

Willard Hirsch Bas-Relief Panels Commemorating the History of the South Carolina Army National Guard



“Art is a language and a powerful one. All of us should know at least a few words of it...”

*-Willard Hirsch in a lecture to the Citadel Corps,
February 26, 1945*

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Overview

The South Carolina Army National Guard (SCARNG) of today can trace its roots back to the original Colonial militia that first protected the people of the colony in 1670. The Royal Colonial Constitution required that all males between the ages of 17 and 60 serve in the Colonial militia, standing at the ready to provide protection when it was necessary. Over the next two and a half centuries, a local group of soldiers served in numerous disasters, conflicts and campaigns. Yet, it was not until late in the 19th century that the requirement of an armory for the specific use of the South Carolina militia was taken seriously enough to seek government funding.

The first armories in the state were constructed with parapets and turrets to give the impression of heavily armed troops protected by a fortress-like structure. In 1903, the entire system was revolutionized by the passage of the Milita Act. The National Guard was finally given the recognition it deserved as an integral part of the defense structure of the United States. The passage of the Act, once again, underscored a need for more buildings dedicated to housing troops and ammunition.

Beginning in the early 1950s, the South Carolina Army National Guard moved forward on construction of a new series of two-unit armory buildings in various locations across the state. Heyward S. Singley, a prominent local architect - who had successfully implemented the blueprints provided by the Corps of Engineers for the first official armories - was again contacted. This time Singley had an idea to incorporate an artistic element into the scheme of the industrial building that would serve as a unifying archetype for each newly constructed armory. To that end, Singley commissioned one of his Charleston colleagues, renowned sculptor Willard Newman Hirsch, to create an original, bas-relief panel to adorn the soon-to-be-constructed armories. Hirsch was one of the most revered sculptors in the state. Throughout his career, his works were commissioned at Charles Towne Landing, Brookgreen Gardens, Clemson, the Charleston Library and many other public spaces and galleries across the world.

Hirsch's artistic vision was a 4-by-7-foot sculpted, bas-relief panel (originally in plaster) depicting uniformed, South Carolina Guards from nine different historical periods marching in front of a Carolina palmetto tree and an American eagle. The panel proved an effectively emotional work that skillfully illustrated, connected and memorialized militia soldiers in South Carolina history at times in which they protected their homeland. From that original piece, a moveable mold was made in order to cast identical composite stone panels for installation near the entrances of each of the future armories. Using this method, there was both a metaphorical and a unifying theme connecting every armory even though they stood miles apart from one another at different locations all over the state.

Eventually, more than four dozen Hirsch panels were cast and mounted near the main entrances of as many South Carolina Army National Guard, Type B, Cold War armories constructed from the 1950s through the 1960s. Several of the panels now also have "colorful" histories themselves as various ones had paint applied to them through the years. During his life, this caused much frustration for the artist who created them.

At present, a multi-faceted conservation effort is underway to both bring attention to the history of the Hirsch panels and preserve them into the future. The original mold has recently undergone a thorough rehabilitation. On-going conservancy plans include an educational campaign to focus on the story of SCARNG unity depicted on the friezes. Additionally, informational plaques will be installed beside the panels at remaining armories and some of the friezes no longer attached to the armories will be included in museum collections. A robust SCARNG website featuring a section on the artist and his work and a short video explaining the story of the SCARNG's association with the panels are already in the process of being produced.

The SCARNG Hirsch Panel History

Beginning in 1952, the South Carolina National Guard armories got underway with plans to construct a number of Type-B, Cold War armories in locations around the state. The subject of the panel was to be a depiction of the South Carolina Army National Guard. There is little documentation concerning the initial commission or the manufacturing process that followed.

Prominent architect Heyward S. Singley presented the idea to one of his colleagues: Acclaimed South Carolina sculptor, Willard Hirsch. At the time of the offer, the artist was becoming well-known for his historical and story-based representations. Hirsch accepted Singley's proposal in 1953. However coming up with the artistic concept that captured the spirit of an entire branch of the state military was just one of the lofty requirements of the contract that Hirsch was required to meet. Singley also demanded precise specifications in his proposal to Hirsch regarding the materials he needed to use in the artistic piece. Whatever medium Hirsch ultimately decided upon for his sculpture, it needed to be "the same material as the trim on the building." In addition to those specifications, the artist also had to design a system to precisely reproduce his form over and over as each new armory was built by different contractors in far-flung regions of the state. Since Hirsch was not likely to be on-site each time a subsequent panel was produced, it was necessary for him to devise a method to assure that each successive piece would be produced with the same specifications as his first accepted prototype.

Hirsch meticulously researched SCARNG's history. The result was a 4by-7-foot bas-relief panel (also referenced as a frieze or a plaque) that was reminiscent of the Art-Deco style on the imposing buildings of New York City where he had resided during his art school days. The Beaux Arts Institute, where Hirsch had studied in the late 1930s was dedicated to advancing the work of architects, muralists and sculptors during a period when buildings decorated by sculptural decoration were being constructed all over the United States. Depicted upon the panel are nine uniformed soldiers representing specific conflicts and campaigns in which South Carolina Militia or Army National Guard participated

throughout the State's history. Beginning with the first colonists to participate in the conflicts during the Indian Wars (1715-63), the depictive forms move forward through SCARNG history into the American Revolutionary War (1775-83); the War of 1812 (1812-15); the Mexican War (1846-47); the Civil War (1861-65); the Spanish-American War (1898); the Mexican Border Campaign (1910-19); World War I (1917-18) and, finally, World War II (1941-45).

Each of the stylized men carries a weapon representative of the era over his right shoulder and appears to march in a timeless, lock-step with his compatriots. Their uniforms, including the headgear, artistically reflect the historically-accurate attire worn during each military campaign. The parade of soldiers is depicted marching in front of a Carolina palmetto tree emerging from a felled trunk that is itself, a bas-relief decorating a shield worn by an American eagle. The bird has its wings outstretched over the troops in a graphically powerful, diagonal span. The original bas-relief prototype was delivered in plaster. From that first piece, a cast was made from which a reusable mold was produced. The mold is a reverse or negative impression of the artistic work,

which depicts a profile view of armed and uniformed soldiers from each of the conflicts.

Throughout the half-century that followed, the Hirsch panels were fondly identified with the South Carolina Army National Guard armories they decorate. The structures became beloved landmarks in the small towns where they stood. Often they were hosts to meetings, dances and general community gatherings. Although few people knew the name of the famous artist who had designed the panel, even less of them knew anything about what the nine marching soldiers represented.

Several of the panels now also have "colorful" individual histories as various ones had paint applied to them through the years. At some point between their installation and 1974, two of the panels in the Charleston area had been painted without Hirsch's knowledge. The indignant artist voiced an impassioned

plea to General R. L. McCrady asking that “these panels [be] steam cleaned of [sic] whatever else is necessary to restore them to their original condition” (letter from Willard Hirsch to Maj. General R. L. McCrady,). Correspondence between the two men increased as Hirsch discovered that several other panels had also been painted. The artist enlisted advocates for returning the panels to their original state during the late seventies however the removal process resulted in damage to the pieces. Eventually, a bill to curb alterations of original artwork was introduced to the US House in 1977 called the “Visual Arts Moral Rights Amendment.” Although it has never been adopted, some version of the original Visual Arts Amendment are still reintroduced regularly. Today, at least 10 of the extant 41 armory panels still have paint applied.

