

## State Crafts Organization: A Progress Report

By Amy Johnson

(Amy Johnson is Organization Specialist for the Crafts Development Program.)

It has been two months since our first issue of SC Crafts and one month since our last meeting of craftspeople. Although the meetings weren't as well attended as I had hoped for, the people who came were helpful and enthusiastic. Membership is coming along well, and I believe we are on our way to being a viable, working crafts organization.

The following is a review of thoughts, ideas and opinions voiced at the five organizational meetings held throughout the state in March and April. What I have attempted to do is con-

dense much of the discussion to present some of the main ideas and issues raised. I would urge anyone who would like more details on these meetings to contact me.

### ORGANIZATION RATIONALE

It was generally felt that the following points formed the basis for a statewide organization:

(1) South Carolina is a unique state with a culture of its own, reflected in state produced crafts. This is a bond which holds together craftspeople in the state.

(2) The Southeastern states as a region have a culture reflected in crafts. The bond and link of the Southeast is strong. Regional craft guilds work closely to benefit each other and will do so for South Carolina.

(3) National and local craft organizations are important, but a statewide organization can provide something which is needed between the extremes. Local is too small to be really visible, and national is too large

to be effective.

### ORGANIZATION FUNCTION

There are many services a statewide crafts organization can provide for its members. One of the most important is to fulfill social needs craftspeople have. It provides opportunity for us to mutually support each other.

Another is political need. An organized group of people are more effective than a single person.

Education is another priority with the crafts organization. South Carolinians need to be more educated about crafts. The guild will serve an important philanthropic function by exposing people to quality crafts, as well as to techniques and methods. It will receive publicity and visibility across the state, in the Southeast, and nationally.

### WORKSHOPS

Since craftspeople are involved in the creative process, we know our own education and growth must never stop. There will be twelve workshops within the next year held in different sections of the state, ranging in subject matter from specific media to professional guidance. Workshops will continue on a regular basis, possibly with some in conjunction with already existing educational institutions.

The crafts organization will also provide tangible professional services such as this newsletter. SC Crafts will be published bi-monthly, and will be our means of getting information to craftspeople in the state.

### ANNUAL CRAFTS FAIR

There should be at least one large crafts fair yearly. The Spoleto Crafts Fair may be a beginning.

It was felt by many that the statewide crafts organization should have a sales gallery in the not too distant future. This could be located in a high-tourist area that has a fairly stable year-round market.

### CLEARINGHOUSE

The organization will be a clearing house for various opportunities, including jobs. We will have a slide registry service to assist with this.

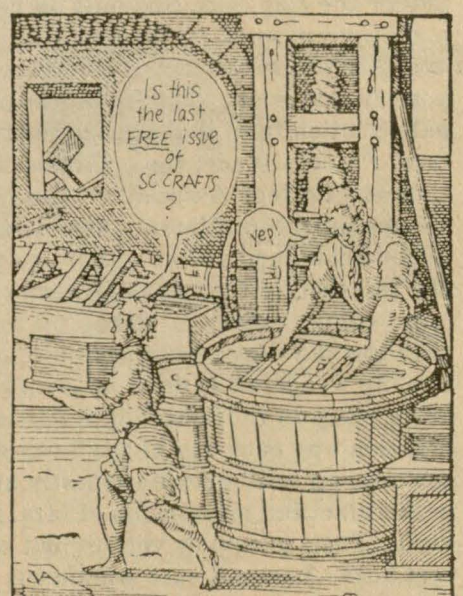
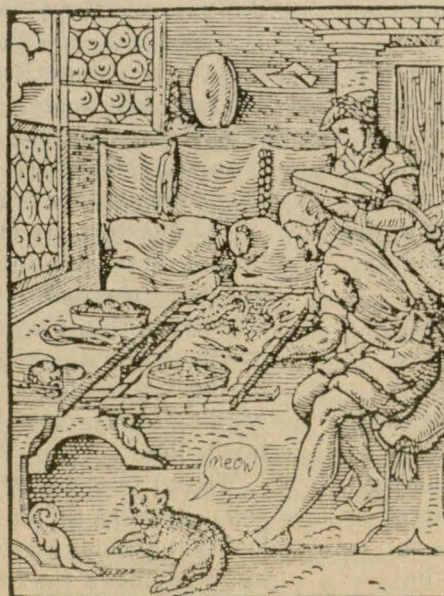
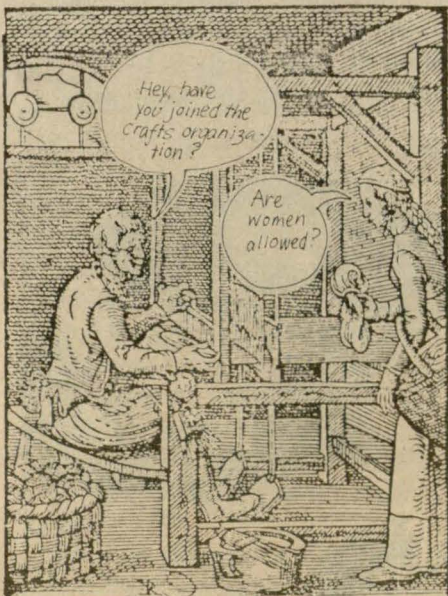
Several types of insurance should be available for members in the future including group health insurance, theft insurance, and product liability.

