1. A 1915 aerial view of the core of Clemson campus, Clemson University Photographs, CUL.SC.
2. The irregular bricks of Hardin Hall (old Chemistry Building), like those of Tillman Hall (old Main Building), were hand-pressed from the clay of the campus.

3. The “Chemistry 1890” porch on Hardin Hall.

4. Archway of Hardin Hall’s side porch.

5. A close-up of the “Chemistry 1890” porch capital, highlighting the stylized palmetto leaves.

All color photographs are courtesy of Patrick Wright, Clemson University Creative Services.
6. Tillman Hall, perched atop its hill, on a winter’s day.

7. The eastern, or front, entrance to Tillman Hall with the “abbreviated” name for the college above it, hence the period (.).

8. The southern entrance to Tillman Hall with a terra cotta plaque above it marking the building’s original purpose, agricultural instruction.

9. The cannons “Tom and Jerry,” installed in 1951, keeping watch over Bowman Field with downtown Clemson in the background.
10. A tile mosaic on Holtzendorff Hall, reminiscent of the YMCA triangle of “a healthy spirit, mind, and body” and a representation of the Holy Trinity.

11. A sketch of Holtzendorff Hall, the original YMCA, courtesy of University President James F. Barker, FAIA.

12. The carved head of a tiger, created by A. Wolfe Davidson, on the western side of Holtzendorff Hall.

13. Two of the carved capitals that support Holtzendorff Hall, depicting the symbols of the YMCA: the Chi Rho, the opening letters of the Greek word for Christ; the double triangle, with the outer one representing the Trinity and the inner one representing the trinity within men; and the Bible in the center, open to the intercessory prayer of Christ in John 17:21. These symbols rest upon carved palm fronds, the Christian symbol of victory.
An aerial view of the central part of Clemson's campus in 1941. Clemson University Photographs, CULSC.
Introduction to Grotesques

“Being life-size bas-reliefs of human heads carved from limestone blocks... bearing emblems characteristic of each department of engineering... these fantastic exaggerations smile down in unholy glee or frown with devilish intent upon all who pass by, and seem to issue a flagrant challenge to the unwary student to meet and overcome the obstacles in his chosen profession.

“The clay models for these figures were made by Professor R. E. Lee, of the college faculty of the class of 1925, and J. B. Burts, and carved by the H. R. Hupffman Co., of Atlanta.”

—Tiger Vol. XXIV, No. 24, April 10, 1929

15. The northern side of Riggs Hall with the tympanum and grotesques *in situ*.

16. Electrical engineering grotesque, marked by dynamo and electric flashes. The author guesses that the model is Frank Townes Dargan, who taught at Clemson from 1901 to 1929.

17. Radio grotesque, marked by earphone, strap overhead, and wires below. The model is probably William Emera “Monk” Godfrey, professor of physics at Clemson from 1919 to 1947 and advisor to the first radio club on campus.
18. The mechanical engineering grotesque, represented by a gear wheel and a piston of an engine. Due to limited photographs of faculty from that era, we can only guess that the model was one of these men, all of whom taught mechanical engineering at Clemson between 1922 and 1925: Samuel Broadus Earle, Edward Leroy Carpenter, and Dennis Kavanaugh.

19. The Academic Department grotesque, marked by the book and quill. The author guesses the model to be Samuel Maner “Major” Martin, professor of mathematics at Clemson from 1898 to 1947.

20. The architecture grotesque, complete with a capital of a column. The best guess for the model is Rudolph Edward “Pop” Lee, the architect of the college and professor in that subject from 1896 to 1948.

21. The physics grotesque, represented by the triangular prism with a beam of light passing through and dividing. Due to limited photographs of faculty from that era, we can only guess that the model was one of these men, all of whom taught physics at Clemson between 1922 and 1925: William Emera Godfrey, Austin Lawrence Hodges, Horace Arthur Sherman, Oliver Philip Hart, William Emanuel Muntz, Henry Ashby Rankin, William C. Phebus, and Henry Madison Davis.
22. The free drawing, or architectural drawing, grotesque, marked by the presence of the art palette and brush. Due to limited photographs of faculty from that era, we can only guess that the model was one of these men, all of whom taught free drawing at Clemson between 1922 and 1925: David Niven Harris, David Christoph Lange (architectural), Rembert Gary Allen (architectural), and Maurice Siegler.

