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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: Mikell, Isaac Jenkins, House

Other names/site number: Ficken House; Charleston Free Library

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: 94 Rutledge Avenue

City or town: Charleston State: South Carolina County: Charleston

Not For Publication: Vicinity: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:

X A ___ B X C ___ D

	<u>1/15/2014</u>
Signature of certifying official/Title:	Date
<u>Elizabeth M. Johnson, Deputy State Historic Preservation Officer</u>	
State or Federal agency/bureau or Tribal Government	
<u>South Carolina Department of Archives and History, Columbia, S.C.</u>	

Isaac Jenkins Mikell House

Charleston County,
South Carolina
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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

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: _____)

Jon Edson H. Beall
Signature of the Keeper

3-16-14
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

2

Noncontributing

buildings

1

sites

1

1

structures

objects

3

2

Total

Number of contributing resources previously listed in the National Register 0

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.)

Mid-19th Century: Italian Villa

Roman Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Brick with stucco

Walls: Brick with stucco

Roof: Standing-seam terne metal

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.)

Summary Paragraph

The Isaac Jenkins Mikell House (ca. 1853-ca. 1857) is a two-story brick "T"-plan building with a two-story kitchen wing extension and two-story hyphen at the east arm of the "T", and a colossal order pedimented portico at the base of the "T" supported by unfluted Corinthian columns. A raised porch enclosed with a wood balustrade, masonry pedestals with paneled dados and turned wood balusters surrounds the leg of the "T". The foundation and walls are stuccoed brick, scored to resemble ashlar block, with quoining, belt coursing and molded window and door hoods and architraves. The standing-seam metal roof is above a denticulated cornice with the usual stepped and molded architrave and unornamented frieze atop colossal order unfluted Corinthian pilasters. The interior features heavily molded door and window architraves and cornices, with decorative plaster ceiling medallions in the principal rooms. A contemporaneous, separate two-story brick kitchen house/servants' quarters sits adjacent to but is physically connected to the main dwelling. The dwelling with kitchen house/servants' quarters, and the detached carriage house, both contributing buildings, are situated in the northern half of the one hundred twenty eight-foot by two hundred eight-foot corner lot bounded by Rutledge Avenue and Montagu Street in downtown Charleston. A parterre garden with swimming pool, a 1960s garden wall (non-contributing features) that separates the garden from the parking area occupy the southern half of the lot. A historic masonry wall and iron fence (contributing structure) surrounds the property along Montagu Street on the south and Rutledge Avenue on the west. The house is significantly larger than many homes in the primarily residential Harleston Village neighborhood and was singled out in a June

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1857 article in *Harper's New Monthly Magazine* as "one of the most ambitious of the private dwellings of Charleston."¹ The house was restored in 2008-09 and is in an excellent state of preservation.

Narrative Description

The Isaac Jenkins Mikell House (hereafter, Mikell House) is a large 9,000-square-foot brick dwelling located on the corner of Rutledge Avenue and Montagu Street in Charleston, South Carolina. This two-story Roman Revival temple-form mansion with some exterior and interior Italianate features is situated on the northern half of the 208-foot (Montagu Street) by 128-foot (Rutledge Avenue) property in Harleston Village. Set upon a low masonry podium, it appears much the way that Roman temples emerged from walls, as in the Temple of Mars Ultor in the forum of Augustus, in that its south temple-front elevation extends forward of its Italianate east-west block.² In this sense it resembles the form of some Roman or Italian villas, although it is actually a formidable display of transitional mid-nineteenth century residential architecture.

Isaac Jenkins Mikell built the house and several outbuildings ca. 1853-ca. 1857. The original house was constructed as a "T" plan, oriented on a north-south axis, with the main entrance at the western arm of the crossbar of the "T" and a monumental pedimented portico at the base or southern end of the "T". A two-story masonry kitchen house/servants' quarters sits in line with the east arm of the "T" and was originally connected to it by a single-story hyphen. Beyond is a brick two-story gable-ended carriage house. A single-story wood outbuilding was located to the south of the carriage house but is no longer extant. At some point between 1880 and 1902 the one-story hyphen connecting to the kitchen house/servants' quarters became a two-story brick wing with hipped roof of higher profile than either the east arm of the crossbar of the "T" or the kitchen house/servants' quarters.³ The main dwelling and kitchen house/servants' quarters and the carriage house contribute to the significance of this property.

The landscape of the Mikell House is well-manicured, with a parterre garden, inclusive of a small oval pond with sculpture and an oval swimming pool, running along the southern side of the property with brick-bordered, pea-gravel walkways, Sago palms, magnolias, camellias, palmettos, japonicas, and pomegranates are a complement to the garden's miniature boxwood-lined pathways. The garden is an example of the evolution of a landscape that began in the 1850s, but which was likely altered and augmented over the years from the Victorian period through the 1930s, then from the early 1960s and 1987. Since its historic integrity is unclear, but likely from a period well after the property's period of significance, it is being described and discussed in this nomination but is counted as non-contributing to the significance of the property. The property features a stone and decorative iron entrance gate and fence with stuccoed-brick and capped pillars along the Rutledge Avenue side of the property, and a paneled and stuccoed brick wall with capped pillars along the Montagu Street extent of the property. The Montagu

¹ "Charleston, The Palmetto City." *Harper's New Monthly Magazine* XV: LXXXV (June 1857), 20. Making of America Project, Cornell University, at <http://ebooks.library.cornell.edu/>.

² Gene Waddell, *Charleston Architecture, 1670-1860* (Charleston: Wyrick & Company, 2003), p. 216.

³ See photo taken between 1880 and 1895 by George L. Cook at South Caroliniana Library at the University of South Carolina (<http://digital.tcl.sc.edu/cdm/singleitem/collection/scook/id/245/rec/1>, accessed 14 January 2014; hyphen is one story) and 1902 Sanborn Fire Insurance Company map for Charleston (<http://sanborn.umi.com/>, accessed 14 January 2014; hyphen is two stories).

