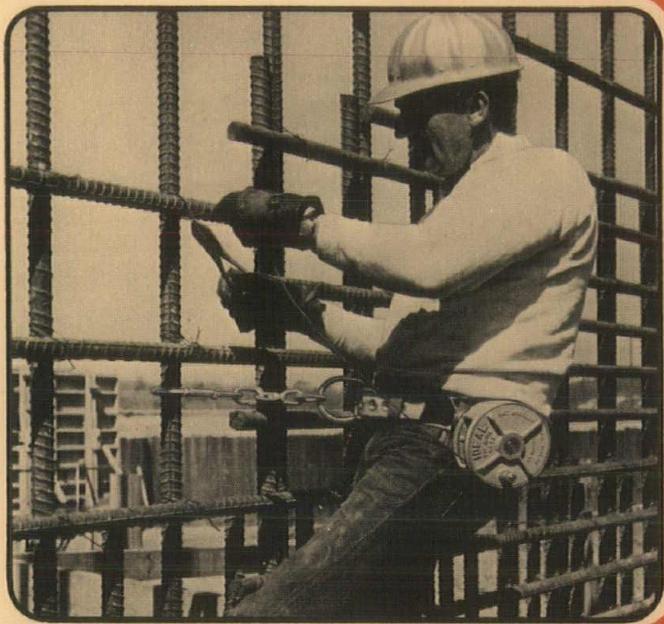


the mississippi architect



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Cover

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Art director Priscilla Nash's sketchpad records the chapter's sixth annual spring meeting in Natchez.

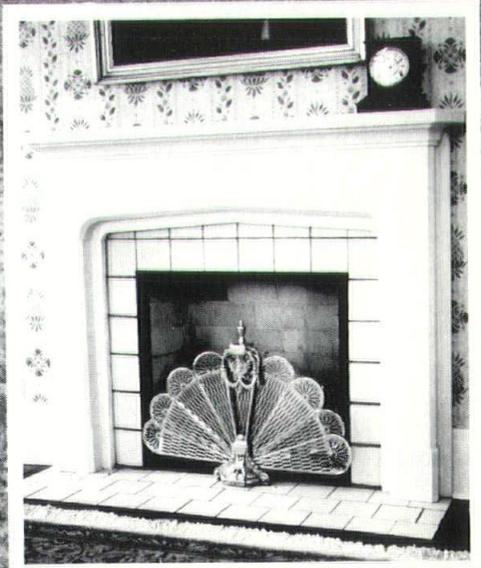
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Mississippi architects and craftsmen join forces for mutual understanding . . . and a good time.

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Here's your big chance to become a lucky winner. The editors are offering a free Windjammer Cruise to its readers. All it takes is your participation in the magazine.

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John Moore

19th Century House Carpenter

by Mary Wallace Crocker

Mary Wallace Crocker, author-photographer of *Historic Architecture in Mississippi* (Jackson: University Press of Mississippi), is an Associate Professor of Housing at Texas Tech University. Her photographs have appeared in the book *The Only Proper Style* and in magazines such as *Antiques*, *Delta Review*, *Delta Scene*, *Mid-South*, *New South*. The University Press of Mississippi circulates a traveling exhibition composed of 33 Crocker photographs of Mississippi buildings.

Troy Plantation House was built in the 1850's for Dr. Robert Lewis Jones from Amelia, Virginia. The original facade probably matched or corresponded very closely with the facade of the Whitaker-Moore House. Construction of the house can be attributed to John Moore who was from the same area of Virginia originally. A straight stairway rises along the left side of the centered hallway. The stairway and several of the

Mississippi is noted for its many outstanding examples of 19th century buildings. Research is gradually revealing the names of persons responsible for designing them: James S. Lull, Columbus; James Clark Harris, Carrollton; Levi Weeks, James Hardie and Thomas Rose, Natchez; and Samuel Boling, Holly Springs. To this list should be added John Moore, Grenada.

Records indicate that John Moore was one of the first persons to purchase land in the two towns, Pittsburg and Tullahoma, which merged to form Grenada in the 1830's. He came to Mississippi from Nottoway, Va.,

mantels were probably shipped from Cincinnati to Troy by the Hinkle, Guild and Company. Troy Plantation is a short distance from Robert Mullin's house, Evergreen, which was featured in the 1862 edition of the Hinkle, Guild and Company's catalog.

Far left photo: entrance hall millwork.