Tax and bookkeeping assistance are available now through the Crafts Development Program. We will offer a workshop on these topics later in the year.

### THE FUTURE

Organizational efforts are presently being supported by the South Carolina Arts Commission through funds from the National Endowment for the Arts. It was felt that within at least a year's time, the organization should have a stable membership with a Board of Directors and regional representatives.

## Crafts Comics



# At The Renwick's Grand Salon

By Wendy Salinger

(Wendy Salinger is Writer/Researcher for the Crafts Development Program. Since May, 1977, when she joined the program, she has written feature articles as well as produced radio programs on South Carolina crafts and crafts-people. She is a poet; her work has been published in a number of journals and magazines.)

At the Smithsonian Institution in Washington, D.C. Georgia Harris is treated as something of a national treasure. Mrs. Harris is a Catawba Indian potter, 72 years old, who was invited to demonstrate her craft at the Smithsonian's Renwick Gallery May 4, 5, and 6. The event is the feature of a sales exhibition of Catawba pottery that opened in April at the Renwick's museum Shop. Sponsoring Mrs. Harris' trip to Washington was the American Indian Program of the Save the Children Federation, an organization which has been active among self-help programs in Indian communities since 1949.

The scene of the demonstration is the Renwick's Grand Salon, a Victorian extravaganza on the second floor of the Museum at the top of a hundred red-carpeted stairs. In the center of the room on a small wooden stage are arranged chair, table and, on the table, a bowl of water. Here Mrs. Harris sets out a good chunk of Catawba River clay, which she has brought with her from Rock Hill, and a corn-cob which she uses to smooth together the clay coils. She puts on her apron and starts to work on the first coil.

It is a nice study in contrasts: the primitive pottery taking shape in the center of a lavish hallucination from the late nineteenth century. Frances Wade, the president of the Catawba Pottery Association, and I, who accompanied Mrs. Harris, take pictures of the gilded chairs and velvet settees, to preserve the occasion for Catawban posterity.

No sooner does Mrs. Harris set to work than the half-dozen or so people who have already wandered in draw up chairs from everywhere in the room and settle in to watch. It is this way each day of the 3-day demonstration: up to 20 people earnestly attending to the practiced movements of Mrs. Harris' hands. Their questions venture out of a revert hush—I am not sure whether it is inspired by the imposing surroundings or the living presence of an ancient art.

"Do you ever use a wheel?" "No". And most frequently: "what kind of glaze do you use?" No glaze.

The onlookers seem most astonished by this. The burnished surfaces of Catawba pots are the result of hand-rubbing and open-fire burning alone. Mrs. Harris has with her her own "rubbing rock," passed down to her from her grandmother as is traditional in Catawba families.

After watching Mrs. Harris for a while, most people go immediately to the Museum Shop on the ground floor where Catawba pottery is being displayed and sold. The shipment of 50 pots sent up for the April opening by the Catawba Pottery Association and the Arts Commission has almost completely sold out; but a second shipment has just arrived and is being set out under the plexiglass cubes. Museum-shop personnel say that connoisseurs of primitive Indian pottery have been in since the opening day of the exhibition. Today many people ask especially to see a Georgia Harris piece—the finished work of the process they have just been witnessing.

It is not only in the Grand Salon that Mrs. Harris is a celebrity. On her second morning in Washington, before the hours of the Renwick demonstration, a video-tape is made at the Arts and Industries Building in the Smithsonian's studio. Mrs. Harris' companion on the set is Jim Hansen of the Smithsonian's American Indian Program, who requested that this record of her craft be made for the Museum archives. He also hopes to distribute the tape to schools across the country. While Mrs. Harris fashions the clay into the classic Catawba shapes, Mr. Hansen questions her about the art, the tribe, her own life.

