the tour in South Carolina.

USC Lancaster Junior Crystal Melton, Senior Katie Shull, and recent graduate Tyler Dotson went on the Travel Study course as part of the American Indian Nations class.

"It's really hard to pick one thing that I was most looking forward to about the trip because a lot of the places we went to were places I have always wanted to go," said Dotson. "If I had to choose one, I would say either Jamestown or Washington, D.C."

"I was excited about learning more of the perspective from the Native American side," said Melton. "Being able to go to these places and look at how things developed in their culture was one of the things I wanted to learn more about and I feel like that was fulfilled."

At their first stop at the Town Creek Indian Mound archaeological site, Melton said it was "heart-wrenching" to learn about the history of the Native Americans who had lived at the site.

"It's beautiful and in listening to the history from the guide, one thing he doesn't tell you before you walk into the main courtyard is that we were standing on over 600 graves," said Melton. "We were pretty much walking on a sacred burial ground."

The next stop was Virginia, where the group toured Colonial Williamsburg and visited the Museum of the Pamunkey Indian. At Jamestown, the group explored the site of the first permanent English settlement in North America, saw an archaeological dig taking place, and toured the site's archaeological museum.



Statue of Pocahontas at Jamestown, VA. Photograph by Dr. Brooke Bauer.

“I think my favorite museum or exhibit would have to be Jamestown as a whole,” said Dotson. “It was kind of a rainy misty day so we had it mostly to ourselves, and it was also really quiet and the breeze off the river was really nice. Plus, everything at Jamestown was really well done and cool to see.”

Next the group was on to Washington, D.C., visiting the Smithsonian National Museum of American History and the National Museum of the American Indian. At the Museum of American History, Shull and Melton both agreed that they were disappointed in the lack of exhibits focusing on Native culture.

“I really enjoyed Washington because I feel like I got different perspectives at the National Museum of American History and the National Museum of the American Indian,” said Shull. “I thought that was really interesting to see how Native history could be told two different ways, because I think

that’s something we don’t think about.”

“I really felt that aside from the National Museum of the American Indian, it was almost like the other museum refused to show anything in regards to Indigenous culture,” said Melton. “Everything mostly revolved around colonials and pretty much went from there into today’s society.”

“I think that the Museum of the American Indian really opened the students’ eyes to a lot of Native history and culture that they weren’t fully aware of and I think the exhibits helped really bring it to life a lot more,” said Dr. Stephen Criswell, Director of Native American Studies.

From Washington, the group traveled to Cherokee, N.C., visiting Mingo Falls, the Museum of the Cherokee Indian, and the Oconaluftee Indian Village. The students toured the village and enjoyed dance demonstrations, where they even participated in the friendship dance.

“I felt a deep connection walking through the museum and reading about the Trail of Tears and what the Cherokee went through,” said Melton. “I felt connected particularly with this hologram of a medicine man. From beginning to halfway through, he talked about how things worked in their society and I really enjoyed learning more about that. It gave me a new perspective of things.”

For their last stop on the travel study tour, the group toured the Catawba Cultural Preservation Center, where they learned about the Catawba Indian Nation’s master potters, past Chiefs, and their youth programs.



Mingo Falls, Cherokee, N.C. Photograph by Emily Reyes.

“They have a summer camp where they get to learn more about their culture and they get to learn crafts,” said Shull, who said she enjoyed the stop at the Cultural Center. “In their Head Start program, I appreciated that they were teaching children practical skills, like how to cook, how to turn an oven on and off, and how to fix things.”

Whether learning how Native cultures are portrayed in the national narrative or understanding that Indigenous cultures are not consigned to the past, the students each came out of the trip with a different perspective. Dotson calls the trip one of the greatest experiences of his life, but noted how “little effort” the National Museum of American History seemed to have put into portraying Native American history and culture.

“It’s really sad to see that Native American artifacts are just thrown randomly in them,” said Dotson. “I think, as a whole, that hurts the future generations because they won’t have respect for Native Americans because they didn’t learn about them properly.”

Shull enjoyed learning past histories, but appreciated hearing present-day viewpoints.

“We have the past, but I enjoyed learning more about the contemporary and how they’re incorporating their culture into this modern day world,” said Shull. “I liked learning about how they’re using technology to express and teach their culture and translate it into this modern-day society.”

Melton said the tour left her feeling disappointed in the United States’ actions towards Native people.

“I came out of the class a little more disappointed in the United States and how they treat Indigenous people,” said Melton. “It almost made me feel like I was ashamed to be a modern American because I don’t want to be affiliated with a past that has been destructive on another civilization. I see it as an opportunity that you merge and grow together, you don’t divide and conquer.”

To visit the NASCA
website [click here!](#)

Collector Leaves Remarkable Legacy

By Ashley Lowrimore



Left to right: Robert Smith, Tom Blumer and Lindsay Pettus in the Center's Archives, June 20, 2015.

Thanks to the collection of the late Dr. Thomas Blumer, his documents and pottery that were collected over a 40-year period researching Catawba and Native American culture served as the catalyst for the development of the Native American Studies academic program and the Native American Studies Center.

The Blumer collection housed in the Center's Archives contains 5,700 slides, 3,000 photographs, over 100 hours of oral histories from Catawba leaders and potters, and more than 200 originals of biographical files, 200 rare and hard-to-find books, correspondence with Catawba leaders and potters, news clippings, research materials, journals, and more. His pottery collection, acquired by the Center with the assistance of Lindsay Pettus, consists of around 1,000 pieces of Catawba pottery from around 88 potters, the largest collection of Catawba pottery in the world. The collection also contains 65 Pamunkey and 37 Cherokee pots.

"Dr. Blumer is the foundation of all our work in the Archives and Collections: the pottery collection and the documents are the foundation of everything we've built," said Director of Archives Brent Burgin. "He had phenomenal knowledge of Catawba pottery that he gained working with the Catawbas for so many years."

"To me, Tom Blumer's gift was his ability to find information and compile it," said Dr. Stephen Criswell, Director of Native American Studies. "He was an excellent library researcher, textual researcher, and I think some of that ability to find the gems among written material carried over to his pottery purchases as well. He was always good at finding the best pieces or the best examples and buying them and so in both of those senses, without his skills in those areas, we wouldn't be here and I think that's worthy to be celebrated and honored."

