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South Carolina Artists and the New Deal

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SOUTH CAROLINA ARTISTS

AND THE NEW DEAL

BY SUSAN GIAIMO HIOTT

They've got to eat just like other people," Harry Hopkins, President Franklin Roosevelt's relief director, argued in support of government aid for artists.¹

Hopkins was thinking mainly of art colonies in places such as New York, Chicago and California. In 1930 South Carolina, a rural state, ranked last in per capita income. It could support few artists. But New Deal administrators wanted cultural projects to reach as many states as possible. Edward Bruce, the director of the Treasury Department art projects, described their goals:

Our objective should be to enrich the lives of all of our people by making things of the spirit, the creation of beauty, part of their daily experience; by giving them new hopes and sources of interest to fill their leisure; by eradicating the ugliness of their surroundings;... and by fostering all the simple pleasures of life which are not important in terms of dollars spent, but are immensely important in terms of a higher standard of living.²

By the 1930s South Carolina was a prime target for a cultural revival. Historically, Charleston had been the state's cultural center. Until the Civil War, wealthy residents and visitors supported many artists, mostly Northerners and some Europeans. The economic and social upheaval of the war ended this patronage.

After World War I there was a renewed interest in art in South Carolina. Women dominated the art scene from then until the end of the Great Depression. A few, like Laura Glenn Douglas, Anna Heyward Taylor and Elizabeth White, studied in the North or abroad. Elizabeth O'Neill Verner and Alice Ravenel Huger Smith traveled, but they are best known for work which interpreted Charleston and the Lowcountry in highly personal ways.³

Although several arts organizations were formed in South Carolina during this period, the Gibbes Art Gallery

remained the only art museum in the state. When Robert N.S. Whitelaw, the museum's first professional director, arrived in 1932, the Gibbes "was practically without visitors and the membership roster was threadbare."⁴

Higher education in the visual arts was strengthened by the arrival of August Cook as head of the art department at Converse College in 1924 and by the establishment of a fine arts department at the University of South Carolina in 1925. However, in the mid-1920s only a few public schools offered art classes. Only one employed a regular art teacher.⁵ Such was the state of the arts in South Carolina when the New Deal began.

PUBLIC WORKS OF ART PROJECT

South Carolinians responded enthusiastically to the first New Deal art program, the Public Works of Art Project (PWAP). Coordinated by the U.S. Treasury Department, it ran from December 1933 through June 1934. Artists were asked to depict the "American scene," and South Carolinians welcomed the opportunity to show their state's special qualities. Rather than paint the harsh realities of the Depression, they focused on South Carolina history, a proud reminder that the state had survived difficult times.

Instead of letting artists select their own subjects, South Carolina's PWAP supervisors—George E. LaFaye, a Columbia architect, and Edna Reed Whaley, a Columbia artist—solicited advice from around the state. Requests were made for images of favorite sons and "choice historical spots."⁶

Artists Elizabeth O'Neill Verner of Charleston and Gladys Coker Fort of Gaffney helped LaFaye and Whaley choose artists. The vague PWAP requirement that employees be "selected on the basis of their qualifications as artists and their need for employment" allowed the committee to hire 18 people.⁷ They included older, established artists whose

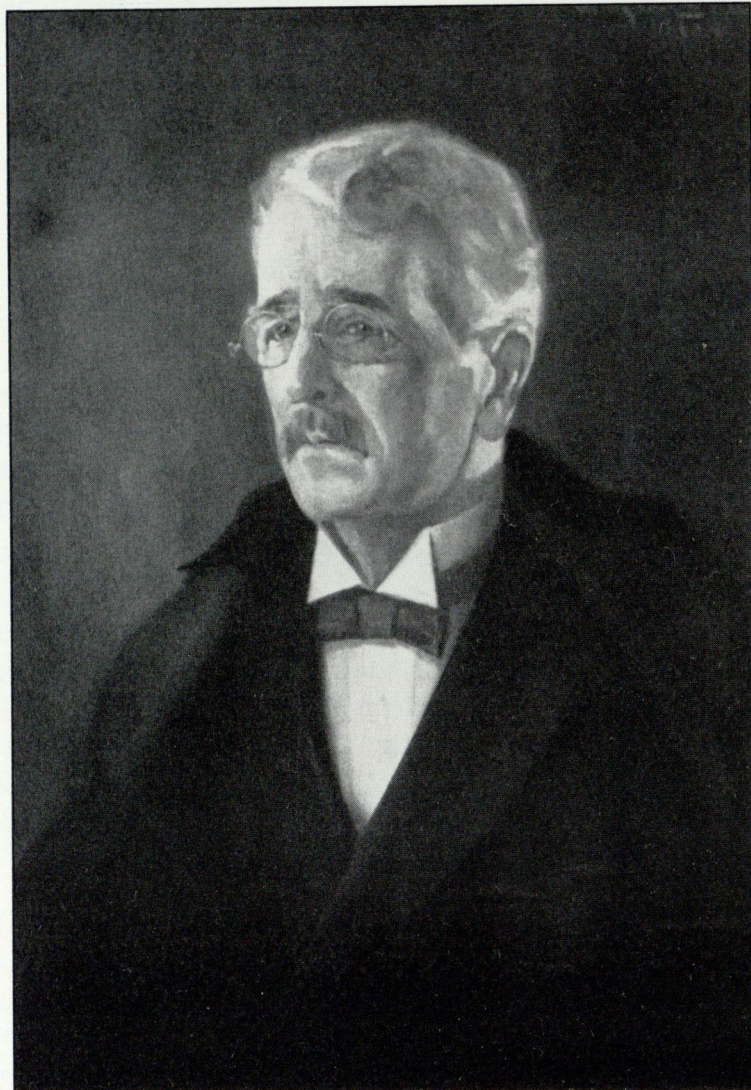


Plate 1.
Margaret Moore Walker, *Yates Snowden*, 1934,
oil on canvas, 29" x 24".
Courtesy of the South Caroliniana Library
The University of South Carolina

work was known in the state—Ann Taylor Nash, Margaret Moore Walker, Eliza Mims and Faith Murray—as well as artists with some training who were beginning their careers—Abraham Wolfe Davidson and M. John Lenhardt, among others.⁷ (Plate 1)

In addition to easel paintings and sculpture, South Carolina's PWAP artists created murals. One project, supervised by Robert N.S. Whitelaw, director of the Gibbes Art Gallery, produced a 76-foot map of the Charleston peninsula. It was painted for the Charleston Museum by eight women. An unemployed house painter hired to mix paint for the mural is believed to have been the only Black who worked on a New Deal art project in South Carolina. The mural burned as the museum was moving to a new location in 1981. (Plate 2)

The second mural, a map of South Carolina, was painted by four artists in Columbia's city hall. The map was apparently destroyed a few years later when the building was demolished.



Plate 2.

The 76-foot-long mural map featuring the Charleston peninsula was created for the Charleston Museum under a Public Works of Art Project in 1934.

