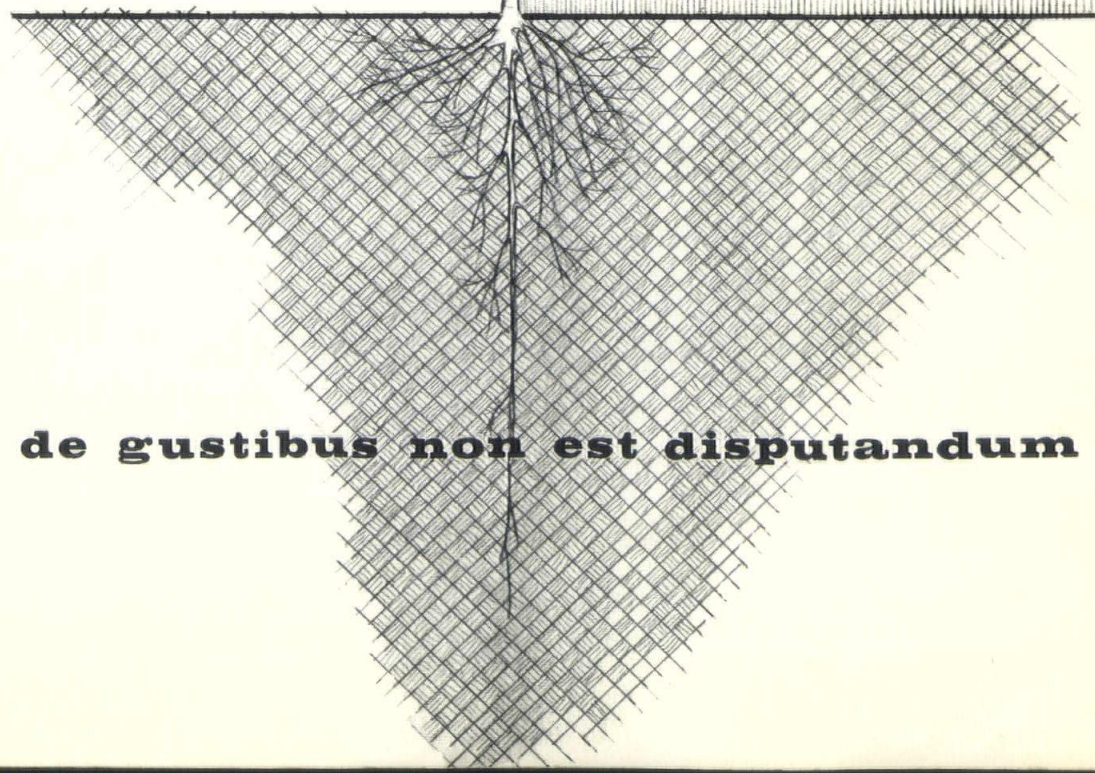


# THE MISSISSIPPI ARCHITECT

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## THE MISSISSIPPI ARCHITECT

Volume 1 Number 1  
Winter 1970

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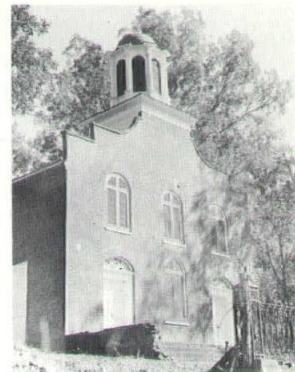
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THE MISSISSIPPI ARCHITECT

de gustibus non est disputandum

This issue's cover features an illustration by Joe N. Weilenman AIA, editor of the Mississippi Architect. He translates the Latin motto as "With taste there is no dispute."



**2** The editor discusses the premier issue of The Mississippi Architect.

**3** Mississippi chapter president H. F. Fountain Jr. AIA comments on chapter challenges.

**4** Contributing editor Bill Gill AIA, Jackson, took his sketch pad along as he traveled through Italy earlier this year.

**7** What's Better About Better Housing? University of Illinois professor of architecture Walter Lewis AIA offers new approaches for the creation of truly liveable housing developments.

**10** A University Architect Looks at His Institution. Ole Miss architect Henry R. Mitchell Jr. AIA traces the development of building design at the University of Mississippi's Oxford campus.

**18** The Mississippi Architect publishes the recently adopted revised standards of ethical practice of the AIA.

**20** Tour the historic red brick Presbyterian Church in Rodney and learn of the restoration work going on there.

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## The Premier Issue

**By Joe Weilenman AIA**

Here it is . . . the first issue of a publication we hope will become an important instrument for give and take within the architectural community of Mississippi. This increasing communication within the profession can work if you, the readers, feel free to respond to the material published and realize that the publication is here to serve you and the profession as a whole.

The Mississippi Architect is not in competition with Architectural Record or other "higher priced spreads." We hope, however, it will be more relevant to the practice of architecture in Mississippi.

We plan to feature architectural planning and conservation projects, buildings with historic significance, and other subjects related to the physical environment. The selection will be based on our feeling that each project possesses special qualities of design to make it of interest to both architects and those with an interest in the profession.

Obviously we will not be able to include every project in the state which fits into this category and hope that you realize from the onset that those featured are not the only ones within the foregoing description.

Additionally, advertising design will be influenced as much as possible in an attempt to reflect the tastes of the readers and to contribute to the overall design of the magazine. Advertising deemed to be basically in conflict with our profession will be unacceptable.

As an official publication of your AIA chapter, The Mississippi Architect will be responsive to your needs and to your participation. As a mirror reflects that which falls within its field of view, so the magazine will reflect only those things which are brought to our attention. This is the issue at hand . . . and this is what will provide materials for the issues to come.



# The President Comments

BY H. F. FOUNTAIN JR., AIA

With the mounting problems of environment and ecology, the 1970s present a challenge to architects throughout the country. The architects of Mississippi are presented with the additional challenge of building a better Mississippi.

To accomplish this, we must improve our public image as architects and as citizens of the com-

munity. We must make the people of this state aware of the talent and services available from the architects of Mississippi.

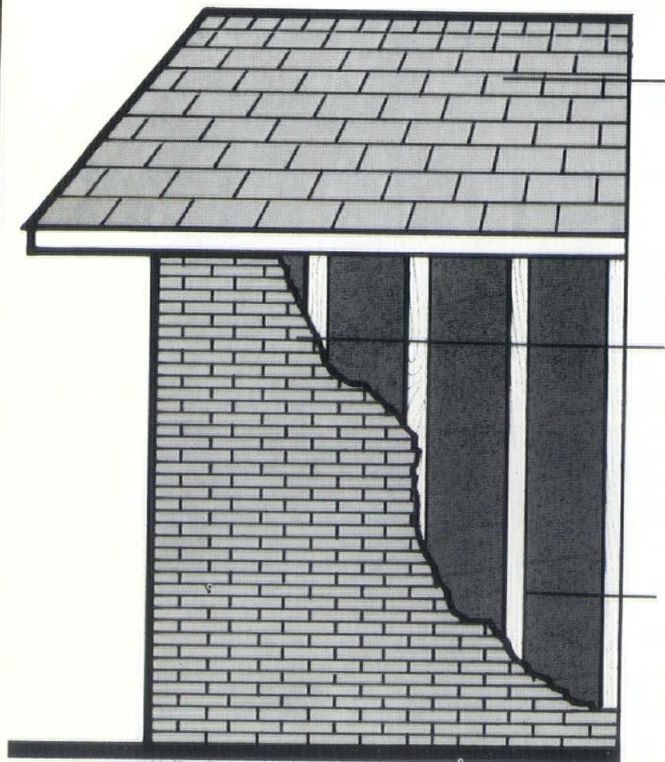
We are pleased to have Delta Design Group representing our public relations. This magazine will be one of the vehicles to promote Mississippi architects and assist us to inform the public.

