

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Woodlawn

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 10 Kings Road

City or town: Quinby State: SC County: Florence

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

\_\_\_A \_\_\_B XC \_\_\_D

	<u>3/27/2019</u>
Signature of certifying official/Title:	Date
Elizabeth M. Johnson, Deputy State Historic Preservation Officer	
_____ State or Federal agency/bureau or Tribal Government	

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In my opinion, the property meets does not meet the National Register criteria.

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Signature of commenting official: \_\_\_\_\_ Date \_\_\_\_\_


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Title : \_\_\_\_\_ State or Federal agency/bureau  
or Tribal Government

**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

  
Signature of the Keeper

5/13/19  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District

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Site

Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>2</u>	<u>          </u>	structures
<u>1</u>	<u>          </u>	objects
<u>4</u>	<u>          </u>	Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Colonial Revival  
Neo-Classical Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Brick, Wood, Asphalt Shingle

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

Woodlawn is a two-story single-family home built in a blend of the Neoclassical and Colonial Revival styles. The home was constructed in three distinct phases. The original construction of the residence was completed in 1960, the addition of the ballroom wing in 1965, and the construction of the guest house wing in 1967. Each of the three phases is clearly discernable in the subtle design shifts in the building's exterior. The three sections of Woodlawn intersect to form a central courtyard, bordered by the residential wing to the west, the ballroom to the north, and the guest house to the south. The home's interior showcases a variety of heavily carved wood moldings in a variety of motifs created by the owner's company, Driwood Molding. These elements were used to create an exterior heavily influenced by Colonial Williamsburg in Virginia and interiors, especially in the ballroom wing, that are based on the architectural precedent established by John Ringling's Ca' d'Zan and Henry Flagler's Whitehall in Florida.

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## Narrative Description

### **Main House – Contributing Building**

#### Residential Wing (1960)

##### *Exterior*

The front (west) façade of the house consists of the original neoclassical front entry to the home. The central two-story façade has a full height and full width brick porch. The porch is covered by a low-pitched shed roof extending out from the side-gabled roof of the central mass. Six slender Ionic wood columns support the modillioned cornice. The five bay façade consists of red brick veneer laid in common bond with five 8/8 wood sash windows on the second floor and four 8/8 windows on the first floor flanking a large central entry; all of the windows have flat arch headers of splayed brick in a lighter tone. The entry door is a single six-panel door flanked by leaded glass sidelights and an elliptical transom. A large wood surround with flanking Doric pilasters supporting a denticulated cornice surrounds the entry. Small, one-story wings extend from either end of the central mass of the building, each with a single centrally located 8/8 window. Both of these projecting wings have side-gabled roofs and half-round louvered attic vents in the gable end.

The north elevation of the residential wing consists of a two-story ell extending from the two-story mass of the central house and connecting it to the ballroom wing. This elevation has two smaller 6/6 windows on the second floor. Most of the east (rear) elevation was removed or enclosed to connect the residential wing to the ballroom. A small section of the southern end of the rear elevation remains exposed. The rear elevation features a modillioned cornice, and a single 8/8 window on the second floor. On the first floor, a small screened porch with segmental arched opening projects out into the courtyard from the corner. To the south of the screened porch is the rear elevation of the one-story south wing that connects to the guest house. This section of the rear elevation has two equidistant 6/6 windows.

##### *Interior*

The entry foyer of the residential wing is a long rectangular space with a Federal inspired staircase rising from the north side of the room. Federal inspired details are found throughout the foyer and principle rooms on the first floor (foyer, dining room, living room) including Federal door surrounds, raised panel wainscot with beaded chair rail, and a Doric cornice in the foyer and denticulated cornice in the other rooms. The living room is accessed from the foyer through an arched opening north of the main entry. The room has a fireplace at the opposite end. It also has a plaster ceiling medallion and border, and wood panelized walls. The dining room is located to the south and is very similar to the living room without the fireplace. A single door beyond the living room entry leads to a hallway that has the powder room to the south and the master suite at the far end of the hall in the home's north wing. The master bedroom has similar moldings to the other interior spaces, but with a more elaborately carved chair rail. From the foyer, a half-round arched opening accesses a small hallway that provides entry to the study to the north. The study retains the primary trim elements of the cornices from the rest of the first floor but is completely

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covered in solid wood raised judges paneling and built-in bookcases. The Adams style door has surrounds with a denticulated entablature. To the east of the small vestibule is a breakfast room with access to the screen porch to the east and the kitchen to the south. The kitchen is simple and consists of plywood cabinetry and laminate countertops typical of 1960s. The kitchen allows access to a small and very stark servants quarters and an unfinished garage space that was blocked off by the addition of the guest house.