Courtesy of the General Services Administration

South Carolina artists who participated in the PWAP welcomed the opportunity. Ruth Morse, who studied in Europe as well as in her home state, Massachusetts, lost her job at Limestone College when the art program was dropped early in the Depression. Unmarried and supporting her mother, she wrote to the national office:

If this work is carried on for a longer period it will pull us through until I can find other work. If it means as much to other artists in so many ways as it does to me it is surely having a nation-wide blessing. I do hope the results in art works will be great enough to be a fitting reward. (Plate 3)

Morse did not remain unemployed long. She was hired by the University of South Carolina in 1939 and taught there until 1957.

As PWAP supervisor Whaley summarized, "the Project has been a Godsend to our experienced artists and has opened a new hope to the young aspirant who, well-trained, was, in the last few years, when he should have had encouragement, thrown into the oblivion of the Depression."⁸



Plate 3.
Ruth Morse, *Interior, Church of Holy Cross, Stateburg*, 1934,
oil on canvas, 29 1/2" x 23 1/2".
Courtesy of the Church of Holy Cross

WORKS PROGRESS ADMINISTRATION FEDERAL ART PROJECT

The more extensive Works Progress Administration Federal Art Project (WPA/FAP) reached South Carolina 18 months after the PWAP ended. Unlike the earlier project, the WPA/FAP had specific eligibility requirements. It was foremost a work-relief project. In many states 90 percent of the employees had to be on relief. In areas with few artists, including South Carolina, 75 percent had to be on relief.

South Carolina received a small WPA/FAP allocation because funding was based on the estimated number of artists in the state who needed assistance. Whitelaw, the first of South Carolina's three directors, complained that the estimates were too low. He noted "South Carolina seems to

be regarded by Federal Sponsored Project No. 1 as a barren waste of land between North Carolina and Georgia."⁹

South Carolina's WPA/FAP employment quota was dropped from 27 to 23 in late 1937 when the national total was reduced. Most artists able to work individually on original paintings, sculpture or murals were employed or otherwise ineligible for relief. Only a few were able, or willing, to be hired under the non-relief allowance. This small number of qualified artists prevented South Carolina from participating in the Treasury Relief Art Project (TRAP). Only one South Carolina artist, Laura Glenn Douglas, was employed to work on an individual WPA/FAP project, painting subjects of her own choice. (Plate 4)



Plate 4.

Laura Glenn Douglas, "Sketch of a Young Girl," c. 1938, graphite on paper, 16 1/2" x 13".

This sketch was probably done while the artist was working for the WPA/FAP near Summerville.

South Carolina State Museum Collection, Gift of Isabelle T. Morrison

COMMUNITY ART GALLERIES

One of the goals of national WPA/FAP director Holger Cahill was to produce "outstanding examples of contemporary American art." But there were few artists in rural states, including South Carolina, capable of such work.¹⁰ A more attainable goal was to support educational and recreational art activities. This the agency did through small art galleries in Columbia, Greenville, Florence, Beaufort and Walterboro.

The galleries enjoyed varying degrees of success. Perhaps the most successful was in Greenville. Abraham Wolfe Davidson, a young sculptor who was its first director, got the gallery off to a good start in 1937. Careful planning and strong community support kept it going. The gallery closed in February 1940 when lack of funds ended the South Carolina WPA Program. However, the city and county governments and the Fine Arts League later agreed to run the gallery without help.

Continued community support enabled the gallery, which became the Greenville County Museum of Art, to move to the Gassaway Mansion in 1958. In 1974 the museum acquired a new building in downtown Greenville. It has become one of the cultural highlights of the Upcountry.

The Columbia Federal Art Project Demonstration Gallery, the state's first WPA/FAP community art center, opened in December 1935. The Columbia Art Association was delighted with the chance to show the city council the advantages of a gallery. However, after about a year it became impossible to raise the \$1,500 necessary for rent, renovation and other costs of keeping the gallery open. The gallery closed in February 1937. Persistent members of the art association continued their efforts, and the Columbia Museum of Art and Sciences was founded in 1950.

Individuals, groups and frequently local governments paid operating expenses for the galleries. The WPA/FAP paid salaries and set standards for activities. The South Carolina galleries had two to eight workers at a time. The allotment for non-relief workers was used to hire gallery directors, ideally, skilled administrators who were sympathetic to the arts and had good local contacts.

One of the directors was artist Corrie McCallum, who left the University of South Carolina to run the Columbia gallery. (Plate 5) "Art was not the popular sport it is today," she recalled. There were few "acknowledged artists" in South Carolina. Many of them did not need, or did not want, government aid. For that reason McCallum, like other directors, was sometimes sent people who did not fit into any

other project. "At least this gave them employment, and I tried to help them develop skills," she said.¹¹

Funding and coping with an occasional untrained worker were not the only challenges facing the directors. The galleries offered free exhibits from the WPA National Exhibition Service. This gave many South Carolinians their first chance to see a variety of contemporary American art. And for some residents the experience was a bit of a surprise. Publicity for an exhibit of WPA watercolors at the Beaufort Civic Art Center urged visitors to be tolerant:

To those who view this exhibition, it is suggested that they approach it with an open mind, remembering that we are living in a modern age. We may, and should, continue to revere the old masters and perhaps, in many instances, prefer the more conservative in contemporary art; but by becoming receptive to the good in all art, we establish and strengthen and raise to a higher level our standard of comparison.¹² (Plate 6)

Attendance in South Carolina was highest at shows of landscapes and portraits, which were traditionally popular in the state. But the exhibition service offered hundreds of exhibits ranging from "The Making of a Fresco" to "Animal Ceramics" to "Modern Drawings." (Plate 7)

The service also loaned art to any institution willing to pay shipping costs. The Gibbes Art Gallery in Charleston supplemented its own shows regularly between 1938 and 1941. Spartanburg's public schools, Converse College and Limestone College also took advantage of the service when funds were available.

The South Carolina galleries supplemented traveling exhibits with local shows. Exhibits by the state's best-known artists of the period—Alice R.H. Smith, August Cook, Elizabeth O'Neill Verner, Elizabeth White, Alfred Hutty, Carew Rice and others—attracted large audiences. The galleries also provided exhibit space for art students and for collections of objects such as china, coins, Indian relics and crafts owned by local residents.

The WPA/FAP donated work by project artists to museums and other institutions, particularly after the agency was given its "honorable discharge" by Roosevelt in 1942. In 1943 the Gibbes received 113 WPA/FAP prints, which remain part of its collection. The hospital at Shaw Field, now Shaw Air Force Base, in Sumter received 33 prints and paintings. Their location is unknown.

SOUTH CAROLINA

NEWSVIEW

The Statewide Weekly News-magazine



CORRIE PARKER McCALLUM
Painting Had to Make Way for Politics
 —See Art—

VOL. 2

Office: Arcade Building, Columbia, S. C.