In 2005, USC Union Dean Dr. John Catalano was USC Lancaster's Dean when Medford Library's then-Head Librarian Shari Eliades approached him about the possibility of obtaining Blumer's collection of documents, with the option to obtain Blumer's pottery collection.

"Governors were trying to close our campus down," said Catalano. "We really needed to do something that put our stamp on the campus and really give us our own identity and we thought this would be a great thing."

Soon after, discarded cardboard liquor boxes full of Blumer's papers began arriving on campus, where Burgin, then a graduate assistant, was tasked with processing the collection. Later, the university would work with City Administrator Helen Sowell, the late Mayor Joe Shaw, and Perception Builders' owner Chad Catledge, who came up with the Center's design.

"The whole thing would not have been possible without his years of collecting what would become the basis of our pottery collection," said Catalano. "There's no doubt he was a brilliant person who had vision."

Born in Freeport, N.Y., Blumer came south to earn his Bachelor of Arts and Master's degrees from the University of Mississippi in 1967 and 1968 respectively, and his Ph.D. in Old English from the University of South Carolina in 1976. Having a lifelong fascination with Native American culture, Blumer began looking into South Carolina's Indigenous peoples during a break from his graduate studies, where his research led him to the Catawba Indian Nation. Even as Blumer worked as a Senior Editor for the Library Congress' law division, he would make an annual trip to the Catawba Indian Nation to lecture, collect histories, and further his research on Catawba arts and traditions.

After completing his doctoral work in 1970, Blumer devoted his professional research to the Catawba tribe. Blumer corresponded with Catawba artists and elders, among them, master potter Georgia Harris, with whom he enjoyed a warm friendship. According to Burgin, the Archives hold over 1,100 letters between Harris and Blumer, who corresponded for about 25-30 years, each signing their farewells "A Friend, Tom" and "A Friend, Georgia." Her grandson, Bill Harris, is current Chief of the Catawba Indian Nation and is the first potter to serve as Chief.

"We were blessed to have Dr. Blumer take such an interest in us," said Beckee Garris, Center Collections Assistant and a citizen of the Catawba Indian Nation. "Not only did he amass such a large collection of Catawba pottery, but he preserved pieces from potters who are no longer with us."

Blumer's lifelong fascination with Native culture began when he was a young boy. In an unpublished typescript autobiography located in the Archives, Blumer mentions how he would sit with the book "Indians of America" and absorb everything it offered about Native culture. That book, given to him by his parents when he was a child, is also located in the Archives.

"I was more than intrigued. I sat for hours and studied each picture. When I open this book today, all is so very familiar to me," Blumer wrote.

Memories of Tom Blumer

By Christopher Judge



Brent Burgin and Tom Blumer with students of USC Lancaster. Photograph by Shana Dry.

Back in 2005, then USCL Dean John Catalano and head librarian Shari Eliades began a process that resulted in the donation of a large, but unknown quantity of Catawba archival materials collected by Dr. Thomas, J. Blumer to USCL. Later Tom would sell his 1,000 plus piece of Catawba, Pamunkey, and Cherokee pottery to local businessman D. Lindsay Pettus. Mr. Pettus then sold that collection to USCL at a reduced price. These

two undertakings were the first steps in the creation of what we now know as USCL Native American Studies and the Center.

I knew Tom Blumer for many years before I ever met him, from long phone conversations Tom and I had over a plethora of topics...all related to the Catawba Indian Nation. I came onto Tom's radar during the land dispute when the Catawbans could not access their ancestral clay grounds for a period of time. Later, he would call my office at SCDNR and reach the receptionist who would relay upon my return, "That talkative guy from D.C. called you." Talkative indeed. Later when a planned sewer line along Sugar Creek threatened some Catawba archaeological sites, Tom and I spoke on the phone a great deal and I provided advice about how to advocate for their protection. A devout Catholic, he came to call me Saint Christopher. When the Southeastern Archaeological Conference met in Columbia in 2005, I noticed Tom had pigeon-holed all the presenters in a session on Colonoware and I waited nearby but never got a chance to meet him then. It was not until I arrived in Lancaster in 2006 that I finally met him in person.

Tom's pottery collection and his archives presently form the core of our holdings but back in 2006 when I arrived his archives and his pottery collection was the NAS collection! For whatever reason following the archival donation, Tom had moved to Lancaster to be near his collection, moving in right down the street from the campus. In the early days he seemed to struggle with the fact that he had transferred ownership of his life's work to USCL. Tom's expectations for Native American Studies were rather high, at times did not match our expectations, and we never moved at a pace that pleased him. I lost my saintly moniker in favor of one akin to the morning star and we sparred often. Tom and his partner Rob

Smith ultimately moved to Columbia. I felt then as I do now that we were making great progress, particularly Brent Burgin who had cataloged the pottery and was indexing the archival materials—both behemoth level undertakings.

When he first learned in early 2012 that we were moving the entire collection and faculty to a new facility downtown, Tom was furious. He called it a rat trap and a fire hazard. And he was right about the building as it was when I first saw it, but the City of Lancaster, then USCL Dean John Catalano, and hometown Architect Chad Catledge saw to it that the building would meet the needs of housing a wide variety of collections archival, archaeological, and folk art as well as faculty labs and classrooms. For several years after we opened, Tom refused to visit us in our jewel along Main Street. I eventually gave up any hope of swaying him.

At the friendly but stern urging of Catawba Chief Bill Harris, I whittled away at the wall that had formed between us. Tom's partner Rob Smith was instrumental in finally convincing Tom to come visit the Center. Tom and Rob were overwhelmed with joy as I toured them through and behind the scenes of the Center and they would visit several times after that initial visit. He wrote glowing thank you notes to us. In the end, I am pleased that Tom saw what we had accomplished with his life's work and that we had called a peace treaty prior to his passing earlier this year.