The second floor of the house has three large bedrooms and two bathrooms. The use of elaborate door surrounds, paneled wainscot, and cornices in each room continues on this level, though the cornice is slightly smaller and each room incorporates a different flat molding into the design to differentiate it from the others.

### Ballroom Wing (1965)

#### *Exterior*

The front (north) elevation of the ballroom wing is a three bay Georgian Revival façade with projecting brick belt course between the two floors. Three 8/8 windows are located on the second floor and two 8/8 flank the central entry on the first floor. The front entrance to this wing consists of a monumental entry comprised of a pair of raised, three panel doors with a leaded glass transom. The entrance is accessed by a series of three concrete steps. Two fluted Composite pilasters supporting a segmented arched pediment with mullioned cornice flank the entry. The tympanum of this cornice includes a raised central cartouche flanked by draped swags.

The east elevation of the ballroom wing is six bays with 8/8 windows on the second floor and paired divided-light French doors on the first floor. The French doors have divided-light sidelights and round arch divided-light transoms. The first floor opens onto an expansive full-width porch. The brick porch is raised above the surrounding landscape and accessed by two stairs flanking the projecting center portion of the porch. The porch has a coffered ceiling and is covered by a large flat roof with a modillioned cornice supported by paired Tuscan columns. The porch provides access to a long brick patio space along the edge of a small lake behind the house. The south façade of the ballroom wing has a central double-shouldered chimney flanked by a set of French doors on each side. Each entry has a small flat-roofed portico supported by two Tuscan columns. An 8/8 window is centered over each entry on the second floor. A two-story hyphen to the west of the ballroom connects it to the residential wing, and each floor of the hyphen includes a single 8/8 window.

#### *Interior*

The ballroom addition is accessed from the residential wing by a door on the east side of the rear hall. This door leads into the rear stair hall that is one of the grandest spaces in the house. The rear stair hall is a square room that has a white marble tile floor with black marble border and a large flying spiral stair rising clockwise along the south side. This room features massive and complex moldings, door surrounds, cornice, and wainscot. The trim is inspired by the Federal designs of the colonial era, but uses moldings of a scale, motif and arrangement that are atypical. The stair has open stringers and turned pickets and spiral-turned newel posts at the base. A large basket crystal chandelier hangs from the middle of the room and all of the doors in this portion of

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the house are solid mahogany and, like all of the doors in the house, feature reproduction brass box locks with brass knobs. To the east of this room a doorway accesses the bar. The bar has a wood beamed ceiling and paneled walls. The wood paneling is divided into sections by fluted ionic pilasters and is subdivided into three layers of vertically oriented panels with a relief carving in the linen fold motif. Above these panels is a horizontally oriented panel with relief carved gothic tracery. A wood bar extends three-quarters of the way across the north wall of the room and has a paneled front and carved scroll console brackets supporting the bar top. Behind the bar is a long built-in cabinet with closed storage below and three sections of open glass shelving above separated by Solomonic columns and Ionic capitals. A door to the east of this cabinet leads into a small galley-catering kitchen that wraps the northwest corner of the ballroom.

The rear stair hall opens onto the ballroom a large cased opening in the southern end of the west wall. The opening is supported by three fluted Doric columns. Two black marble steps lead into the ballroom that is a large two-story high square room surrounded on the north, south, and west sides by a cantilevered balcony. The balcony has an Italianate balustrade running between panelized plinths supporting Tuscan columnettes. On the first floor the ballroom has a white marble floor with black marble trim band and has a raised panel wainscot similar to other rooms in the house. The north wall has a centrally located paired entry door flanked by two fluted Doric columns supporting a broken arched pediment with an acanthus frieze. The east wall features five arched French doors leading to the covered porch with keystones that are divided by square fluted Doric pilasters. The south wall has a central projecting fireplace flanked by fluted engaged Doric columns and panelized over mantle between two fluted Doric pilasters. The fireplace had an arched French door opening on either side that leads to the courtyard. On the second floor two large window surrounds with projecting hoods supported by scrolled corbels are located over the French doors below on the south wall. Over the fireplace a large mural depicts classical ruins. On the east wall three more window openings with projecting hoods and scrolled corbels sit above the center three French doors below. On either end of these windows are two arched display panels with decorative corbels. The west wall has two single doorways that match the second floor window surrounds leading to the rear stair hall and the pipe organ respectively. The north wall has large decorative grills to allow the pipe organ sound to enter the ballroom. The frieze in the balcony is made up of triglyphs and rondels while the cornice of the main ballroom is comprised of both dentils and modillions like many of the principle rooms in the house. The ceiling consists of a large central oval panel depicting a trompe l'oeil sky with cherubs carrying musical instruments dancing around a central gilt ceiling medallion that suspends a massive crystal chandelier. At the two ends of the oval bas relief a wood carving of a dancer is attached to the ceiling. Around the central oval is a grid of beams creating eight panels with gilt framed trompe l'oeil sky panels. On the first floor the double entry doors lead to a narrow rectangular foyer with fluted entablatures over the two sets of double doors. On the shorter end walls, doors with large broken pediments lead into the catering kitchen and half bath respectively. The half bath is paneled in the Louis XVI style.