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Street portion or wall enclosure of the garden was, as late as ca. 1891-1895, still a wood-paneled fence between the stuccoed-brick and capped pillars.⁴

A brick wall, designed by and built by noted Charleston [formerly New York] landscape designer Loutrel Winslow Briggs (1893-1977) in the period 1962-1964, now separates the south lawn from the parking area to the east.⁵

The principal entrance to the Mikell House is from Rutledge Avenue through a tall wrought and cast-iron gate with flanking gas lanterns (lanterns are recent replacements) set on tall square cast-iron pedestals. The wrought-iron gate crests are similar to the work of Christopher Werner, although there is currently no known documentation to support this attribution. Through comparative analysis, many details point toward this early Charleston blacksmith. According to Werner expert Kelly Ciociola, "the scrolls that cap the gate are reminiscent in composition to those topping the gate at 8 Legare Street. The manner in which the iron is positioned and curves is very similar, though the Rutledge gate does not employ cast iron flowers. This allows for the tight and delicate tapering at the center of the scroll to be seen."⁶

The house is of brick construction on a high brick foundation. The brickwork has been stuccoed and scored in an ashlar bond at the main block of the dwelling, but remains unscored at the hyphen and kitchen house. Applied stacked stucco quoins are at each of the corners of the complex, with a thick belt course at the second floor of the main block. The front entrance, at the two-bay west arm of the "T", is reached by brownstone steps with ornamental cast-iron railings and is surrounded by a classical pedimented architrave having flanking paneled pilasters on pedestals with Corinthian capitals. The pediment displays a denticulated egg-and-dart cornice with a modillioned soffit and an architrave, and shallow-pitched pedimented window hoods with oversized, planar keystones piercing the hoods at the first floor. The window hoods at the second floor do not have the keystones and overlap the entablature's frieze. Louvered wood shutters offer protection from the sun and inclement weather.

Windows at the first floor, and second floor south elevation of the "T" leg, and at the south elevation of the hyphen are tall French doors with two-light transoms, giving the appearance of a piano nobile even though the interior ceiling heights of the rooms are the same height as the rooms of the arms of the "T". These windows share the architrave of the other windows, excepting that the hyphen's south window openings have no architraves, in the Greek manner. Dominating the four-bay south elevation of the base of the "T" is a monumental portico, with the denticulated pediment and entablature supported by six colossal order columns having Corinthian capitals and resting on paneled stuccoed masonry pedestals that are integral to the portico's surrounding balustrade. The intercolumniation is five equal bays. The column shafts are solid cypress logs with the bases being cast concrete replacements. The wood capitals are similar to and are inspired by an engraving in William Chambers' 1791 edition of his *Treatise on the Decorative Part of Civil Architecture*, labeled "Jupiter."⁷ These capitals sport ram's head carvings in lieu

⁴ George L. Cook, "Isaiah" Jenkins Mikell House (ca. 1891-1895), George L. Cook Photographic Collection, South Caroliniana Library, SC Digital Collection, Columbia, S.C.

⁵ James R. Cothran, *Charleston Gardens and the Landscape Legacy of Loutrel Briggs* (Columbia, S.C.: University of South Carolina Press, 2010), p. 192.

⁶ Kelly Ciociola, "'Werner Fecit': Christopher Werner and Nineteenth-Century Charleston Ironwork," unpublished Master's Thesis in Historic Preservation, Clemson University, 2010.

⁷ William Chambers, *A Treatise on the Decorative Part of Civil Architecture. Illustrated by Fifty Original, and Three Additional Plates, Engraved by Old Rooker, Old Foudrinier, Charles Grinion, and other eminent Hands. The Third Edition, considerably augmented* (London: Joseph Smeeton, 1791; Reprint Edition, New York: Dover

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of the usual volutes, with laurel leaf festoons and swags between the heads above acanthus leaves. The bases, shafts and capitals are sand painted in imitation of stone. The floor of the portico and surrounding porch are covered in light buff octagonal Minton tiles with dark brown four-sided tiles at the intersections. The corners of the leg of the "T" are wrapped with colossal order pilasters of the same design as the columns, with another pilaster at the east and west elevations separating the two window bays. The four French doors at the portico elevation access the double parlors, with two additional French doors at the two-bay east and west elevations. The second floor French doors of the master bedroom lead out onto a wood-decked balcony surrounded by a wrought-iron balustrade with straight pickets interspersed with wrought-iron scroll panels. A secondary entrance is at the south elevation of the east arm of the "T" where it joins the hyphen. It is ornamented identically to the adjacent French doors.

The portico's deck continues alongside the four-bay south hyphen elevation, although as a terrace, and can be accessed from the hyphen interior through four French doors. The second floor echoes the first, with an identical balcony to that of the portico. Flat expressed pilasters separate the four French doors at the first floor level. The north elevations of the main block, hyphen, and the kitchen house are sparsely ornamented, as they sit close by the northern property line, with just enough open space for a small courtyard and fountain and a brick pathway along the brick wall at the property line. The window openings are unadorned, with neither architraves nor hoods. The only concession to ornament is the expressed "pilasters" at the north elevation of the main block. These "pilasters" are actually in plane with the wall itself, with sunken window bays between. An external elevator shaft is at the north elevation of the hyphen and an auxiliary entrance is located at the east arm of the "T".

The principal entry vestibule of the main dwelling is located in the west arm (Rutledge Avenue) of the "T"-shaped plan of the main block. A French door at the south wall opens to the tiled porch and an arched cased opening leads to a small foyer. The yellow pine flooring is faux painted to resemble the Minton tiles of the porch, with a central circular medallion. The walls are faux painted to resemble limestone or marble ashlar blocks. The cornice and doorway architraves are heavily molded, with the doorway jambs being paneled. The small foyer leading to the card room and main stair hall is similarly faux painted, with a brown and white checkerboard pattern run on the bias, in imitation of a painted floor cloth.

A large cased opening with paneled jambs leads north into the card room from the foyer. This small room occupies the northwest corner of the west arm of the "T", with one window on the west wall and two on the north wall. The window casings extend to the floor with a flat recessed panel below the sash. Centered between the two north windows is an interior chimney with simple black marble Greek Revival pilastered mantel with shelf. A run plaster cornice is at the ceiling and a recent purpose-built freestanding neoclassical breakfront china cabinet occupies the east wall.

Publications, 2003), Page 168, "Composite Entablatures & Capitals." The front portico columns at Kensington Plantation House (1851-53), Eastover vicinity, Richland County, are square in section at the corners and engaged pilasters for the intermediates, their capitals bear a striking resemblance to the engaged pilasters at the terminus of the south portico of the Mikell House. National Register of Historic Places Nomination for Kensington Plantation House, Eastover vicinity, Richland County, S.C., 1971, National Register of Historic Places Files, State Historic Preservation Office, South Carolina Department of Archives and History, Columbia, S.C.; synopsis, selected photographs, and nomination at <http://www.nationalregister.sc.gov/richland/S10817740011/index.htm>

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The two-story stair hall sits at the intersection of the arms and leg of the "T" plan, and is connected to the foyer by an arched case opening. The north wall is semi-circular, with an engaged semi-circular or winding staircase, having a mahogany octagonal newel post and octagonal and turned spindles, following the curve of the north wall. At the midway point of the stairs is a tripartite "Venetian" window, having a six-over-six window with fanlight central bay flanked by two-over-two sidelights, and two molded corbels supporting the arched lintel of the central window. The second floor landing occupies half of the floor space of the stair hall at that level. The entablature of the first floor hall is comprised of a run plaster cornice with acanthus leaf frieze. The entablature at the second floor is a run plaster cornice only. The first floor is faux painted in a large octagonal repeating pattern, echoing the entrance vestibule and porch floors.