No. 4

Plate 5.
 South Carolina artist Corrie McCallum directed the first WPA community art project in South Carolina, coordinating exhibits of work by contemporary American artists, including South Carolinians.
 Courtesy of the South Caroliniana Library, the University of South Carolina

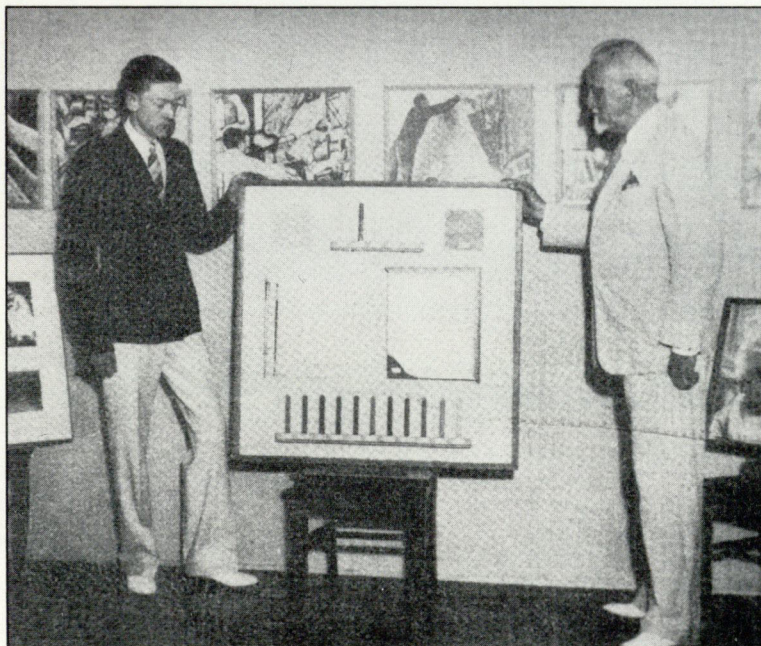


Plate 6.
 Walter W. Thompson, director (right), and his assistant, Patrick Wall, pose with an exhibit at the Beaufort Civic Art Center.
 Courtesy of the South Caroliniana Library, the University of South Carolina

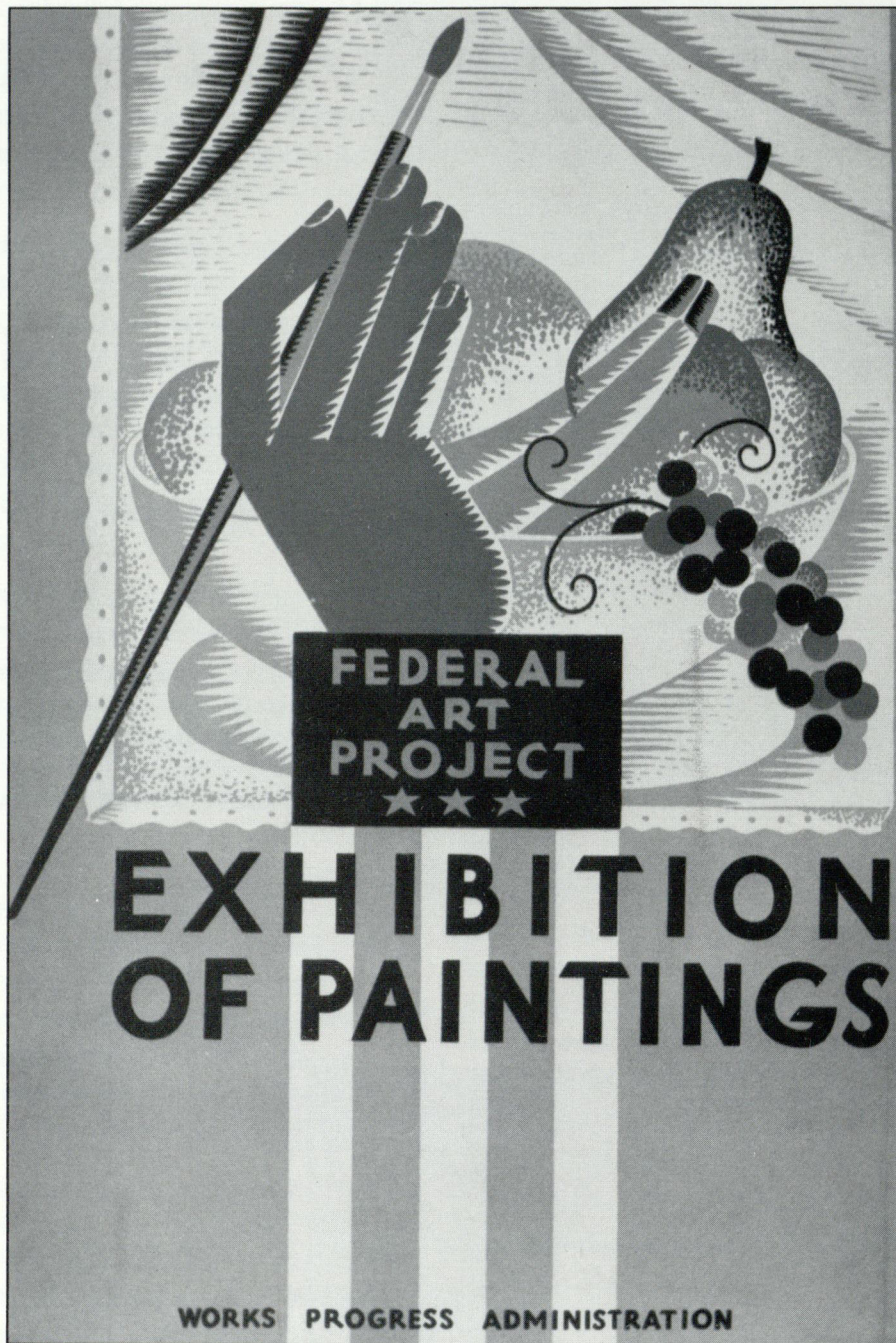


Plate 7.
WPA/FAP Exhibition of Paintings poster, c. 1938, silkscreen, 29 1/2" x 19 1/2".
Courtesy of the Library of Congress