#### Guest House Wing (1967)

The guest house wing is a one-and-a-half story rectangular-plan building with a gabled roof. It is located south of the residential wing and is connected to the house via a one-story hyphen. This

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hyphen is bisected by an exterior passage with segmental arched openings. The guest house wing extends to the east, paralleling the ballroom wing and forming the third side of the rear courtyard. The north elevation is six bays with two 6/6 windows to the east of the entry door and three to the west. The entry consists of a single six-panel door with an Adam style semicircular fanlight and pedimented door surround supported by Tuscan columnettes. The east gable has two 6/6 windows equidistant on the first floor and a simple triangular louvered attic vent at the top of the gable. The south elevation of the guest house is a single-story and is composed of five bays. There is a double garage door on the west end with a curved copper standing seam awning above. A large brick shed dormer runs almost the entire length of the south elevation and is punctuated by six 6/6 windows. The guest house wing was never completed and has only stud walls on the interior.

**Fence (c. 1965) – Contributing Structure**

The property is bounded on two sides along both Kings Road and Coventry Street by a simple iron fence supported by large brick piers with corbeled caps. Entry is provided by three large gateways that are composed of curving brick walls with corbeled caps and piers.

**Fountain (c. 1965) – Contributing Object**

The entry to the ballroom wing brings visitors into a brick-paved circular drive with a scalloped four-tier fountain in a circular basin at the center of the drive.

**Column Screen (c. 1965) – Contributing Structure**

To the east of the circular drive is a long screen consisting of Tuscan columns with hedge plantings behind, separating the pond behind the house from the ballroom's front entry.



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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**  
(Enter categories from instructions.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**  
1960-1967  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**  
1960  
1965  
1967  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**  
(Complete only if Criterion B is marked above.)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Woodlawn is significant under Criterion C: Architecture at the local level as a late landmark example of the Colonial Revival and Neoclassical styles. These styles were originally popular among the wealthy for the construction of their Gilded Age mansions at the turn of the twentieth century, but elaborate, high style examples such as Woodlawn were uncommon by the middle of the twentieth century. Charles Mitchell, a wealthy business owner, utilized the materials created by his company, Driwood Molding, to create a vast and opulent home that was uniquely modeled after three very different historic properties he enjoyed. The architecture of Colonial Williamsburg in Virginia, and Ca'dZan and Whitehall in Florida, are referenced through the lens of Mitchell's imagination in his showplace home.

**Narrative Statement of Significance** (Provide at least one paragraph for each area of significance.)

**Criterion C: Architecture – Neoclassical Revival and Colonial Revival**

Woodlawn is locally significant under Criterion C as a late example of high style Colonial Revival and Neoclassical Revival architecture. Charles Edward Mitchell (1919-1998), a prominent local businessman, constructed the home in three stages during the 1960s. Mitchell was the owner of Driwood Molding Company, a maker of intricate replications of hand carved wood moldings. At Woodlawn, Mitchell used his residence as an opportunity to create a home that not only highlighted his wealth and status but also showcased the products that helped make his fortune. In the creation of Woodlawn, Mitchell followed the precedent of earlier showcase homes, like C.S. Norton's Limestone Castle (1897) in Bedford, Indiana, or Samuel Tate's Pink Palace (1926) in Tate, Georgia.

**Charles Mitchell, Driwood Molding, and the Colonial Revival**

The Industrial Revolution made the mass production of wood molding, doors, and staircases possible on a massive scale and in turn allowed architects and homeowners the ability to select various ornate and complex elements for their home simply by flipping through a massive millwork catalogue (E. L. Roberts & Co 1903). This expansion of available millwork options allowed for the creative adaptation of common forms related to broad architectural styles based solely on the buyer's imagination and budget (Lewis et al. 1987).

Mitchell's company built on this idea and was tremendously successful. Driwood not only helped Mitchell to amass the funds necessary to build Woodlawn, but also allowed him access to the numerous and elaborate architectural elements needed to create it. Driwood Molding Company began in Brooklyn, New York, around 1936 and operated there until after World War II, when it was relocated to Milledgeville, Georgia. In 1957, it was purchased by Charles Mitchell and relocated to Florence, South Carolina, where Mitchell and his wife Miriam lived with their family. Driwood, which is still run by Charles' descendants, manufactures replicas of

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hand-carved moldings and wood architectural elements. The materials made by Driwood have been used in many notable buildings, including the South Carolina State House, the Pentagon, the Waldorf Astoria Hotel in New York, and the Augusta National Golf Club, in addition to numerous high-end residences across the country (Powell, 2018).