A Serendipitous Meeting

By Chief Bill Harris



*Blumer speaks with Catawba Chief Bill Harris.
Photograph courtesy of Robert Smith.*

So often in our lives a relationship will develop in a serendipitous manner, so describes my friendship with the man called Dr. Tom Blumer. The first time I heard the name Tom Blumer, it was issued by Ms. Georgia Harris, my grandmother. My grandmother spoke of a young man coming to visit her to talk about Catawba pottery. Being a grandson of the mature mind of 22 years, my first question was "Grandmother, how young are we talking?" My question only brought laughter from Georgia and I was left with my unanswered question. My visits to my grandmother were always peppered with the name Tom Blumer- Tom Blumer called, Tom Blumer visited today , Tom Blumer was here when I burnt pottery. It seemed I had just missed Tom Blumer by minutes whenever I visited my grandmother, causing me to question- was Tom Blumer real?

I knew from Georgia, Tom Blumer was a grad student attending the University of South Carolina in Columbia, S.C. Tom was decidedly intrigued with a unique art form thousands of years old that was being

practiced in modern day by a very small number of Catawba people. In the words of my grandmother, "Blumer has fallen in love with Catawba pottery." So began Tom's love affair that lasted for decades.

I met Tom Blumer finally and purely by accident. Blumer, as Georgia often referenced Tom, had visited my grandmother earlier that day. Blumer left to record a session with Doris Blue before I arrived, but in his haste to depart, he had left his portable recorder behind. Fate had finally brought us together. Tom (as I came to call him in less formal settings) was nothing like I had mentally pictured. Not a Casanova at all. I breathed a sigh of relief; my grandmother's pottery collection was safe, I thought. I do not recall my first words to Tom but I do recall accusing him (in a teasing manner) of trying to take advantage of my grandmother. The truth was just the opposite. Georgia took advantage of Tom's love of Catawba's hand built, stone burnished, pit fired clay art.

I believe it is fair to say Tom Blumer and I developed a friendship due to our shared love and respect of Georgia Harris and Catawba pottery. I could not help but admire the friendship that existed between Tom and Georgia. Even when distance limited their visits, they remained connected through handwritten letters and sparingly made phone calls. But when a phone call was made, the connection flowed with tales from dining experiences to the adventures of pit firing my grandmother's art. I do not recall ever receiving a handwritten letter from Tom, but he and I had numerous phone conversations. And yes, the topics of discussions were varied, but we always returned to the topic of the Catawba Nation.

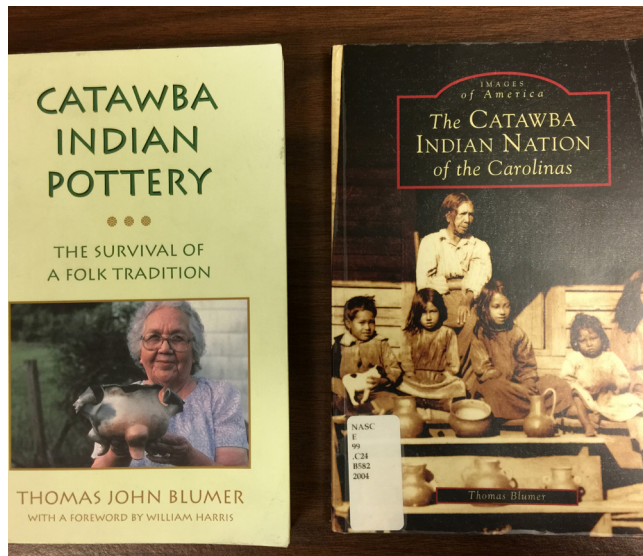
Dr. Blumer was not only a friend to Georgia and myself, Tom was a friend to all who wanted to share their love of all things Catawba. Tom loved the hearts of

the Catawba women, men, and children. Through the years of friendship with Tom, I experienced firsthand the knowledge Tom exhibited with his devotion to the Catawba people and Catawba pottery. In closing I will state that Dr. Tom Blumer was a tireless ambassador for our great Nation. Tom's unceasing caring for Catawba's past, present, and future is a gift that has only increased in value.

Sincerely,
Bill Harris
Chief Catawba Nation

Tom Blumer, Friend of the Catawba

By Robert Smith



Books by Blumer. Photograph by Ashley Lowrimore.

I have been asked to briefly give an account of Tom Blumer's association with the Catawba and how his research, papers, writings, and pottery collection came to the University of South Carolina Lancaster. I will attempt to fulfill this request. I was Tom's partner and friend for the last 14 years of his life and I have made an effort to record oral histories and accounts of Tom's life. Although, anyone who knew Tom knew that he had a way of straying from a topic and tangent thinking was one of Tom's strong

suits. So if my retelling of some of these highlights of Tom's life seem to stray off the topic, it is not my fault.

I wish to begin at the beginning, since it is the beginning of Tom's life which sets up the events that lead to the love of the Catawba and the passionate collecting of their pottery. Tom was born on July 7, 1937 in Freeport, New York. According to Tom, he was inquisitive from an early age. The T.J. Blumer Collection on the Catawba Nation, 1756-Present originates from a man who, at age five, began his education and utter infatuation concerning American Indians when his mother took him to Jones Beach, New York. It was here where he saw his first "teepee tents...I was hot to get over there." It was while he walked about these tents that he met princess Rosebud: "She was a Sioux Indian, and she was a professional Indian. She was there telling stories about Indians... [she] was the most beautiful thing I had ever seen in my life. She had a tremendous effect on me." That one half hour our "young Tom" kept his mother from sunbathing would change his life forever; this very childhood experience planted a seed that would later grow into a deep love and service for the Catawba Indian people, ultimately resulting in his namesake's collection.

Tom's early education consisted of the public schools of Freeport and catechism at Holy Redeemer Roman Catholic Church. His education continued while serving in the United States Navy from 1956 through 1961. Tom attended Ole Miss from 1965 through 1968, where he earned a B.A. and then an M.A. in English Literature. It was not until Tom had taught in Virginia during the late sixties, where he had spent much time with the Pamunkey Indians that he decided to move to South Carolina to earn his Ph.D. in Old English at the University of South Carolina. While conducting his graduate research at the university library,

he discovered information on the Catawba Nation.

That day in the library, Tom recalls being hot due to the balmy temperature of Columbia: “this was pre-air conditioning ... I was burning up and bored; there was a little fan on each table... and it rotated, and if you touched the fan the librarian would come and slap your hands ... I was sitting in a puddle of sweat ... I thought, I have got to get out of here and find something that would spark my interest.” That spark would begin his relationship with the Catawba people which lasted almost a half a century. In the card catalog, Tom located a pamphlet, “just a pamphlet—that was all that existed at that time” on a Catawba potter named Doris Blue. Tom found it very interesting that the Catawba construct their pottery by creating a flat bottom, and then building the pot around that flat bottom; this technique is “pure aboriginal,” dissimilar to the Pamunkey pottery that exists in Tom’s personal collection that was created by “using kilns, commercial paint, and glaze.”