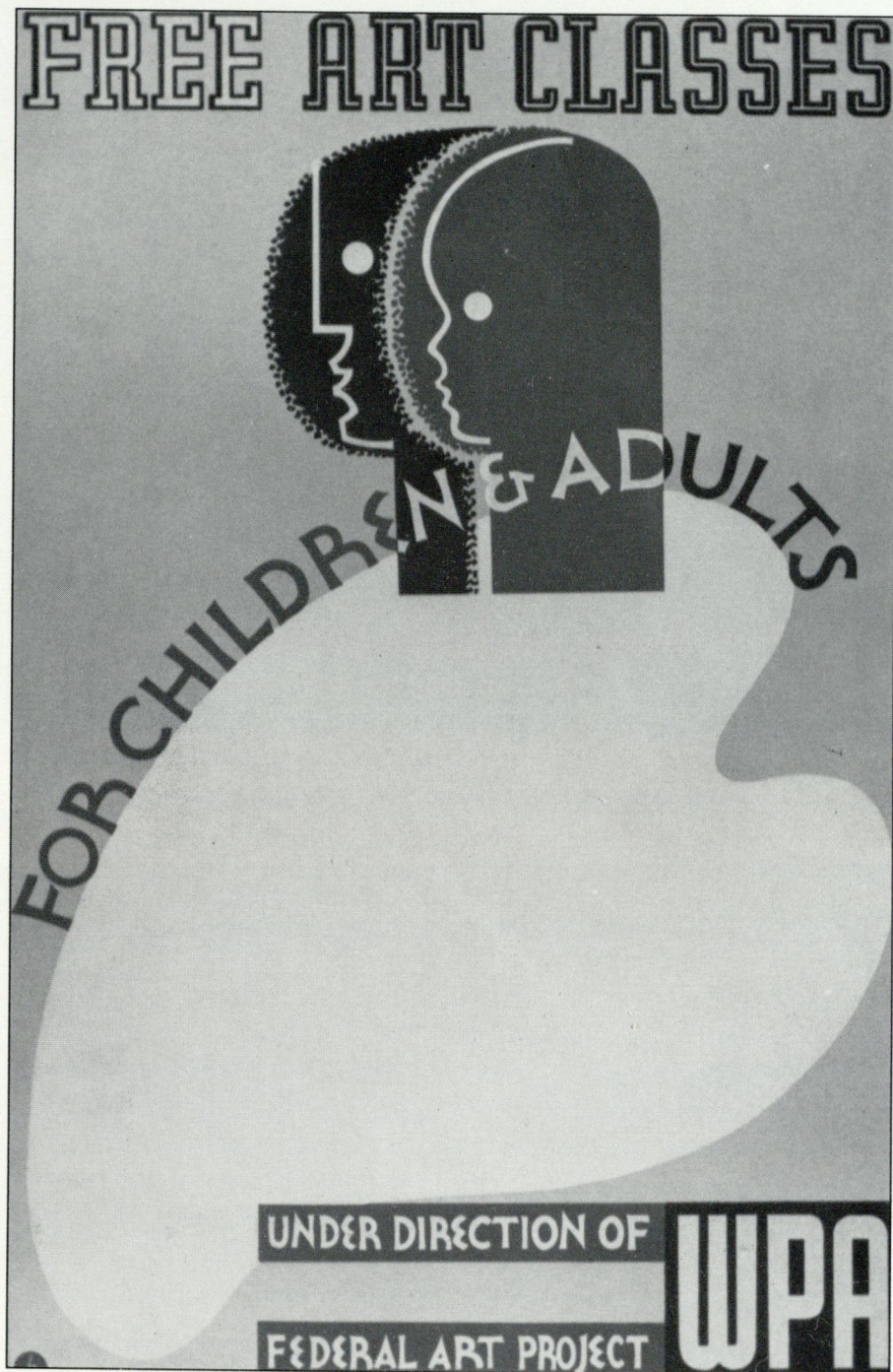


Plate 8.

WPA/FAP Free Art Classes poster, c. 1938, silkscreen, 21 1/2" x 13 1/2".

Courtesy of the Library of Congress



Plate 9.
Winnsboro artist Laura Glenn Douglas with her WPA Federal Art Project paintings, c. 1939.

In some towns the WPA/FAP galleries encouraged South Carolinians to establish museums; in others, to form art associations. In every case they helped develop audiences for visual arts in a state with a gradually awakening interest in culture.

ART EDUCATION PROJECTS

South Carolina's WPA/FAP sought to create interest in art through instruction, particularly for children and teachers. (Plate 8) Artists taught some classes in the community galleries, but most work was done in the schools. WPA/FAP employees provided the first public-school art education in Greenville, Beaufort, Columbia and Walterboro.

For example, by 1938 several Greenville public schools and mill schools were providing space and supplies for classes taught by two WPA/FAP employees. A marionette theater also attracted attention. A year later the Greenville

gallery employed three people who taught drawing, painting, clay modeling, crafts, puppetry and papier-mache' in five elementary schools and two county high schools. The Greenville project reached additional children with special classes at the Shriners' Hospital, the Bruner Orphanage and the Red Shield Club, an organization for underprivileged children.

In Columbia Corrie McCallum took students from Columbia High School, where there was no art teacher, to the WPA/FAP gallery. Shortly after the gallery closed, a new statewide WPA/FAP art education project, sponsored by the state Superintendent of Education and the local schools, began in the city. The only employee, Laura Glenn Douglas, taught in five schools. She set up a studio in University High School so that students could watch her paint a series of Columbia scenes for the schools. These works have disappeared. (Plate 9)

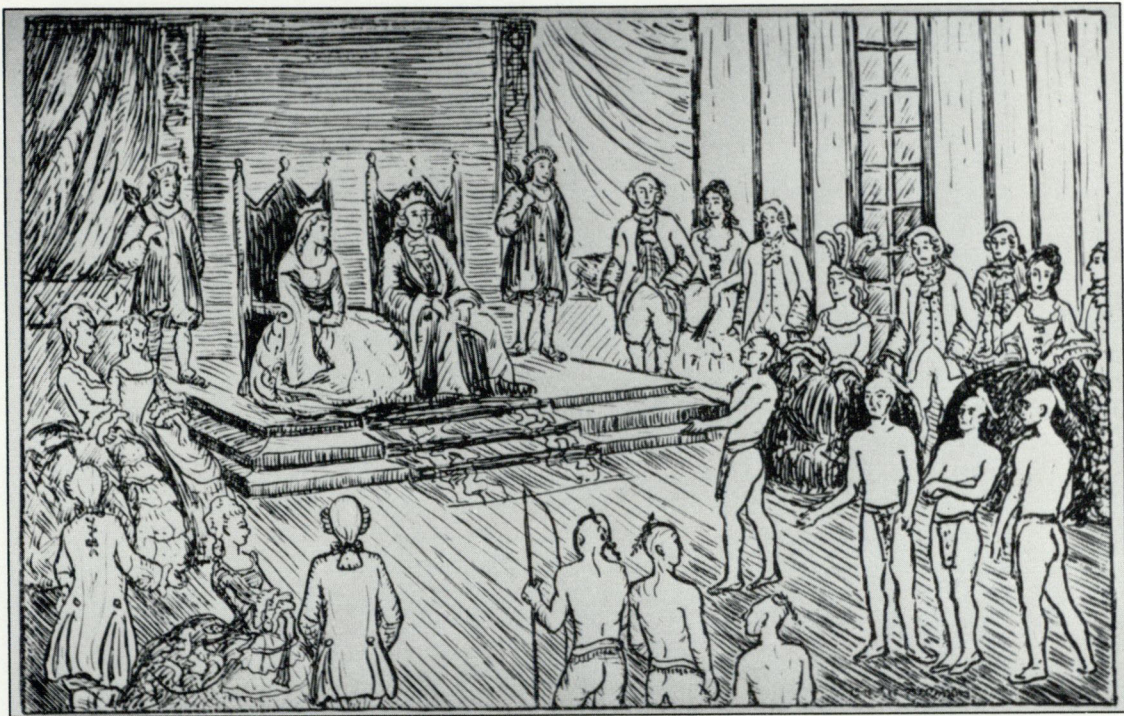


Plate 10a.