I ask and encourage all members of our Chapter to contribute articles,

projects and other pertinent information which would be of interest to our readers. The continued success of this publication will largely depend on you.

We are grateful to the businesses who have supported the publication. Our special thanks go to Joe Weilenman, A.I.A., Editor, for his untiring efforts.

Onward, "MISSISSIPPI ARCHITECT"!



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### ITALIAN SKETCHBOOK

This bridge portion of the Castelvechio was destroyed during World War Two but was carefully rebuilt on its original foundations. It was first constructed in the 14th century by the Scala family and the rebuilding was so carefully done that it is very difficult to find the line between the original and the new portion. The Ponte Scaligero is included within the fortifications of the castle and still carries traffic. When I was standing within the fortification it was necessary to draw in a crouched position . . . ready to jump because I couldn't hear the Fiats until they

were right behind me. I have never read much about the iron work of Italy, but even the iron work of Germany can't compare with the beautiful lamps, torch brackets and hinges of Verona. Many of the old stones have decorated iron cramps. There is something unique about this old city of northern Italy. It is so alive and full of vitality. American cities only a few hundred years old have the pall of death over their centers. Why can't we build cities that will gain vigor with age?—Bill Gill





# The South is wired for action.

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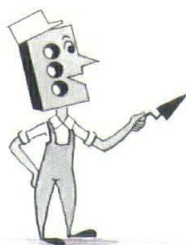
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## Mississippi Chapter News

Two longtime supporters of the activities of the Mississippi Chapter of the American Institute of Architects were honored by the chapter at its annual Gulf Coast meeting in Biloxi.

Charles B. Patton of Tri-State Brick and Tile Company in Jackson and Paul A. Westerfield of Thrasher Company in Jackson each received engraved plaques from chapter president H. F. Fountain Jr. AIA which cited the "continuing support of the chapter" by each of the honorees.



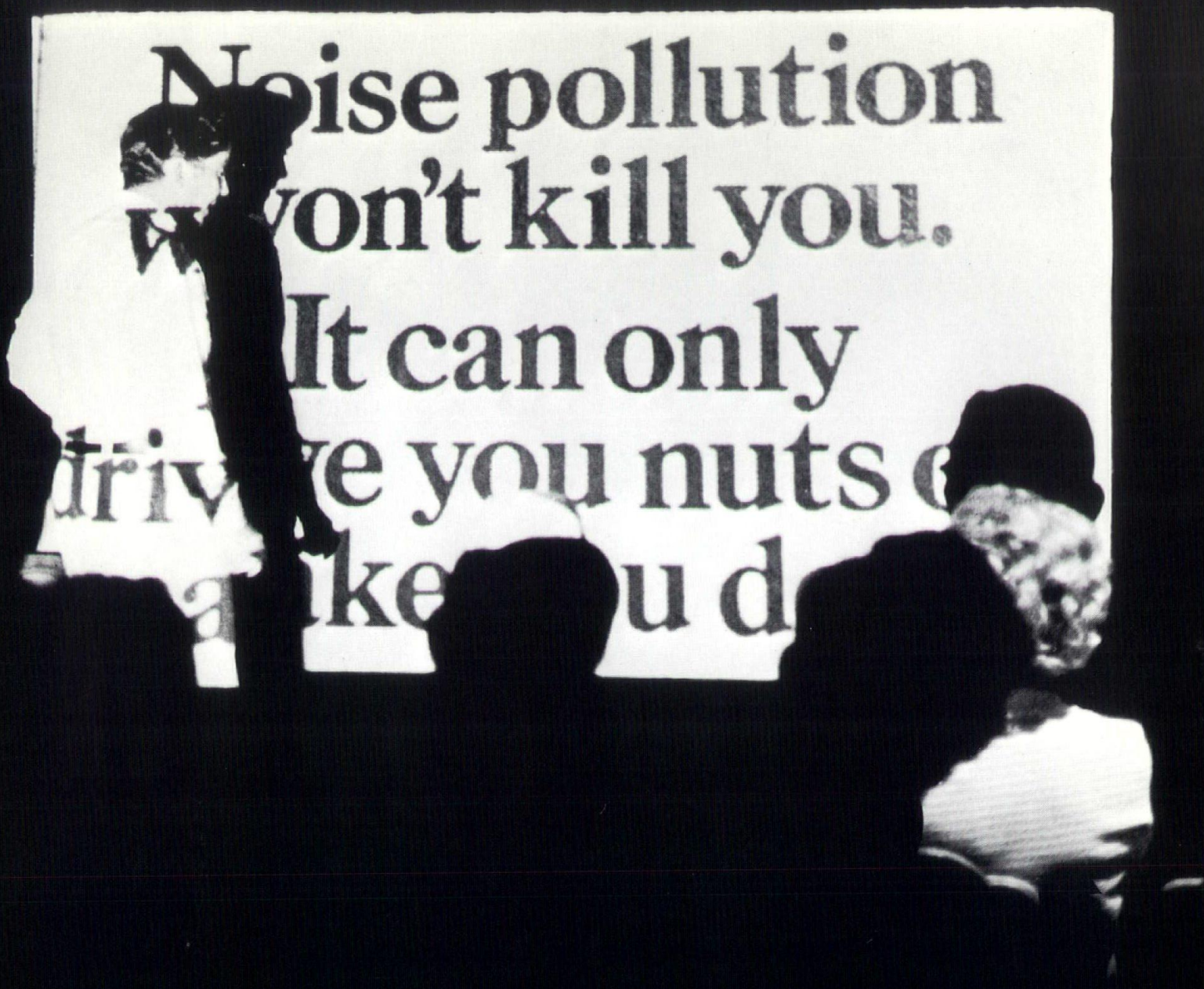
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## What's Better About Better Housing?

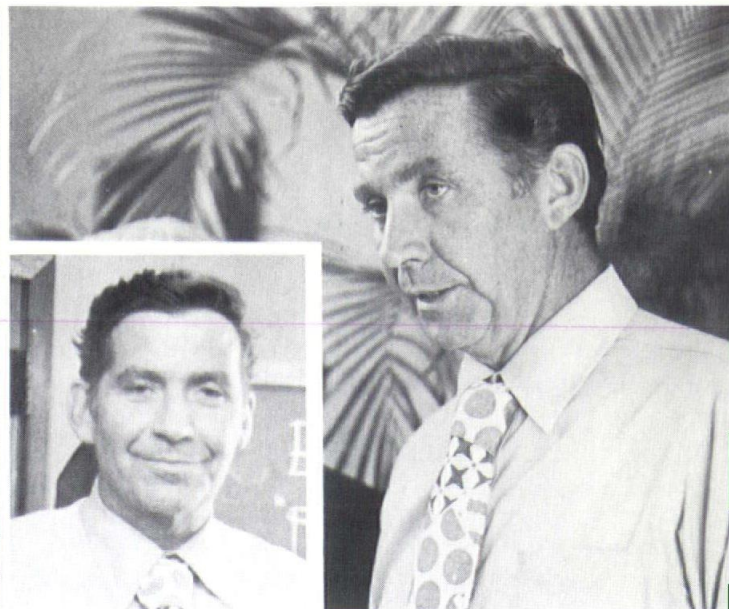
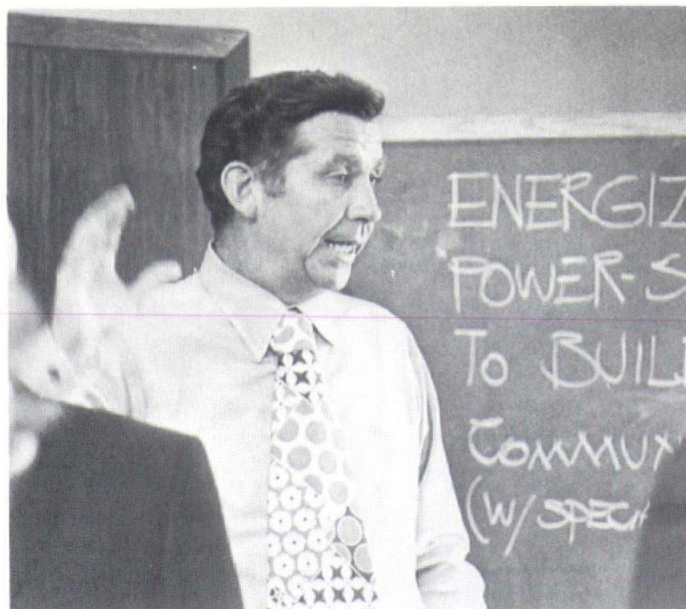
by Noel Workman

Walter Lewis assaults the eye, ear and brain with more vivid images, with-it phrases, and no-nonsense ideas about America's housing problems and communities of tomorrow than most folks are ready to absorb.