The quarters are close: besides the two women on camera there are several people sitting on the floor with me against the door. Afterward they thank Mrs. Harris for the privilege of witnessing the taping. Mrs. Wade has been watching too, in a chair off-camera, nodding at Mrs. Harris' descriptions of Catawba life.

When I first met Mrs. Wade she told me about growing up when "everyone made you feel that Indians were nothing." Her generation was one of the first in Rock Hill to go to high school with white people, although they were still not allowed to ride the school bus.

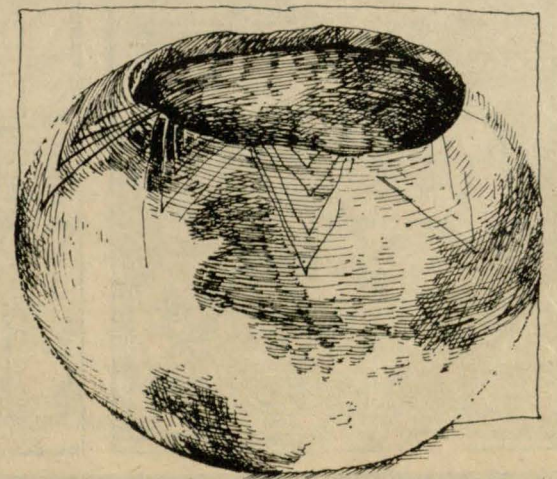
For another early morning of Mrs. Harris' visit, Dr. Thomas Blumer, scholar of Catawba pottery, formerly of the University of South Carolina and now living in Washington, has arranged a special tour. We are taken to the Smithsonian's storage vaults, on the upper floors of the Museum of Natural History. Dr. Blumer has done research with the Catawba collection here on design in Catawba pottery. An elderly gentleman escorts us past endless lockers and open shelves filled with the pots, jugs, and bowls of American Indian tribes.

At last we come to the drawers marked "Catawba pottery," and our host unlocks the first, then a second and a third. The gypsy pots and pitchers and pipes inside are venerable antiques, somewhat dusty; but it seems that to Mrs. Harris and Mrs. Wade they might have been made just yesterday.

The two women immediately begin to point out which piece was made by what potter of which Catawba family. I have learned from them that the style of an individual Catawba potter, the shapes and colors of her pots, can be distinguished from all others; but I did not know it could be extended back through the generations of a family. Our guide, too, is impressed; he finds a piece of paper in his pockets and asks the ladies to slow down so that he may record these identifications.

The biggest find of the day are the pipe molds: an Indian head and a boot. The boot really looks more like a high-buttoned shoe. Mrs. Harris immediately recognizes it as having been made by her grandfather, Epp Harris. Mrs. Wade asks if they can take casts of the mold in the clay they have brought for Mrs. Harris' demonstration. Our host gives her permission to do so.

The clay is brought out and Mrs. Harris takes the impressions, carefully removing excess clay. I hold open a plastic bag while Mrs. Wade very reverently eases the freshly-made molds inside. She whispers to me, "Just this one moment is worth the whole trip."





## Judy Cummings: Graphic Artist/Designer

Judy Cummings, seen left, works on the poster for the upcoming Spoleto crafts fair. The logo, with the words "sc crafts fair," is a 10" x 13" crocheted work which was photographed for the poster and the program cover.

"I used a craft to advertise the crafts fair," Ms. Cummings explains. "The poster should also communicate non-verbally the idea of the fair."

Ms. Cummings has worked as Administrative Assistant for the Crafts Development Program since February of this year. During that time she has been very involved with the graphic aspects of several program publications. She designed and illustrated the 96-page DIRECTORY OF SOUTH CAROLINA CRAFTS PEOPLE, scheduled for distribution during June. She is also designer for the newsletter you're now reading and is responsible for the SC CRAFTS logo and the calendar artwork.

Ms. Cummings has a BFA degree from the Tyler School of Art in Philadelphia. She has designed a limited edition children's book, and her work was featured in the January/February 1976 issue of PRINT magazine.

## 29 Craftspeople in Spoleto Fair—June 3-4

Wide Variety of Media and Areas of S.C. Represented;  
Fair Will Include Demonstrations, Music, Storytelling

Twenty-nine South Carolina craftspeople have been selected to participate in the Spoleto SC CRAFTS FAIR to be held in Charleston on June 3 and 4. The FAIR is sponsored by the South Carolina Arts Commission Crafts Development Program.

The craftspersons were selected by juror Ray Pierotti from applications received from throughout the state. Pierotti, Director of the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, said selection was based on "what I felt artistically represented the best of what was submitted. All of the work was most broad in idea and skill and is representative of the efforts being made all over the nation to restore hand oriented processes some of which lost their public value through industrialization."