Tom sent a letter to Doris Blue to make initial contact, and “she actually got it...this was before zip codes were really popular.” Doris wrote Tom back, and included a pricelist, which can be found in the collection, “and that is how I started my career with these people, really as a collector, not a scholar.” But a scholar he did become. After 40 years of research, Tom had written, and continued to write until his death in April of this year, over 350 articles and four books on the Catawba people and their nation.

The question that was put to me was to tell how Tom’s collection came to the University of South Carolina and eventually to what has become the Native American Studies Center. Well, as I have understood it, in early 2000 Tom was diagnosed with

a tumor on one of his kidneys. Tom had to undergo an operation to excise the one infected kidney and then endure several weeks of recovery. It was during this recovery period that Tom took account of both the extent of his collection and its importance to future scholars and to the Catawba themselves. He made a detailed listing of his pottery collection as well as an outline of the contents of his research and personal papers. With the listing of the pottery collection and outline of his research collection, Tom set out to find a home for both his research and his pottery.

As it turned out, what Tom assumed would be easy to place turned out to be quite the opposite. Tom offered his collection and research to every major educational institution and museum in the Southeast. Many were interested in the pottery collection, but only if they could sell off certain pieces of the collection and keep others. Museums did not want Tom’s research and colleges did not see value in the pottery. The collection was just too large for most institutions. It was a very disappointing time for Tom and for a while, he felt like all of his work, his collection, and his research had been for nothing. Finally, Tom was put into contact with D. Lindsay Pettus, a local businessman and philanthropist. Lindsay saw the value in the pottery collection. He and Tom came up with an equitable agreement with the most important part being that the collection can never be split up and sold and that it had to stay within the county and be available for research by the Catawba and any other interested party.

That took care of the pottery, but what of the research papers, and all of Tom’s hard work? The answer to the question of the fate of Tom’s papers came in the form of what Tom describes as an “Angel of the Library.” That angel has a name and her name is

Shari Eliades. Shari saw value in Tom's research and it was Shari who took the intuitive and brought Tom's papers, including all of his Catawba-related interviews, field notes, photographs, and publications into the Medford Library. Shortly thereafter, professional Librarian and Archivist Brent Burgin was hired and it was Brent who put order to chaos.

Tom had always really just wished for two things before he died. One: to see his pottery collection- a collection that he had amassed over half a lifetime- displayed, cherished, and used for research. Two: to see his papers, interviews, field notes, photographs, and publications used for honest and thoughtful research. With the birth of the Native American Studies Center, Tom has had both wishes come to fruition. Words cannot express the joy and pride that Tom felt at the fifth anniversary of the NASC last year.

Tom was taken away from me in April; I am still struggling with this fact but I can be happy and I can celebrate that a large piece of Tom will live on in his collection and his research.

God Bless you, all of you, at the Native American Studies Center. You have made Tom's legacy come alive.

The Center Welcomes Summer Employees

By Ashley Lowrimore



Smokey Farris and Crystal Melton wash pottery in the archaeology lab. Photograph by Ashley Lowrimore.

The Center welcomed two new Federal Work Study students this May, third year USC Lancaster students Crystal Melton and Sam "Smokey" Farris. From working in the archaeology lab to helping set up for Lunch and Learn programs to greeting Center visitors, the new employees were a welcome addition this summer!

A Science major, Melton has always had an interest in the field, particularly space science. Melton says she's always had an interest in the field and seeing the movie "Jurassic Park" further sparked her scientific interest in anthropology and paleontology.

Melton, who resides in Chester, has previously volunteered at the Museum of York County's Planetarium, where she says she got her first taste of working in a museum setting. After earning her degree, Melton says she would like to continue working behind-the-scenes in a museum

setting.

"I got interested in science through my dad," she said. "My dad was a body shop man, but his passion was anything of a historical sense. Working with archaeology and space was something he was fascinated with and I just sort of picked that up from him."

As a student seeing the different activities going on at the Center and after taking Professor Chris Judge's classes, Melton knew she would love to work at the Center if the opportunity arose. When she applied for work study and received a packet of information listing the Center's open positions, Melton jumped at the chance.

Melton has been working in the archaeology lab, most recently cleaning and sorting the Robert "Bob" Costello Collection of pottery sherds and spear points. She says aside from meeting new faces at the Center and hearing Professor Judge talk about archaeological digs, she most enjoys the sense of history she feels from the pottery sherds she has worked with.

"Being here was part of a dream coming true, because I've never been able to hold something this old in my hands before," said Melton.

During the year, Smokey Farris works as studio assistant to USC Lancaster Art Professor Fran Gardner, assisting with tasks from cleaning the studio and gathering supplies to helping set up student art exhibits displayed in Founders Hall. Unable to work in the studio during summer, Professor Gardner suggested Farris speak to Professor Chris Judge about working at the Center. Having just finished a class taught by Judge and having recently visited one of Judge's archaeology dig sites located near Elgin with a few other students, Farris was excited to

hear about the possibility of a summer job at the Center.

An Art major, Farris has assisted Visitor Coordinator Elisabeth Streeter with reception duties at the front desk and has lent a hand to clean and sort items from the Costello Collection in the archaeology lab.

Originally from Van Wyck, Farris lived in Charleston awhile before moving back to Lancaster with his family. Along with the change of scenery, Farris decided it was time for a change in his career working in food and beverage sales and distribution. It didn't take long before Farris enrolled at USCL with plans to pursue a career in art education.

"Given my age, when I decided to go back to school, I decided to do something I enjoyed instead of worrying about money," said Farris. "It wasn't about the money at this point, it was more about doing something I want to do and that I'll be happy doing."

Farris says his passion has always been art, whether collecting it or creating it. An artist himself, he enjoys working with mixed media pieces and stencil art and even shares his passion with his seven-year-old daughter when the two draw or color together.