His recent appearance before the Mississippi A.I.A. chapter's Gulf Coast meeting in Biloxi was billed

as an address entitled "Energizing the Power Structure to Build and Rebuild Better Communities in Mississippi." Lurking behind this dry-as-dust title was a lanky University of Illinois architecture professor who had done his homework and who hammered home his points with example after example to prove





that better planned housing developments mean greater profits for the developers and lower municipal costs for the cities in which they are located.

Behind these balance sheet justifications for the extra effort it takes to create a Reston, Va., rather than another treeless, curvilinear streeted Levittown, N. J., is another reason. It provides a better environment for the people living there.

Lewis' Biloxi comments drew upon a study which he directed and upon an article in the *Savings and Loan News*, a publication of the U.S. Savings and Loan League. He listed five environmental criteria essential to the creation of truly liveable housing developments and applicable to any project, regardless of size.

**PRIVACY:** At every scale of design, privacy is of prime importance in any type or density of housing. There is a need for privacy for the individual within the home, a need for family privacy in both interior and exterior areas, and even a need for neighborhood privacy on a community level.

**TRAFFIC SYSTEMS:** Separate movement systems should be provided for the pedestrian and the automobile. The pedestrian is too often ignored in the design of the housing site and neighborhood.

**USABLE OPEN SPACE:** Open space is a critical factor in the success of many new communities. It can offer visual variety and pleasing views. It provides for parks, playgrounds,

and other recreational activities and facilities. Perhaps the primary importance of open space is that it can provide an area for facilities where daily interaction among all inhabitants of a community can occur.

**VARIETY:** Several kinds of variety are important. A variety of housing types attracts people of different backgrounds and interests, making for a more diversified and therefore more stimulating living environment. Most of the "new towns" offer a variety of land uses as well as housing, including high-rise apartments, town houses and single family detached homes.

**IDENTITY:** All of the aforementioned criteria add to the feeling of identity—or sense of place that may be found in neighborhoods generally agreed to be of the best environmental quality.

Lewis offered the Mississippi chapter an example of the agility which he says is demanded of architects and developers desiring to create liveable housing developments. He calls it beating the inflexibility of zoning codes through the use of "easement swaps."

Lewis backgrounded the concept

in this manner.

"The Greeks found a good thing thousands of years ago when they first built courtyard homes. Today, several perceptive designers and builders are reviving this ancient concept by placing housing units within private walled spaces without a surrounding, open expanse of crabgrass."

Lewis advocated the "zero lot line" approach to this design concept and showed several examples of successful projects in which typical building setback requirements were either waived or amended. Unfortunately, he pointed out, few local zoning boards are so accommodating.

Because of the inflexibility of most zoning codes, an architect who proposes a lot line project is put down immediately with Killer Phrase No. 1: "Da code sez ya gotta have a sideyard."

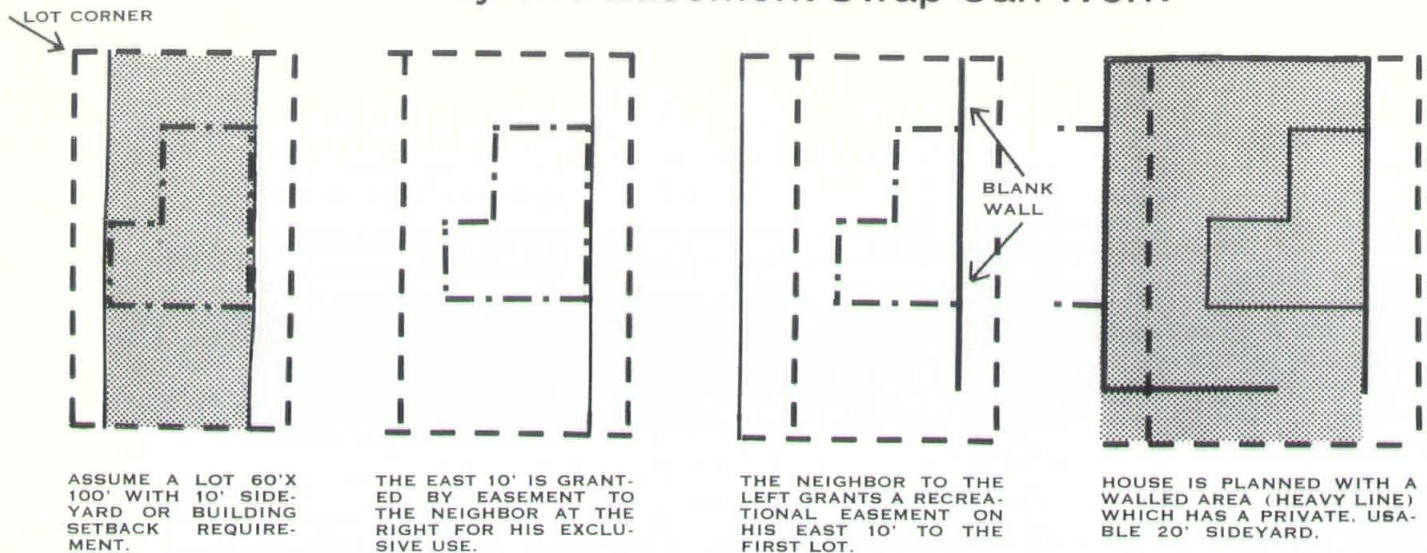
Nevertheless, there are ways to beat the code when you can't get it changed. One method—the easement swap—has been perfected by several innovative West Coasters. With it they are capitalizing on the advantages of lot line planning while staying within the framework of typical sideyard zoning requirements.

Here's how an easement swap works. As the accompanying diagram shows, the use of one sideyard of a lot is given to the occupant of the adjacent lot. Original boundary lines are not changed, but an easement is granted to per-

\*Killer Phrase (*kil'er fraz*), n. 1. Term used to describe illogical or uninformed reason given to explain why a particular proposal or concept will not work. 2. An objection which may sound rational on the surface but which flaunts basic principles of logic, as in *Orville*, *that contraption will never fly because it's heavier than air*. Syn. see ignorant. Ant. see intelligent. (Look that up in your *Funk & Wagnall's*!)



## One Way The Easement Swap Can Work



mit the use in perpetuity of the sideyard area by the neighbor. Similar easements are granted all the way down the line so that every lot owner comes out even.

Houses are then designed so that windowless walls are built on the setback lines. Additional privacy walls are also built around the perimeter of the lot. This provides privacy from and to the neighbor who assumes the use of the "borrowed" area. The end result is that each house ends up with one useable sideyard instead of two useless strips.

The house and privacy walls may be erected without obtaining a zoning variance because they are not built on the property lines. As intended by the zoning ordinance, they are built on the building setback lines.