The two-day crafts fair will be held at Charleston's Marion

Square, corner of King and Calhoun Streets, from 12:00 p.m. until 6:00 p.m. on June 3 and from 12:00 p.m. until 5:00 p.m. on June 4.

It is part of the international arts festival, Spoleto USA 1978.

Emily Brown, Crafts Development Program Marketing Specialist, is fair coordinator.

A variety of craft demonstrations and entertainment will be featured during the Fair. The Charleston Fiber Guild will demonstrate fiber crafts including weavings, quilting, macrame, stitchery and hand-spun yarn. Ira DeKoven, a Charleston area craftsperson, will demonstrate blacksmithing techniques.

Craftspersons selected to participate in the festival include: Charlotte W. Slate, Pendleton, textiles; Deborah Garland Johnson, Six Mile, stained glass; Frank Mittenzwei, Greenwood, wooden toys; Judy Twitty, West

Columbia, patchwork and quilting; Michael Rutkowsky, Lexington, ceramics; Mark Johnson, Pendleton, leather; Beverly Bennett, Orangeburg, jewelry; Russ Maxfield and Katie Gates, Charleston, leather; Celest Petit, Isle of Palms, ceramics; Gwen Bennett, Barnwell, feathers; Ivy Sumaydeng-Bryan, Columbia, jewelry; Curt Benzle, Hilton Head, clay; Donna Hines Kaiser, Burton, pottery; and Edward C. Bryan, Columbia, ceramics.

Additional participants include: Glenda L. Durham, Swansea, basketry; Robin Jordan, North Myrtle Beach, gold, sterling, stones; Robert Strother, Greenville, metal; Ronald D. Ponce, Greer, clay; Mary Schweder, Chesnee, ceramics; Ira DeKoven, Yorges Island, blacksmith; Jane DeKoven, Yorges Island, puppets; Rosemary Stafford Brown, Charleston, clay; David Stuart III, Aiken, clay; Mary R. Heeb-

ner, Columbia, ceramic sculpture; Jack Southern and Regina Semko, Charleston, fiber; Meryl Weber, Cope, fiber and silver; Mary Jane Bennett, Mt. Pleasant, basketry; Isabel Vandervelde, Aiken, porcelain; Bea Coaxum, Mt. Pleasant, basketry.



### EDITORIAL INFORMATION

SC CRAFTS is published bi-monthly by the South Carolina Arts Commission's Crafts Development Program, 16 Charlotte Street, Charleston, S.C. 29403. Phone (803) 792-7456. Funds for this publication are provided by the State of South Carolina, Office of the Governor, Manpower Division and the National Endowment for the Arts.

Information for this newsletter must be submitted by the 15th of the month preceding publication. The next issue will cover August-September, so information for publication must be submitted by July 15.

SC CRAFTS makes every effort to insure the accuracy of its information, but assumes no liability in case of error or changing circumstances.

Editor: Amy Johnson  
Designer: Judy Cummings

Cover: Catherine Campbell, Weaver. Photos on page 3, 6 by Bill Robinson.



## June

# Crafts calendar

### June 3-4

Marion Square, Charleston: SC CRAFTS FAIR (Spoleto Mini-Festival). A juried sales exhibition featuring 29 South Carolina craftspeople. Co-sponsored by the S.C. Arts Commission's Crafts Development Program and Spoleto U.S.A. 1978. For information, contact: SCAC Crafts Development Program, 16 Charlotte St., Charleston, S.C. 29403.

### June 12-August 7

Greenville: Greenville County Museum School. Summer session. Courses offered in calligraphy, bronze casting, photo silk screen printing, pottery, silver casting, raku. For complete listing and dates, contact: Ann-Marie Hardin, Registrar at (803) 271-7570.

### June 12-23

Aiken: H.O. Weeks Activity Building. S.C. Arts Commission CRAFTS TRUCK.

### June 14-17

Berea, Kentucky: Berea College. Southeastern Assembly of the American Crafts Council.

### June 18-August 26

Gatlinburg, Tennessee: The Arrowmont School. One-and two-week summer session courses begin. Offerings in enamels, weaving, creative writing, ceramics, photography, furniture design, paper making, woodworking, stained glass, knife making, etc. Academic credit offered. For complete course listing, write: The Arrowmont School of Arts and Crafts, Box 567, Gatlinburg, TN 37738.

### June 20-August 12

Charleston: Gibbes Art Gallery School. Summer Session. Courses offered in applique and stitchery, photography, pottery, quiltmaking, furniture making, stained glass, basketbaking. For a complete listing, write: Gibbes Art Gallery School, 135 Meeting St., Charleston, S.C. 29403. Or call: (803) 577-7275.