In order to showcase the Driwood products to maximum effect, Mitchell built his home in Quinby at an unprecedented scale. At 11,301 square feet it was likely the largest home built in Florence County at the time of its completion, and likely remains one of the largest to this day.<sup>1</sup> The first phase of construction commenced in 1960 and consisted of the building of a long Neoclassical Revival house set on a large corner lot in a small residential community called Quinby. Quinby, which later incorporated as a town, was created largely by Mitchell as a speculative land development in rural Florence County (Powell 2018). This first phase of construction consists of the primary residential wing of the home and is constructed in the Neoclassical Revival style. A hallmark of this style is the full width two-story portico across the front of the central façade. The Neoclassical Revival was popular in residential architecture from 1895 to around 1950, making this a late example of the genre. As such, the columns, which are based on Greek Revival architecture, are more attenuated, as was the style after about 1925. The columns are topped by Ionic capitals, which occur in only about fifteen percent of known examples (McAlester 1984). By the 1960s, this style of house would have been considered out-of-date by many Americans, who looked to more modern architectural trends like the ranch house, minimal traditional, and contemporary style.

It is likely that Mitchell was making a conscious effort to link his home to an earlier, more established pedigree by creating a home that would look as if it had been constructed a generation before. The heyday of the Neoclassical and Colonial Revival styles took place in the first four decades of the twentieth century, a period that included the childhood and formative years of Charles Mitchell. During this period, the wealthy were proclaiming their success through the construction of stately homes that visually linked them to the great men of America's past (Wilson 2004). The Colonial Revival style is both academic and nostalgic, rooted in the replication of select aspects of America's past. The colonial period is often romanticized by middle and upper class white society, and building in the Colonial Revival style offered a chance to enjoy the aesthetics of the period without confronting the complex and difficult realities of colonial life. As an appreciation for, and eventual mythologizing of, colonial people and places took hold in America, the Colonial Revival provided a way to feel connected to history in a country considered by many other parts of the world to be ahistorical (Wilson 2004).

Woodlawn truly is the invention of Charles Mitchell. He did not use an architect for the construction of his home and instead designed it himself with the assistance of his staff, including Driwood's principle creative mind, T. Ashby Gregg. Woodlawn was, by all accounts, an opportunity for Mitchell to link himself to architectural forms that are connected in the American imagination to the country's founding fathers and Gilded Age entrepreneurs. The Colonial Revival would have been familiar to Mitchell as the style popular among the wealthy in his youth. When the chance arose to build his estate, Mitchell, already in his forties, opted for

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<sup>1</sup> This claim is based on a review of county tax records.

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tradition over modernity. The upheaval in American society and culture during the 1960s may also have been a motivating factor in the design of Woodlawn. In a period when the younger generation was moving away from established cultural norms, Woodlawn stands as a monument to tradition. The use of the house is consistent with the idea that Mitchell placed considerable value on tradition. Mitchell held the Camden Military Institute's military ball in his ballroom annually and hosted fundraisers for both Jimmy Carter and George H.W. Bush (Powell 2018). Architectural trends were also modernizing, and the simple forms and clean lines of Modernism were directly at odds with the very products made at Driwood. It is possible that part of the reason Mitchell created the home was to showcase the company's work and make the point that its products were still desirable in the age of Modernism.

That Woodlawn was born of Mitchell's imagination and his observations of various historic sites accounts for the unusual design of the house. Mitchell maintained a reserved Classicism for the exterior while extensively ornamenting the interior. Many late Colonial Revival examples are relatively simple on the interior, while ornamentation is concentrated in the primary, public spaces of the house. In contrast to this, Woodlawn utilizes Driwood molding and architectural ornament throughout the interior of the original house, except for the kitchen and servants' quarters, which are stark and utilitarian by comparison. This design choice is more consistent with the grand Colonial Revival mansions of the early twentieth century (Lewis et al. 1987).

#### Architectural Influences of Woodlawn

Mitchell is remembered as a lover of history by his descendants and was known to have visited a number of historic sites and homes during his travels. He reportedly made multiple trips to gather ideas for his home in the late 1950's and early 1960's. Of these, two homes and one historic site significantly influenced his design choices for the ballroom wing in 1965. While no written records of his travels survive, oral history documents multiple visits to these historic buildings. Because no records of these trips are available it required visits to each of these places to compare elements of Woodlawn against these sites to identify elements that Mitchell replicated or reinterpreted.