Center photo: stairway.

Far right photo: wooden mantel from Hinkle, Guild & Co., Cinn., Ohio.

at age 25 with his wife and her parents, John and Susan Jones. Since he lived until 1891, one would suspect that there are more buildings constructed by Moore than the one cottage and four mansion-type structures presently attributed to him.

The oldest house attributed to Moore is the cottage built in 1835 for John and Susan Jones. The building is presently known as the Kitty Avent House and has been altered by adding rooms to the front and changing the roof when the original one was destroyed by a cyclone.

Documenting the work of a builder/designer with a particular structure can be difficult. One would assume, however, that John Moore who was constantly referred to in census records, newspaper accounts and local histories as a house carpenter, would build his own house. The Moore House on Margin Street is the finest historic house in Grenada. The 1930's Work Projects Administration report for Grenada County refers to the Townes-Golladay House and

*text continued on page 12
photos continued on next page*

The Whitaker-Moore House was built in 1857 by John Moore, a house carpenter, for his family. Moore was one of the first settlers in the Grenada area and his name is associated with several of the finer buildings in Grenada. His home, however, has the finest columns and a more decorative interior than any of the other houses.

Note the flush clapboard on the front of the building and the lapped clapboards on the side. Although the house has a typical Greek Revival floor plan with four rooms and a center hallway down-

stairs and the same upstairs, the rooms in the Moore house are not all the same size. The rooms on the front of the house are larger (24'x24'). The smaller back rooms do not have fireplaces and they have only one window on the side rather than two. The ceiling height is 14'.

The stairway rises along the right or west wall of the entrance hall up to the third level. Remnants of a stencilled dado are in the entrance hall. Stencilling and plasterwork ornament the ceiling.

After the death of his wife,

John Moore sold the house in 1876 to John Powell from Nottoway County Virginia. Powell had recently married Miss Winnie Lea of Marshall County, Mississippi. Powell established a cotton commission firm in New Orleans, became President of the Merchants' Bank in Grenada and the Grenada Compress and Oil Company. In addition to having large planting interests, he was also treasurer of the Mississippi Central Railroad. Powell was noted for his support of the Baptist church.



The Townes-Golladay House was built for George S. Golladay, a lawyer from Pennsylvania, by John Moore on land Golladay acquired in the 1840s. The house was built on a grand scale with matching front and rear porticoes supported by octagonal, two story wooden columns. The flush clapboards used on the front are broken by floor length windows on the lower level. The house has a typical Greek Revival doorway with transom and side lights. On the inside the Greek Revival millwork with the crossette frames the doors and windows. Mantels are iron. The original stairway is located in a rear hall. The present owner had a stairway installed in the centered hallway.



Evergreen, a two story, brick structure with two facades, is located on a knoll studded with evergreen magnolias and hollies. The house along with two octagonal dependencies, a two room kitchen and another two room building were constructed in the 1850's for Robert Mullin who is listed in the 1850 census as a 33 year old merchant. His wife, Mary Walton of Tennessee, was 9 years younger. The couple had 3 daughters in 1850 and eventually had 9 children.

Evergreen contains prefab elements that were produced in Cincinnati, Ohio by the Hinkle, Guild and Company. In 1862 the company published a catalog to show finishing details for buildings that could be ordered and also to show buildings that had been fitted with parts from the company. Evergreen is illustrated by an exterior elevation and the floor plan. The plans are identified as the home of Robert Mullin of Troy, Mississippi. The town of Troy was located approximately four miles north of Grenada and is identified by a historic marker today. The mantels and staircase in Evergreen match designs in the catalog.



Dedication Featured At March AIA Chapter Meeting

by Robert Ivy

Mississippi State University hosted the March meeting of the Mississippi Chapter at Starkville on March 25 and 26. While dedication of the remodelled architecture building was the impetus for the occasion, beautiful spring weather, distinguished guests, extraordinary effort by the student chapter all combined to provide a celebration.

Events kicked off with a cocktail party at the Ramada Inn followed by dinner. After brief remarks by Chapter President Richard Dean and Dean Bill McMinn, members boarded cars or buses and headed for the architecture building to hear Charles Moore, F.A.I.A., address a joint gathering of students and guests.

Moore, whose teaching has ranged from Yale to the University of California; whose practice, as a member of the firm Moore, Lyndon, Turnbull and Whitaker, has won a number of awards brought a free-wheeling, eclectic collection of slides to illustrate his lecture.