Attakullah, chief of the Cherokees, making a treaty with the English was illustrated by Corrie McCallum in the Writers' Project publication *Palmetto Pioneers*, 1936.

Courtesy of the South Caroliniana Library, the University of South Carolina



Plate 10b.

John Barnwell making peace with the Tuscarora Indians was illustrated by Corrie McCallum in *Palmetto Pioneers*.

Courtesy of the South Caroliniana Library, the University of South Carolina

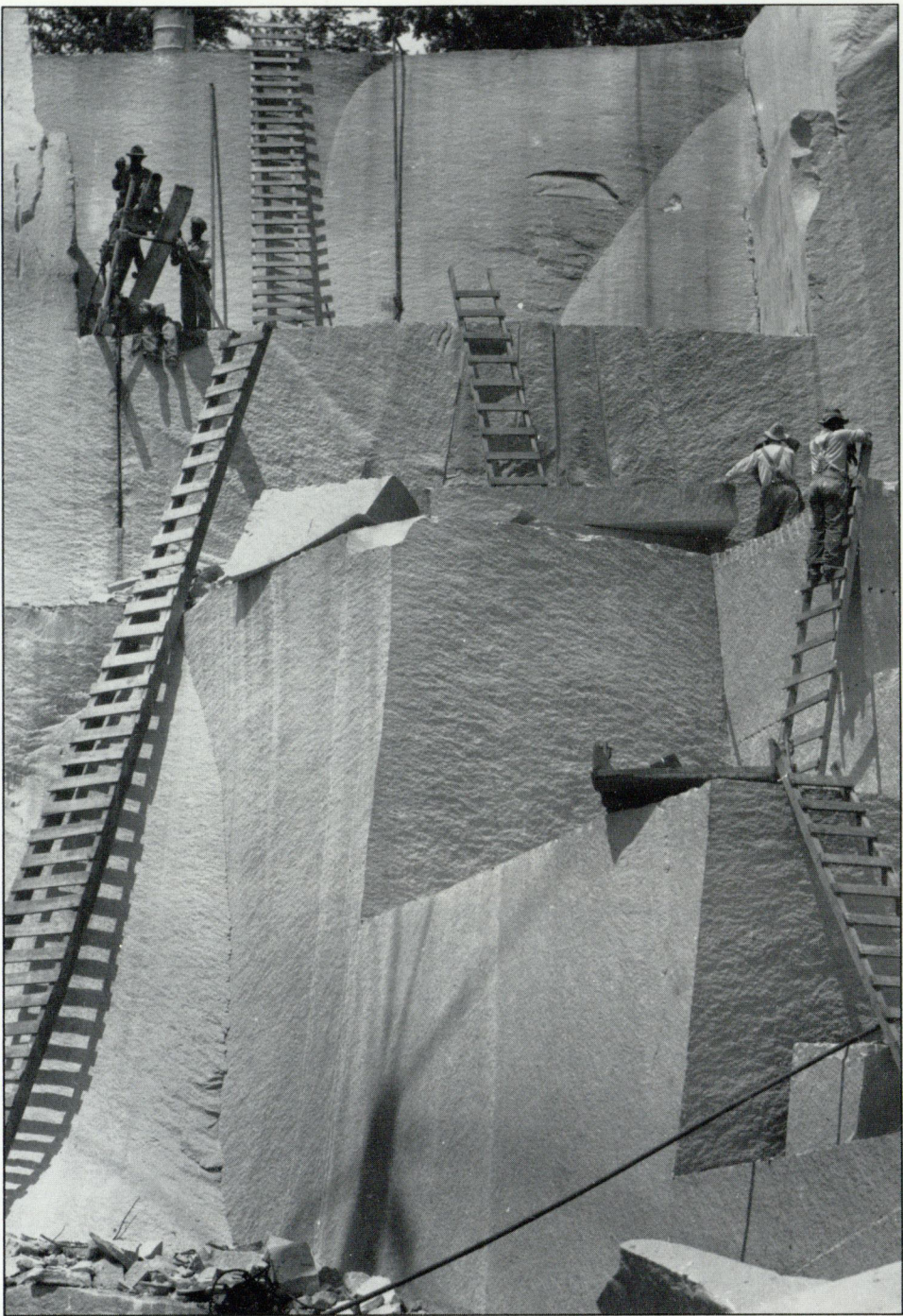


Plate 11.
Carl T. Julien's "Granite Quarry, Winnsboro" was used in several publications, including
the Writers' Project.
South Carolina State Museum, Gift of Mrs. Carl T. Julien

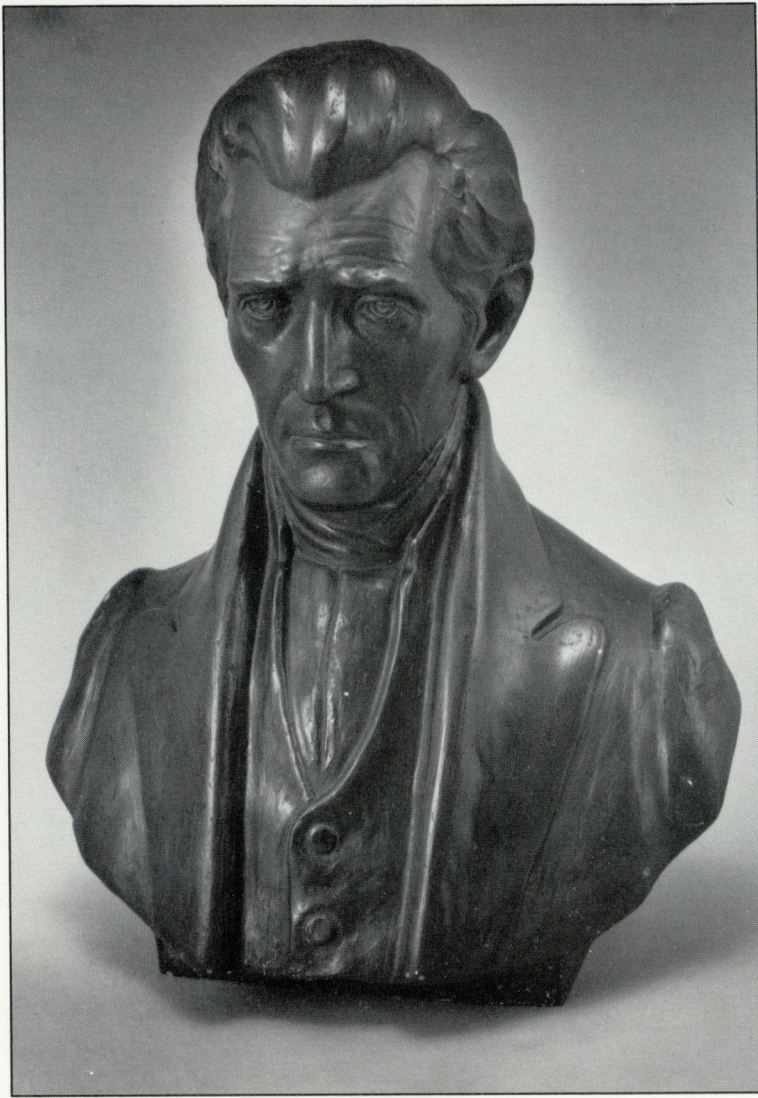


Plate 12.
Abraham Wolfe Davidson,
"Andrew Jackson," c. 1937,
plaster of Paris, 25" x 20" x 11".
Courtesy of the Lancaster County Library