The History of the South Carolina National Guard Armories

From providing protection to King Charles’ citizens and his Lords Proprietors in Charles Towne in 1670 until today, the SCARNG represents a tradition that is as old as America itself. Initially it was required that “all male inhabitants and freemen of Carolina” from the ages of 17 to 60 serve in the colonial militia when the Grand Council made the decision to call on them for protection.

Originally known as the South Carolina Militia, citizen soldiers were the backbone of the defense of their communities. Not only was the importance of the service underscored by the call to arms in conflicts ranging from Native American uprisings to the American Revolution, by 1792, the federal Militia Act required all able-bodied freemen between the ages of 18 and 45 to serve in their local militias. Each soldier was required to supply his own arms, horses and any other equipment that might be deemed necessary to defend his area. They were not subsidized by any federal monies to buy supplies or paid for time serving away from their families and businesses. This demand for self-reliance also translated into using any available structures to store munitions and equipment.

It was not until several years after the end of the American Civil War that the idea of an “armory” emerged as a necessary next step in the support of

effective and centralized state-run defenses. The results of the non-combat related civil unrest during the Civil War and Reconstruction convinced civic leaders to lobby for facilities that would allow state militias to establish themselves as constant entities. But it was only in the wake of the violent railroad strikes of 1877 and ensuing labor riots of the following two decades that funding was finally awarded to fund a quick-acting, state militia that was always ready to respond to local disturbances or emergencies.

In the northern states, the first armories resembled castles with towers, turrets and parapets. This style was obviously to portray an impenetrable, fortress-like appearance. The first armory building was a structure in Beaufort that did, in fact, look like a castle and was constructed in 1795. With the passage of Militia Act of 1903, the National Guard was created and training activities between the United States Army and state forces were, at long last, standardized. The centuries-old volunteer state militia system was transformed into the South Carolina National Guard.

As the Guard was called into service over and over throughout the first half of the 20th century, the first South Carolina State Armory was built in Columbia in 1905. Once the forces returned home, they negotiated the peace during all sorts of issues from work strikes to election excitement. It was becoming clear that South Carolina National Guard forces needed a proper training area to sustain their abilities to accomplish the tasks before them. In 1925, the federal government turned over an area in old Camp Jackson, near Columbia, for the training of SCARNG. The greatest changes came through the National Guard Status Bill of 1933 and the Works Progress Administration (WPA) when the Guard was identified as both federal and state forces. This meant that the forces were to be prepared, at all times, to deploy for war. To support their upgraded, federal status, the WPA funded the construction of 38 new armories in 1936, providing much needed jobs for South Carolinians in the throes of a Depression Era economy.

World War II presented complications, not only for the entire nation, but also for the Guard. The South Carolina National Guard prepared to leave the US

under the command of the federal government and join the action overseas leaving their home state without a local militia. It was then, in March of 1941, that the governor authorized the establishment of the State of South Carolina Defense Force. These local, civilian defenders rose to the challenge even though they were unpaid and had little equipment to use in their roles as protectors.

After the war, South Carolina's National Guard again was reorganized as the reserve component of the US Army. With the formal federal government recognition, the Guard ranks expanded and soldiers were finally supported with adequate pay and supplies. Programs were instituted in high schools and combat readiness preparations were the focus. But as the interest in the Guard grew, so did its need for more facilities. By 1948, there was a swell of interest in building armories dedicated to the needs of its forces. Four drawings of "model armories" were developed by the Corps of Engineers with the intention of providing guidelines for states that found local funding to start building their own facilities. Two of the plans included a smaller "Type 'A' One-Unit" facility and a larger "Type 'B' One-Unit." The Type-B also included administrative and classroom spaces within the armory. As a result of serious lack of funding, most South Carolina communities could only afford to construct what was known as a MVSB (motor vehicle storage building) to store weapons and other associated equipment. Dozens of them, designed by Heyward S. Singley, were built between 1948 and 1952 and were the equivalent of a large garage.

Fortunately, there was a second wave of National Guard armory construction during the early 1950s. As a direct result of the passage of the National Defense Facilities Act of 1950, new construction at all Guard and Reserve locations was mandated. Individual states were required to provide 25 percent of all armory construction costs in order to qualify for the rest of the federal funding. While some communities were in the midst of completing their MVSB, others were ready to begin building a new armory in their hometowns. South Carolina built dozens of Type-B armories in the following 15 years that were decorated at their main entrances with a Hirsch panel.

The Korean conflict of the early 1950s did not require the South Carolina National Guard to be fully mobilized but it underscored the rigorous training that needed to be pursued to be ready at all times to be called into service. The Guard was heavily involved in the conflicts of the Civil Rights era and depended upon in times of natural disasters. Weekend training was instituted causing an even greater dependence on dedicated local National Guard facilities. The Cold War threats spurred military leaders to rethink the ultimate importance of creating highly mobile Guard units equipped with specialized equipment. Soon the Cold War and the conflict in Southeast Asia loomed large. South Carolina's Guard was quickly catapulted into an age when the training they received needed to match the global confrontations they faced. Entire SCARNG communities came together at the armories closest to them to be instructed in more modern and effective methods to defend America both at home and abroad.

The first construction phase wound down in the mid-1960s. After some modernization efforts, it was decided that all of the one-story armories built before 1945 would be replaced or sold with all of the monies generated put toward the construction of the next phase of SCARNG facilities.

Willard Newman Hirsch

The artist who created the bas-relief panels for the SCARNG armories was Willard Newman Hirsch. Born in Charleston in 1905, Hirsch grew up in the city and attended the College of Charleston. His natural talent in sculpting was apparent to family members early in his life and his aunt sent him to art school at the prestigious National Academy of Design from 1934 until 1937. Hirsch continued his studies by focusing on the specialized training at the Beaux Arts Institute. The school had been founded in 1916 to support architects, muralists and sculptors during a period when buildings decorated by sculptural decoration were being constructed all over the United States.

While he produced a number of reliefs during his time in New York, Hirsch was neither offered a position as a teacher nor obtained enough commissions to make much money. World War II interrupted his career and, despite being in his

late thirties and plagued with a hearing disability, he volunteered for duty with the US Army. Coincidentally, he was stationed relatively close to his hometown at Fort Jackson, in Columbia, South Carolina, from 1942 until 1944. While serving there, some of the officers discovered he was a sculptor and had Hirsch sculpt busts of them, as well as design a baseball diamond. When the war ended, Hirsch decided he liked being back in the South. He closed down his New York studio for good and headed back to Charleston.

He returned to a town that had changed with the times. Not only had tourists discovered the charms of “America’s Most Historic City” but, as a result of Charleston’s Naval Base, thousands of sailors had settled with their families there. Hirsch found himself in a place that offered him an exciting opportunity to craft the sculptures and decorative pieces he loved in a town where he felt at home. By 1945, he had opened a studio at 17 Exchange Street, built the first kiln in Charleston for casting terra-cotta and plaster and delivered a lecture at The Citadel in which he uttered the quote for which he has become best known: “Art is a language and a powerful one. All of us should know a few words of it...” Within the next few years, Hirsch would settle back into his hometown as a teacher at both the Gibbs Art Gallery and his alma mater, the College of Charleston. Eventually, he, along with two other artists, founded the Charleston Art School. He began to build a reputation as a working artist even though sculpture was a difficult medium to sell in the south because of its size and cost. By 1948, he became engaged to Mordenai Raisin, the daughter of the rabbi at his synagogue and also twelve years his junior. They were married the following year.