The upshot of his remarks was the need for humanistic architecture that responds to human needs other than the Teutonic, totally rational. The needs he spoke to were fantasy, the need for self-glorification (illustrated by the now famous aedicula or foursquare, heavy timbered temple at the center of his California House), the need for locus, for the idiom of place. His slides ranged from standard architectural touchstones to the

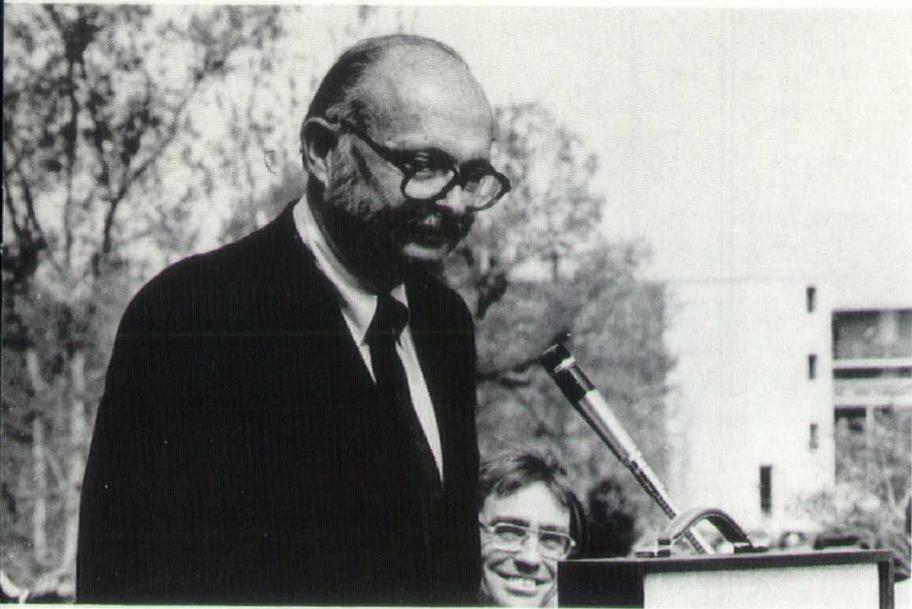
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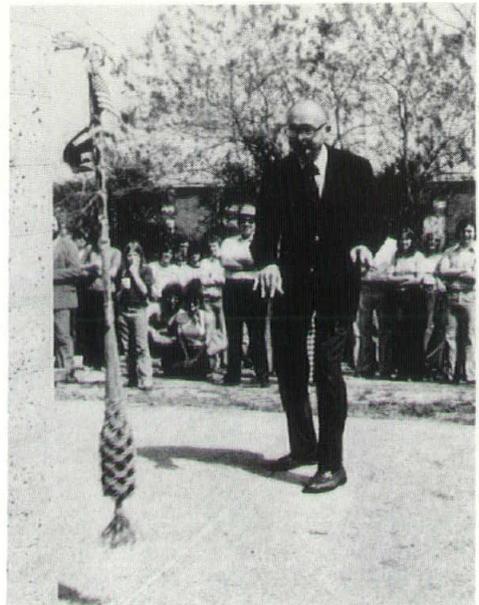
School of Architecture Dean William McMinn discusses the merits of Mississippi architecture . . . and Mississippi wines.



Nationally known architects Charles Moore (right) and Donlyn Lyndon (left) join architecture school Dean William McMinn (second from left) and Dr. John K. Bettersworth at the dedication.



Charles Moore at the lectern.



Charles Moore does the honors at the building dedication.



William Turnbull (right) reviews lecture plans with Dean William McMinn.



A bottle of Chateau Starkville 1976 was selected for the ceremony.



Charles Moore, Donlyn Lyndon and William Turnbull were among the featured speakers at the dedicatory week-end.

photos by Littleton Upshur

Natchez— Today's Architects View Yesterday's Architecture





Cherry Grove Plantation

Mississippi architects of today toured Mississippi architecture of yesterday when the sixth annual Spring meeting of the Mississippi Chapter of the American Institute of Architects was held April 15 and 16 in Natchez.