To the south of the stair hall and forming the leg of the "T" are the double parlors. Each parlor has its own doorway leading from the stair hall. Measuring approximately twenty feet by twenty feet each, the parlors are mirror images and are separated by a large rectangular cased opening, having a heavily molded architrave with central foliated crests. Two French doors lead to the south portico and another two lead to the east and west porches. Centered between the two pair of east and west windows are projecting chimneys with grey marble Greek Revival mantels with shelves. These mantels, sourced from a hotel in upstate New York, were added to the house ca. 1995 during renovations and replace Italianate white marble "horseshoe" mantels that may have been original to the house. The run plaster cornice is heavily molded with a projecting flat ceiling frieze and separate foliate stringcourse. A doorway at the northeast corner of the east parlor leads into the east arm of the "T". A small hallway runs along the south wall and leads to the secondary entrance door. At the west end of the hallway is a small powder room, which abuts the east wall of the stair hall. Prior to the installation of the powder room, this hallway communicated directly with the stair hall. The floors and walls are faux painted, matching the entrance foyer.

The library sits at the northeast corner of the east arm of the "T" and is analogous to the morning room. It is accessed from the secondary entrance hallway. Prior to the 2007-2009 restoration this room served as the modern kitchen. A window and exterior door with lights are located at the north wall, with a projecting chimney centered between. The white marble mantel with shelf is ornamented with a fluted convex surround, having lion's head corner blocks with a central rectangular plaque of recumbent lions flanking an urn holding fruit. During the most recent restoration this mantel was removed from the dining room and installed at the re-opened firebox. The cornice is run plaster. Built-in pilastered bookcases were added at that time and fill the west wall to just below the cornice.

The hyphen is accessed from the east end of the secondary entrance vestibule hallway through a French door with paneled jambs and is divided into two rooms, a butler's pantry to the east and a dining room to the west. At the dining room are two French doors at the south wall, which open to the hyphen porch. At the north wall is a six-over-six window to the west and an elevator doorway to the east. This doorway is designed to mimic the adjacent window, with an architrave and door divided into a mirrored sash above an inset panel. Centered between the two openings is a flush exterior chimney with reproduction neoclassical white marble mantel, manufactured by Chesney's of London, ornamented with Ionic engaged columns on stepped plinths supporting a paneled entablature. This mantel replaces the one moved to the library. Above the recently added chair rail and papered dado is a reproduction Zuber et Cie scenic paper, "La Guerre de L'Independance Americaine" (original produced in 1852) which replaces an older Zuber paper. The older paper was donated in 2008 by the current owner, Mrs. Patricia Altschul, to the College of Charleston to be used as a study document. The cornice is run plaster, heavily molded with a simple

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frieze. At the center of the ceiling is a recent (2009) cast plaster medallion comprised of a central boss of magnolia leaves with radiating stylized tobacco leaves alternating with anthemion on husks, which replaces a deteriorated papier mache medallion. Suspended from the medallion is a twelve-arm three-tiered blown crystal chandelier with crystal pendants and prisms.

A doorway with single door on the east wall, and in-line with the French door on the west wall, leads to the butler's pantry, which occupies the eastern half of the hyphen. Two French doors at the south wall open to the hyphen porch. An "L"-shaped service stair leading to the second floor runs along the north wall, with an exterior window (now captured by a built-in wine closet) below and a smaller casement window at the landing at the turn of the "L". New built-in pantry cupboards and a central marble slab table were added during the 2007 restoration. The run plaster cornice with simple stepped frieze remains intact. Two doorways are at the east wall of the butler's pantry. The southernmost doorway leads down five steps into the current kitchen of the kitchen house, while the northernmost door is a "hidden" panel which leads into an alcove with powder room and continues down five steps into the breakfast room or out into the north courtyard.

The kitchen and a small pantry occupy the southern half of the kitchen house/servants' quarters. This space was divided into two equal rooms prior to the 2007 restoration, at which time the stud partition wall between the two was removed. The entire kitchen house first floor is approximately thirty-two inches lower than the first floor of the main block and hyphen. The discrepancy in floor heights remains unknown. Originally the kitchen for the house (and returned to this function during the 2007 restoration,) this room's primary architectural feature is the large internal chimney with opposing fireboxes which are large enough to accommodate cooking cranes. The pintels for such a crane are still in evidence in the kitchen firebox. New horizontal board dados, cabinetry, appliances and board-sheathed ceiling were added at that time. Three six-over-six double hung sash windows at the south wall of the kitchen and one at the pantry overlook the south lawn and swimming pool. A single doorway with transom is at the southeast corner of the pantry east wall and accesses the courtyard and carriage house beyond. Two doorways at the north wall of the kitchen lead to the breakfast room at the northwest half of the kitchen house and the garden room at the northeast half, with the chimney located between the doorways, nearest to the northwest doorway.

The breakfast room occupies the northwest half of the kitchen house. Two six-over-six double-hung windows at the north wall and a single window at the west wall overlook the small service pathway and courtyard to the north of the hyphen. At the south wall is the large cooking firebox with a doorway leading to the kitchen. At the west wall is the curved five-step staircase leading to the "secret" door into the butler's pantry. At the south end of the room is what is presumed to be the original stairway leading to the servant's quarters on the second floor. A stud wall abutting the south side of the staircase was removed during the 2007 restoration. The board ceiling and wood crown mold was installed at that time.

Three steps lead from the first floor level of the breakfast room to the garden room, which is six inches above exterior grade. A balustrade constructed to match the original breakfast room stairs runs along first floor overlook to the garden room. The vertical board south and west walls are extant but their age remains unknown, as does the date of the tri-partite exterior entrance doorway. The brick herringbone bond flooring was added in 2009.

The second floor of the main block, hyphen and kitchen house/servants quarters is much less ornate than the first floor. The plan of the second floor of the main block follows that of the first floor, with a master

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bedroom at the southwest half of the leg of the "T" and a guest bedroom at the Southeast half. The west arm of the "T" comprises the master bath and closets, and an office occupies the eastern arm of the "T", connected to the stair hall with a southern hallway ending in an arched paneled jamb opening. The master bedroom and guest bedroom each have two French doors at their south walls leading onto the south portico balcony, and fireplaces with grey marble Greek Revival mantels (as at the double parlors) at their east and west walls. The guest bedroom contains a full bath within its footprint.

The second floor of the hyphen contains an exercise room to the south and a laundry and elevator vestibule to the north, above the dining room. Two French doors at the south wall of the exercise room lead onto the hyphen balcony. Continuing to the east through a small passage is the service stair to the butler's pantry along the north wall, and beyond is a guest bedroom and bath, above the butler's pantry. Two French doors at the south wall lead onto the south balcony. The second floor of the hyphen does not provide access to the kitchen house/servants' quarters.