The advantages, Lewis pointed out, are economic as well as esthetic. Lot line planning can result in a gross density of five or more single family homes per acre. In conventional subdivisions, densities seldom exceed four units.

Now it's time for Killer Phrase No. 2. "How're ya gonna take care of them walls?" Well, several different arrangements have evolved and they appear to work satisfactorily, he said. Usually, the problem is handled through property covenants which anticipate potential neighborhood disputes.

In Huntington Beach, Calif., for example, a project homeowner can't paint the back wall side of his

house in purple or paisley. Since that wall of his home is his to maintain but his neighbor's to look at, covenants require that future repaintings must match the original color. In another California project, a community association maintains the landscaping on the street side of the privacy walls.

If some of these arrangements trouble an architect, developer, lender or appraiser, Lewis suggests that he should take an equally long look at the plus side.

Los Angeles architect Barry Berkus spelled out the advantages in the June 1968 issue of NAHB Journal of Homebuilding.

"... such planning accomplishes total lot use, and its three-sides orientation can create closer relationships between indoor and outdoor spaces. Not only can the house be sited to eliminate unusable maintenance areas, but also each exterior area can be best oriented for sunlight, shade, breeze, view, privacy or expansion, and best function for play, outdoor entertaining, workshop, hobbies and storage."

Berkus added, "A sense of identification between interior and exterior spaces may be created by the use of the same building materials for both, by formal or informal landscaping within and without, by the development of exterior overhead structures that reflect interior design, by the creation of exterior bench areas which reflect interior furnishings, and by

varying both interior and exterior levels to enhance the spaces with a pleasing variety.

"A further advantage is the provision for planned expansion areas; these allow a growing family increased use of the house according to their changing needs.

"Excitement and drama may be created inside by a variety of levels, sunken fire pits, high ceilings and vistas which allow glimpses into other areas of the house without completely exposing them. In colder climates, the house may be designed to draw upon its interior warmth and charm during the winter months, while in spring and summer the house may be opened and expanded as nature unfolds.

"The placement of the kitchen is important and consideration must be given to insure a maximum of light, color and visual interest. Openness to the exterior is desirable, making garden pass-through windows possible; wet bars also enhance the free-and-easy living pattern. The kitchen thus becomes a changeful, functional and pleasant area."

Lewis cited a decades old housing project in New Orleans which has, in fact, meant greater profits for the developers, lower municipal costs for New Orleans, and a better environment for the occupants.

"Why, that one is so successful, you can't see the architecture for the environment," he said.







# A University Architect Looks at His Institution

By Henry R. Mitchell Jr., AIA

The University of Mississippi first opened for classes in 1848 with a student body of 80. The same year the Lyceum Building was constructed as the focal point of a five-building complex that was then the total University. To the left of the Lyceum Building were two three-story student dormitories, and to the right of the main building were two similar structures housing the faculty.

The Lyceum Building, designed in 1847 by Englishman William Nichol, is the only building remaining today from this original group.

In 1848 the Lyceum consisted of the facade as viewed today from the East and about two-thirds of the central structure. The construction of the building was masonry bearing walls and timber framing. The columns were built of brick and plaster and the capitals were plaster.

The central portion of the building was later extended to about one-third of the original length, and a West facade was constructed similar to the East facade. At a later date, the North and South wings were constructed. They are a significant corruption of the original design of the building.

In the mid-1850s, F.A.P. Barnard, LL.D., was elected president and later the first chancellor of the University. Barnard was born in the East and came first to the University of Alabama and then to

the University of Mississippi, where he stayed until the outbreak of the Civil War in 1861.

After the war, he assumed the presidency of Columbia College, later Columbia University. During his tenure he made of that institution the greatest university in the United States. He had the same aspirations for the University of Mississippi when he came and was determined to make it the greatest scientific school in the world.

To that end, he convinced the state legislature to build an astronomical observatory and to buy electronic and astronomic equipment second to that at no other university in the nation.

The telescope ordered was specified to be "at least equal to the best telescope" at Harvard College (then the standard of education) and at Pulkova University in Russia. These two institutions had 15-inch instruments, then the largest in existence.

The diameter for the finished instrument for the University of Mississippi was to be 19 inches. By the time this telescope was completed, Civil War prevented its shipment South, and it was acquired by Dearborn Observatory at Northwestern University in Evanston, Ill., where it is still in service.

Except for the large telescope, all of the other equipment ultimately found its way to the University where it is now a significant and unique collection of great value to the University and to science.

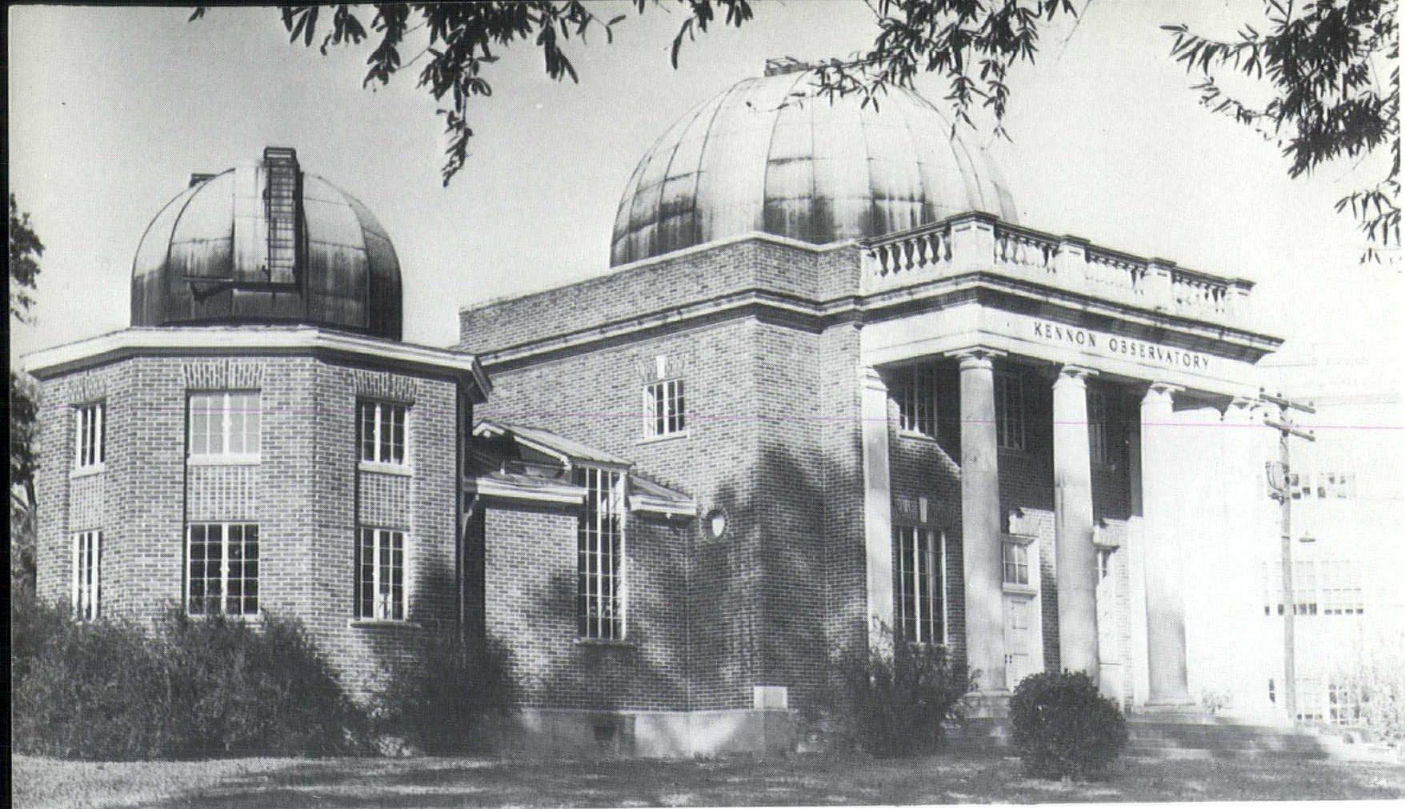
Nowhere in the annals of the University can I find any mention of the architect of Dr. Barnard's astronomical observatory. The building is known today as McCain Hall. It had an H-shaped plan which included everything on the present building except for the porch which now surrounds two sides of the chancellor's residence, a fill-in of the central section on the North side (rear) of the building and a two-story section on the Northwest end of the building which is completely incongruous with the original building.