Ouida Colebank of Natchez guided the architects and their wives during the two day gathering. The tour began with a stroll down Clabber Alley for wine and sightseeing. This was followed by a leisurely tour of the Armstrong House (c. 1830), home of Mr. and Mrs. Thomas Armstrong. The group then proceeded to the Ratcliff House (c. 1836), home of Dr. and Mrs. Hall Ratcliff, for a tour of the home and grounds. The slave quarters and patio gardens of Texada (c. 1792), home of Dr. and Mrs. George W. Moss, was the

setting for a cocktail party which ended the Friday activities.

Saturday, the group toured Melrose (c. 1845), owned by Mr. and Mrs. John Calhoun. At noon, box lunches and drinks were enjoyed on the grounds of Melrose. The afternoon tour began at Cherry Grove Plantation (c. 1788-1860), owned by Mrs. Douglas H. MacNeil. Background information was provided by historian, Ron Miller.

Mr. and Mrs. Bazile Lanneau hosted the group at their home, Fair Oaks (c. 1800-1822), followed by a tour of Elgin (c. 1780), home of Dr. and Mrs. W.F. Calhoun. The notorious Natchez-Under-the-Hill district capped the tour with architects and fellow travelers enjoying the riverfront hospitality of Cock of the Walk.

Architects And Craftsmen Join Forces

by Robert Canizarro

The country cooked supper by the camp staff was followed by Mr. Pierotti's slide presentation of what's happening now in glass, wood, metal, clay, fiber, and leather. A good discussion followed Mr. Pierotti's presentation. Experiences were described and concerns expressed by both architects and craftsmen. Architects — varied experiences with involvement of craftsmen and artists in the construction process. Some excellent, some very bad. Mr. Pierotti's response pointed out the need both parties have to be understood. Architects need the craftsman to be aware

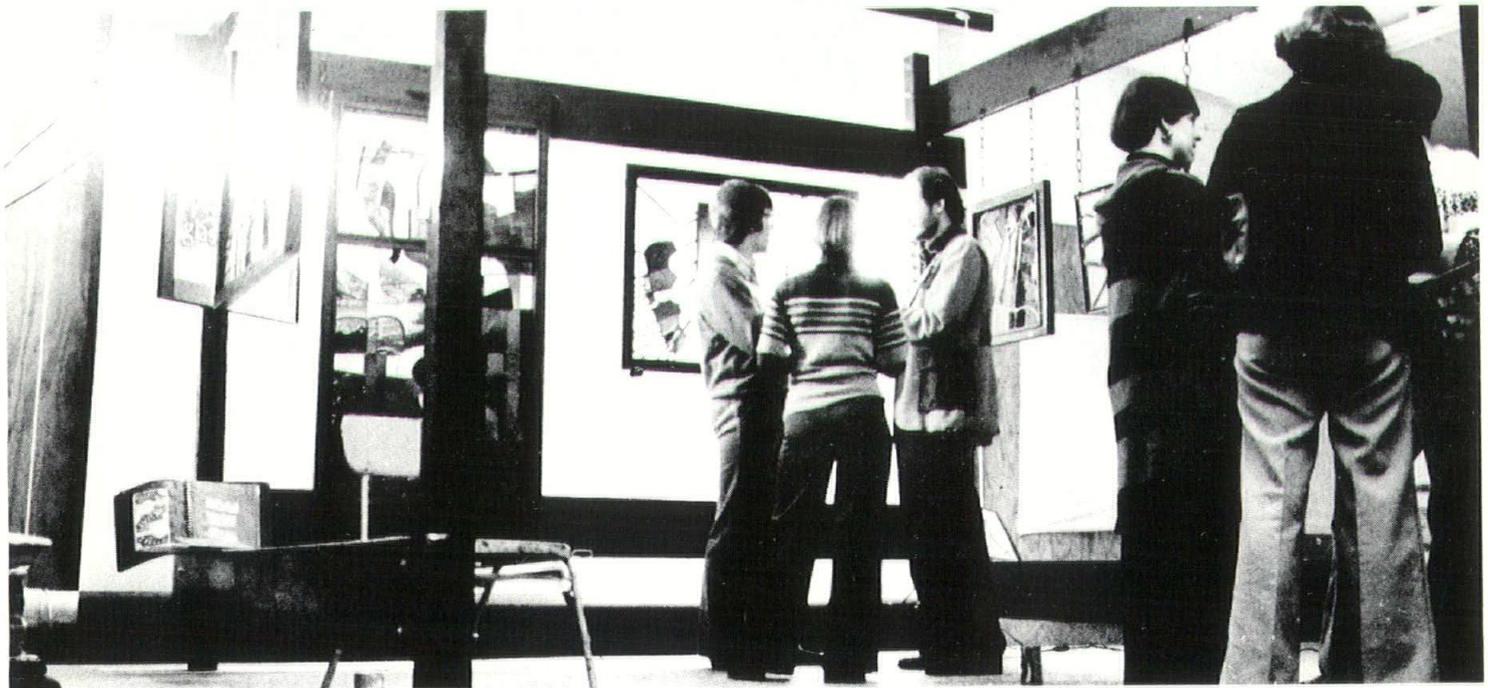
of the importance of working within a budget, and prompt delivery as well as working within other design limitations. Craftsmen need to have the limitations and requirements clearly set down. They prefer to be involved early in the design process and would like to be considered as more than a mere technician. The discussion along with the social interaction helped breakdown of the negative attitudes the two groups had of each other before the weekend. Architects were no longer viewed as rich, establishment egomaniacs and the craftsman was no longer viewed as an arty irresponsible hippy.