The two-story four-bay masonry kitchen house/servants' quarters has two entrances at its east elevation; one small wood entrance door with transom and one larger arched opening with an inserted door with sidelights and fanlight transom. As the room served by this arched entrance is at grade it is surmised that this opening may have acted as a garage or loading/unloading area at some point for various vehicles servicing the house. A large central chimney with cooking firebox served the kitchen, with additional fireboxes providing heat for the servants' quarter upstairs.

Adjacent to the kitchen house, separated from it by a limestone-paved courtyard, sits the two-story brick carriage house. This gable-ended building now serves as the butler's quarters and has a masonry exterior chimney appended to its west elevation. The chimney now covers the original carriage bay openings. The main block of the complex has a large gable roof running north to south at the leg of the "T" with smaller gable roofs at the two arms, set at ninety degrees to the main. Both the hyphen and kitchen house have hip roofs. Standing-seam painted terne metal roofing is used throughout. The interior arrangement of the main block of the house is symmetrical about the north-south axis, while the hyphen and kitchen house follow a linear pattern along their east-west axis. Alterations made prior to 1961 (Charleston Free Library era, 1935-1960) are not documented. Richard Marks Restorations, Inc. performed the most recent restoration in 2007-2009.

The butler's quarters, on the first floor, consists of a living room with fireplace on the west wall and an early staircase (possibly original) at the east wall. The chimney was added at an unknown date, covering the original carriage opening. Entrance doors are found at the north and south walls. A small kitchen occupies the north half of the single story brick addition attached to the east wall of the carriage house, with the southern half being used as garden storage. The second story of the carriage house is comprised of a bedroom to the south and a closet and bath to the north.

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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

ca. 1853 - ca. 1857

Significant Dates

ca. 1853 - ca. 1857

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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.)

The Isaac Jenkins Mikell House is eligible for listing in the National Register of Historic Places under Criterion C in the Area of Significance for Architecture at the local level of significance. Built ca. 1853-ca. 1857, the Mikell House is significant as a transitional design, perhaps the first of Charleston's grand classically-inspired dwellings to display both the classical Roman temple form that had been in usage and popularity for centuries and the emergent Italianate detailing of the mid-nineteenth century. While other Charleston residences of the period, such as the Robert William Roper House (9 East Bay Street, ca. 1838) and the William Gatewood House (21 Legare Street, ca. 1843) followed the more conventional Greek Revival style that had been in vogue since about 1820, the Mikell House incorporated Italianate architectural elements on the exterior such as heavy corner quoins and belt courses, compass-head entrance doors with paneled flanking pilasters featuring foliate decorative festoons, first floor bi-partite window hoods with prominent projecting keystones and second floor window hoods that pierce the roof entablature, and on the interior compass-head doorways and elaborate marble mantels with horseshoe fireboxes. The Mikell House's bold use of such heavy ornamentation layered upon an otherwise conventional Roman Revival temple form façade heralded the age of eclecticism in Charleston architecture.

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

Architecture

Charleston, South Carolina, had reached its zenith of wealth and influence in the 1840s, just prior to the national tumult that would result in the Civil War. By 1850, the city had become rather insular, proud of its cultural and architectural heritage, and fearful of attacks from without and within; however, neither the specter of slave revolts—ever present since the discovery of the Denmark Vesey plot in 1822—nor the prodding from the North through restrictive tariffs and opening free states to the west, could dampen the enthusiasm of well-to-do Charlestonians as they strove to emulate the past grandeur of the city.⁸

Mikell's chosen architectural style, an amalgam of the classical Roman temple form with Italianate details, signaled a transition from what Charlestonians were more accustomed to in the Georgian, Federal (Adamesque), and Greek Revival edifices of the colonial, post-Revolutionary, and antebellum periods. The architect of the Mikell House has not been identified. It is conceivable, however, that Mikell called upon Edward C. Jones (1822-1902), principal with the firm of Jones & Lee, Architects (1852-1857, Charleston, South Carolina) to design the residence.⁹ Jones, who in 1840 was one of the Charleston youth reading architectural books at Apprentices' Library Society, holder of the largest architectural manuscript collection in the Southeast, made his mark with the strictly Roman temple design for the Central or Third (later Westminster) Presbyterian Church, now known as the Trinity Methodist Church (1848-50, 273 Meeting Street, Charleston). An article in the *Crumb Basket*, reprinted in the *Charleston Courier* in 1848, noted that

The plans and drawings [for Central Presbyterian Church] are by a very promising young Artist, Edward C. Jones, a native of our city. They indicate decided talent, and if faithfully carried out in the completion of the building must establish at once the reputation of Mr. Jones, in Charleston, as an architect, entitled to patronage and respect.¹⁰

Jones's Central Presbyterian Church is "Charleston's most archaeologically correct example of the Roman temple."¹¹ He distinguished himself in 1843 as a promising young architect while apprenticing with John H. Long (sometimes referred to as Joseph H. Long), Charleston builder and contractor for noted Charleston architect Charles F. Reichardt's Apprentices' Library Society Hall in 1840, "when he was awarded the premium of that society 'for the best architectural design of a public building'."¹² More

⁸ Jonathan H. Poston, *The Buildings of Charleston: A Guide to the City's Architecture* (Columbia: University of South Carolina Press for the Historic Charleston Foundation, 1997), pp. 27-28.

⁹ Gene Waddell, *Charleston Architecture, 1670-1860* (Two Volumes) (Charleston: Wyrick & Company, 2003), p. 216.

¹⁰ As quoted in Beatrice St. Julien Ravenel, *Architects of Charleston* (Charleston: Carolina Art Association, 1945), p. 206.

¹¹ Waddell, p. 215.

¹² Kenneth Severens, *Charleston Antebellum Architecture and Civic Destiny* (Knoxville, TN: The University of Tennessee Press, 1988), p. 149; Ravenel, *Architects of Charleston*, pp. 252-253; (Note: Charles F. Reichardt was architect for the Charleston Hotel (1836-39), a steeple for Robert Mills's Circular Congregational Church (1838), and the new Guard House at Broad and Meeting streets (1838-39), among others.