### June 20-24

Berea, Kentucky: Berea College. Porcelain workshop conducted by David Leach. For information, write: Ceramic Dept., CPO 316, Berea College, Berea, Kentucky 40404.

### June 21-30

Ft. Collins, Colorado: Colorado state university. CONVERGENCE 78. Handweavers Guild of America. Conference and workshops.



## July

### July 1-4

Durham, N.C.: North Carolina Folklife Festival. "Featuring native musicians, cooks, crafts—and tradespeople, dancers and storytellers." For information, contact: Office of Folklife Programs, N.C. Dept. of Cultural Resources, Raleigh, NC 27611.

### July 8

Charleston: Gibbes Art Gallery School. "Teapots and Tea Bowls." Ceramic workshop lead by Rick Berman, Director, Callenwolde Pot Shop, Atlanta. Co-sponsored by the Low Country Potters' Guild and the Crafts Development Program.

### July 10-14

Asheville, N.C.: Asheville Auditorium. Southern Highland Handcraft Guild 31st Annual Craftsmen's Fair.

### July 12-30

Greenville: Greenville County Museum School. Metalwork exhibit by Bob Strother.

## August

### August 4-5

Asheville, N.C.: Village Art & Craft Fair. For information, write: New Morning Gallery, 3½ Kitchen Place, Asheville, N.C.

### August 9-27

Greenville: Greenville County Museum School. Faculty Exhibition. Includes clay, fiber, and glass.

### August 18-19

Easley: 9th Annual Foothills Festival. For information on craftspeople's participation, contact: Ann Meier, P.O. Box 841, Easley, SC 29640.

## September

### September 9

Deadline: 7th Marietta College Crafts National, Oct. 28-Nov. 26. \$10 non-refundable entry fee. 3 works maximum, a set constitutes one work. For detailed information and entry form, contact: MCCN, Grover H. Hermann Fine Arts Center, Marietta College, Marietta, OH 45750.

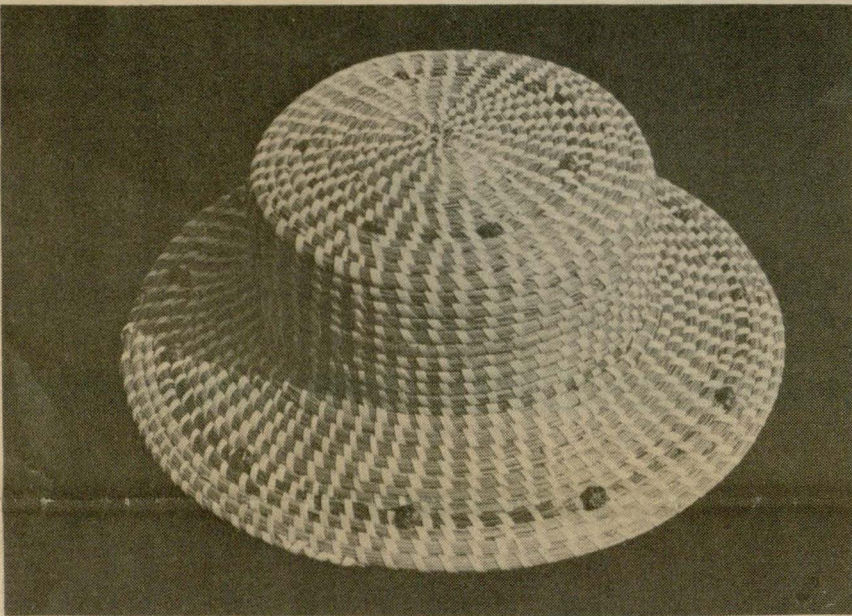
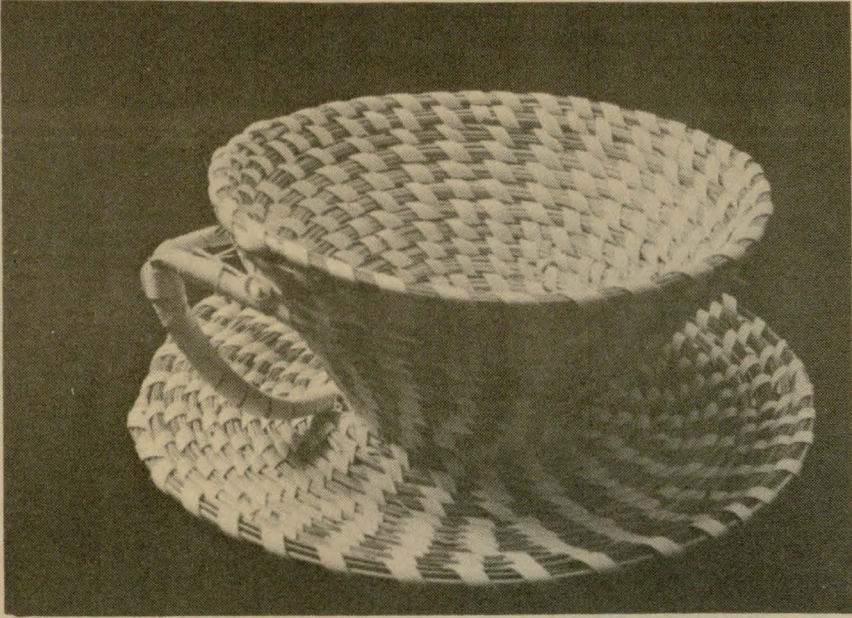
### September 15-17