Children were invited and offered skateboard lessons be-

tween sessions. Some of the notable performances were recorded by Ray Pierotti and Joe (2 wheels) Weilenman.

The Friday night party was set in a large rustic space with a dozen crafts exhibits, three continuous slide shows and a fire in the fire place. The participants took the chill off the otherwise cold, soggy evening around the fire with wine and cheese and the opportunity to meet interesting people. Lively conversation continued until 3:30 a.m. when we retired to the cabins provided by Camp H. Jacobs.

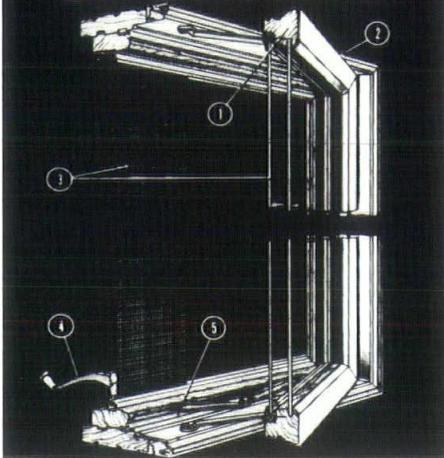
Crafts on exhibit were for sale. I understand a number of Christmas gifts were purchased by architects and trades made by craftspeople.





photos by Joe Weillenman

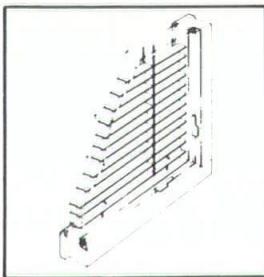
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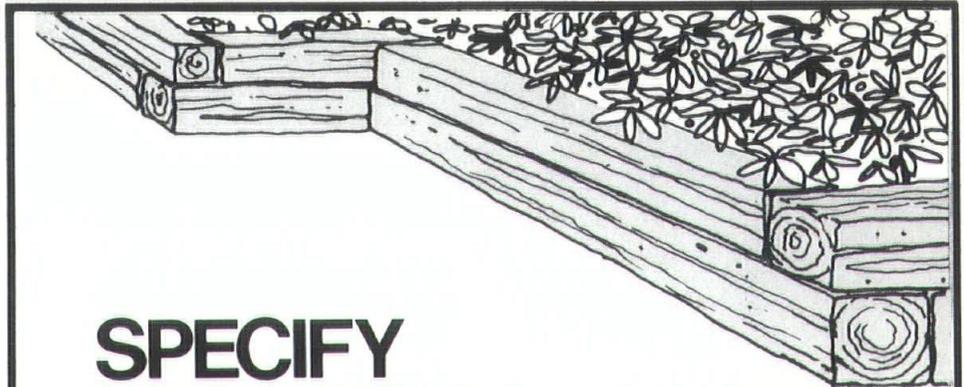
Evergreen as Moore buildings. Since Troy Plantation House is similar in exterior details to Moore's own house and contains finishing details on the interior like those in Evergreen, one could attribute this building to Mr. Moore also.