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and more, Jones was becoming the “architect for Charleston’s progressive future.”¹³ His more mature work was known for employing the Italian Villa style, and he designed such notable buildings as the original Roper Hospital (1850, Queen Street, Charleston, now an apartment building), the John Algernon Sydney Ashe House (1853, 26 South Battery, Charleston, his only confirmed Charleston residential commission), and the Bank of Augusta (1852, Augusta, Georgia). Beatrice St. Julien Ravenel, in *Architects of Charleston*, states that Jones “was one of several Charleston architects who gained a statewide reputation in the Ante-Bellum era without becoming known nationally” and that “[b]uildings of ‘Italian villa’ type are generally attributed to Jones, however, who seems to have employed the style more often than did any other local architect.”¹⁴

Jones is also believed to have designed Kensington (1851, Eastover, Richland County, listed in the National Register on January 25, 1971), in the Italian Villa style, for Colonel Richard Singleton. Kensington and the Mikell House share the use of unusual Corinthian capitals with ram's head volutes, after an engraving by the English architect William Chambers at their porticos.¹⁵ The expressed pilasters of the north elevation of the Mikell House can also be seen at the principal elevations of Jones' Palmetto Fire Company Hall (1850, 27 Anson Street, Charleston) and Zion Presbyterian Church (1859, 123 Calhoun Street, Charleston, now demolished).¹⁶ While such stylistic similarities are not definitive proof of Jones' involvement with the Mikell House, his notoriety for working in both the Greek and Italian manners and his fame throughout the southeastern United States would have made him a logical choice as the architect for Mikell's town house.

As early as 1857, the Mikell House was garnering attention from outside Charleston. *Harper's New Monthly Magazine*, in a June 1857 article entitled “Charleston, The Palmetto City,” highlighted the Mikell House as an example of the new, eclectic residential architecture in the South:

A single specimen, however, of the more recent among the private dwellings of Charleston may not be amiss, particularly as it exhibits a singular departure from the usual style of modeling in a region where, as we have said before, there is no end to the variety, and where each man who builds makes a law for himself, doing what he deems meet in his own eye of taste he may gravel by his performances. Here is the residence of Mr. J.T. [*sic*] Mikell, a planter, we believe, and lawyer.

This is one of the most ambitious of the private dwellings of Charleston. The fence, by-the-way, which is shown in the picture to be of wood, is to be superseded by an open railing of iron. Our daguerreotypist was simply a little too quick for the contractor.¹⁷

With the ascendance of numerous Revival styles during the middle decades of the nineteenth century, some wealthy Charlestonians made a conscious decision to break with tradition in their stylistic choices for their new residences. I.J. Mikell was one of the new breed. The heavy Italianate ornamentation of the

¹³ Severens, p. 148.

¹⁴ Ravenel, p. 203.

¹⁵ William Chambers, *A Treatise on the Decorative Part of Civil Architecture*, Third Edition (London: Joseph Smeeton, 1791), plate 11 (after p. 160); Reprint Edition, New York: Dover Publications, 2003, p. 168.

¹⁶ Ravenel, pp. 210, 213.

¹⁷ “Charleston, The Palmetto City,” 19-20. The typesetter at *Harper's New Monthly Magazine* misread the anonymous author's handwritten “I.J.” for Mikell's initials as “J.T.”

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Mikell House, such as the massive corner quoins, belt courses and window and door architraves appended to another Greek Revival façade would have certainly made an impression upon observers more used to strictly interpreted designs. In a culturally conservative city such as Charleston, the Mikell House would help to usher in the Age of Eclecticism, architecturally speaking. The house still stands today as a testament to the wealth, power and taste of the elite class in Charleston, built on the backs of slave labor, with sea island cotton supporting it all.

Developmental history/additional historic context information

Planter and lawyer Isaac Jenkins Mikell (1809-1881) constructed this large Roman Revival residence ca. 1853-ca. 1857 for his third wife, Mary Martha Pope, whom he married in 1854, displaying a pattern of conspicuous consumption and privilege befitting his status. Mikell made his fortune producing long staple sea island cotton at five plantations on Edisto Island (in what was then Colleton District and is now in Charleston County): Peter's Point, where he built a Greek Revival house in 1840 that was listed in the National Register of Historic Places June 19, 1973, and still stands in 2013; Orange Grove; Governor's Bluff; Bailey Island; and Seabrook Tract.

In 1861 Mikell's five plantations produced about 170 bales (300 pounds each) of what he called "Super Fine Sea Island cotton" and believed to be worth about \$30,000.00 on the Charleston market. He—like many of his fellow planters on the South Carolina Sea Islands in the path of a combined Federal naval and land expedition that captured Beaufort, Port Royal, and several Sea Islands in November 1861—burned his crop to keep it out of the hands of the enemy.¹⁸

Forced to evacuate the Sea Islands during the Civil War, Mikell and a number of other planters relocated inland to Orangeburg County. Mikell and his son Townsend (1840-1926) took the plantation's slaves and what furnishings they could to the upcountry, some to Aiken and some to Sumter. After returning to Charleston at the end of the war in 1865, Mikell found the plantation in such disrepair that he decided to concentrate all of his efforts towards revitalizing Peter's Point and consequently sold his Charleston mansion in 1866 to fund the endeavor.¹⁹

Edward Willis, who bought the Mikell House in 1866, sold it in 1873 to David McPherson. In 1884 McPherson sold it to John Frederick Ficken (1843-1925), former Confederate officer, attorney, South Carolina State Representative 1876-1891, and mayor of Charleston 1891-95.

¹⁸ Nell S. Graydon, *Tales of Edisto* (Columbia: The R.L. Bryan Company, 1955), p. ; Charles Spencer, *Edisto Island, 1663 to 1860: Wild Eden to Cotton Aristocracy* (Charleston: The History Press, 2008), pp. 94, 128-29, 133-34, 154-55, and *Edisto Island, 1861 to 2006: Ruin, Recovery and Rebirth* (Charleston: The History Press, 2008), pp. 19, 72; Chalmers G. Davidson, *The Last Foray: The South Carolina Planters of 1860: A Sociological Study* (Columbia: University of South Carolina Press, 1971), p. 230. Peter's Point Plantation, on Edisto Island in Charleston County, was listed in the National Register of Historic Places on June 19, 1973. National Register of Historic Places Files, State Historic Preservation Office, South Carolina Department of Archives and History, Columbia, S.C.; synopsis, selected photographs, and nomination at <http://www.nationalregister.sc.gov/charleston/S10817710058/index.htm>.

¹⁹ "Isaac Jenkins Mikell [Editorial]," *News and Courier* (Charleston, S.C.), June 4, 1881; Spencer, *Edisto Island, 1663 to 1860*, pp. 128-29, 133-34, 154-55, and *Edisto Island, 1861 to 2006*, pp. 19, 72, 92, 99; Carter Hudgins, et al, *The Vernacular Architecture of Charleston and the Lowcountry, 1670-1990: A Field Guide* (Charleston: Historic Charleston Foundation for the Vernacular Architecture Forum, 1994), pp. 227-28; Poston, pp. 556-57.

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Ficken was elected mayor in 1891 and served a single term, entering office during a time of renewal after the Panic of 1873 and the recession of 1882. Charleston was also on the mend following the devastating earthquake of 1886, in which at least sixty five percent of the masonry buildings in the city were damaged to some degree. His tenure was characterized as being "a successful one, his final review presenting the city as materially prosperous and in an improved financial condition."²⁰ The house remained in the Ficken family for over fifty years, from 1884 to 1935.