Huntington Beach State Park, Murrells Inlet: Atalaya Arts and Crafts Festival. For entry forms, contact: Dan Turpin, Division of State Parks, Suite 113, 1205 Pendleton St., Columbia, SC 29201.

### September 13-23

Mobile, Alabama: 14th Annual Outdoor Arts and Crafts Fair, Fine Arts Museum of the South, Mobile, Alabama.

SC CRAFTS will accept for possible use any notices of fairs, exhibitions and educational events in this region. The Editor also encourages contributions from readers dealing with the activities and concerns of South Carolina craftspeople.



## Basketmakers Creating New Forms; Catalog Available

At left, two highly unique, one-of-a-kind, sweetgrass works. Top left is a cup-and-saucer set created by Mrs. Bea Coaxum of Mt. Pleasant, South Carolina. A similar set by Mrs. Coaxum hung last December as an ornament on Vice-President and Mrs. Joan Mondale's Christmas tree in Washington, D.C.

The unusual hat was woven by Mrs. Florence Ford also of Mt. Pleasant. Describing it, Mrs. Ford said, "It just came to me one day to make it. I wore the first one myself."

Both the cup-and-saucer and the hat are made of a special seagrass, pine needles and palmetto fronds—all natural materials native to the South Carolina lowcountry.

These two pieces as well as a wide variety of other sweetgrass baskets are featured in a sales catalog recently compiled by the Crafts Development Program. The xeroxed catalog includes photographs of baskets with current prices. Interested buyers place mail orders directly with the individual basketmakers whose work is featured.

The catalog was compiled by Emily Brown, Marketing Specialist, and Mele Tindal, Assistant Coordinator.

For a copy, write the Crafts Development Program, S.C. Arts Commission, 16 Charlotte Street, Charleston, S.C. 29403.

## Fairs, Workshops, NEA Guide, Slide Registry....

### 6TH ANNUAL VILLAGE FAIR

The sixth Annual Village Art and Craft Fair will be held on the grounds of All Souls Episcopal Church, Biltmore Village, Asheville, NC, August 4-5.

Participants will be artists and craftspeople exhibiting drawings, paintings, jewelry, ceramics, sculpture, wood carvings, glass, prints, textiles, and other crafts of original design and execution. Craft demonstrations and educational exhibits will be encouraged.

All participants must have their work juried by either of two methods: (1) present work to John Cram at the New Morning Gallery, or (2) send color slides with a self addressed stamped envelope. All entries must be in by July 15. Late entries will be accepted from July 15-30 for an additional fee.

Information and applications may be obtained by writing Village Art and Craft Fair, New Morning Gallery, 3½ Kitchen Place, Asheville, NC 28803.

### NEA GUIDE TO PROGRAMS

The National Endowment for the Arts 1977-78 Guide To Programs is republished and available upon request from the Program Information Office, National Endowment for the Arts, Washington, DC 20506.

### PORCELAIN WORKSHOP

David Leach will hold a porcelain workshop at Berea College on June 20-24. The workshop will include films, slides, demonstrations, group discussions, and individual instruction covering his range of work and experience. The workshop is recommended for advanced students and experienced potters. Enrollment will be limited. Fee is \$125. Information on room and board is available. Send application with name, address, and statement of clay experience or education to David Leach Workshop, Ceramic Department, CPO 316, Berea College, Berea, KY 40404.

### NATIONAL SLIDE REGISTRY

A National Slide Registry of American Artists and Craftsmen has been formed to bridge the gap between governmental agencies and the artist or craftsman who wishes to have his work on file. All styles and media of art are represented. Craftspeople wishing to be represented in the National Slide Registry should send five slides of current work along with name, address, phone number, and a registration fee of \$5.00 (check or money order) to National Slide Registry of American Artists and Craftsmen, 806 15th Street, NW, Washington, DC 20005.