Early photographs and a rendering of the building depict it to be quite similar to the building as it exists today, except for minor variations such as a wood railing around the edges of the roof on the two wings. The building was originally designed to house the central, large telescope and on the two wings, two comet-seeking telescopes. One of these was in the quarters of Dr. Barnard, who lived in the east wing of the building. This wing has been used ever since as a chancellor's residence.

Another interesting building of Dr. Barnard's tenure was a Magnetic Observatory. Its exact location on the campus is not certain. It was taken down brick-by-brick a number of years ago to make room for another building. The plans and the brick are stored at the University, the object being to

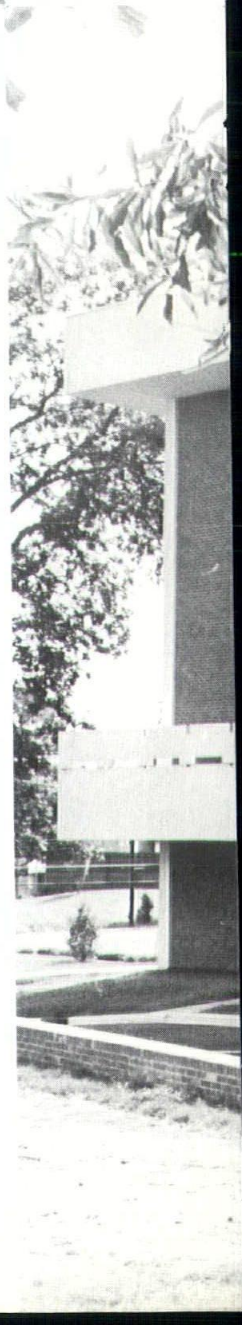
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BISHOP HALL  
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KENNON OBSERVATORY/R. W. NAEF/1939/LABORATORY/DELTA DESIGN GROUP PHOTOGRAPH BY NOEL  
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FASER HALL/DESIGNED BY JAMES T. CANIZARO AIA/1969/UM PHOTOGRAPH





KINCANNON HALL/DESIGNED BY R. W. NAEF/1963/MEN'S DORMITORY/FRANK LOTZ MILLER PHOTOGRAPH







GEOLOGY BUILDING/ARCHITECT UNKNOWN/1889/INSTRUCTION AND CLASSROOMS/UM PHOTOGRAPH

Continued from Page 11

one day re-erect the building. The structure had acquired fame because of its use to store corpses during the Union army raid on Oxford during the Civil War. Pictures of the building show a very small structure, similar in design to the observatory building and evidently done by the same man.

Dr. Barnard interceded with the Northern military when he returned North at the beginning of the War and was successful in having the University buildings spared during the raid on Oxford.

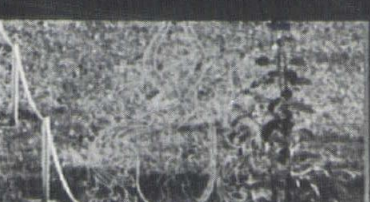
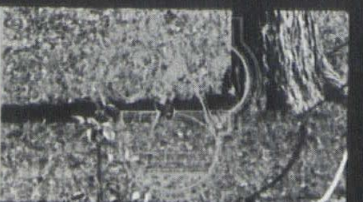
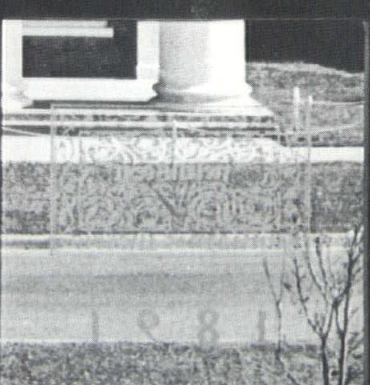
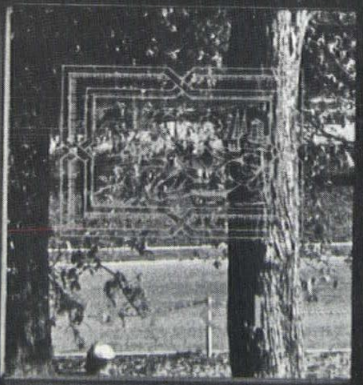
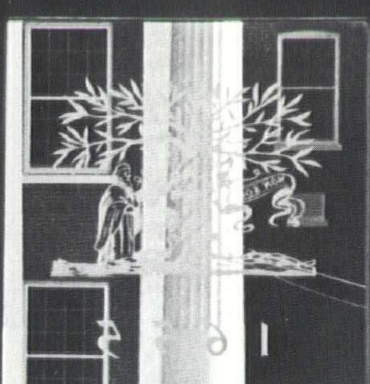
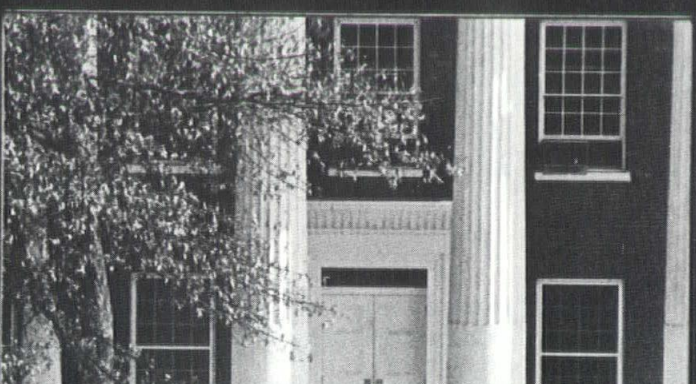
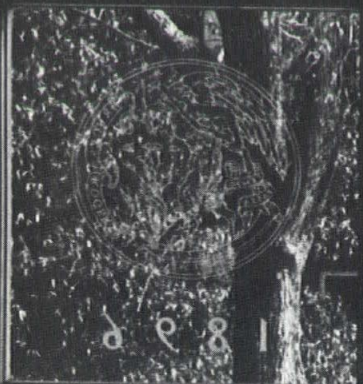
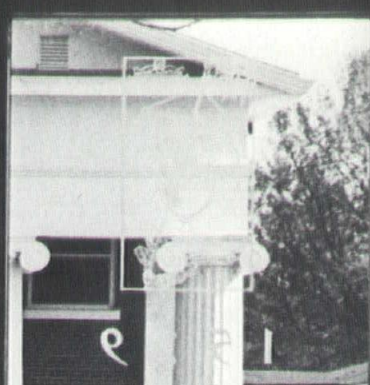
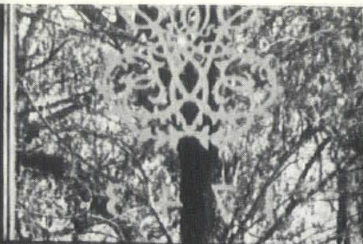
There are recognizable periods of construction activity at the University of Mississippi. The first was the construction of the original buildings on campus from 1848 to 1857. For the next 40 years, growth of the campus was fairly steady.

The Geology Building, the gothic building to the right as you enter the campus from the Grove, is another of the buildings whose architect is unknown. The building is a landmark, and it was built in 1889. The structure has a very prominent tower. If one were to enter the building late at night, sneak up to the tower, open the door and climb many stairs, one would be able to sign one's name next to the thousands of students' names signed in year's past, among them some of the most notable men in Mississippi and in the country.