23. The mechanical drawing grotesque, represented by the triangle and T square. The author’s best guess is that the model is Williston Wightman “Wee Willie” Klugh, who taught the subject at Clemson from 1896 to 1948.

24. The structural engineering grotesque, represented by the I-beam and steel angle. It is most likely Howard Emmit “Pop” Glenn, who taught the subject at Clemson from 1924 to 1961.

25. The civil engineering grotesque, marked by the presence of the theodolite (surveyor’s target) and telescope of a level. Probably, it is modeled on Elwyn Lorenzo “Will Rogers” Clarke, who taught civil engineering at Clemson from 1921 to 1951.
26. A polychrome tympanum on Riggs Hall that displays the arts and technologies taught within the building. On the left side are the architectural arts, and on the right side, the engineering and technological sciences. The Spirit of Electricity, representing Walter Merritt Riggs, the college’s first electrical engineering faculty member and the building’s namesake, unites them in the middle.

27. A downspout on Riggs Hall with “1927,” the building’s dedication date, prominently displayed on either side of a knight’s shield and helmet. A broadsword and battle-axe and two arrows cross behind another smaller shield with the duogram “C.C.” raised upon it, a stylized coat of arms for the college.
28. The eastern doorway into Sikes Hall. The finial at the top of the broken pediment is an acorn. The cornucopia and the swags are filled with the fruits and flowers of South Carolina. The rosette on the ionic capitals is a dogwood.

29. The cornerstone of Agricultural Hall (now Sikes Hall) laid by the Masonic Grand Master. Note the Anno Domini (A.D.) and Anno Lucis (A.L.) dating.

30. A frieze depicting the “old way” of agriculture—the plow and oxen—at the time of Long Hall’s construction in 1937.

31. A frieze depicting the “new way” of agriculture—the combine—at the time of Long Hall’s construction in 1937.
32. Right: The main doorway into Long Hall, which indicated the building’s original purpose, “agriculture,” complete with decorative carvings.

33. Above: A capital on Long Hall’s doorway arch, depicting the three major crops of South Carolina and its history, ca. 1937: an ear of corn in the center, bales of cotton on the sides, and tobacco leaves below.

34. Right: The fruits and flowers of South Carolina assembled on a decorative plaque above the doorway of Long Hall.

35. A Palladian window on Long Hall, with decorative carvings representing the crops and flowering and fruit-bearing plants of South Carolina.
36. The low-relief above the entranceway to Fike Field House. Created by A. Wolfe Davidson, it is a stylized interpretation of football, reimagining it in a classically Greek way.

37. A mosaic in the foyer of Olin Hall mapping out the distribution of soil and clay types in the state of South Carolina.


39. The mosaic above the entrance to Olin Hall, home to ceramic engineering.
40. The sculpture by Willard Hirsch on the side of Earle Hall, a depiction of a slide rule and an isobutylene bromide molecule, an important gas used in chemical engineering, the program housed in Earle Hall.

41. A sculpture by Willard Hirsch depicting a bull’s head, a bush, and a beaker, the subjects studied in the Plant and Animal Sciences Building in the Robert F. Poole Agricultural Center (informally called P&A or Poole Hall).

42. A ceramic tile on Sirrine Hall depicting a cotton boll ripe for the picking.

43. A ceramic tile on Sirrine Hall showing a bale of cotton cut to pull staple.
44. A ceramic tile on Sirrine Hall depicting a spinning wheel preparing material to be drawn into yarn.

45. A ceramic tile on Sirrine Hall depicting a weaving cone, or bobbin.

46. A ceramic tile on Sirrine Hall depicting a loom, gear, and spindle. The gear represents the mechanical spinning frame, while the other items are for filling yarn quills for shuttles.

47. A ceramic tile on Sirrine Hall depicting a weaver’s knot.

The Sirrine Hall tiles were modeled by Professor Rudolph E. Lee and identified for the author by Professor Emeritus “Mike” Hubbard.
An aerial view of Clemson's campus in the 1950s. Clemson University Photographs, CUL.SC.
49. The mural done by Gilmer Petroff (1913–1990) as it appeared in the Sabre Room of the Clemson House. A “free” interpretation of the mural appeared in the 1952 edition of Taps. Beginning at the left, the mural depicts the life of a Clemson cadet upon arrival as a bewildered freshman civilian and the gradual transformation into a more worldly collegian and military officer. Clemson University Photographs, CUL.SC.

50. An aerial view of campus on a football game day in 1962. Clemson University Photographs, CUL.SC.