Over the next four decades, Hirsch worked prolifically in the mediums of clays (including terra-cotta), metals and woods. His inspirations seemed to come mostly from nature and Bible stories, although many of his personal art creations are whimsical from tales of folklore. He was an exceptionally talented portrait sculptor. Eventually, Hirsch opened a second studio at 2 Queen Street and his name became synonymous with South Carolina’s most famous local sculptor. His work at Brookgreen Gardens and Charles Towne Landing are probably considered his most well-known. As his commissions to decorate both the

interiors and exteriors of buildings and public spaces increased, so did his visibility in the art world. Although his work is held in numerous private collections across the United States, the majority of his pieces still reside in his home state of South Carolina, with a particularly large group of them concentrated in Charleston. Hirsch was outspoken about the importance of art in the community and was known to go to great lengths to maintain the integrity of his works.

Mrs. Hirsch describes her husband as, “an interesting combination of a laissez-faire artist and Southern gentleman.” She says he was a man who was most comfortable in the company of artists and was particularly fond of tropical fish, even becoming somewhat of a local expert on their care. Hirsch always had several tanks, including saltwater ones, in his studio. However, she adds, he was a product of his conservative Southern upbringing during the early part of the century. The result of that cultural element made him skeptical of certain emerging fashions such as women’s pantsuits and long hair on men, according to his wife. They had two children together, Jack and Jane, during their 33 years of marriage. Willard Hirsch died in 1982.

Resources

Overview

1. Hirsch, Jane Elizabeth, compiler 2012 *Art is a Powerful Language: Willard Hirsch — The Man, The Artist*. Home House Press.
2. Kitchens, Scott B., Steven D. Smith, and Tamara S. Wilson 2005 *Archaeological Reconnaissance Survey of SCARNG Armory Facilities*. Report prepared for the South Carolina Army National Guard, Columbia, South Carolina. On file with the Applied Research Division, South Carolina Institute of Archaeology and Anthropology, University of South Carolina, Columbia.
3. Plaag, Eric W. 2012 *Historical Survey and Evaluation of 15 SCARNG Armory Complexes, South Carolina*. Report prepared for the South Carolina Army National Guard, Columbia, South Carolina. On file with the Applied Research Division, South Carolina Institute of Archaeology and Anthropology, University of South Carolina, Columbia.
4. Singley, Heyward 1955 *National Guard Armories, South Carolina*. *Southern Architect*, November 1955, 14-15.

The History of South Carolina National Guard Armories

1. <https://www.scgard.com/resources/historian/faces-of-the-guard/fotg-history/>

2. Gwen R. Rhodes, *South Carolina Army National Guard (South Carolina Army National Guard, 1988)*, 17-35. For two much more extensive studies of armories and their construction throughout the United States than this section allows for, see Robert M. Fogelson, *America's Armories: Architecture, Society, and Public Order* (Cambridge, MA: Harvard University Press, 1989), and Dianna Everett, *Historic National Guard Armories: A Brief, Illustrated Review of the Past Two Centuries* (National Guard Bureau, Historical Services Division, 1994). Both histories focus primarily on armories built before 1945. Portions of this historical section and other portions of this website originally appeared in Eric W. Plaag, *Historical Survey and Evaluation of 15 SCARNG Armory Complexes*, South Carolina (Columbia: South Carolina Institute of Archaeology and Anthropology, February 2012).
3. Michael D. Doubler, *I Am the Guard: A History of the Army National Guard, 1636-2000* (Department of the Army, Pamphlet No. 130-1, 2001), 66-69
4. Boston's First Corps of Cadets, for example, did exactly this, relying on the attic at Faneuil Hall, then two floors of an office building Tremont Street, while also renting gym space from MIT. See Robert M. Fogelson, *America's Armories: Architecture, Society, and Public Order* (Cambridge, MA: Harvard University Press, 1989): 10-11.
5. Fogelson makes a compelling argument that fear of class warfare was instrumental in loosening the purse strings and effecting the construction of armories, especially as local police forces increasingly sided with labor in those disputes. See Fogelson, 13-47.
6. Doubler, 119-20. For more on these castellated armories, see also Andrew Waldman, "America's Castles," *National Guard* (August 2010): 40-48.
7. For nominations of these two armories, see Paul M. Gettys, *National Guard Armory [Fort Mill]*, National Register of Historic Places Nomination, September 28, 1990, South Carolina Department of Archives and History, available digitally at <http://www.nationalregister.sc.gov/york/S10817746039/S10817746039.pdf>, J. Tracy Power and Andrew W. Chandler, *Hartsville Armory*, National Register of Historic Places Nomination, June 28, 1994, South Carolina Department of Archives and History, available digitally at <http://www.nationalregister.sc.gov/darlington/S10817716040/S10817716040.pdf>.
8. James C. Dozier, "Adjutant General's Report," October 1, 1948, in Report of the Adjutant General of the State of South Carolina (Columbia (?): Joint Committee on Printing, General Assembly of South Carolina, 1948), 6-7.
9. "Letting Out the Seams," *National Guardsman* 2:3 (March 1948): 16-17.
10. "Our Supplies, Vehicles, Need Housing, Too," *National Guardsman* 2:5 (May 1948): 22.
11. 68, NARA II. The plans by Bail, Horton, and Associates have not been located.
12. One Types A and B, see R. R. Sedillo to Adjutants General, May 19, 1953, Folder 633, General, Box 1459, Army-NGB Decimal File, 1953, NARA II. On Type K, see R. R. Sedillo, "Armory Type K Schematic," November 1, 1952, Folder 633, General, Box 1459, Army-NGB Decimal File, 1953, NARA II. On Type M, see R. R. Sedillo to Adjutants General, March 3, 1953, Folder 633, General, Box 1459, Army-NGB Decimal File, 1953, NARA II. On Type Z, see R. R. Sedillo to Adjutants General, January 1, 1953, Folder 633, General, Box 1459, Army-NGB Decimal File, 1953, NARA II.