### WOMEN'S ART ORGANIZATIONS

For information on the Coalition of Women's Art Organizations write P.O. Box 3304, Grand Central Station, New York, NY 10017 or call (212) 666-6990.

### "SHOW OF HANDS"

The second annual 'Show of Hands' is sponsored by the Southern Arts and Crafts Foundation, a non-profit organization in New Orleans formed to further awareness of arts and crafts being practiced in the South. It will be held at the Rivergate convention facility in New Orleans. Show dates are October 26-29.

Last year Expo '77 attracted a variety of artists and craftspeople. There will be exhibits by universities and guilds, audience participation exhibits, and continuous slide shows.

Applications and information can be obtained by calling (504) 488-4740 or by writing Southern Arts and Crafts Exposition, P.O. Box 4099, New Orleans, LA 70178.

## Where To Sell

(NOTE: This begins a new feature of SC CRAFTS: a regular listing of shops and galleries in South Carolina and the Southeast looking for new, quality work. We encourage all shop and gallery owners to use this column to communicate directly with working craftspeople.)



### MINATURE SHOW

The New Morning Gallery will host a miniature show during the last two weeks in October through Thanksgiving. Format is two and three dimensional art and craft work with an eight inch size limitation. Interested craftspeople should send slides for consideration to John Cram, New Morning Gallery, 3 1/2 Kitchen Place, Asheville, NC 28803.

### FOX GRAPE GALLERY

The Fox Grape Gallery at Hilton Head Island will have its peak sales season during the

months of June, July and August, according to its Director Kim Bulcken. Kim would also like to see the Gallery fully stocked during this time.

Pottery, sculpture, paintings, and fiber works on a small to medium scale are a major part of the display. June will be a good month for craftspeople to contact the Fox Grape about presenting their work. For more information write or call Kim Bulcken, Director, Fox Grape Gallery, P.O. Box 5340, Hilton Head Island, SC 29928, (803) 785-4237.

### THE ARTISAN

A new shop, The Artisan, has recently opened in Myrtle Square Mall at Myrtle Beach. It features all forms of art work and hand-made one-of-a-kind craft items. Craftspeople interested in presenting their wares should write or call Anne Holland, Manager, The Artisan, Myrtle Square Mall, Kings Highway, Myrtle Beach, SC 29577, (803) 448-5326.

### SMITHSONIAN MUSEUM SHOP SALES-EXHIBITIONS

The Renwick Gallery is sponsoring a series of Museum Shop Sales-Exhibitions. They will run for two months with slides reviewed quarterly. Craftspeople who wish to participate should write for information to Ms. Walton Vandiver, Smithsonian Museum Shops, Smithsonian Institution, Washington, DC 20560.

## 14th Annual Mobile Fair

The 14th Annual Outdoor Arts and Crafts Fair is being sponsored by the Fine Arts Museum of the South, Mobile, Alabama and the Art Patrons League. Its purpose is to offer the community of Mobile an opportunity to acquire fine original works created by leading artists and craftspeople.

Space for 200 artists and craftspeople will be available at the grounds of the museum located on the shaded banks of a lake. The event annually attracts 30,000 people. Food, children's activities, and entertainment are available on the grounds. Dates of the fair are September 23, 24.

The following awards will be presented: one museum purchase prize, \$1000; 10 Best of Show

Awards, \$100 each; and 10 Merit Award Ribbons. Purchase prize and awards will be given without regard to category entered.

Slides will be juried by a panel of three judges. Ray Pierotti is the Director of Arrowmont School of Crafts in Gatlinburg, Tennessee. Sue Wiggins, a dealer and collector of crafts and contemporary art, is Director of the Green Garden Gallery in Montgomery, Alabama. Julie Donnan, a printmaker and craftsperson, is a past president and present trustee of the Alabama Crafts Council.

Application deadline is June 30. For more information and applications write Fine Arts Museum of the South, Langan Park, Mobile, AL 36608.

## David Furchgott Resigns

David M. Furchgott, Director of the South Carolina Arts Commission's Community Arts Division, has announced his resignation effective June 30.

David has been a strong advocate of the crafts since he joined the Commission in the summer of 1974. He has represented the Arts Commission at numerous regional and national crafts meetings and conferences.

In 1976, he authored a long-range plan for crafts programming in South Carolina; this plan led to the creation of the Commission's Crafts Development Program.