The house was called "the Ficken House" when it was offered for sale in 1934 by realtor Susan Pringle Frost, notable preservationist and the impetus for the founding of The Preservation Society of Charleston. In 1934 the City of Charleston purchased the property to serve as the Charleston Free Library, a use that continued until 1960. A consortium of private citizens, foundations and the county and city established the library with seed monies from a Rosenwald Fund grant in 1931. Quickly outgrowing its original space in the Charleston Museum, the library, with the help of the Charleston County legislative delegation, purchased the Mikell House in September 1934 for the sum of \$11,000.00. Work began immediately to convert the residence into a suitable venue for storing the library's collections. The Charleston Free Library moved into the house in March 1935. When housed at the Mikell House the total membership of the library was 20,000 people and it held 58,227 volumes in its collection. By 1960 the library had again outgrown its home and relocated to a new and larger facility on King Street immediately north of Marion Square.²¹

Documentary photographs taken as part of the Historic American Building Survey in 1939 reveal that a brick-edged parterre garden was in place during the occupancy of the Charleston Free Library.²² The parterre garden was restored by the Garden Club of Charleston, under the direction of Mrs. E.P. Seay from 1935 to 1937, after the house was acquired by the Charleston Free Library.²³ Overgrown, with "a mass of weeds, roots, and 'awful old lilies', according to Mrs. Seay, "workmen cleared out the weeds and refuse, beneath which they found a well-landscaped garden. The various plots, definitely marked out with well-layed brick [are] in geometrical designs."²⁴ Nineteen separate plots, laid out in geometrical designs, consisted of eight plots with "massed azalea plants, bordered by ivy," while the remaining eleven beds were "planted with annuals and perennials, such as duchess roses, radiance roses, iris, daisies, lupins,

²⁰ James C. Hemphill, editor, *Men of Mark in South Carolina: Ideals of American Life: A Collection of Biographies of Leading Men of the State* (Washington, D.C.: Men of Mark Publishing Company, 1907), Volume I, pp. 112, 115-16.

²¹ "Do You Know Your Charleston? Charleston Free Library. County Institution, Opened Nearly Eleven Years Ago, Now Has 58,227 Volumes, Membership of 20,000," *News and Courier* (Charleston, S.C.), October 20, 1941, p. 10.

²² Historic American Buildings Survey, National Park Service, Washington, D.C., Thomas T. Waterman, Photographs of the I. Jenkins Mikell House, Servants' Quarters, and Kitchen Building, Rutledge Avenue and Montagu Street, Charleston, S.C., June 1939 at http://memory.loc.gov/ammem/collections/habs_haer/.

²³ "Do You Know Your Charleston? Free Library Garden. Weed-grown Garden Replanted to Beautify Library Grounds—Pool Being Built for Statue Named 'Bubbles'," *News and Courier* (Charleston, S.C.), June 1, 1936, p. 10; "Do You Know Your Charleston? Free Library Grounds. Bubbles, Statuette by Mrs. Wiggin, Now in Library Pond—Aged Negro Man, a Heritage with House, is Dead," *News and Courier* (Charleston, S.C.), June 28, 1937, p. 10; "Do You Know Your Charleston? Charleston Free Library. County Institution, Opened Nearly Eleven Years Ago, Now Has 58,227 Volumes, Membership of 20,000," *News and Courier* (Charleston, S.C.), October 20, 1941, p. 10.

²⁴ "Do You Know Your Charleston? Free Library Garden. Weed-grown Garden Replanted to Beautify Library Grounds – Pool Being Built for Statue Named 'Bubbles'," *News and Courier* (Charleston, S.C.), June 1, 1936, p. 10.

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lobelia, sweet alyssum, columbine, snapragons [snapdragons], stock and others.”²⁵ Other varieties in the garden after its restoration were “larkspur, crepe myrtle, blue and pink forget-me-nots, pansies, stock, baby’s breath, lupine, diantheras [dianthus], hollyhocks, white flags, blue and purple iris, verbena, candy tuft, old white roses, fragrant myrtles, date palm, magnolias, japonicas, daisies, opopanax [sweet acacia], thistles, pomegranites [sic], poppies, old lilies, old-fashioned roses, sweet shrubs, box tree, evergreen myrtle and many wild plants.”²⁶

According to landscape designer Loutrel W. Briggs, in his *Charleston Gardens* (1951), a large parterre garden “of brick-bordered beds in intricate pattern was no doubt designed” soon after 1853 when the house was constructed; however, Briggs also said that “when the library was installed the garden was almost obliterated, and of the plants only the magnolias along the south wall, a palm, and a few opopanax shrubs were there.” He went on to state, however, that “the Garden Club of Charleston...undertook the restoration of the grounds...and carefully uncovered the paths and brick edging which defined the plan. The club has maintained the garden since then, planting and tending the flowers which have revived its charm.”²⁷

After its abandonment by the Charleston Free Library the residence was threatened with demolition due to its large size and the assumption that the land was more valuable than the house itself. Fortuitously, Mr. and Mrs. Charles H. Woodward purchased the property in 1962. During their ownership the couple undertook a sensitive restoration and the house was preserved. The exterior and interior were returned to a close approximation of their original design, save for the insertion of modern conveniences, and the parterre garden was restored further by Elizabeth Gadsden Woodward.²⁸ The Woodward's farsightedness was also credited with beginning the revitalization of the Harleston Village neighborhood. The Woodwards donated the Mikell House in 1971 to the Historic Charleston Foundation, which in turn sold the property and used the funds to bolster its nascent revolving fund plan.

Early in the Woodward's tenure at the Mikell House, from 1962-1964, they commissioned Loutrel Briggs to prepare a general plan of the house's grounds and provide construction plans for the grounds, as well as construction details for a wall and fountain.²⁹ Briggs is likely to have assisted the Garden Club of Charleston with its efforts for the Mikell House grounds for the period 1936-1960.³⁰ While Briggs, well-known by the 1960s for his designs of literally hundreds of small private gardens in the city of Charleston, as well as a number of lowcountry South Carolina plantation landscapes and gardens, and the South Carolina Memorial Garden in Columbia, South Carolina [listed in the National Register on April 2, 2012], was responsible for a garden design at the Mikell House, it is unclear if any part of his 1962-1964 design or even its appearance in a photograph from Briggs' *Charleston Gardens* (1951) remains intact since the garden was overhauled once again in 1987 by local landscape architect Sheila Wertimer. Without further research to determine the degree of physical integrity of the Mikell House garden to the

²⁵ “Charleston Free Library Garden One of City’s Chief Beauty Spots,” *The Evening Post* (Charleston, S.C.), May 24, 1937.