The place most obviously referenced at Woodlawn is Colonial Williamsburg. Colonial Williamsburg is the early twentieth century recreation of the colonial capital of Virginia. John D. Rockefeller utilized a team of experts to recreate Williamsburg beginning in 1927. Their aim was to remake Williamsburg as it would have looked at the dawn of the American Revolution. They used remaining historic buildings where possible and recreated others based the best evidence available (Yetter 1988). Colonial Williamsburg expanded a national fervor for colonial architecture even though it is itself arguably more Colonial Revival than colonial due to the level of alteration and rebuilding that went into creating it (Wilson 2004). It appears the massing of the ballroom wing is a nod to the Governor's Palace (1931-34). The main entry to the ballroom is very clearly referencing the rear (garden) entry to the ballroom wing of the Governor's Palace. The actual rear entry in Williamsburg is comprised of a pair of double doors with raised panels surrounded by a rubbed brick frame supporting a denticulated segmental arch pediment. In the gable end of the wing a large crest of the British Monarchy hangs framed by garland swags. At Woodlawn, a pair of raised panel doors in a very similar arrangement to the Governor's Palace are flanked by two Composite order pilasters supporting a segmental arch pediment with

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modillions. In the tympanum of the pediment a cartouche flanked by draped swags evokes the large crest at Williamsburg. On the opposite elevation the wrap around shouldering of the chimney is almost identical to the east (exterior) chimney at the John Blair House at Williamsburg, one of the oldest surviving original buildings at the site (Yetter 1988). On the interior, the ornate crown molding of the palace's "Supper Room" is referenced in the spiral stair hall at Woodlawn.

The second and most overtly referenced building in Woodlawn is Ca' d'Zan, the 1924 home of John Ringling, the circus entrepreneur, in Sarasota, Florida. The influence of Ca' d'Zan on the design of Woodlawn is not immediately obvious. Woodlawn has a very reserved exterior, while Ca' d'Zan is a raucous Venetian Revival conglomeration of diapered brick, glazed terracotta, and a colorful clay tile roof. However, a closer examination of the east elevation of Woodlawn shows clear references to the west elevation of Ca' d'Zan along the water-oriented elevation of each building. Ca' d'Zan has five sets of French doors, each flanked by sidelights and topped with a slightly pointed arched transom, which lead out to a large patio facing Sarasota Bay (De Groft 2004). At Woodlawn, five sets of French doors with sidelights and round arch transoms open onto the covered patio. In both cases the design of the doors is practically identical, except the transoms at Ca' d'Zan have a more Venetian shape to the arch and those at Woodlawn are distinctly Colonial Revival. At both estates a large rectangular patio runs the length of the façade and stairs lead down to a lower, narrower patio. At Ca' d'Zan, this lower area served as a boat dock on the bay, while at Woodlawn it is another gathering space along the small lake behind the house.

Inside, the similarities between Woodlawn and Ca' d'Zan are more obvious. Unlike many Gilded Age mansions that feature a great hall, Ringling's architect Dwight James Baum oriented the entire mansion around a central court to evoke the courtyards of Venetian palazzos. In order to give the room a more human scale, he cantilevered the balcony out into the room on three sides instead of setting it back flush with the wall. The balcony's railing is set between slender plinths that in turn support Composite order columnettes. A monumental fireplace anchors the south wall and a massive organ is built into the second level of the north wall, with a small section of pipes wrapping around to the west wall. The flooring in the space consists of a black and white marble checkerboard pattern set on the diagonal (De Groft 2004). While at Ca' d'Zan all of these elements have a decidedly Venetian flare to them, the overall space is practically identical to the ballroom at Woodlawn. The room is the same size and has a cantilevered balcony in the same arrangement as Ca' d'Zan. The details and design motifs are clearly more Classical Revival than Venetian, but are nevertheless highly elaborated. The classical fireplace over mantle incorporates fluted Doric columns instead of the more medieval fireplace at Ca' d'Zan. The balcony railing has turned pickets instead of miniature columns and Tuscan columns are substituted for composite on the plinths. The floor is white marble with a black marble band around the perimeter instead of the checkerboard pattern. Both rooms were designed to house large pipe organs in virtually identical locations on the second floor. The organ at Woodlawn was removed in 2017, but the original decorative grills remain in place to hide the pipes. The pipes at Ca' d'Zan are covered by Flemish tapestries. Another interesting similarity are the doors at Ca' d'Zan's court leading out to the bay. These doors have decorative bronze surrounds that

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incorporate bas-relief figures from the sea. Woodlawn, on the other hand, incorporates dolphins into the gold leafed bas-relief decoration on the ballroom door surrounds.