Willard Newman Hirsch Sources

1. Hirsch, Willard Newman. "Willard Newman Hirsch papers, 1911-2010." Jewish Heritage College, Special Collections, College of Charleston.
2. Hirsch, Jane, Comp. *Art is a Powerful Language: Willard Hirsch: The Man, the Artist*. Charleston, SC: Home House Press, 2012.
3. Hutchisson, James M., and Harlan Greene, Eds. *Renaissance in Charleston: Art and Life in the Carolina Low Country, 1900-1940*. Athens, GA: University of Georgia Press, 2003.
4. Severens, Martha R. *The Charleston Renaissance*. Spartanburg, SC: Saraland Press, 1998.
5. Willard Hirsch's papers are archived at Special Collections, Addlestone Library, at the College of Charleston, and are open for research.
6. <http://paintcharlestondaily.blogspot.com/2007/07/willard-hirsch-prominent-20thcentuary.html>
7. <http://ldhi.library.cofc.edu/neatline/show/willard-hirsch-south-carolina-sculptor>
8. https://en.wikipedia.org/wiki/Willard_Hirsch

Inventory of the Willard N. Hirsch Papers, 1911-2010

Descriptive Summary

Abstract:	This collection contains Willard Hirsch's papers, clippings, and publications related to his career as a sculptor, including his correspondence, photographs, sketches of his artwork, a scrapbook related to his work, and exhibition catalogs. It also includes information on his work as an art instructor, his involvement with the arts and Jewish communities in Charleston, South Carolina, and on members of his family, including his wife, Mordenai Raisin Hirsch, and uncle, Herman Rosenbluth.
Title:	Willard N. Hirsch papers
Creator:	Hirsch, Willard Newman, 1905-
Date(s):	1911-2010
Extent:	6.38 linear feet (7 document boxes, 3 oversize boxes)
Repository:	Jewish Heritage Collection, Special Collections, College of Charleston Libraries 66 George Street

	Charleston, SC 29424 Phone: (843) 953-8016 Fax: (843) 953-6319 URL: http://archives.library.cofc.edu
Call Number:	Mss 1074
Language of Material:	Materials in English

Detailed Description of Collection

1. Biographical and family, 1911-2005 - Includes biographical information and materials on Willard Hirsch and other members of the Hirsch family: his mother, Miriam (1878-1971); his sister, Elizabeth (1912-1988); his uncle, Herman Rosenbluth; his grandfather, Isaac W. Hirsch; his wife, Mordenai; their children, Jacob (Jack) and Jane; and grandsons, Phillip and Alexander. Materials include photographs, yearbooks, programs, clippings, correspondence, and scrapbook items.
2. Willard N. Hirsch materials, 1911-2004 - This series includes Hirsch's senior high school and freshman college yearbooks, Hirsch's record of army service, photographs of Hirsch and his siblings as young children and of Hirsch's grandson Phillip, scrapbook items, and a eulogy by Rabbi William A. Rosenthal. Also includes an anecdotal memoir by Hirsch's uncle, Herman Rosenbluth.
3. Photographs, negatives, and slides 1911-1987 Box 1 | Folder 1: Includes photographs of the Hirsch children with their goat, Kahal Kadosh Beth Elohim (KKBE) religious school staff of 1944-1945, Hirsch as an adult, his grandson Phillip's naming ceremony, and other family photos.
4. Argus Yearbook, 1923 Box 1 | Folder 2 - Hirsch's senior high school yearbook, from the High School of Charleston (later Charleston High School).
5. Comet Yearbook, 1924 Box 1 | Folder 3 - Hirsch's freshman yearbook from the College of Charleston. Hirsch created several sectional images in the yearbook.
6. Military service, 1943-1948, undated Box 1 | Folder 4 - Includes correspondence, service record, separation record, honorable discharge papers, and a War Department pamphlet, "Going Back to Civilian Life."
7. Hirsch family bar mitzvah materials, 1964-2004 Box 1 | Folder 5 - Includes announcement in

KKBE bulletin of Jacob Alexander (Jack) Hirsch's bar mitzvah, ceremony programs from Phillip Hirsch and Alexander Hirsch's bar mitzvahs, and poem written for Phillip by his grandmother Mordenai.

8. Bar mitzvah record albums, 1964 Box 10 (Oversize) - Four 78" albums, containing a recording of Jack Hirsch's 1964 bar mitzvah service.
9. Biographical compilations, circa 1967-2007, undated Box 1 | Folder 6 - List of Hirsch's notable works, resume, and biographical sketches
10. College of Charleston Distinguished Alumnus award, 1983 Box 1 | Folder 7 - Watercolor painting of College of Charleston archway by South Carolina artist Steven Jordan, with a plaque recognizing Hirsch.
11. Memorial materials, 1982-1996 Box 1 | Folder 8 - Includes remarks delivered at Hirsch's funeral by Rabbi William A. Rosenthal, and remarks written in 1988 by Willard's brother, Marion Hirsch, a memorial book signed by attendees of Hirsch's funeral, clippings related to Hirsch's death, and correspondence to Mordenai Hirsch from Rita Banov, Congressman Thomas Hartnett, Senator Strom Thurmond, Samuel Spencer (Davidson College), and Mayor Joseph P. Riley, Jr.
12. Miscellaneous family materials, 1931-2005 - This series consists of materials related to family members of Willard Hirsch, including Isaac W. Hirsch, Elizabeth Hirsch, Miriam Hirsch, Herman Rosenbluth, and the Carvalho family.
13. Isaac W. Hirsch, circa 1925, undated Box 1 | Folder 9 - Includes materials on Isaac W. Hirsch, Willard's grandfather.
14. Owlet Yearbook, 1931 Box 1 | Folder 10 - Senior yearbook from Memminger High School in Charleston, edited by Willard Hirsch's sister Elizabeth "Bits" Hirsch.
15. Miriam Hirsch materials, 1968-1973, undated Box 1 | Folder 11 - Legal documents, contracts, and correspondence relating to Willard Hirsch's mother, Miriam. Includes her will and legal documents regarding her estate tax.
16. Solomon Nunes Carvalho, 1957-2005, undated Box 1 | Folder 12 - Correspondence with Joan McNutt Sturhahn regarding Solomon Nunes Carvalho, his paintings of members of the Hirsch family; an exhibition catalog from the Gibbes Art Gallery, featuring miniatures by Carvalho; "Jewish Artists in Early Charleston" by Rabbi William A. Rosenthal, biographical information on Carvalho, and selections from Sturhahn's book on Carvalho. Emanuel Nunes Carvalho was Solomon's brother, and Emanuel's wife was a member of the Woolf family. Another Woolf sister (Miriam) married John Hirsch, Willard's great-grandfather.
17. Herman Rosenbluth, "Tales of My Sales," undated Box 1 | Folder 13 - Anecdotal memoirs of Herman Rosenbluth; preface by his nephew Harry Delf. Also includes several loose handwritten sheets on Charleston history. Rosenbluth was Hirsch's uncle by marriage on his mother's side.