²⁶ “Do You Know Your Charleston? Free Library Garden. Weed-grown Garden Replanted to Beautify Library Grounds—Pool Being Built for Statue Named ‘Bubbles’,” *News and Courier* (Charleston, S.C.), June 1, 1936, p. 10.

²⁷ Loutrel W. Briggs, *Charleston Gardens* (Columbia, S.C.: University of South Carolina Press, 1951), p. 39.

²⁸ Clara Childs Puckette, *Edisto: A Sea Island Principality* (Cleveland: Seaforth Publications, 1978), p. 18.

²⁹ James R. Cothran, *Charleston Gardens and the Landscape Legacy of Loutrel Briggs* (Columbia, S.C.: University of South Carolina Press, 2010), p. 192.

³⁰ *Ibid.*, p. 42.

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Charleston Free Library period or the 1962-1964 Briggs design, it would be difficult to argue in this nomination the merits of expanding the period of significance or establishing a separate period of significance to include the existing garden as a contributing resource.

After the Woodward's ownership, the property passed through several owners until being purchased in 1999 by Randy and Kathy Bates, who undertook the restoration of the cypress portico columns, windows and exterior shutters, and added an exterior two-floor elevator to the small courtyard at the north elevation. The current owner, Mrs. Patricia Altschul, purchased the property in 2008.

During her tenure the kitchen has been relocated from the main block of the house to its original location in the kitchen wing, and the master bath, butler's pantry, dining room, library and card room have been renovated. Mrs. Altschul continues the tradition of preserving the Mikell House, ensuring that her home will remain one of the most important historic residences in Charleston.

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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 # SC-43
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office

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- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: South Carolina Historical Society, Charleston

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 32.780853 | Longitude: -79.941948 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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.)

The boundary of the nominated property is shown as the heavy black line marked on the accompanying Charleston County GIS Map created at a scale of $\frac{3}{4}$ inch = 57 feet.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the nominated property is restricted to the historic house, outbuilding and the city lot on which it is located.

11. Form Prepared By

name/title: Larry S. Leake, Projects Coordinator (with the assistance of the SHPO staff)

organization: Richard Marks Restorations, Inc.

street & number: 12 Vanderhorst Street, Suite D

city or town: Charleston state: South Carolina zip code: 29403

e-mail: richardmarksrestorations@gmail.com

telephone: (843)853-0024

date: December 6, 2013

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.)

Current Owner Contact Information:

Mrs. Patricia Altschul
94 Rutledge Avenue
Charleston, South Carolina 29401
Home phone – 843.720.4277

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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: Isaac Jenkins Mikell House
City or Vicinity: Charleston
County: Charleston
State: South Carolina

Photographer: Larry S. Leake, Richard Marks Restorations, Inc.

Date Photographed: February 5, 2013

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

NOTES

Access to second floor living quarters was not granted to the photographer.

- 01 of 65. View of residence from the southwest showing south portico. Rutledge Avenue to left, Montagu Street to right.
- 02 of 65. Principal Entrance showing entry gateway and west elevation of main block and south portico.
- 03 of 65. Detail of main entry iron gateway.
- 04 of 65. Automobile entry gates at southeast corner of Montagu Street property line.
- 05 of 65. Principal entry at west elevation of main block showing steps.
- 06 of 65. Detail of principal entry architrave.
- 07 of 65. West elevation of main block, leg of "T", and south portico.
- 08 of 65. West elevation of main block, leg of "T" and south portico with porch balustrade.
- 09 of 65. South elevation of south portico straight on.
- 10 of 65. South elevation of south portico and hyphen showing garden.

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- 11 of 65. South elevation of hyphen.
- 12 of 65. South elevation of kitchen wing/servants quarters.
- 13 of 65. East elevation of kitchen wing/servants quarters
- 14 of 65. North elevation of kitchen wing/servants quarters and north passage walkway.
- 15 of 65. North elevation of hyphen showing elevator tower and north courtyard, main block beyond.
- 16 of 65. North elevation of hyphen with west and north elevations of kitchen wing/servants quarters beyond.
- 17 of 65. North elevation of main block, arms of the "T" plan.
- 18 of 65. North passage walkway looking east.
- 19 of 65. West and north elevations of carriage house.
- 20 of 65. West elevation of carriage house.
- 21 of 65. South and west elevations of carriage house.
- 22 of 65. Parking area at southeast corner of lot with south elevation of carriage house beyond, looking north.
- 23 of 65. Parking area looking south to automobile gates at Montagu Street.
- 24 of 65. Courtyard between kitchen wing/servants quarters at left and carriage house at right, looking north.
- 25 of 65. South garden, pool with parterre garden beyond, looking west.
- 26 of 65. South garden, parterre garden with pool beyond, looking east.
- 27 of 65. West garden with corner of portico porch, looking north.
- 28 of 65. Parterre garden from south portico, looking south.
- 29 of 65. South lawn and pool from hyphen balcony, looking south.
- 30 of 65. Secondary entrance at south elevation of east arm of "T".
- 31 of 65. South portico porch looking east.
- 32 of 65. South portico porch looking north at west elevation of leg of "T", south elevation of west arm of "T" beyond.
- 33 of 65. South portico wall sconce.
- 34 of 65. South portico column bases, plinths and balustrade.
- 35 of 65. South portico porch, balustrade and plinth.

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- 36 of 65. Principal entrance stairs with cast iron railing and planter, detail.
- 37 of 65. Principal entrance architrave, detail.
- 38 of 65. Kitchen wing/servants quarters at left, carriage house at right, looking north from parking area.
- 39 of 65. Detail of south portico column capitals and entablature from master bedroom balcony, looking southeast.
- 40 of 65. South Portico, detail of west engaged pilaster capital.
- 41 of 65. South portico, detail of west return of wrought iron balcony.
- 42 of 65. Principal entrance vestibule from foyer, looking west.
- 43 of 65. Entrance vestibule showing faux marble ashlar walls
- 44 of 65. Foyer looking east.
- 45 of 65. Card room looking west.
- 46 of 65. Card room looking east.
- 47 of 65. Card room looking north.
- 48 of 65. Stair hall, first floor looking north.
- 49 of 65. West double parlor from east parlor, looking west.
- 50 of 65. East double parlor from west parlor, looking east.
- 51 of 65. East double parlor marble fireplace mantel, looking east.
- 52 of 65. Double parlor cased opening, detail of foliate crest and ceiling cornice.
- 53 of 65. Secondary entrance hallway looking east into dining room at hyphen. \
- 54 of 65. West and north walls of library.
- 55 of 65. North and east walls of dining room.
- 56 of 65. South and west walls of dining room.
- 57 of 65. Dining room ceiling medallion.
- 58 of 65. Dining room mantle and firebox.
- 59 of 65. West and north walls of butler's pantry with stairs to second floor of hyphen.