Following construction of the Geology Building were Ricks Hall in 1903, Brady Hall in 1907, the

Continued on Page 23







# THE AMERICAN INSTITUTE OF ARCHITECTS



AIA Document J330 Revised November 1, 1970

## The Standards of Ethical Practice

### INTRODUCTION

These Standards are statements of ethical principles having broad applicability to professional persons. Accordingly, the enumeration of particular duties and the proscription of certain conduct does not negate the existence of other obligations logically flowing from such principles. *Conduct proscribed as unethical must be construed to include lesser offenses, such as attempts and aiding-and-abetting.* Deviation from these Standards shall be subject to discipline in proportion to the seriousness of the violation.

The Board of Directors of The American Institute of Architects, or its delegated authority, shall have sole power of interpreting these Standards of Ethical Practice, and its decisions shall be final, subject to the provisions of the Bylaws.

The following provisions of the Bylaws of The Institute form the basis for all disciplinary actions taken under the Standards of Ethical Practice (referred to in the Bylaws as Standards of Professional Practice):

### IMPLEMENTATION

*Bylaws: Chapter 14, Article 1, Section 1(c):*

Any deviation by a corporate member from any of the

Standards of Professional Practice of The Institute or from any of the Rules of the Board supplemental thereto, or any action by him that is detrimental to the best interests of the profession and The Institute shall be deemed to be unprofessional conduct on his part, and *ipso facto* he shall be subject to discipline by The Institute.

### CHARGES PRIVILEGED

*Bylaws: Chapter 14, Article 5, Section 1:*

Every formal charge of unprofessional conduct shall be privileged. Except as noted in this Article, all charges, proceedings, evidence, data, notices, transcripts and any other matters relating to the charges shall be confidential. The same qualifications shall apply to any material coming before a chapter governing body or committee in any matter, formal or informal, of alleged unprofessional conduct.

In unusual situations when the President of The Institute (or the Secretary in his absence) determines, after consideration of all the circumstances, that the best interests of the profession, or The Institute, or one of its component bodies so require, he may authorize the release of sufficient information concerning a case to meet the situation.

### PREAMBLE

*Bylaws: Chapter 1, Article 1, Section 2:*

The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.



## **OBLIGATIONS TO THE PUBLIC**

1. An architect shall above all serve and promote the public interest in the effort to improve human environment, and he shall act in a manner to bring honor and dignity to the profession of architecture. He shall conform to the registration laws governing the practice of architecture in any jurisdiction in which he practices.
2. An architect shall practice in a manner that will support the human rights of all mankind and shall not discriminate against any employee or applicant because of sex, race, creed, or national origin.
3. An architect shall not use paid advertising; indulge in self-laudatory, exaggerated, misleading, or false publicity; or solicit, or permit others to solicit in his name, advertisements for any publication presenting his work.
4. An architect shall not publicly endorse a product, system, or service, or permit the use of his name or photograph to imply such endorsement. However, he may be identified with any product, system, or service designed or developed by him.

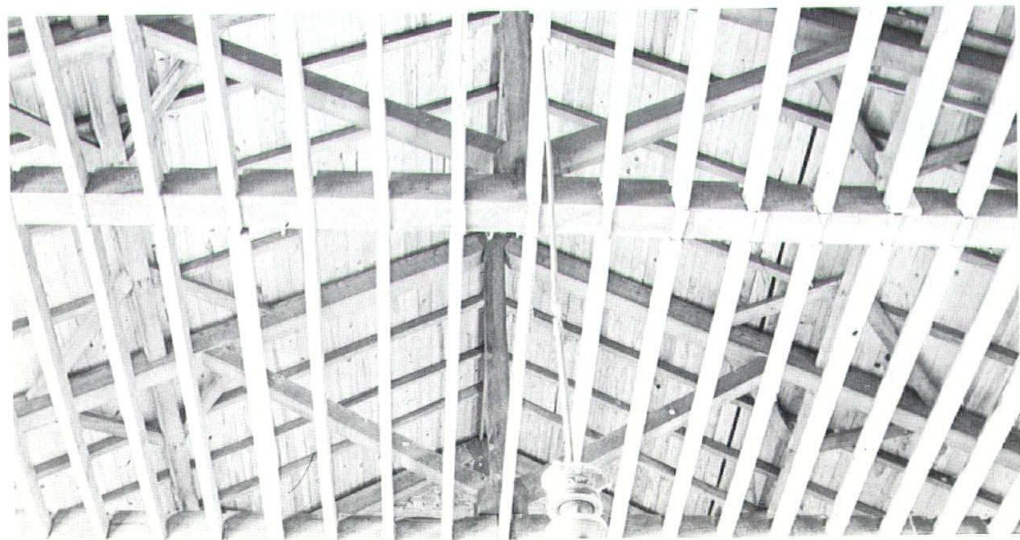
## **OBLIGATIONS TO THE CLIENT OR EMPLOYER**

5. An architect shall preserve the confidences of his client or employer.
6. An architect shall represent truthfully and clearly to his prospective client or employer his qualifications and capabilities to perform services. After being selected for his professional qualifications, an architect shall reach an agreement with his client or employer as to the nature and extent of the services he will provide and his compensation.
7. An architect shall not undertake any activity or employment, have any significant financial or other interest, or accept any contribution, if it would reasonably appear that such activity, employment, interest or contribution could compromise his professional judgment or prevent him from serving the best interest of his client or employer.
8. An architect may make contributions of service or anything of value to those endeavors which he deems worthy, but not for the purpose of securing a commission or influencing his engagement or employment.

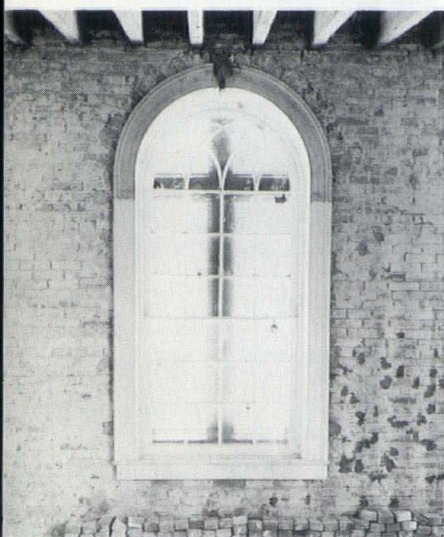
## **OBLIGATIONS TO THE PROFESSION AND THE BUILDING INDUSTRY**

9. An architect shall not attempt to obtain, offer to undertake or accept a commission for which he knows another legally qualified individual or firm has been selected or employed, until he has evidence that the latter's agreement has been terminated and he gives the latter written notice that he is so doing.
10. An architect shall recognize the contribution of others engaged in the design and construction of the physical environment and shall not knowingly make false statements about the professional work, or maliciously injure or attempt to injure the prospects, practice, or employment position of those so engaged.
11. An architect shall encourage education and research, and the development and dissemination of useful technical information relating to the design and construction of the physical environment.
12. An architect shall not offer his services in a design competition except as provided in the Competition Code of The American Institute of Architects.









## Rodney on the River

The fickle Mississippi River decided the fate of Rodney, a riverport town north of Natchez, in the 1870s when it began carving a new channel farther and farther from the town's waterfront. In less than a decade, Rodney's decline was assured as the River, its former partner in commerce, settled into a new channel several miles away from the city.

For a town that had been considered as a possible state capital site, the blow came hard. Years passed before the last of the saloons closed down, the last of the plantation commerce ceased, and

the last of the congregations abandoned their imposing churches in Rodney.