"I've always loved art and I've always loved museums of most types, from folk art to local history museums," said Farris. "Anytime I get a chance, my daughter and I will go into an art gallery."

Melton and Farris will continue to work at the Center throughout the fall.

Chris Judge, Director of the Center, is thankful to have the assistance from the Federal Work Study students.

"We have been very fortunate to have

had a number of FWS join our ranks since we opened the Center,” said Judge. “The students obtain real world work experiences that can build up their resumes while we get help with our day to day operations.

All of the FWS have worked with me in the archaeology lab helping with my various research projects, but we expect them to do many different tasks both small and large during their time with us. I cannot imagine how we would operate without our FWS students and we thank Ken Cole, Director of Financial Aid at the University of South Carolina Lancaster, who manages the FWS program.”

Notes from the Field Summer 2018

By Christopher Judge



*Mound construction layers exposed in trench wall.
Photograph by Christopher Judge.*

Those paying attention may have noticed my absence from the day-to-day operations of the Center this past summer. Let me share a bit of my whirlwind summer with you. As soon as I graded my last exam from Spring semester, I was off to Camden, South Carolina to join the

Wateree Archaeological Research Project's (WARP) 2018 excavations. The WARP, an archaeological project begun in 1979, is run by our colleague Dr. Gail Wagner, Associate Professor in the Department of Anthropology at USC Columbia. This year Gail was joined by our colleague Dr. Adam King, Research Associate Professor at the South Carolina Institute of Archaeology and Anthropology as Co-Principal Investigator. I was privileged to have been a member of the WARP expeditions of 1982, 1985, 1998 and was delighted to return this summer as Field Director with 10 other archaeologists and a host of volunteers, including my regular crew from the archaeology lab here at the Center.

Our trenching excavations were designed to understand how three earthen mounds came to be constructed at the site on the Wateree River sometime between A.D. 1250 and 1500. Prior to our first spade hitting the ground, Catawba Nation member Beckee Garriss, along with flute player Cathy Nelson (Ojibwa and Keeper of the Word) and Michelle Wise Mitchum, Chief of the Pine Hill Indian Tribe, performed a smudge ceremony to bless our efforts. Native American mounds were and continue to be all-in-one sacred sites, monuments, burial grounds, and chiefly residences of past societies... powerful societies along the Wateree River prior to the arrival of Europeans. Chief Wise's group historically lived on what is now Fort Jackson and they, as do the Catawba and Pee Dee Tribes, draw ancestral connections to the people who built the mounds at the Wateree valley towns that 16th century Spanish explorers called Canos (a.k.a. Cofitachequi and Talemico).



Mulberry Crew after Smudge Ceremony by Beckee Garris. Photograph by Christopher Judge.

Archaeologists are trained to look for broad patterns as well as unique, event-based occurrences that leave trace evidence of past human activities in the ground. We dig into the earth in search of such traces. Traces include artifacts, ecofacts (charcoal, animal bone and shellfish remains, plant remains, even pollen), and what archaeologists refer to as “features,” such as a mound, fire hearth, home ruin, or refuse pit. In our case this summer, we were doing what archaeologists call “reading the dirt.” We were looking into how Native Americans built large mounds of earth using stone hoes, wooden digging sticks, and baskets as their primary tools. These traces are what archeologists refer to as stratigraphy—the layer caking in the ground of different colored soils. We were also on the lookout for old excavation trenches and squares dug into these mounds by the Smithsonian in 1891 and by USC in 2002—the archaeology of archaeology as it were.



Mound Block Excavation: Searching for Mound C. Photograph by Christopher Judge.

Most importantly, we were looking for anything that could help us learn about the people who built these mounds and who lived in surrounding communities. One interesting observation our geomorphologist (soil scientist) shared was that it looked like in parts of the mound that blocks of sod were cut and used as mound building material. From excavations across the southeastern United States, since the time of Thomas Jefferson’s early mound excavation in Virginia in 1784, archaeologists have come to understand that the mounds were built in stages of earth-moving events that capped existing mound heights with additional layers of compact clay soils in our case. I will present more on this project as your Lunch and Learn lecturer on Friday, Dec. 22 at noon at the Center.

To view the Kolb website
[click here!](#)

The Native American Studies Archive announces the Acquisition of the Dr. Fred William "Bill" Fischer Papers (1934-2017). At 25 linear feet this is one of our largest collections.

By Brent Burgin



*The Archive's collection of Fischer Papers.
Photograph by Elisabeth Streeter.*

A native of Tennessee, Archaeologist Bill Fischer earned degrees from the University of Tennessee (B.A. 1961), University of Michigan (M.A. 1967), and Washington University (Ph.D. 1974). He also served in the United States Navy Reserve from 1953-1967. Fischer taught and conducted field schools at the University of Cincinnati, Washington University, and the University of North Carolina Charlotte.

Bill Fischer left behind an important collection of archival materials highlighting his work in many different geographical areas. Perhaps his most important dig was at Monks Mound, the largest pre-Columbian earthwork in the Americas at Cahokia in Illinois, a UNESCO World Heritage Site. His research was intensive as he documented Adena and Hopewell cultures in the Midwestern United States. Bill's interests were wide and varying. When not digging in Michigan, Illinois, or Tennessee, he went further afield to the American Southwest,

Mesoamerica, France, and Turkey where he worked at a very important Neolithic site.

The collection contains a variety of materials in varying formats. Correspondents include several "legends" in the field of archaeology, such as James B. Griffin, Richard Ford, James Fitting, Charles Faulkner, Charles McNutt and Michael Coe. Photographs, slides, maps, charts, journals, and a variety of research materials comprise the collection.

Of special note is the correspondence relative to the creating of the Big Rock Rock Shelter in Mecklenburg County, N.C. Now a 22-acre nature preserve, this significant site would probably not have survived had William Fischer not been an active part of the preservation effort.

After many years of working as a university professor and 20-plus years of conducting field schools, Dr. Fischer would leave UNC Charlotte and enter the private sector, becoming one of the first contract archaeologists.



Etowah Mounds, Georgia. Excavation of Mound C, 1957.

The following excerpts are from field notes from the 1982 field school conducted on the campus of UNC Charlotte at or near a historic structure. They contain all sorts of

information and chronicle the successes and frustrations often felt by those in charge of such things.