In addition to Colonial Williamsburg and Ca' d'Zan, Mitchell also found inspiration in Henry Flagler's Whitehall in Palm Beach, Florida, built in 1902. Flagler engaged the firm of Carrere and Hastings from New York to design his Beaux Arts mansion along the shore of Lake Worth Lagoon. The home bears a striking resemblance to the New York Public Library, being designed around the same time by the firm. Like Woodlawn, its orderly exterior is in sharp contrast to its exuberant interior spaces. The front entry of the home opens onto the Marble Hall which served as a massive foyer and gathering space for the Flagler's and their guests. The room's ornate decorations feature a cream and gilt color scheme so as to not detract from the room's focal point which is the massive Baroque ceiling. The ceiling consists of a large central oval panel surrounded by smaller panels created by gilt beams. The central oval is decorated with canvas panels depicting *The Crowning of Knowledge* by the Italian artist Benvenuti. The painting uses allegorical figures within a clouded sky to depict a maiden as knowledge receiving a laurel crown (Henry Morrison Flagler Museum 1988). This ceiling is very similar to the ballroom ceiling at Woodlawn where massive moldings create a simplified Baroque ceiling with a large central oval panel. The central oval is then surrounded by large beams at right angles which have gilded details. The central oval panel depicts cherubs dancing around a ceiling medallion while holding harps and trumpets, both of which reference the use of the ballroom. The cherubs are also holding laurel wreathes instead of wearing them, which appears to be a clear reference to the ceiling at Whitehall. The bedrooms at Whitehall are also individually designed and decorated with unique moldings and trim elements based on the theme of each room. The use of unique trim elements for each bedroom is also present at Woodlawn. The variety of molding in use at Woodlawn also provided a good opportunity to showcase more of Driwood's products.

No plans or documentation survive for either of the first two phases of the home's construction in 1960 and 1965. A few plans for the guest house survive from 1967, though they only provide a simple layout and do not shed any light into what the ultimate finishes would have been in Mitchell's mind. It is possible that, in a fashion similar to California's Winchester Mansion, Charles Mitchell simply kept building and creating as the ideas came to him, but more than likely he had a clear vision for the house that he was creating. Woodlawn is, in many respects, the embodiment of the ideals of the American Country House, a place both to display one's wealth while at the same time being an original and moving work of art (Aslet 1990).

Woodlawn  
Name of Property

Florence Co., SC  
County and State

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Aaron H. De Groft, David C. Weeks. 2004. *Ca d'Zan*. Sarasota: Serbin Printing and Publishing.

Arnold Lewis, James Turner, Steven McQuillin. 1987. *The Opulent Interiors of the Gilded Age*. Mineola: Dover Publishig.

Aslet, Clive. 1990. *The American Country House*. New Haven: Yale University Press.

E. L. Roberts & Co. 1903. *Number 500 General Catalogue of the E. L. Roberts & Co.* Chicago: E. L. Roberts & Co.

Henry Morrison Flagler Museum. 1988. *Whitehall*. Palm Beach: Henry Morrison Flagler Museum.

McCalister, Virginia and Lee. 1884. *A Field Guide to American Houses*. New York: Alfred A Knopf, Inc.

Powell, Mitchell, interview by Kyle Campbell. 2018. *President of Driwood Molding, Grandson of Charles Mitchell* (August 9, 2018).

Wilson, Richard Guy. 2004. *The Colonial Revival House*. New York: Harry N. Abrams Inc.

Yetter, George Humphrey. 1988. *Williamsburg Before and After*. Williamsburg: Colonial Williamsburg Foundation.

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### Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

### Primary location of additional data:

- State Historic Preservation Office
- Other State agency



Woodlawn  
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- Federal agency
- Local government
- University
- Other

Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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### 10. Geographical Data

**Acreage of Property** 2.5

Use either the UTM system or latitude/longitude coordinates

#### Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                         |                        |
|-------------------------|------------------------|
| 1. Latitude: 34.227287° | Longitude: -79.733168° |
| 2. Latitude: 34.226219° | Longitude: -79.734130° |
| 3. Latitude: 34.225846° | Longitude: -79.733278° |
| 4. Latitude: 34.226263° | Longitude: -79.732868° |

**Or**

#### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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**Verbal Boundary Description** (Describe the boundaries of the property.)

Beginning at the point where the lake abuts Kings Road the boundary runs east along the south shore of the wood line until it reaches the tree line on the far side of the house. The boundary then follows the tree line south to the intersection with Coventry St. It then runs west along Coventry St until it intersects with Kings Rd. It then turns north and follows Kings Road until it meets the beginning point at the lake. The boundary corresponds to tax parcels 90142-06-001, 90142-06-002 and, 90142-06-003.