18. Jane Hirsch, 2006-2012, undated Box 1 | Folder 14 - Includes clippings, mostly related to Jane's dog Rafter, and her involvement with Trot for the Cure (for canine cancer research). Also includes a copy of Jane's book, *Rafter's Story*.
19. Career, 1935-2010 - This series consists of materials related to Hirsch's career as a sculptor in New York and South Carolina. It includes clippings regarding his art and exhibitions, his studio in Charleston, his army service at Fort Jackson, and other professional or personal matters. Also includes other publications with information on Hirsch or his work, such as exhibition catalogs and art periodicals, and correspondence relating to Hirsch's work
20. General, 1935-2010 - This series consists of clippings, programs, magazines, correspondence, photographs, and other materials related to Willard Hirsch's career as a sculptor. Materials in this series pertain to his career generally, to exhibitions where more than one work by Hirsch was displayed, to entries Hirsch submitted for commissions that were not accepted, or to other projects that were never realized.
21. Hirsch scrapbook, 1935-1982 Box 9 (Oversize) - Collected clippings related to Hirsch's career.
22. Hirsch scrapbook copies 1-100 (in original order), 1935-1957 Box 2 | Folder 1
23. Hirsch scrapbook copies 101-200 (in original order), 1957-1964 Box 2 | Folder 2
24. Hirsch scrapbook copies 201-294 (in original order), 1966-1982 Box 2 | Folder 3
25. Hirsch scrapbook copies, 1942-2010, undated Box 2 | Folder 4 - Photocopies of Hirsch clippings from 1942 through 2010, with materials added after Hirsch's death.
26. Numbered clippings, 1941-1985, undated Box 2 | Folder 5 - List and copies of selected clippings on Hirsch's career.
27. Assorted clippings, 1946-1989, undated Box 2 | Folder 6 - Includes articles about Hirsch's career, various works of art, and his life in Charleston.
28. Exhibition catalogs, 1940, undated Box 2 | Folder 7
29. Includes 1940 Special United American Artists Exhibition Issue, and the 2nd Annual Sculpture Exhibition of the New School for Social Research.
30. Photo album of Hirsch sculptures, undated Box 2 | Folder 8 - Black and white mounted photographs taken from a photo album. Photographs primarily feature sculptures by Hirsch, apparently dating from his student work.
31. Sculpture in New York, undated Box 2 | Folder 9 - Photocopies of images of work submitted by Hirsch to sculpture competitions while he was living in New York.
32. Publications about Hirsch and his work, 1942-1981, undated Box 2 | Folder 10 - Includes *Who's Who* from July 1942, *South Carolina Magazine* from January 1952 and January

1953, *Gateway Magazine* from January 1957, *Architectural South* from October 1957, *Architecture South Carolina* from Winter 1959, *ArtVoices South* from 1979, and other articles.

33. Public speaking engagements, 1945-1964 Box 3 | Folder 1 - Includes notes and drafts of speeches Hirsch gave at The Citadel, the Women's Club of Mullins, South Carolina, the Charleston City Federation of Women's Clubs, and other venues.
34. Queen Street studio, 1962-1983, undated Box 3 | Folder 2 - Includes clippings, sketches, photos, and tax appraisal information for Hirsch's Queen Street studio.
35. Furman University, 1952 Box 3 | Folder 3 - Newspaper clippings on courses Hirsch taught for Furman University in Greenville, South Carolina.
36. Studio classes and art education, 1944-1992, undated Box 3 | Folder 4 - Newspaper clippings on courses taught by Hirsch, and an article quoting Hirsch on the importance of art education for everyone.
37. Kilns, 1938-1969, undated Box 3 | Folder 5 - Materials related to the kiln that Hirsch built for his studio in Charleston.
38. Transcript for WCSC radio show, 1959 Box 3 | Folder 6 - Hirsch discusses sculpture generally, and the book *Ceramic Sculpture* by John Kenny.
39. Guild of South Carolina Artists, 1953-1969, undated Box 3 | Folder 7 - Includes clippings about Guild exhibits, annual meeting minutes, a membership roster from 1969, the Guild Constitution, and Guild sponsored exhibition catalogs.
40. Carolina Art Association, 1941-1981, undated Box 3 | Folder 8 - Primarily correspondence related to Hirsch's dissatisfaction with leadership of the Carolina Art Association (CAA), and his eventual resignation, along with William Halsey and Corrie MacCallum. Also includes information on courses taught by Hirsch, and a bill for money still owed Hirsch, Halsey, and McCallum for courses taught.
41. Gibbes Art Gallery, 1943-1981, undated Box 3 | Folder 9 - Includes clippings, exhibition catalogs and invitations, and a calendar for the Charleston gallery.
42. Columbia Museum, 1952-1991 Box 3 | Folder 10 - Includes clippings, exhibition catalogs, and a deed of gift to the museum in Columbia, South Carolina, from Mordenai Hirsch for plaster masks, plaster reliefs, and terra cotta reliefs by Willard Hirsch.
43. St. John's Gallery, 1966-1971, undated Box 3 | Folder 11 - Includes clippings, correspondence, and exhibition invitations for gallery in Wilmington, North Carolina.
44. Florence Museum, 1966-1967, undated Box 3 | Folder 12 - Includes correspondence and exhibition catalogs for the Florence, South Carolina museum.

45. Mint Museum and Telfair Academy of Arts & Sciences, 1953-1966, undated Box 3 | Folder 13 - Includes clippings and exhibitions catalogs for the Mint Museum in Charlotte, North Carolina, and the Telfair in Savannah, Georgia.
46. Whitney Museum, 1950 Box 3 | Folder 14 - Includes clippings from a show at the Whitney in New York, featuring Hirsch's biblical sculptures.
47. South Carolina State Art Collection, 1991, undated Box 3 | Folder 15 - Includes exhibition catalogs.
48. Erskine College, 1959 Box 3 | Folder 16 - Includes exhibit calendar, and a clipping about Hirsch's work appearing in the Erskine Exhibition Center.
49. List of Hirsch exhibitions, undated Box 3 | Folder 17 - Handwritten list of exhibitions between 1936 and 1988 in which Hirsch participated.
50. Helen Wulbern, 1966 Box 3 | Folder 18 - Correspondence between Hirsch and his agent.
51. Hunley submarine memorial statue repair at White Point Gardens, 1977 Box 3 | Folder 19 - Materials related to restoration work Hirsch completed on the attached dolphins.
52. William Pitt statue restoration, 1976-1977 Box 3 | Folder 20 - Materials related to restoration work Hirsch completed on this statue.
53. Jewish Historical Society of South Carolina, 2000 Box 3 | Folder 21 - Includes certificate of honor and program from the Society's 2000 meeting. Hirsch was posthumously nominated, but did not receive, the Society's Arts and Cultural Achievement Award.
54. Union of American Hebrew Congregations (UAHC) Commission on Synagogue Architecture and Temple Ohabei Shalom, 1959-1981, undated Box 3 | Folder 22 - Correspondence between Hirsch and Myron Schoen, director of the UAHC Commission on Synagogue Architecture. Schoen recommended Hirsch to Temple Ohabei Shalom in Brookline, Massachusetts for a sculpture project, for which he was not selected. Also contains correspondence between Hirsch and Rabbi Albert Goldstein of that congregation.
55. Baltimore Hebrew Congregation, 1949-1951 undated Box 3 | Folder 23 - Correspondence regarding project for which Hirsch was not selected.
56. Kahal Kadosh Beth Elohim (KKBE), 1965-1983, undated Box 4 | Folder 1 - Includes clippings, sketches, and woodcuts of Hirsch's "Prophets of Admonition and Consolation," programs for KKBE's 1st-3rd arts festival (1965-1967), and the Hirsch menorahs.
57. Mizpah Congregation (Chattanooga, Tennessee), 1969, undated Box 4 | Folder 2 - Correspondence between Hirsch and Rabbi Lloyd Goldman regarding potential design of the congregation's ark.
58. Charleston City medallion, 1977, undated Box 4 | Folder 3 - Includes sketches for a commission for which Hirsch was not selected.