APPLIED ARTS

WPA/FAP employees also provided "services in applied art to aid various campaigns of social value."¹³ South Carolina workers created posters and signs for libraries, schools and organizations such as the Girl Scouts and the Red Cross. They also mounted and labeled pictures for classrooms and helped students make bulletin boards. Several WPA/FAP employees worked at the Charleston Museum. They made dioramas to lend to schools, created labels and assisted with library work and other museum projects. A worker at the Gibbes Art Gallery served as gallery guide and receptionist and helped prepare exhibits.

South Carolina's WPA/FAP also cooperated with the state's WPA Federal Writers' Project, which employed more than

three times as many people as the art project and produced 22 publications from 1936 to 1941.

Corrie McCallum created pen and ink illustrations for *Palmetto Pioneers*, a collection of stories about six early South Carolinians. (Plates 10a and 10b) Greenville WPA/FAP workers illustrated *South Carolina State Parks* (1940). Maps and illustrations in *South Carolina: A Guide to the Palmetto State* were also provided by WPA/FAP employees. (Plate 11) Tax-supported institutions could commission work by South Carolina WPA/FAP artists by paying for materials. However, only the Lancaster County Library, Greenville General Hospital, and Clemson College took advantage of the arrangement. (Plate 12)



Plate 13.

"The Recruiting Officer," performed by the Footlight Players, was funded under the WPA's Federal Art Project. Courtesy of Emmett Robinson

DOCK STREET THEATRE

A unit of the South Carolina WPA Federal Art Project helped reconstruct Charleston's Dock Street Theatre, built in 1736. The \$350,000 project involved re-creating (with modern facilities) one of America's first theaters and restoring the early-19th-century Planters Hotel, which stood in ruins on the theater site. This cooperative venture between the federal government and the city of Charleston was directed by WPA architect Douglas Ellington and the local firm of Albert Simons and Samuel Lapham Jr. The new Dock Street Theatre opened on November 26, 1937, with a revival of the Restoration comedy "The Recruiting Officer," which had been the theater's opening production. (Plate 13) *Life* magazine covered the event under the title "First U.S. Theater is Restored, Charleston blue bloods give it gala opening."¹⁴



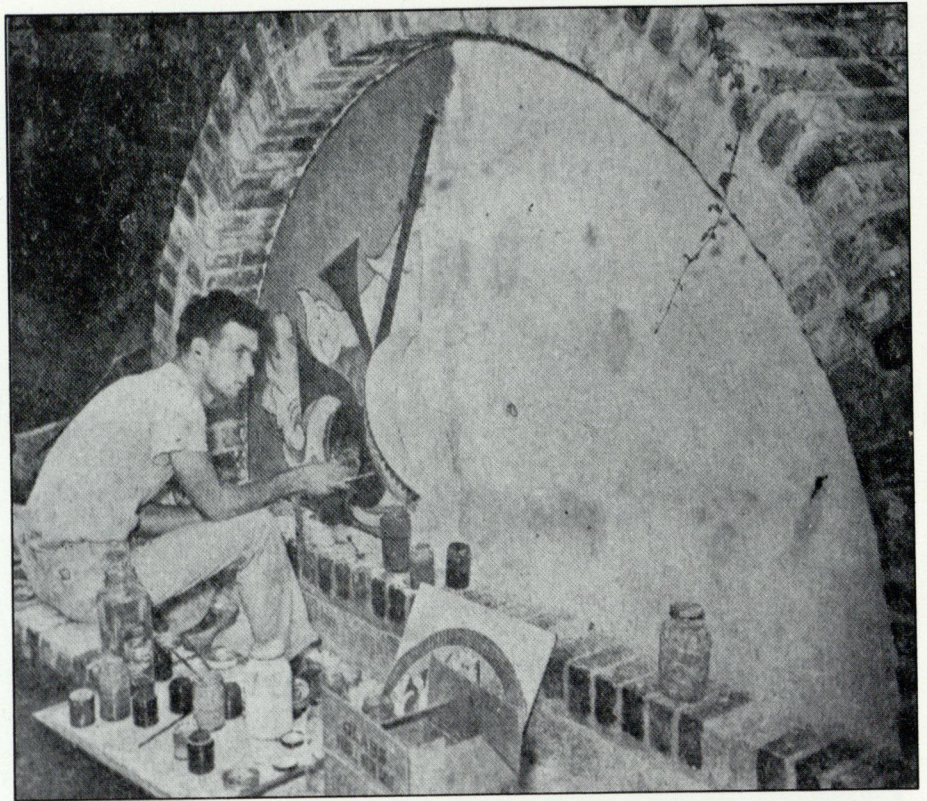
Plate 14.
Emmett Robinson's watercolor study after the 1937 backdrop for "The Recruiting Officer."
Courtesy of Mrs. Emmett Robinson

The Dock Street Theatre unit of the WPA Federal Art Project researched, designed and built the scenery and six backdrops for "The Recruiting Officer." They also built stock scenery and created drawings showing how scenery is made. The artists' work was supervised by Emmett Robinson. (Plate 14) Robinson was director of Charleston's community theater group, the Footlight Players, which performed "The Recruiting Officer."

Charleston artist William Halsey, then a student at the Boston Museum School, received his first public commission from the Dock Street Theatre architects. He made four oil paintings adapted from the work of William Hogarth, an 18th-century English painter, for the tap room and the lunettes in the lobby.

Halsey also created a fresco, a painting on wet plaster, for the courtyard fountain. (Plate 15) The design was based on a carved, painted wooden sculpture that had once been in the

Plate 15.
William Halsey was commissioned
by architect Albert Simons to create
a fresco as part of the fountain at
the Dock Street Theatre.
Courtesy of *Charleston News and Courier*



Academy of Music, a defunct Charleston theater. "At the time I did this, I made it clear that a painting in fresco with a water-pipe running through it and a pool of water under it would not last too long, but Mr. Simons loved traditional techniques, and, since I was studying fresco painting in Boston, wanted it done in that medium." Halsey's prediction was correct. Years later he tried to restore the painting, but that proved impossible.¹⁵

As they were for many young artists, the New Deal programs were a boost for Halsey at a crucial period in his career: "Even though, because of the nature of the building, it was not feasible for me to do original works, I found this project, at that time in my life, very exciting and rewarding."¹⁶

INDEX OF AMERICAN DESIGN

South Carolina had many objects for the WPA/FAP's Index of American Design, a pictorial record of American crafts and decorative arts. A survey suggested ironwork, silver and architectural details in Charleston, tools and architecture of the Sea Islands, and slave-made pottery. However, South Carolina lacked WPA/FAP artists trained in the meticulous techniques required by the Index. State WPA/FAP directors could not get approval from the national office for additional funds for non-relief workers. The state's WPA

administrator blocked two attempts to borrow Index artists from other states to train South Carolina workers because he feared criticism if he used employees from other states. In reality the artists would have been on their home states' payroll.