**Boundary Justification** (Explain why the boundaries were selected.)

This is the extent of the property owned and developed by Charles Mitchell as part of his Woodlawn estate.

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**11. Form Prepared By**

name/title: Kyle Campbell  
organization: Preservation South LLC  
street & number: PO Box 1595  
city or town: Greenville state: SC zip code: 29601  
e-mail preservationsouth@bellsouth.net  
telephone: 770-894-2981  
date: 8/13/18

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Woodlawn

City or Vicinity: Florence

County: Florence

State: South Carolina

Photographer: Kyle Campbell

Date Photographed: April 17, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 30 West façade of residence
- 2 of 30 Northwest oblique
- 3 of 30 North elevation
- 4 of 30 Ballroom entry
- 5 of 30 Lower terrace looking southeast
- 6 of 30 Northeast oblique of covered porch
- 7 of 30 Ballroom French doors looking east onto the porch
- 8 of 30 Southeast corner of the porch
- 9 of 30 Northeast elevation of the guest house
- 10 of 30 South façade of ballroom
- 11 of 30 East elevation of the residential wing showing hyphen to the guest house
- 12 of 30 Foyer and stair well looking west
- 13 of 30 Living room looking north
- 14 of 30 Ballroom looking west
- 15 of 30 Ballroom interior looking northwest showing organ panels
- 16 of 30 Ballroom looking southwest showing fire place wall
- 17 of 30 Detail of gilt trim in ballroom balcony
- 18 of 30 Detail of the ballroom door surrounds
- 19 of 30 Crown molding in the stair hall
- 20 of 30 Door surround in stair hall

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- 21 of 30 Flying Staircase off ballroom
- 22 of 30 Bar Paneling
- 23 of 30 Ballroom looking east toward staircase
- 24 of 30 Main ballroom entry north wall
- 25 of 30 Ballroom vestibule door surround
- 26 of 30 Powder room paneling
- 27 of 30 Interior of main ballroom entry
- 28 of 30 Ballroom ceiling
- 29 of 30 Surviving plans for guest wing showing them designed by Driwood
- 30 of 30 Surrounding wall and entry to ballroom wing

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Search by TMS, owner, address,