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60 of 65. South and west walls of butler's pantry.

61 of 65. Kitchen at south half of kitchen wing/servants quarters looking west into hyphen.

62 of 65. Breakfast room looking south into kitchen with stairs to second floor of kitchen wing/servants quarters.

63 of 65. Garden room looking east with courtyard beyond.

64 of 65. Historic Photograph: Thomas T. Waterman, I. Jenkins Mikell House, June 1939,
Historic American Buildings Survey, National Park Service, Washington, D.C.

65 of 65. Historic Engraving: "Private Residence [Isaac Jenkins Mikell House]," Engraving from
"Charleston, The Palmetto City," *Harper's New Monthly Magazine* XV:LXXXV (June 1857),
Page 18

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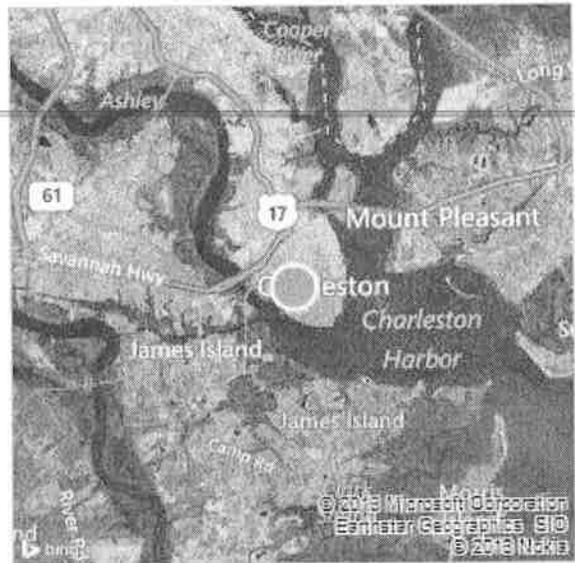
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HOUSE

ISAAC JENKINS MIKELL HOUSE
94 RUTLEDGE AVE., CHARLESTON
CHARLESTON, CHARLESTON COUNTY, SC

GARDEN

HYPHEN

CARRIAGE HOUSE

KITCHEN/
SERVANTS'
QUARTERS





PRIVATE PROPERTY
NO ENTRY OF
DOGS

94
BULLDOG





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DRIVE

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DRIV

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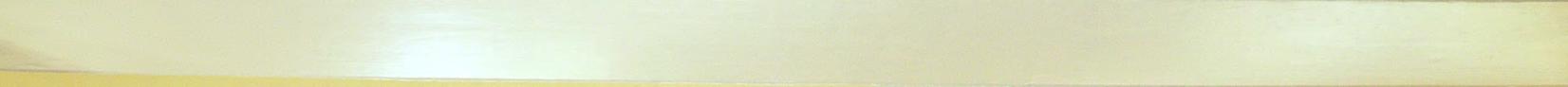


























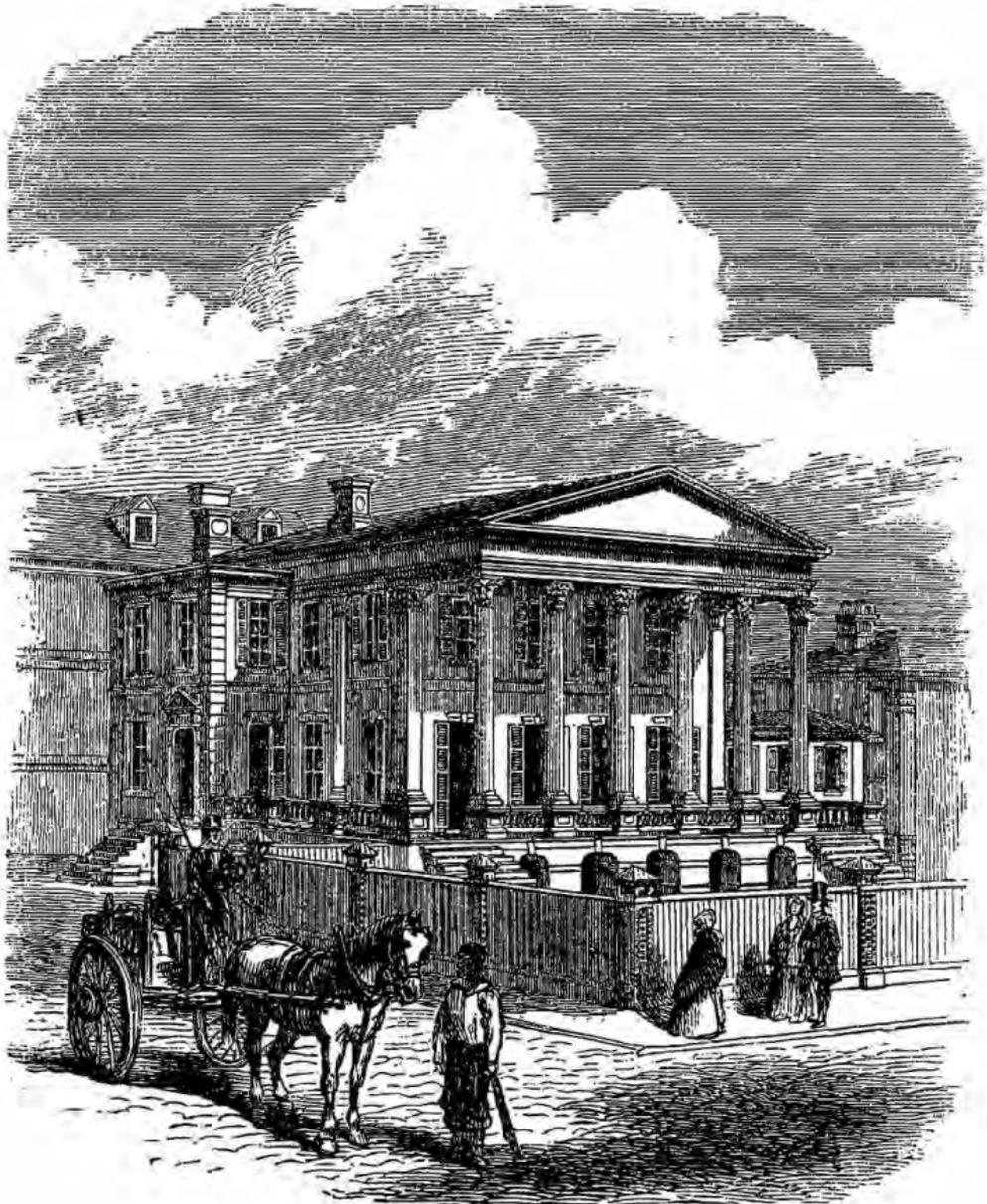












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