

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC The Clark Mills Studio

AND/OR COMMON

Clark Mills Studio, Stoney and Stoney Law Office

2 LOCATION

STREET & NUMBER 51 Broad St. (formerly numbered #59)

— NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

CITY, TOWN

Charleston

— VICINITY OF

001

STATE

South Carolina

CODE
45

COUNTY

Charleston

CODE

019

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input checked="" type="checkbox"/> OTHER: Law offices

4 OWNER OF PROPERTY

NAME Laurence and Theodore Stoney, Att'ys. Stone and Stoney Law Office

STREET & NUMBER

51 Broad Street

CITY, TOWN

Charleston

— VICINITY OF

STATE
South Carolina

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. (RMC) Registrar of Mesnes and Conveyances

STREET & NUMBER

P.O. Box 726

CITY, TOWN

Charleston

STATE
South Carolina

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Historic American Buildings Survey

DATE

Photographs 1969

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS Division of Prints and Photographs Library of Congress

CITY, TOWN

Washington

STATE
D.C.

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	<input checked="" type="checkbox"/> ART	___ENGINEERING	___MUSIC	___THEATER
<input checked="" type="checkbox"/> 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	<u>17</u>	<u>16</u> <u>0</u> <u>0</u> <u>2</u> <u>2</u> <u>0</u>	<u>3</u> <u>6</u> <u>2</u> <u>6</u> <u>7</u> <u>8</u> <u>0</u>	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

DATE

Landmark Designated: 12/21/65
date

Boundary Certified: Cornelius W. Harris 5-20-76
Chief, Hist. & date

DATE Arch. Surveys

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: 4/21/76
 Acting Director, D.A.H.P. date

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CONTINUATION SHEET 1 ITEM NUMBER 8 PAGE 2

On his way north in 1848, Mills stopped at Richmond, where he saw Houdon's sculpture of President Washington, only the second life-size statue Mills had ever seen. He had scarcely done more than a score of plaster busts, only one of which (Calhoun) had been put into stone. He had never tried anything so ambitious as a full-length figure, but despite all of these limitations, was about to launch into a large equestrian bronze casting----- the first executed in the United States.

A new era was beginning to dawn in the United States which accounts for the possibility of such a non-professional accomplishing what he did. At the same time that neither the Congress nor Captain Montgomery Meigs felt that American sculptors were capable of monumental sculpture, there was a great yearning for a native American art that would reflect a native viewpoint. When Mills, quite by chance one night, met the Honorable Cave Johnson, Postmaster General, and Chairman of the Jackson Memorial Committee, sponsored by the Democratic Party, he was persuaded to submit a design for the statue. The committee liked it, approved it, and the surprised Mills was off and running with Jackson's horse.

The statue portrays Major Andrew Jackson as he appeared while reviewing his troops at the Battle of New Orleans, January 8, 1815. The horse rears back on his hind legs and Jackson raises his hat to the troops. As Dr. Craven points out, there was virtual unanimity that as Jackson was a man of action, so too should his memorial be a dynamic composition. The great problem facing Mills was how to support and balance the entire weight of horse and man on the slender hind legs of the animal. This was accomplished by placing the maximum weight over those hind legs, in fact loading the rump of the horse so that it outweighed completely the weight of the foreparts. While this may seem the obvious and simple solution, the accomplishment of the fact had thwarted men as ingenious as Leonardo da Vinci.

Clark Mills erected a furnace and studio near LaFayette Square in 1849. It was at 15th and Pennsylvania Avenue, at the spot where now stands the statue of General Sherman, just South of the Treasury Building.

The first attempt to cast the 9' high 12' wide statue was made with bronze cannon captured by Major Jackson at the battle of Pensacola, November 1814. The attempt failed, and so did the next four tries. The sixth recasting however succeeded, and the work was completed in December 1852, being dedicated amid great ceremony on the thirty-eighth anniversary of the

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CONTINUATION SHEET 2 ITEM NUMBER 8 PAGE 3

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.