59. University of South Carolina sculpture competition, 1969, undated Box 4 | Folder 4 - Correspondence, sketches, and other information regarding the university's Humanities Complex sculpture competition, to which Hirsch submitted a gamecock design, but was not selected.
60. Gaillard Auditorium Space Age sculpture, 1974-1979, undated Box 4 | Folder 5 - Includes correspondence, photographs, and sketches for a project that was later dropped.
61. Senator L. Marion Gressette bust, 1977 Box 4 | Folder 6 - Correspondence for a commission for which Hirsch submitted an entry, but was not selected.
62. South Carolina State Museum, 1987-1991 Box 4 | Folder 7 - Correspondence regarding acquisition of a Hirsch sculpture, and a donation of two terra cotta busts to the museum by Mordenai Hirsch.
63. Old Market Square, Easley, South Carolina, 1975 Box 4 | Folder 8 - Correspondence regarding a commission for which Hirsch submitted an entry, but was not selected.
64. Franklin Mint, 1972-1976, undated Box 4 | Folder 9 - Competition information and sketches for Franklin Mint bicentennial medal design competition. Hirsch submitted a design for South Carolina, but was not selected.
65. Harold Birnbaum, 1981, undated Box 4 | Folder 10 - Correspondence regarding a bust of Birnbaum's wife that Hirsch was unable to complete to Birnbaum's satisfaction.
66. Davidson College, 1982, undated Box 4 | Folder 11 - Correspondence regarding potential purchase of Hirsch's "Jacob's Ladder," apparently preempted by Hirsch's death.
67. Assorted sketches, undated Box 4 | Folder 12 - Sketches for unidentified projects.
68. Molinaroli headstone sketches, undated Box 4 | Folder 13
69. Maquette, eight panels on a door, undated Box 4 | Folder 14 - Possibly designed for a synagogue.
70. Sculpture photo cards, undated Box 4 | Folder 15 - Black and white cards, sized about 4" x 6", each one depicting a sculpture by Hirsch. Many cards have Hirsch's studio address and additional printed information about the particular sculpture shown.
71. Assorted sketches, undated Box 4 | Folder 16
72. Individual works, 1939-2010 - This series consists of clippings, correspondence, photographs, sketches, and other items pertaining to individual sculptures or other works of art by Willard Hirsch, often with related materials added over time. Some pieces were commissioned specifically by individuals, universities, or other institutions. Many of the commissioned pieces were busts of local Charlestonians, or were intended for installation at specific buildings, parks, or other sites.
73. Photographs of terra cotta busts, 1936-1942 Box 4 | Folder 17

74. "Sea Horses," circa 1939-1941 Box 4 | Folder 18
75. Fountains, 1941-1980, undated Box 4 | Folder 19 - Clippings, invoices, and photographs of Hirsch's decorative wall and pool fountains, as well as his pelican and alligator fountains.
76. "Tennis Players," 1942-1982, undated Box 5 | Folder 1
77. "Sandlot Scrubs," 1943-1970, undated Box 5 | Folder 2 = Includes clippings and exhibition catalogs from venues where "Sandlot Scrubs" was exhibited.
78. Army busts, 1943 Box 5 | Folder 3 - Clippings and correspondence related to busts Hirsch made while serving at Fort Jackson in South Carolina, including busts of Colonel W.A. Ellis, Major General Withers A. Burrell, and Governor Olin Johnston.
79. Charleston Community and War Chest busts, 1945-1946 Box 5 | Folder 4 - Clippings related to busts Hirsch created for the Charleston Community and War Chest's most outstanding member, Louis A. R. Nelson.
80. "Mermaid Fountain," 1945-1947, undated Box 5 | Folder 5
81. "Angel Gabriel," 1947, undated Box 5 | Folder 6
82. Carolina Art Association busts, 1947-1948 Box 5 | Folder 7 - Clippings on busts Hirsch made for the women who signed up the most people during the Carolina Art Association's membership drives.
83. "God's Children," 1948-1984 Box 5 | Folder 8 - Photographs, clippings, and correspondence regarding this piece, sold in 1964.
84. "Maternity," 1949 Box 5 | Folder 9
85. LBC&W sculpture, 1949-1966, undated Box 5 | Folder 10 - Primarily materials regarding exterior sculpture Hirsch created for the architectural firm of Lyles, Bissett, Carlisle, and Wolff, in Charleston. Also includes correspondence regarding the firm's recommendation of Hirsch for a sculptural commission at the Federal Building in Charleston, for which Hirsch was not selected.
86. Clemson University, 1950-2005 Box 5 | Folder 11 - Clippings, correspondence, photographs, magazines, and catalogs related to work Hirsch produced for Clemson University, including both the Clemson Tiger mascot at Clemson House, and the steel logo for the Plant & Animal Sciences Building. Also includes a catalog from an exhibition of Hirsch's work at the Rudolph E. Lee Gallery on Clemson's campus.
87. "Jacob's Dream," 1950-2004 Box 5 | Folder 12 - Includes photographs of and clippings about the sculpture, as well as a letter and catalog sent to Mordenai Hirsch by David Hummon of the College of the Holy Cross. Hummon curated an exhibition entitled "Envisioning Jacob's Ladder: 1750-2000," and Hirsch's piece is mentioned in the catalog.

88. "David the Psalmist, 1950-1976", undated Box 5 | Folder 13 - Clippings regarding the sculpture, as well as photographs and correspondence between Hirsch and Bill Solomon, who purchased the piece from Hirsch in 1976.
89. "Elijah Fed by the Ravens," circa 1951-1998, undated Box 5 | Folder 14 - Correspondence regarding purchase of the sculpture by the Greenville County Museum of Art in Greenville, South Carolina.
90. "Elijah's Ascension," 1951 Box 5 | Folder 15
91. "Nocturnal Orchestra," 1951 Box 5 | Folder 16 - Clippings about the sculpture Hirsch created for Hyman H. Addlestone's home.
92. Richland County Public Library, 1952-2005 Box 5 | Folder 17 - Sculpture Hirsch made for the façade of the Richland County main library in Columbia, South Carolina.
93. National Guard Armory panels, 1953-2010, undated Box 5 | Folder 18 - Material related to panels Hirsch produced for the South Carolina National Guard armories. Includes clippings on the work itself, correspondence among Hirsch, members of the South Carolina government, and members of the National Guard regarding the painting and subsequent sandblasting of the panels, and related clippings and correspondence. Also includes text of H. R. Bill 288, regarding copyright law to protect artist' works from alteration.
94. William Atmar Smith plaque, 1954 Box 5 | Folder 19
95. "Colts," 1954-1958, undated Box 5 | Folder 20
96. "Harlequin," 1954 Box 5 | Folder 21 - *Electromet Review*, featuring "Harlequin" as a decorative stainless steel piece for a home.
97. American Mutual Fire Insurance bas relief mural, 1954, undated Box 5 | Folder 22 - Clippings on Hirsch's carvings in the insurance company's lobby in Charleston, including a key to all ten carvings.
98. Medallion Art Company, 1954-1975, undated Box 5 | Folder 23 - Correspondence between Hirsch and the Medallion Art Company, specifically regarding Hirsch's plaques of Jacob S. Raisin, Saul Alexander, and Leon Banov.
99. High Holy Days sculpture, 1955, undated Box 5 | Folder 24 - Clippings and photographs of Hirsch's High Holy Days sculptural panels.
100. High Holy Days sculpture, undated Box 8 | Folder 1 (Oversize) - Large and mounted photographs of High Holy Day panels.
101. Blueprint sketches, undated Box 8 | Folder 2 (Oversize) - Sketches for unknown project.
102. "Security of the Home" and "Joy of Motherhood," 1956-1986, undated Box 5 | Folder 25 - Materials related to these two pieces by Hirsch. "Security of the Home" was commissioned

for Home Federal Savings & Loan Association, and "Joy of Motherhood" was purchased for its lobby.