Not until the late 1950s did the presbytery of the Rodney Presbyterian Church halt regular services. In 1828, the foundation for this red brick church was laid, less than a hundred yards from the River's bank. By the time its last regular worshipers abandoned it, the River had moved more than two miles away from its earlier channel.

Walter Bemis, a longtime member of the church and one of the tiny community's few residents today, embarked on a one-man res-



toration project for the historic building in the late 1950s. A decade later he could point to some vital repairs accomplished, to much expensive work yet to be done, and to the frustration of attempting to interest potential donors to the project.

Ultimately, the property and building were deeded to the Mississippi divisions of the United Daughters of the Confederacy, an organization which has begun restoration work of the building as a state shrine. Under the auspices of the Rodney Foundation, Inc., Mrs. J. O. Jones of Gulfport employed Birchett and Montgomery AIA of Jackson to guide the work of general contractor J. S. Harris.

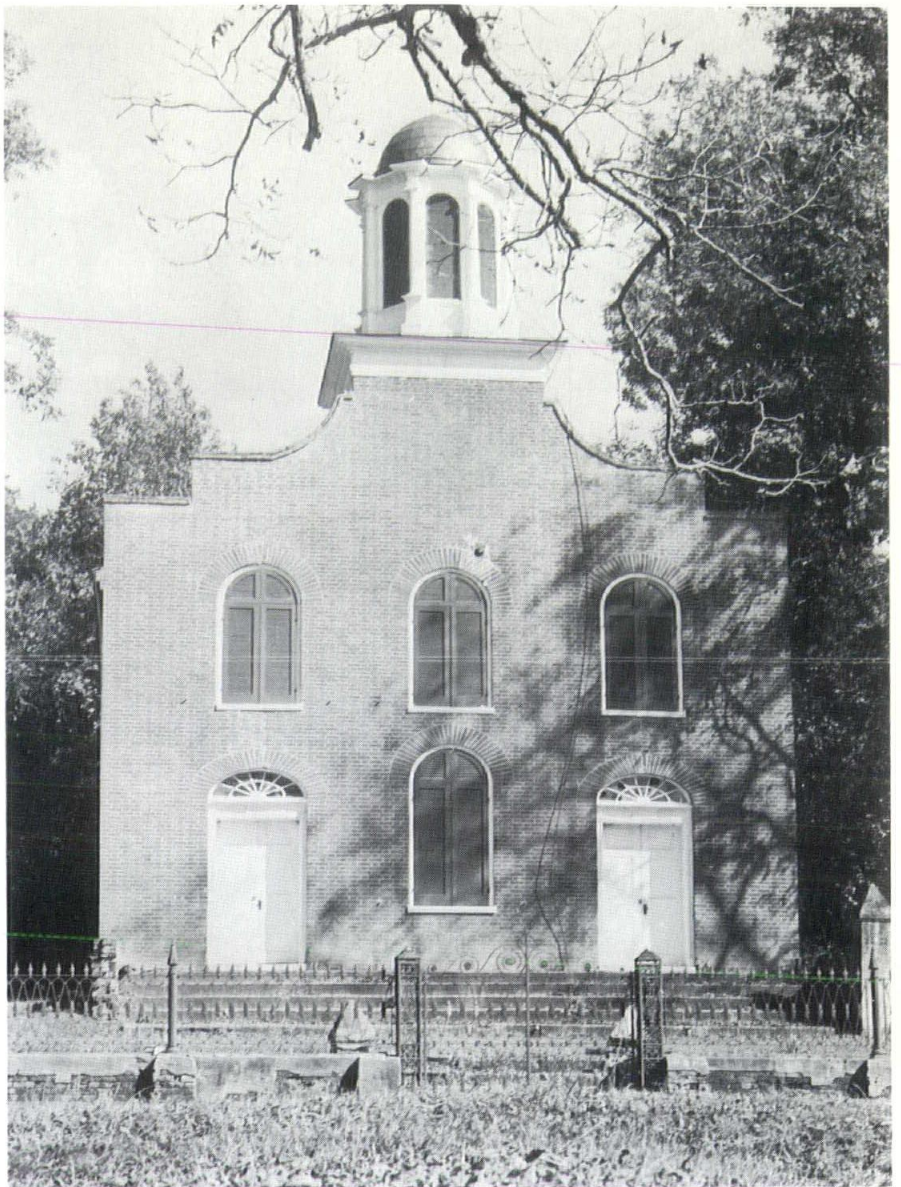
Already completed is repair of brick masonry, steeple, shutters and trim on the exterior. The interior is now in the process of wholesale refurbishment. With the plaster off the ceiling, the carefully assembled mortise and tenon roof structure is visible. Also of interest are several beams exposed with large drift-pin holes indicating that they were transported to the site as components of a timber raft on the Mississippi.

The windows are handmade and in perfect working order although most of the original glass has been replaced. The slave balcony stair is on the left side from the front elevation and was reached by a separate side door.

A tension bar was recently added to help correct the tendency of the end walls to lean. However, the fact that Civil War shells pierced, rather than demolished, the brick walls say something about the building's general stability.

A number of the Union cannonballs which struck the church were stored there for many years. Greedy tourists, however, have made off with these, as well as with five of the six arms of the church's chandelier.

As part of the exterior restoration, a contemporary of the cannon balls formerly stored in the church has been cemented into the facade and is clearly visible from the road.





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Fine Arts Building in 1911, Peabody Hall in 1913, University House in 1914, the Home Management Building in 1919, the Deupree Complex in 1920, Ward Hall in 1920, the Chemistry-Pharmacy Building in 1923, and Fulton Chapel in 1927.

The University is currently renovating Peabody Hall, a gray brick building in the center of the campus. Originally designed by Bem Price of Birmingham, Ala., Peabody Hall has an elaborate cornice of what appears to the casual observer to be stone. In fact, it is sheet metal and has performed as if it were stone for more than 50 years.

In 1920 Link & Trueblood designed a complex of three dormitory buildings. These were designed with concrete frame and brick veneer, the fashion typical of most of the modern buildings on the campus today. These buildings have proven to be esthetically good and very flexible.

In 1923 the same firm designed the Chemistry-Pharmacy Building of similar construction but on a much larger scale. This building, an acknowledged leader of its time, has served the University for nearly half a century.

During the early twentieth century the center campus buildings were constructed of gray rather than red brick. Notable of these are the Fine Arts Building, Peabody Hall, the Chemistry-Pharmacy Building and Fulton Chapel.

In 1929 the University enjoyed its greatest year of construction achievement. Thirteen buildings were either built or designed that year, and all of them were designed by Frank P. Gates. These include the old Cafeteria Building, Lamar Hall, the Gymnasium, the old High School Building, Bondurant Hall, Barr Hall, and Falkner, Hill, Howry, Longstreet, Vardaman and Isom dormitories and original Field House.

The most worked-on building on campus is undoubtedly the Field House. Subsequent to the original construction, Benson & Riehl, B. A. England, James T. Canizaro, and Barlow & Plunkett have added to the building in 1943, 1951, 1965 and 1969, respectively.

The architect who has exerted the greatest influence on the ar-

chitecture at the University of Mississippi is R. W. Naef, whose first building there was designed in 1938. In the succeeding years, Naef designed and built 26 structures on the campus. His buildings are the major nucleus of the present-day campus. They include the Physics Building, Meek Hall, the Library, Kennon Observatory, Somerville, Barnard, Garland, Hedleston, Leavell, Mayes, Guess, Kincaid, Powers and Hefley dormitories, the Carrier house, Carrier Hall, the new Education Building, the Physical Plant, the Continuation Center, the Alumni House, and Bishop Hall.

There is a certain design continuity in Carrier Hall, the new High School or School of Education Building, the Library, the Alumni House and the Continuation Center Complex. More than any other series of buildings, this group sets the tone of the campus of the University of Mississippi.