The four mansion-type buildings attributed to John Moore are Greek Revival in style with symmetrical floor plans containing eight rooms and two centered hallways. The simple straight staircases were probably purchased from Hinkle, Guild and Company of Cincinnati, Ohio. This company specialized in manufacturing moldings, architraves, bases, brackets, stairs, newels, ballusters, rails, cornices, mantels, window frames, sashes, doors, columns . . . for the use of carpenters and builders "adapted to the style of building in the United States." Since Evergreen was included in the 1862 Hinkle, Guild and Company's catalog as an example of a building supplied with compo-

nents, it is known that parts were imported from Cincinnati into the Grenada area. The Evergreen stairway compares with Figure 1 page 29 of the catalog. The newel post and stair brackets are similar to Figure 1 page 30. Mantels match Figures 3 and 4 on page 37. A copy of the Hinkle, Guild and Company catalog is in the library at the Mississippi Department of Archives and History in Jackson.

John Moore was aware of the octagonal fad popularized in America in the 1850's by Orson Squire Fowler. Evergreen has an octagonal dependency on the North and South sides. The one story octagonal structures have basements and were probably used as an office, school room and bedroom. The best known octagonal house in Mississippi (and probably in the United States) is the national landmark in Natchez — Longwood. As in Longwood, bricks were molded to fit the angled sections of the Evergreen dependencies.

The Moore buildings have



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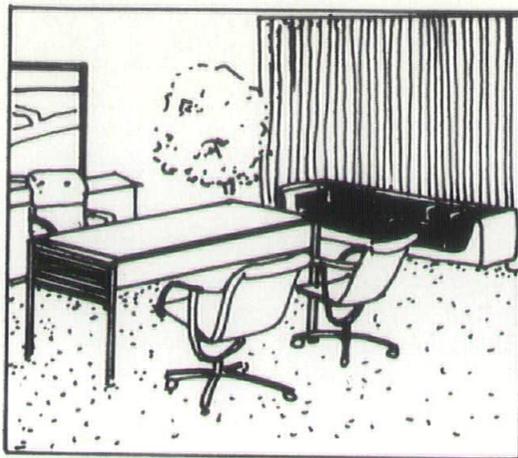
PLANTS—1242 LANGLEY AVENUE, JACKSON, MISS. AND GRENADA, MISS.

simple interiors with wooden or iron mantels and no elaborate plasterwork except in the Whitaker-Moore house. The rooms measure approximately 20' x 20' with 14' ceilings. Although the buildings attributed to Moore are not architectural feats, they are important because of their size, style and association with Grenada leaders.

Although little is known about the man John Moore and his training to be a builder, this writer concurs with the writer of Moore's obituary:

As a builder, quite a number of houses here and elsewhere, and some of them stately mansions, bear the impress of his skill and fidelity as a mechanic. (*Grenada Sentinel*, July 18, 1891)

NOTE: If a reader knows additional information about Mr. John Moore and/or his buildings, please share it with this writer. Address: 1713 32nd St., Lubbock, Texas 79411



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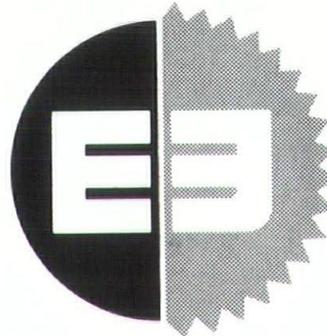
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idiosyncratic, from Thomas Jefferson's University of Virginia to two small unnamed churches built side by side in South Carolina.

The following day began with coffee and the showing of a film and was followed by Donlyn Lyndon's and William Turnbull's talk. They worked in tandem—Lyndon would lecture a bit followed by Turnbull's exhibits of recent work. Lyndon reiterated and expanded many of the ideas Moore had touched on in the previous evening. Again, the theme was humanistic, that is man-centered. Man in his relation to the world around him, in relation to basic needs, in relation to the size of building materials and building themes ("the column as a measure of man").

Their evidence included the Church Street housing project in New Haven, Connecticut, where we saw color, form, rhythm combined in a very particular set of urban circumstances, and

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Dedication of the architecture building took place immediately after the Lyndon/Turnbull lecture. As sun-bathers from a nearby dorm shaded their eyes to peer across at the proceedings, Charles Moore and Dr. John K. Bettersworth, representing the University, broke twin bottles of Mississippi State produced wine to christen the flagship. Student wives provided lunch for the group.

That afternoon, several members toured Waverly and Wisteria Place in Columbus, more ate shrimp and drank beer at a seafood boil, and some made it to the Beaux Art Ball, hosted by the students at great expense and energy, complete with show band. It was a series of events worthy of a fine new school.

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