First Day of Class:

"May 11, 1982 slept poorly; worried all night.

First day of class. I was at school by 8:15, puttered around doing things not too productively. The students filtered in – luckily only those who were supposed to be there; no ringers. Twenty regularly registered students, plus one independent study. 1 supervisor is just not enough. It is particularly too few at the beginning of a project when actual excavation hasn't yet started. There's just not enough for everyone to do.

However. We started in the classroom, discussing safety, archaeology briefly (superposition, association, provenience, etc.), historical archaeology briefly, this site briefly. Ate lunch at school, then drove to the staging point for the site. It was clear, brilliant blue sky, about 80°. It seemed hot while walking but of course it really wasn't. The walk in pooped them all out. Most set to clearing the exceedingly heavy brush. I was surprised and pleased to see their progress. I worked with others on using 35 mm camera. We stayed only about 2 hours or less. Gave everyone a taste of the real thing."

Surveying:

"May 12, 1982 Surveying – Jack Evett

Jack Evett started by lecturing in a classroom. He is a very good, clear, relaxed teacher. He explained setting out a grid, leveling, tying to the same stationary point. Then we went out to the courtyard and looked at and played with a transit, stadia rod, and ranging pole. The transit was an old

one, rather like the Washington University one we have used in Ky."

Students:

"May 17, 1982

Students met at archaeology lab for exam on Deetz's book, *In Small Things Forgotten*. Lots of complaining."

"May 18, 1982

We spent the entire day at the site. I began by retuning exams which were not very good. The students were surprisingly unable to synthesize Deetz's general themes, although I think it was quite clear."

To view the finding aid
[click here!](#)

Dr. Bauer on Charlotte Talks Radio



Photograph courtesy of Charlotte Talks Radio.

Center Historian and Professor of Native American Studies, Dr. Brooke Bauer was interviewed in July on WFAE Charlotte Talks Radio. Charlotte Talks encourages listeners to send in questions and one week in July, the question was (CJ).....

[Charlotte Talks with Dr. Bauer](#)

An Update to the Archives

By Brent Burgin

In the archival field there is a term used to describe a one-man or one-woman shop. I am a “lone arranger.” As a “lone arranger” it’s sometimes difficult to get some things done. The collections at the Native American Studies Archive continue to grow every year.

Our holdings are a bit unusual, however, in that most of our donors are still alive and occasionally add to their collections. Deeds of gifts are open-ended, making it very easy to add to an existing collection.

When an “addition” is made to an existing archival collection; it is usually handled by either interfiling the materials with the existing collection or simply creating a new series called the “addition to the existing collection.” Time and labor constraints determine what approach is used.

This creates a process of constant labeling and relabeling. It’s a big job and I’m sad to say a lot of our archival boxes had post it notes on the outside until such time as more permanent labels could be made.

Over the summer Galleries Assistant Elisabeth Streeter has taken on the project of relabeling all the boxes in the archive, labeling 208 boxes so far. This encompassed archival boxes from the Native American Studies Archive, the University of South Carolina Lancaster Archive, and the Archaeology Society of South Carolina collection held at Lancaster.



*Elisabeth Streeter relabels boxes in the Archives.
Photographs by Ashley Lowrimore.*

13 Collections
225 Linear Feet of Material
5500 Letters
7100 Slides
5500 Photographs
170 hours of Oral History Recordings
30 Hours of Video
15 Linear Feet of Journals
600+ Monographs

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

New Exhibit Honors Late Native American Leader, Artist

By Ashley Lowrimore



The family of Dr. Will Goins at the opening of the exhibit. Photograph by Elisabeth Streeter.

From books to beadwork, the Center's newest exhibit "Artist, Advocate, & Leader: Celebrating the Life and Work of Dr. Will Moreau Goins," highlights and honors the diverse art forms of the late Dr. Will Goins, CEO of the state recognized Eastern Cherokee, Southern Iroquois, and United Tribes of South Carolina.

A traditional artist, cultural anthropologist, actor, writer, photographer, Goins was a presence at Native American art, cultural, or political events of past decades. Sponsored by a grant from the South Carolina Arts Commission, Goins appeared as the Center's Artist-in-Residence last fall, where he planned to devote his residency to painting, regalia design, and bead working, culminating in a new contemporary regalia customary for Natives of the Carolinas.

Though the exhibit's May 31 opening reception may have been a bittersweet occasion, Director of Native American Studies Dr. Stephen Criswell said that the Center was honored to have Goins' family attend and to hear the stories they shared about the late artist.

"We had the opening, which was a sad occasion, but at the same time it was a celebration where we heard some really wonderful things from his mother, aunt, and brother," said Criswell. "We're looking forward to having more people who knew him come and see our attempt to honor him and also to try to introduce him to people who didn't know him to give them some sense of what this very talented man had done."



Dr. Criswell speaks at exhibit opening. Photograph by Elisabeth Streeter.

One piece on display in the exhibit is the Tuscarora Gustoweh headdress that Goins was creating during his residency just before he passed away last November. Meaning "real hat," the Gustoweh is the traditional headdress for the Six Nations of the Iroquois, with each group's Gustoweh having its own distinctive design. The Tuscarora Gustoweh is specific to the Tuscarora people, who are originally from North and South Carolina.

Goins' Gustoweh uses a combination of hawk, eagle, goose, and duck feathers. According to Goins, the headdress could be worn anywhere that required Native attire, such as ceremonies, activities in the Long House, pow wows, or other social, political, or religious events.

Beaded leather regalia, beaded cuffs, jewelry, a hand drum, publications, photographs, and more work from Goins

are on display in the exhibit, as well as anthropological and Iroquois- inspired contemporary paintings using mixed media and photographic collages.

“I’m holistic in the sense that I don’t operate in just one medium,” said Goins in an October 2017 interview at the Center. “The skills that are employed to create art for one medium are transferrable skills and knowledge that can be used in another medium. The same symbols I’m creating in beadwork are also going to be similar symbols that are significant and relevant in my visual art that is frameable.”

The majority of works in the exhibit are on loan from the Goins family. Since the art that Goins would have created during his residency was already planned for exhibition this spring, Curator of Special Collections and Galleries Brittany Taylor-Driggers already had a sense of how Goins’ wanted his work to be shown.