103. Laura Bragg bust, 1957-1979, undated Box 6 | Folder 1
104. University of the South, "St. Peter and St. Paul," 1959-1982, undated Box 6 | Folder 2 - Clippings, correspondence, and photographs related to Hirsch's two sculptures created for the chapel at the University of the South in Sewanee, Tennessee.
105. Charleston County Library, 1959-1997, undated Box 6 | Folder 3 - Materials related to sculptures Hirsch created for the Main Library and James Island branch library of the Charleston County Public Library system.
106. First Federal Savings & Loan, 1960-1961 Box 6 | Folder 4 - Correspondence and sketches for the eagle logo sculpture Hirsch designed.
107. Saul Alexander plaque, 1961-1978, undated Box 6 | Folder 5
108. Leon Banov bas relief, 1962 Box 6 | Folder 6
109. "Little Dancer," 1962-2010, undated Box 6 | Folder 7
110. Peterson Place Chapel, Wheeling, West Virginia, 1965, undated Box 6 | Folder 8
111. Woodsdale Temple, Wheeling, West Virginia, 1965, undated Box 6 | Folder 9 - Clippings related to bronze doors Hirsch created for the ark in Woodsdale Temple (now Temple Shalom).
112. Gaffney-McGowan plaque, 1965 Box 6 | Folder 10 - Bronze plaque created by Hirsch for the building named for Rear Admirals John J. Gaffney and Samuel McGowan.
113. Porter Gaud, 1966, undated Box 6 | Folder 11 - Clippings on Hirsch's sculpture "Jacob Wrestling," purchased as a gift to Porter Gaud by the class of 1966.
114. "Dancing Girl," 1967 Box 6 | Folder 12 - Includes correspondence and sketches.
115. "Cassique of Kiawah," 1968-1996, undated Box 6 | Folder 13
116. "Boy Joseph," 1969-1985 Box 6 | Folder 14
117. "Mother and Child," 1970, undated Box 6 | Folder 15
118. L. Mendel Rivers bust, 1971-1973, undated Box 6 | Folder 16
119. Emanu-El menorahs, 1972 Box 6 | Folder 17 - Includes correspondence, invoices, and slides of the menorahs Hirsch made for Congregation Emanu-El in Charleston, South Carolina. Also includes photograph for a model Hirsch made of a "Burning Bush" sculpture.

120. Sesquicentennial Medical University of South Carolina (MUSC) medals, 1972, undated
Box 6 | Folder 18
121. Edwin S. Pearlstine, Sr. bronze, 1972-1974, undated Box 6 | Folder 19
122. College of Charleston bronzes, 1972-1978, undated Box 6 | Folder 20 - Correspondence and other materials related to busts Hirsch made for the College of Charleston campus, including Albert Simons, G. L. Buist Rivers, M. Rutledge Rivers, Burnet Rhett Maybank, George Grice, F. Mitchell Johnson, Robert Scott Small, and Theodore Sanders Stern.
123. Newberry College sculpture, 1973-1983, undated Box 6 | Folder 21 - Materials related to sculpture Hirsch created for Newberry College in honor of John Bachman. Hirsch's work at Newberry included the Bachman Sparrow and Bachman Warbler sculptures at the Alumni Music Center, as well as bas relief busts of John Bachman and of Frederick Wessels.
124. Francis Marion College sculpture, 1974-1978, undated Box 6 | Folder 22 - Clippings and correspondence related to Hirsch's bas reliefs of John Cauthen, James Rodgers, Walter Douglas Smith, and Governor Robert McNair, all created for Francis Marion College.
125. South Carolina State College mascot, 1974-1990 Box 6 | Folder 23
126. Dr. Larry Jackson bronze, Lander College, 1975-1977 Box 6 | Folder 24
127. J. Palmer Gaillard bust, 1975-1976, undated Box 6 | Folder 25
128. Alfred Hutty bas relief, undated Box 6 | Folder 26 - Charleston Renaissance Gallery information regarding Hirsch's bas relief of Hutty.
129. "Moses at Sinai," undated Box 6 | Folder 27 - Clippings regarding donation of sculpture to the College of Charleston's Jewish Studies Center.
130. Addlestone Hebrew Academy sculpture, 1976-1977, undated Box 6 | Folder 28
131. "Jonah and the Whale," 1979 Box 6 | Folder 29
132. Andrew Kerns busts, 1979-1992 Box 6 | Folder 30 - Includes correspondence, invitation, and photograph.
133. Joseph I. Waring bust, Medical University of South Carolina, 1979 Box 7 | Folder 1
134. "Falling Angel," 1979-1983, undated Box 7 | Folder 2 - Clippings and correspondence related to the sculpture sold in 1981.
135. "Little Bronze," 1980 Box 7 | Folder 3
136. "Do Si Do," 1980-1985, undated Box 7 | Folder 4
137. John Conroy bronze, 1981-1983 Box 7 | Folder 5

138. Brookgreen Gardens, 1984-1985 Box 7 | Folder 6 - Materials related to donation and installation of Hirsch's "Joy of Motherhood" sculpture at Brookgreen Gardens in Murrells Inlet, South Carolina. Hirsch was only the third South Carolina sculptor to be represented in Brookgreen's collection.
139. Temple Oheb Shalom, Baltimore, Maryland, 1985 Box 7 | Folder 7 - Materials related to Hirsch's sculpture of "Jacob Wrestling with the Angel" that was gifted to the temple.
140. Correspondence, 1949-1982 - This series consists of personal correspondence to and from Willard Hirsch, including letters Hirsch wrote to Charleston newspapers.
141. Miscellaneous correspondence, 1949-1979 Box 7 | Folder 8 - Letters Hirsch wrote to the *News & Courier* and *Charleston Evening Post*, along with a personal card. Also includes a greeting card from another Willard Hirsch of Rego Park, New York, and a grateful letter (1949) to Hirsch from J. Waties Waring.
142. Air traffic over Charleston, 1981-1982, undated Box 7 | Folder 9 - Correspondence between Hirsch and government officials of South Carolina regarding military planes flying low over downtown Charleston.
143. Smithsonian American Art Museum, 2008-2009 Box 7 | Folder 10 - Includes correspondence between Charleston artist Katherine Schneider and the Smithsonian regarding the works of Willard Hirsch. Also includes a letter from Schneider to Mordenai Hirsch.

Sample Images



Willard Newman Hirsch, circa 1939, New York City, W.P.A. Art Project



Beaux Arts Institute, circa 1939, New York City, W.P.A Art Project



**Art Deco, bas-reliefs panels that decorate
New York City buildings**





The Arsenal, Beaufort Historic District, circa 1795. Image property of SC Department of Archives and History



The South Carolina State Armory, 1905. Image courtesy of SCDAH.



Fort Mill Armory. ca 1938. Image property of SC Department of Archives and History.