We wish David luck in his future work, and we're grateful for the major groundwork he has done in this state on behalf of the crafts community.

—Amy Johnson, Editor



Check One:

- I would like to be a member of the South Carolina crafts organization. Membership entitles me to SC CRAFTS, reduced registration fees at the organization sponsored workshops, and other services the organization provides. (Please enclose \$10 annual fee.)
- I would like to subscribe to SC CRAFTS. This entitles me to a subscription to SC CRAFTS for one year. (Please enclose \$5 annual fee.)

Please make checks payable to South Carolina Arts Commission.



Mail to:

SCAC Crafts Development Program  
16 Charlotte St.  
Charleston, SC 29403

Name \_\_\_\_\_

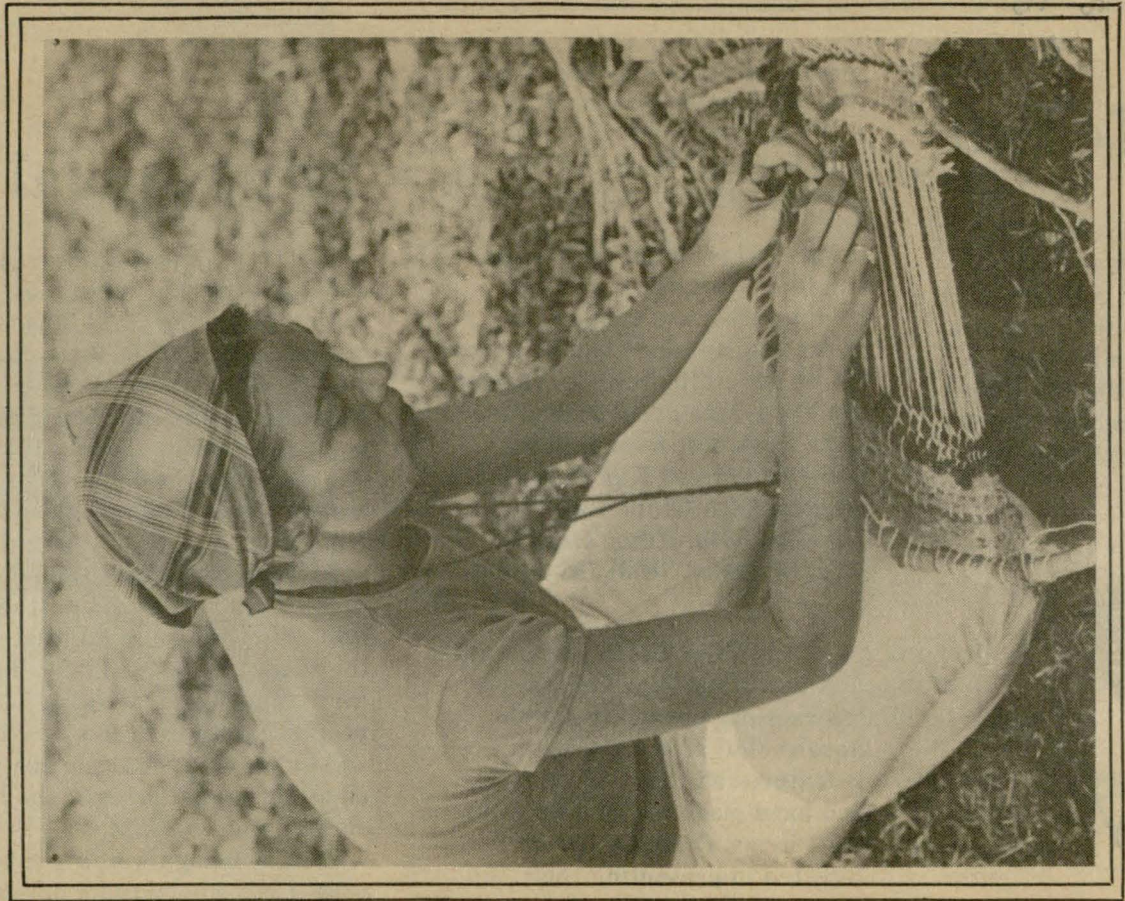
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# SC Crafts

No. 2 June-July 1978



*A newsletter published by the South Carolina Arts Commission  
Crafts Development Program*

**LAST  
COMPLIMENTARY  
ISSUE**



Crafts Development Program  
South Carolina Arts Commission  
16 Charlotte Street  
Charleston, SC 29403



# SC Crafts

This newsletter is a publication of the South Carolina Arts Commission's Crafts Development Program and funded by the State of South Carolina, Office of the Governor, Manpower Division and the National Endowment for the Arts

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