“The main thing we really wanted this exhibit to do was display Dr. Goins’ work the way he wanted it seen- taking a holistic approach,” said Taylor-Driggers. “It was important to him that his work represent his artistic process—a holistic artist who was not bound by one medium of expression. In our discussion, he was adamant about using specific mediums for specific messages and that’s the way I tried to approach selecting the pieces showcased in the exhibit.”

“I think Brittany did a great job of highlighting the varieties of art forms that he worked in and what we have up isn’t even all of it- we don’t have video of him acting or singing,” said Criswell. “He was just such a talented person.”

Goins began his career 35 years ago teaching Native American culture, arts, crafts, and regalia construction while working toward his B.A. in Anthropology and

Communications from George Washington University. As an undergraduate student, Goins worked with Native American youth through the American Indian Education Program in Montgomery County, Md., located just outside of Washington, D.C.

“I taught Native American culture, arts and crafts, regalia construction; we did a lot of different things,” said Goins. “We taught everything from Native American legends with puppets to singing and dancing for kids.”

Goins earned his Ph.D. from Pennsylvania State University and lectured and performed at more than 36 colleges and universities. He was also a member of numerous academic, research, and professional organizations and he received the 2008 Jean Laney Harris Folk Heritage Award for Native American Traditions.

“Artist, Advocate, & Leader: Celebrating the Life and Work of Dr. Will Moreau Goins,” is on display in the Red Rose Gallery through February 2019.



*Head Piece with Feathers by Dr. Will Moreau Goins.
Photograph by Elisabeth Streeter*

Recent Events:

Judge Judges Cupcakes



Photograph courtesy of Eve Hinson.

Professor Chris Judge presented a talk on prehistory as part of the Teen Summer Reading Program at the Lancaster County Library. After his talk, Judge presided as judge over the teen's Cupcake Wars challenge, rating their creations on theme and creativity (AL).

Ag+Art

On June 9-10, the Center participated in the annual Ag & Art Tour, where visitors could participate in self-guided tours of the Center's Native inspired garden and shop for pottery, paper art, beadwork, baskets, and much more from Native American artists in the Carolinas (AL).



The Center's thriving garden. Photographs by Elisabeth Streeter.

June Lunch and Learn



Photograph by Ashley Lowrimore.

Dr. David Shields, Carolina Distinguished Professor at the University of South Carolina, presented findings of his food studies in "Old Corn and New Chestnuts: The Cutting Edge of the Southern Food Revival" at the June Lunch and Learn. As Chairman of the Carolina Gold Rice Foundation, Shields discussed the Foundation's role in bringing back what he called "the most important and most flavorful of southern tradition of crops," including Carolina Gold Rice, Purple Ribbon Sugar Cane, Sea Island Red Peas, Bradford Watermelon, Jimmy Red Corn, the American Chestnut, and more. Shields said the group has been able to revitalize around 40 breeds of crops, which have been embraced by chefs and home cooks alike (AL).

Summer Students Tour the Center



Professor Driggers and her summer Art students tour the Center. Photographs by Elisabeth Streeter.

United Way at the Center



United Way's director Deborah Boulware speaks at their dinner at the Center. Photograph by Katelyn Shull.

July Lunch and Learn



Photograph by Ashley Lowrimore.

Dr. Denise Bates of Arizona State University presented the July Lunch and Learn, "The Southern Indian Movement: Asserting Civil Rights and Sovereign Rights during a Time of Transition." In her talk, Bates discussed how one southeastern group asserted their sovereign rights, deciding that if the United States government wouldn't recognize them as their own nation, they would develop a relationship

with another country who would. In 1959, a young activist named Buffalo Tiger of the Miccosukee Tribe of Indians of Florida lead a delegation of Miccosukee to Cuba to meet with Fidel Castro, who recognized the Miccosukee as a sovereign nation. "Embarrassed by the contact between an American tribal community and a communist dictator during the Cold War, federal officials relented to the demands of the Miccosukee in 1962 and granted them federal recognition," said Bates. The program was sponsored by and OceanaGold/Haile Operation (AL).

August Lunch and Learn



Photograph by Ashley Lowrimore.

At the August Lunch and Learn, "Why Do Languages Die?," Linguist and USCL Professor Claudia Heinemann-Priest reviewed reasons that languages might die and how languages can be declared to be dormant, extinct, or "moribund" (where a language is not being actively used or is being used in a reduced stage). In her talk, Priest presented a chart displaying the Native languages spoken in the Southeast around the time of European contact, identifying the four language families spoken at that time in South Carolina: Algonquin, Iroquoian, Catawba/Siouan, and Muskogean. Priest also discussed language extinction by

continent; North America claimed around 109 extinct languages, most of which belonged to Native American tribes. "Many of these tribes do still exist but they don't have a vital language either, so this number could be higher," said Priest. "It is estimated that since the arrival of the first European explorers on the American continent, more than 90 percent of the Indigenous population died in the first 100 years of contact. That happens and we have a lot of languages that don't get spoken anymore." (AL).

Political Visitors



Top left photo courtesy of Congressman Ralph Norman; Bottom right photograph by Ashley Lowrimore.

Thanks to Congressman Ralph Norman, gubernatorial candidate and S.C. Rep. James Smith, and lieutenant governor candidate and S.C. Rep. Mandy Powers Norrell for taking time to pop into the Center for quick tours during a busy campaign season!

Upcoming Events

(Events are at the Center unless otherwise noted)

September 6: 4:00 pm to 8:00 pm

Opening reception of the new exhibit, "The View from My Window," featuring the paintings of Catawba artist DeAnn Beck.

September 8: 9:00 am

The 6th Annual POW-WOW of the Santee Indian Tribe located at 432 Bayview Street Holly Hill, S.C. For more information [click here!](#)

September 21: Noon

Lunch and Learn on "Excavations and Other Poems"

Lecture by Dr. Lisa Hammond, University of South Carolina Lancaster. To view flyer [click here!](#)

September 29: 10:00 am to 3:00 pm

The Archaeological Society of South Carolina's Fall Field Day at the 12,000 Year History Park in Cayce, South Carolina. For more information [click here!](#)

September 29: 9:00 am to 7:00 pm

11th Annual Pow Wow of the PAIA Lower Eastern Cherokee Nation SC located at 3688 Warrior Creek Church Road, Gray Court, S.C. For more information [click here!](#)

October 19: Noon

Lunch and Learn on "Mapping the Shatter Zone: The Colonial Indian Slave Trade and Regional Instability"

Lecture by Robbie Ethridge, University of Mississippi. To view flyer [click here!](#)
Sponsored by OceanaGold/ Haile Operation and Anita Gotwals Graves.