Hartsville Armory. ca 1938. Image property of SC Department of Archives and History.

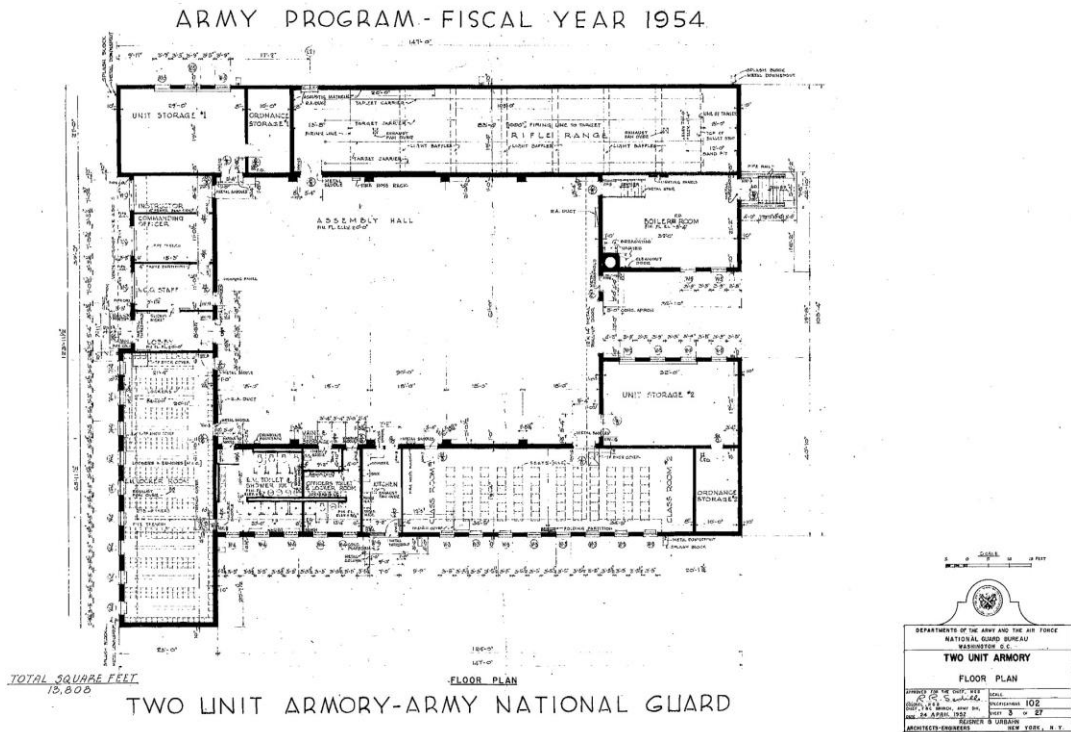


Bishopville Armory, 2013



Dillion Armory Painted Hirsch Panel, 2013.

Clover Armory, 2014.





Conway Armory Painted Hirsch Panel, 2013.



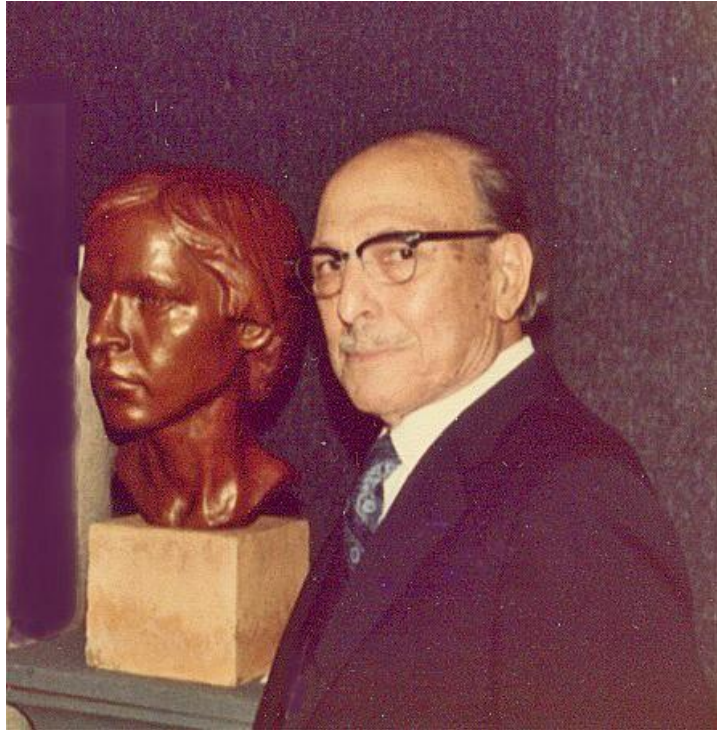
Dillon Armory Painted Hirsch Panel, 2013.



Lancaster Armory Painted Hirsch Panel, 2013.



Edgefield Armory Unpainted Hirsch Panel, 2014.



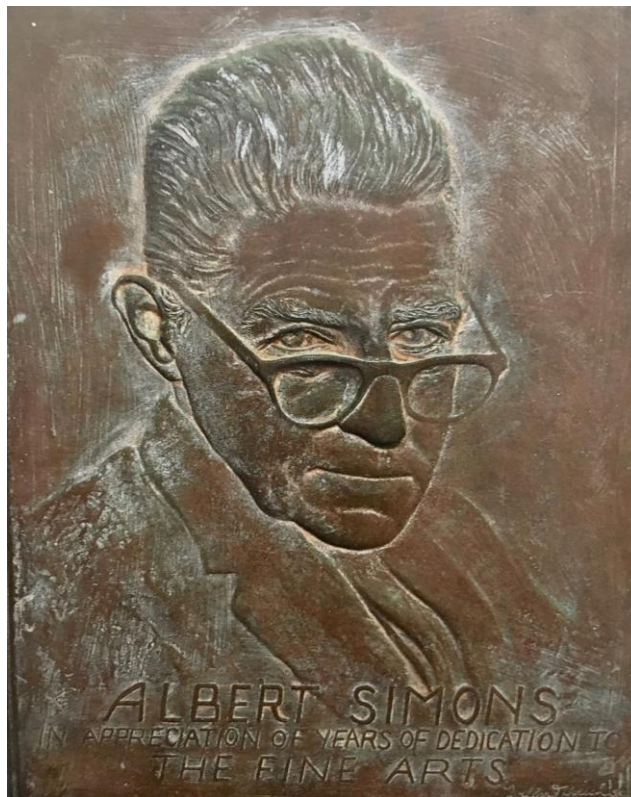
Artist Willard Hirsch with one of his busts. 1980



Cassique of Kiawah, 1971-72. Bronze, 8 1/2 ft. tall, Charles Towne Landing, Charleston, SC.



The Clemson Tiger, 1949. Stainless steel, 7 ft. tall. Clemson



**Albert Simons, 1978. 24 1/2 in. tall.
Albert Simons Fine Art Building, Charleston, SC.**



DO-SI-DO, 1981. Bronze, 22 in. tall. Washington Square Park, Charleston, SC.



"Joy of Motherhood" cast posthumously in 1984. Bronze. 30 inch tall. Brookgreen Gardens, Murrell's Inlet, SC.



https://www.postandcourier.com/news/what-a-relief_article_bfd30d32-0e89-5e61-871a-54c62c91cd2b.html