The few South Carolina employees assigned to the Index of American Design persevered and researched objects under the supervision of Charleston Museum director E. Milby Burton. The Index unit received permission to document the *USS Hartford*, the Civil War flagship of the Union's Admiral David Farragut. The ship was docked at the Charleston Navy Yard from World War I until 1939.

By the end of the Index project in 1940, South Carolina workers had submitted a color rendering of a slave-made stoneware jar in the Charleston Museum; four pen-and-ink drawings and 14 photographs of the wooden carvings and fittings on the *USS Hartford*; a photograph of the Sword Gates in Charleston; and a photograph of two silver spoons in the Charleston Museum. (Plate 16) Research drawings by Index artists Margaret Gordon and Mina Tropp later were used in Burton's *South Carolina Silversmiths, 1690-1860*, published by the Charleston Museum in 1941.



Plate 16.
Margaret Gordon recorded in watercolor the Charleston Museum's Edgefield pot made by "Dave and Baddler" in 1859. The painting was part of her work for the Index of American Design.
Courtesy of the National Gallery

NATIONAL ART WEEK

As Congress began to cut funds for New Deal art projects, administrators hoped that the projects' success would inspire Americans to continue to support the arts. President Roosevelt designated the week of Nov. 25, 1940, "National Art Week." With its slogan "A Work of American Art in Every American Home," it sought to encourage the purchase of local art. The country responded with increasing attendance at exhibitions but disappointingly few sales.

South Carolina's participation in National Art Week resembled its experience with the New Deal art projects. Spartanburg, Columbia, Charleston and Greenville held exhibitions and produced \$150 in sales. Whitelaw reported that many Charleston artists were unwilling to cooperate—"only a few of the better artists submitted work and only a few of those submitting priced their work low."¹⁷

Greenville's effort, however, was an example of community cooperation. The Fine Arts League, as well as several organizations and businesses, donated the use of an empty store, light fixtures, tables, a stove and supplies. Entries included hand-painted cards, watercolors, hand-woven linen and hand-carved bookends. The Greenville coordinator reported \$105 in sales.¹⁸

National Art Week was observed again in 1941 but the approaching war diverted attention from the arts. Many states, including South Carolina, did not participate. (Plate 17)

Various factors limited the potential of the New Deal art projects in South Carolina. The state lacked professional artists. Some of those who did live in the state were unable, or unwilling, to qualify for the projects.

The state's racial customs also hindered the projects. Other South Carolina galleries may have copied the arrangement in Columbia, where Blacks, particularly students, were allowed to visit the gallery "during some predetermined morning hour," but the education provided by the art projects was primarily limited to Whites. This was true for other art organizations in the state. For example, the Beaufort Fine Arts Association, sponsors of the Beaufort gallery, advertised its membership requirements as "white and one dollar."¹⁹

Although separate WPA/FAP art centers for Blacks operated successfully in several Southern states, including North Carolina and Florida, none were established in South Carolina. As state WPA/FAP director, Robert Armstrong Andrews was unable to get permission from state officials to hire a black woman for the Greenville project even though she had been trained as an art teacher at Hampton Institute, was eligible for relief and had received recommendations from several school officials. His personal help was all he could give a black artist who traveled miles to Greenville with his oil paintings. Andrews reported to the national directors "we can do nothing for him, of course, without arousing trouble."²⁰

Other limitations were national in scope and primarily caused by what had made the projects possible in the first place: bureaucracy and politics. The New Deal programs required unprecedented amounts of paperwork. All three South Carolina WPA/FAP directors—Andrews, Robert N.S. Whitelaw and Christie Prevost—found the project required much more than the 10 hours a week for which they were hired. The WPA/FAP directors also had to cooperate with the massive WPA, of which they were just a small part. Whitelaw observed that there were no special considerations for the art project, which the WPA administrators "treated exactly as though we were engaged in digging a ditch."²¹ Many politicians, and others, believed that art was not a legitimate area for government involvement. Increasing anti-New Deal sentiment toward the end of the 1930s also impeded the project.

Andrews described the art environment in South Carolina in the 1930s: "There is a tradition of culture but the tradition is not a living one—nor is it altogether dead. It is, rather,

asleep. Nothing could be more desirable in South Carolina than the stirring and arousing of this tradition."²² It is unlikely that the New Deal art projects would have thrived in South Carolina, but it is significant that they were able to have an impact.

The PWAP and WPA/FAP employed almost 100 people—many of whom were young, recent high school or college graduates, and in need of work—at a time when few opportunities existed in art. The New Deal art projects also reached many other South Carolinians. PWAP paintings, WPA/FAP exhibits, and the Treasury Department's Section of Fine Arts murals (see "New Deal Murals and Sculpture: Art for the People") brought original art to many who had never seen a painting or sculpture. Frequently changing gallery exhibits allowed South Carolina artists and art students to see the work of their contemporaries in other parts of the country, as well as to exhibit their own work. Public-school children were able to participate in art activities previously available only to the few who could afford private instruction. Several schools continued art classes first offered by WPA/FAP workers. This access to art and art education would not have been possible without the New Deal programs.

South Carolina's New Deal art projects surely encouraged cultural awareness. Several new art groups were formed during the 1930s. The Gibbes Art Gallery's temporary exhibits increased attendance and membership. The Gibbes and the Greenville Civic Art Center were becoming modern art museums by the beginning of World War II. The Columbia Museum of Art, Florence Museum and the Beaufort Museum trace their beginnings to this decade.

It is hard to pick a watershed in the development of art in South Carolina, but art is more important now than it was before the New Deal. Many factors have contributed to this. The state has become more affluent. There has been an increasing interest in education. In opening doors for Blacks, the Civil Rights Movement has helped create an awareness of the needs and talents of people of all races, sexes and socio-economic levels. Despite these influences, it is nevertheless undeniable that the hard work of many South Carolinians on the much-maligned New Deal projects did help stir a sleeping artistic tradition.