October 27: 11:00 am to 1:00 pm

Join Artist-in-Residence Beckee Garris for demonstrations at the Kershaw Community Park Council's Nature and Art Day at Steven's Park in Kershaw! To view flyer [click here!](#)

October 27: 4:00 pm to 8:00 pm

Enjoy storytelling and demonstrations from Artist-in-Residence Beckee Garris, treats, and more at the Center as part of the City of Lancaster's Boo Fun Fest! To view flyer [click here!](#)

November 1 -December 30:

"Changing Perceptions: USC Lancaster Travel Study 2018" Exhibit Opening.

Located at the Lancaster County Council of the Arts historic Springs House, this USCL student and faculty group exhibit features works inspired by traveling together during the May 2018 travel study tour.

November 3 and 4: 11:00 am

26th Annual Pauwau of the Waccamaw located at 591 Bluewater Rd, Aynor, S.C. For more information [click here!](#)

November 14-17:

75th Annual Meeting of the Southeastern Archaeological Conference. Located in Augusta, Georgia at the Augusta Marriott Convention Center on the Savannah River waterfront level. Tribal Member Registration: Free (with Tribally Issued Identification or CDIB card).

For more information [click here!](#)

November 16: Noon

Lunch and Learn on "To Keep the Indians in Awe": The Conundrum of Cherokee Violence during the California Gold Rush"

Lecture by Dr. Rose Stremlau, Davidson College, North Carolina. To view flyer [click here!](#)

Sponsored by OceanaGold/ Haile Operation and Anita Gotwals Graves.

December 1: 9:00 am to 4:00 pm

Native American Art and Craft Sale

Just in time for the holiday season, see and shop for jewelry, Catawba pottery, baskets, quilts, and more one-of-a-kind artwork at the sixth annual festival, held in conjunction with the City of Lancaster's Christmas in the City. During the festival, visitors also will have the opportunity to see Artist-in-Residence Beckee Garris and speak with her about her pottery and basket making techniques. To view flyer [click here!](#)

December 21: Noon

Lunch and Learn on "Salvage Archaeology in the Heart of Cofitachequi: A Native American Chiefdom"

Lecture by Professor Christopher Judge
For more information [click here!](#)

Artist-in-Residency:

Join the Center's Artist-in-Residence, Beckee Garris, as she demonstrates pottery and basket making and shares Catawba oral histories and traditions.

Garris will be at the Center between **10:00 am and 4:00 pm** on the following dates:

September 1, 14, 15, 21 and 22

October 12, 13, 26 and 31

November 9, 10, 16, 17 and 30

December: 14 and 15

For more information see pages 2-4 or view the flyers by [clicking here!](#)

Newsletter Comments:

The Editorial Team welcomes your comments and suggestions. Send them to Christopher Judge
judge@sc.edu

Current Exhibitions at the Center:

D. Lindsay Pettus Gallery: The Story of Catawba Pottery: 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: Kahes'vkus Tvm Vehidi: Return of the Pee Dee: See traditional, historic items and contemporary art forms in this exhibit curated by the Pee Dee Tribe. Through February 2019.

North Gallery: Share a Little of that Human Touch: The Prehistory of South Carolina: Archaeological artifacts tell the story of Native Americans from the last Ice Age 19,000 years ago until European contact in the 17th century. Hands on opportunities for children of all ages. Through February 2020.

Red Rose Gallery: Artist, Advocate, & Leader: Celebrating the Life and Work of Dr. Will Moreau Goins: View beaded leather regalia, beaded cuffs, jewelry, publications, photographs, and more honoring the work of the late Will Goins, CEO of the state recognized Eastern Cherokee, Southern Iroquois, and United Tribes of South Carolina. Through February 2019.

Five Points Gallery: The View from My Window: View the watercolor paintings and graphite drawings of Catawba artist DeAnn Beck. Through January 2019.

The Center's Faculty:

Dr. Stephen Criswell, Associate Professor, Folklorist,
Director of Native American Studies

803.313.7108 criswese@mailbox.sc.edu

Dr. Brooke Bauer, Assistant Professor of History and
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Claudia Y. Heinemann-Priest, Linguist, Catawba
language, Native American Literature

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W. Brent Burgin, Archivist, Director of Native
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Brittany Taylor-Driggers, Artist, Curator of Collections
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Christopher Judge, Archaeologist, Assistant Director
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The Center's Staff:

Helen Champion, Custodial Services

Sam Farris, Federal Work Study Student

Beckee Garris, Emeritus

David Helwer, Visitor Coordinator/Archives Assistant

Ashley Lowrimore, Public Relations Coordinator

Crystal Melton, Federal Work Study Student

Katelyn "Katie" Shull, Student Assistant/Archaeology
Lab

Elisabeth Streeter, Visitor Coordinator/Special
Collections and Galleries Assistant

The Center's Advisory Committee:

*Purpose: This Committee advises the Native
American Studies Director.*

Dr. Stephen Criswell, NAS Director, ex officio

W. Brent Burgin, Director of NASC Archives, NAS
Director Appointee

Brittany Taylor-Driggers, Curator of Special Collections
and Galleries, NAS Director Appointee

Claudia Y. Heinemann-Priest, Catawba Linguist, NAS
Director Appointee

Todd Scarlett, Math, Science, and Nursing Division
representative

Dr. Brooke Bauer, Humanities Division representative

Fran Gardner, Administrative Appointee, NAS
Committee Chair

Allan Pangburn, Administrative Appointee

John Rutledge, BBCE Division representative

Location:

119 South Main Street

Lancaster, SC 29720

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

Contact Information:

(803) 313-7172

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Native American Studies Center Hours

Monday: By Appointment Only

Tuesday: 10am - 5pm

Wednesday: 10am - 5pm

Thursday: 10am - 7pm

Friday: 10am - 5pm

Saturday: 10am - 5pm

Sunday: Closed