

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input checked="" type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

"The Clark Mills Studio" at #51 Broad Street, Charleston, is a four storey building, now adapted for office use. Between 1837 and 1848 when he resided in the city, the building was a tenement occupied by Mrs. C. P. Huard and Mr. Erastus Bulkley. When Mrs. Huard moved elsewhere, Mills rented the space and lived there, and it is believed that he executed his marble bust of John C. Calhoun in this building.

Mr. Bulkley was a marble agent who kept some of his supplies in a vacant yard behind Broad Street, West of the house and East of Saint Michael's Church. Clark Mills may very well have lived at #51 to be near what we may speculate was his source of supply.

The building at #51 Broad Street has been extensively changed, although doubtless some of the original fabric remains beneath the later alterations. There is nothing to suggest either a studio or a tenement now, but rather the interior is that of office spaces off the central corridor. The south half of the building was added when the place was converted to offices around the turn of the century. A back porch was removed then, while exterior changes such as the bay window addition were done slightly later.

Maintained in sound condition, the building is open to the public only to the extent that any commercial-professional office would be. No explanation of Mills' association with #51 Broad St. can be seen on the site, but the bronze NHL commemoration hangs on the Broad Street front of the building.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
___PREHISTORIC	___ARCHEOLOGY-PREHISTORIC	___COMMUNITY PLANNING	___LANDSCAPE ARCHITECTURE	___RELIGION	
___1400-1499	___ARCHEOLOGY-HISTORIC	___CONSERVATION	___LAW	___SCIENCE	
___1500-1599	___AGRICULTURE	___ECONOMICS	___LITERATURE	___SCULPTURE	
___1600-1699	___ARCHITECTURE	___EDUCATION	___MILITARY	___SOCIAL/HUMANITARIAN	
___1700-1799	X ART	___ENGINEERING	___MUSIC	___THEATER	
X 1800-1899	___COMMERCE	___EXPLORATION/SETTLEMENT	___PHILOSOPHY	___TRANSPORTATION	
___1900-	___COMMUNICATIONS	___INDUSTRY	___POLITICS/GOVERNMENT	___OTHER (SPECIFY)	
		___INVENTION			

SPECIFIC DATES 1850-53

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Clark Mills (1815-1883) was a self-taught sculptor who succeeded in creating the first equestrian statue cast in the United States (1852). It was that of Major Andrew Jackson, hero of the Battle of New Orleans (1814), which stands today in LaFayette Square, Washington, D.C. More important than the aesthetic value of his work however, which is minor, Mills' contribution as an engineer is unsurpassed. He pioneered new techniques in the casting of bronze, built his own foundry, and with a great determination succeeded in an area where he had little experience. His mastery of the dynamics of the apparently unbalanced Jackson Statue is a real tribute to the ingenuity of this man who solved a problem which had confounded many great artists and engineers before him.

BIOGRAPHY/HISTORY¹

Clark Mills was born in Onondaga County, New York, September 1, 1815. His father died when he was a boy, and Mills soon ran away from his uncle because of the latter's harshness. With little formal education, he became a jack-of-all-trades, having worked as a teamster, lumberjack, farmhand, carpenter, and millwright by the time he was 22 when he arrived in Charleston, South Carolina in 1837. There, he worked as an ornamental plasterer, and in the early 1840's developed a new way of taking plaster life-masks, which he then transformed into portrait busts. In Dr. Craven's opinion, "What he learned he acquired from the life-mask itself, and this established his style as one strongly dependent upon naturalism."²

In 1845, Mills attempted his first work in stone, a bust of John C. Calhoun, the city's most distinguished citizen. The bust is now in Charleston's City Hall Museum. A bronze version of it is in the Corcoran Gallery of Art, Washington, D.C.

1. This report is extremely indebted to the following work. Apparently little other material has been gathered on Clark Mills:
Wayne Craven Sculpture in America (Delaware, 1968).
2. Ibid., 167

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Wayne Craven, Sculpture in America (Delaware, 1968).
 James Goode, The Outdoor Sculpture of Washington, D.C. (Washington 1974).
 Anna W. Rutledge, "Cogdell and Mills, Charleston Sculptors", Antiques Magazine
 March 1942, pp. 192-93, 205-7.
 Adeline Adams, "Clark Mills" in Dictionary of American Biography, XIII, 4-5.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1/2

UTM REFERENCES

A	1 7	16 0 0 2 2 0	3 6 2 6 7 8 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION Located at #51 Broad Street in Charleston, between Meeting and Church Streets, the physical essence of this national historic landmark is quite simply the building itself. It is flanked on either side (at a distance of barely a yard) by another building, while a small space of land (perhaps 30 feet) separates it from the rear property line of buildings on Church Street to the east. Area covered is less than 1/2 an acre.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE James Dillon, Architectural Historian

ORGANIZATION National Historic Landmarks, OAHP DATE 5/29/75
 STREET & NUMBER 1100 L. Street TELEPHONE 202-523-5464
 CITY OR TOWN Washington STATE D.C.

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL ___

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE (NATIONAL HISTORIC LANDMARKS)

TITLE

Landmark Designated: 12/21/65 date

DATE Boundary Certified: 5-20-76
 Chief, Hist. & Arch. Surveys date

FOR NPS USE ONLY I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION ATTEST: (NATIONAL HISTORIC LANDMARKS) KEEPER OF THE NATIONAL REGISTER

DATE Boundary Certified: 4/24/76
 Acting Director, D.A.L. date

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

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Battle of New Orleans, on January 8th, 1853. President Franklin Pierce and the entire cabinet, as well as 15,000 spectators listened to Stephen A. Douglas deliver the dedicatory address, and saw the proud Mills unveil the 15 ton bronze on its granite pedestal. The four cannon at the base were captured by Jackson at Pensacola.

Although the Jackson statue is by far the most important accomplishment of Clark Mills, his other works include a less dynamic memorial to George Washington now standing in Washington Circle, Washington, D.C., two replicas of the Jackson statue, and 124 portrait busts. The replicas are in New Orleans (1856) and in Nashville, Tennessee (1880), the latter near Jackson's house, "The Hermitage". Between 1875 and 1880, Mills did plaster life-masks of Indians; 64 Indians at St. Augustine, 47 near Hampton Roads, Virginia. Mills also later cast Crawford's colossal "Liberty" which stands atop the Capitol dome.

"In truth, Mills was a greater engineer than he was a sculptor. He deserves a special place.....for several reasons, but none of them is based primarily on aesthetic grounds or on the value of any piece also a work of art.....As an engineer and technician he was unsurpassed in his time in the casting of bronze; and special consideration should be given to his equestrian monument to Jackson and the brilliant solution he devised...."³

With this caveat in mind from the pen of Dr. Craven, we commemorate this pioneer in the working of the metal, who impressively demonstrated to his peers that America was ready to produce a monumental sculpture of its own.

3. Ibid., 174.