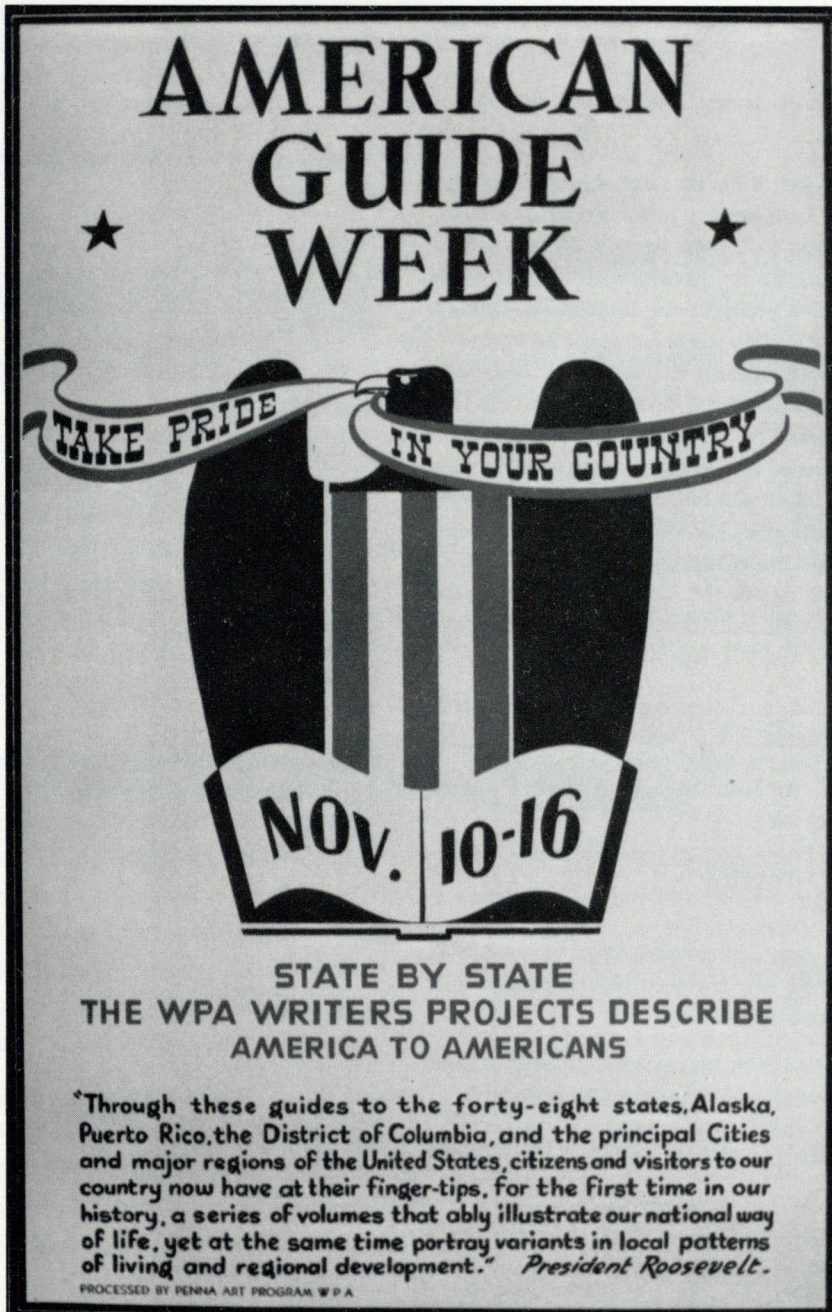


Plate 17.

WPA/FAP American Guide Week poster, c. 1940, silkscreen, 21" x 13 1/2".

"American Guide Week" occurred two weeks before "National Art Week."

Courtesy of the Library of Congress

NOTES

1. Harry Hopkins quoted in Francis V. O'Connor, *Federal Support for the Visual Arts: The New Deal and Now* (Greenwich, Conn.: New York Graphic Society, Ltd., 1969), p. 17.
2. Edward Bruce, "Art and Democracy," *The Atlantic Monthly*, August 1935, p. 152.
3. David Moltke-Hansen, ed., *Art in the Lives of South Carolinians* (Charleston, S.C.: Carolina Art Association, 1979) is a collection of essays about South Carolina art before the Civil War. Francis W. Bilodeau and Mrs. Thomas J. Tobias, eds., *Art in South Carolina 1670-1970* (South Carolina Tricentennial Commission, 1970); Nina G. Parris, *South Carolina Collection 1770-1985* (Columbia, S.C.: The Columbia Museum); and *Selections from the Carolina Art Association* (Charleston, S.C.: Carolina Art Association, 1977) provide additional documentation about South Carolina art and artists through the 20th century. Additional sources of information about South Carolina's art activity after the Civil War are given in: WPA Federal Writers' Project, ed., *South Carolina: A Guide to the Palmetto State* (New York: Oxford University Press, 1941), pp. 109-116; Helen Kohn Henning, ed., *Columbia: Capital City of South Carolina 1786-1936* (Columbia, S.C.: R.L. Bryan Company, 1936), pp. 182-191; Alfred S. Reid, ed. *The Arts in Greenville 1800-1960* (Greenville, S.C.: Furman University, 1960), pp. 67-74.
4. William C. Coleman, "Introduction," *Selections from the Collection of the Carolina Art Association* (Charleston, S.C.: Carolina Art Association, 1977).
5. Georgia Mae Greene, "Art Teaching in South Carolina" (thesis, University of South Carolina, 1926).
6. Edna Reed Whaley to Edward Bruce, 17 February 1934, National Archives, Record Group 121.
7. Edward Bruce, "Introduction," *National Exhibition of Art by the Public Works of Art Project, April 24, 1934 to May 20, 1934* (Washington, D.C.: The Corcoran Gallery of Art, 1934), p. 2.
8. Ruth E. Morse to Edward Bruce, 26 January 1934; Edna Reed Whaley to Edward Bruce, 17 February 1934, National Archives, Record Group 121.
9. Robert Whitelaw to Thomas Parker, 23 December 1935, National Archives, Record Group 69.
10. Jane De Hart Mathews in "Arts and the People: the New Deal Quest for a Cultural Democracy," *Journal of American History*, 1975, p. 327 notes: "Although 75 percent of WPA/FAP art project personnel were employed in eight metropolitan areas, Cahill boasted of operations in thirty-eight states."
11. Corrie McCallum to Lise Swensson, 23 April 1990, South Carolina State Museum files.
12. "Exhibition of Watercolors by Contemporary American Painters Now Being Shown in School Library," *Beaufort Gazette*, 18 March 1937, p. 1.
13. quoted in O'Connor, p. 28.
14. Emmett Robinson, *The Dock Street Theater, A Guide and Brief Resume of the Theater in Charleston From 1730* (Charleston, S.C.: The Footlight Players, Inc., 1975); interview with Emmett Robinson, 1 October 1987; "Charleston Opens Historic Playhouse with Historic Play," *Architectural Record*, January 1938; *Life*, 20 December 1939, pp. 49-50.
15. William Halsey to Lise Swensson, 24 April 1990, South Carolina State Museum files.
16. Ibid.
17. Robert Whitelaw to Jane Watson, 16 December 1940, Gibbes Art Gallery files.
18. Mrs. R.N. Daniel to Robert Whitelaw, 14 December 1940, Gibbes Art Gallery files.
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20. Robert Armstrong Andrews to Thomas Parker, 24 July 1937, National Archives, Record Group 69.
21. Robert Whitelaw to Thomas Parker, 2 June 1936, National Archives, Record Group 69.
22. Robert Armstrong Andrews, "The Art Project in South Carolina," *South Carolina WPA Work News*, May 1937.