00175-01-041

90142-01-004

90142-01-007

KINGS RD

90142-06-014

90142-06-0

90142-06-001

90142-01-003

90142-06-002

COVENTRY ST

90142-06-003

90142-01-002

90142-06-004

90142-05-001

90142-06-005

100ft -79.735 34.227 Degrees

90142-01-001

**Woodlawn**

Quinby, Florence County



Google Earth

©2018 Google



200 ft

**Woodlawn**

Quinby, Florence County

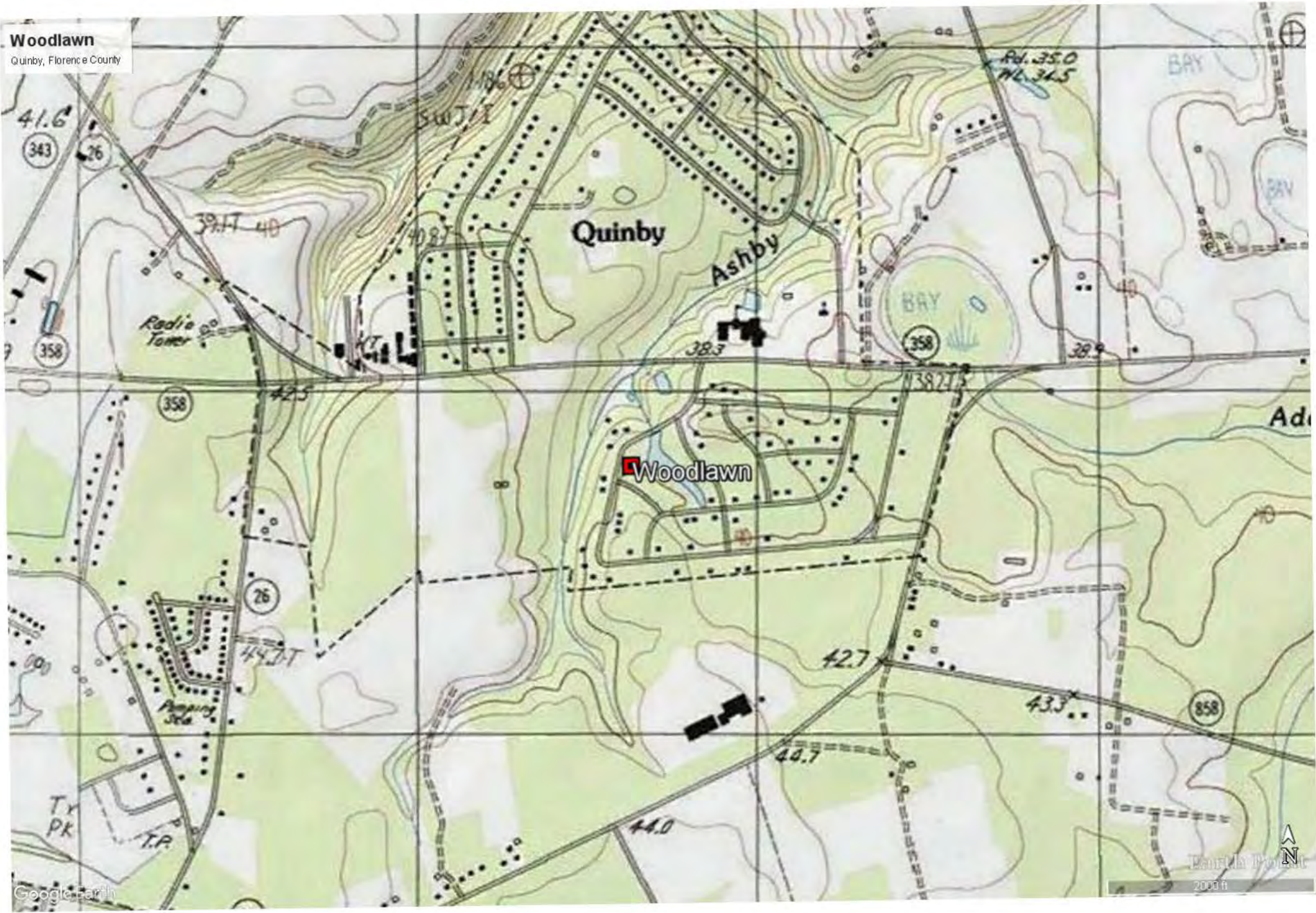


Woodlawn



**Woodlawn**

Quinby, Florence County



































































**D R I W O O D**

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PERIOD MOULDINGS & ARCHITECTURAL WOODWORK

P. O. BOX 1309

FLORENCE, SOUTH CAROLINA

MEMBER AWI

29501

(803) 662-0544



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Woodlawn

Multiple Name:

State & County: SOUTH CAROLINA, Florence

Date Received: 3/28/2019      Date of Pending List: 4/22/2019      Date of 16th Day: 5/7/2019      Date of 45th Day: 5/13/2019      Date of Weekly List:

Reference number: SG100003917

Nominator: SHPO

Reason For Review:

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> Appeal           | <input type="checkbox"/> PDIL            | <input type="checkbox"/> Text/Data Issue    |
| <input type="checkbox"/> SHPO Request     | <input type="checkbox"/> Landscape       | <input checked="" type="checkbox"/> Photo   |
| <input type="checkbox"/> Waiver           | <input type="checkbox"/> National        | <input type="checkbox"/> Map/Boundary       |
| <input type="checkbox"/> Resubmission     | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period             |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP             | <input type="checkbox"/> Less than 50 years |
|   | <input type="checkbox"/> CLG             |   |

Accept       Return       Reject      5/13/2019 Date

Abstract/Summary AOS: Architecture; POS: 1960-1967; LOS: local  
Comments:

Recommendation/ Criteria      NR Criterion: C.

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

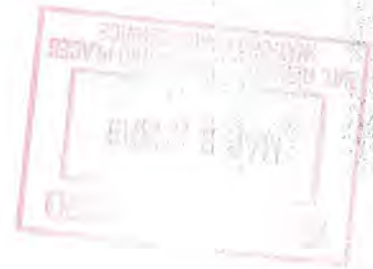
Date 5/13/19

DOCUMENTATION:      see attached comments : No      see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



SOUTH CAROLINA DEPARTMENT OF  
**ARCHIVES & HISTORY**



March 27, 2019

Ms. Joy Beasley  
Keeper of the National Register of Historic Places  
National Register of Historic Places  
1849 C Street NW, Mail Stop 7228  
Washington, DC 20240

Dear Ms. Beasley:

Enclosed is the National Register nomination for Woodlawn in Quinby, Florence County, South Carolina. The nomination was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criterion C at the local level of significance. We are now submitting this nomination for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for Woodlawn to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6179 or e-mail me at [vharness@scdah.sc.gov](mailto:vharness@scdah.sc.gov).

Sincerely,

Virginia E. Harness  
Architectural Historian and National Register Co-Coordinator  
State Historic Preservation Office  
8301 Parklane Rd.  
Columbia, S.C. 29223