When Naef built his handsome little observatory in 1939, I'm sure it never occurred to anybody that by the year 1970 the observatory would have been completely outdated. It's not because the equipment is outmoded or that the dome doesn't turn anymore or that the tracking mechanism is impaired. The problem is that the campus has become so lighted at night over a period of years that the sky is just not dark enough for the telescope to see any stars.

In 1951 Naef built a copy of an old Kentucky plantation house adjacent to the campus for R. M. Carrier, a patron of the University and a Delta timberman. Mr. Carrier willed the property to the University, and it is now being converted into a chancellor's residence at a sum exceeding the \$100,000 original cost of the residence.

Two unusual University buildings are underground. One is the Linear Particle Accelerator Building, built for the Physics Department in 1963. It houses one of the most powerful linear accelerators in the South. The shielding, of course, is a matter of great concern. It is protected by a minimum of 10 or 11 feet of earth and concrete.

The other building is the Seismological Observatory, located near Sardis Lake 17 miles northeast of

the campus. This Observatory is one of several in the country which regularly track and report earthquakes and nuclear detonations on a worldwide scale.

The equipment portion of this building is underground. The seismometer rests on a concrete slab approximately 10 feet by 10 feet by 12 feet, sunk in the ground about 12 feet. The construction surrounding the building provides a constant-temperature atmosphere. The ground surrounding the building has to be kept cleared for a radius of approximately 300 yards because the movement by wind of shrubs or brush would be enough to activate the sensitive equipment.

The University leases from the William Faulkner estate the author's old house adjacent to the campus. The house is a typical Greek revival plantation-type house. Incidentally, Faulkner's is one of the names signed in the Geology Building tower.

Over the years, the University of Mississippi physical plant has acted as the contractor for a number of campus buildings, including the Continuation Center, the original Alumni House, the Stadium, and some of the Physical Plant Department buildings.

Several of the buildings in the Science Center Complex, especially the Biology and Pharmacy buildings, now have temporary entrances and other incongruities in appearance which we hope will be set right as the Science Center continues to expand. Eventually, all of the buildings will be physically connected. There are five more buildings envisioned in the Complex.

We are just now beginning to design and develop some of the spaces between the buildings which have resulted from construction in recent years. Unfortunately, this work has not in the past been a part of the budget for a building. We would like to see it made so. As time passes, there will be a conscious effort by the University to keep the natural, simple, direct atmosphere and to develop new work in this direction.

Today, there are over 200 buildings on the campus of the Uni-

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# Mississippi Chapter News and Views



Walter Lewis AIA, professor of architecture at the University of Illinois, chats with Mississippi chapter members following his presentation to the group (see page 7). With him are Matt Virden AIA, Greenville (center) and Lynton Cooper AIA, Jackson.



Ned Abrams AIA, Sunnyvale, Calif., makes a point with Mississippi chapter president H. F. Fountain Jr. AIA, Biloxi (left). Jackson architect Joe Pursell AIA (center) arranged for the Abrams program heard by nearly a hundred chapter members, their wives, and guests. The Oct. 30 presentation was on reproductive techniques to simplify drawing and redrawing of identical elements for site plans and buildings.

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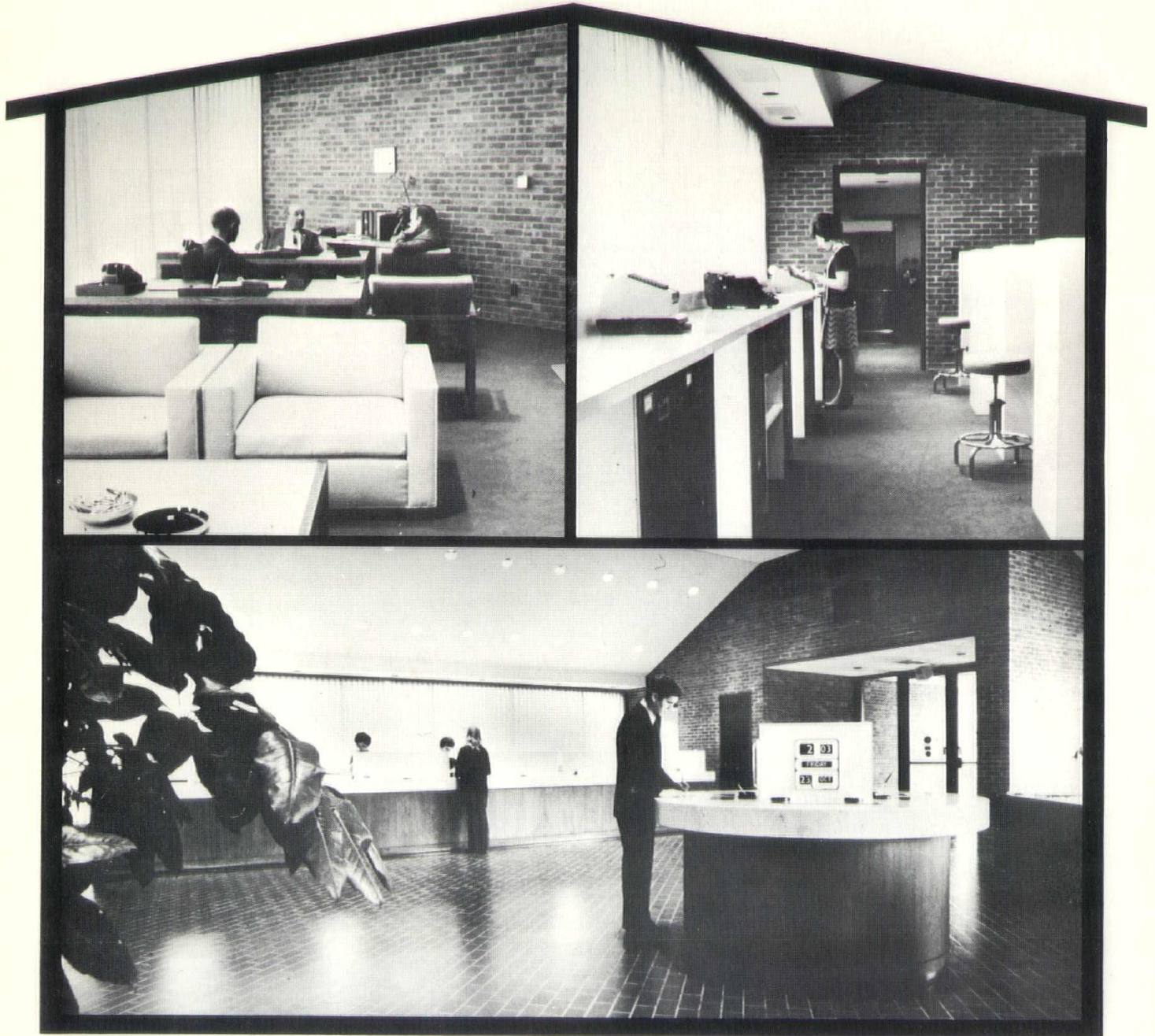
versity. Over 20 known major architects have worked as principals in the design of these buildings. Many others have worked as associates or on renovations or minor projects. Names which will be familiar to most architects include Bem Price, Lindsley & Price, H. N. Austin, Link & Trueblood, B. A. England, Jones & Haas, Brewer, Skewes & Godbold, E. L. Malvaney, Thomas Johnson Jr., L. L. Brasfield, Stephens & Johnson, W. I. Rosamond, William Nichol, F. P. Gates, R. W. Naef, Prichard & Nickles, and James T. Canizaro.

The campus, unlike most college campuses, does not boast a single building designed by a world-famous architect. There is no real continuity in the design of the buildings on campus, however there is a clear distinction between the first Greek revival, the middle eclectic classic revival gray brick structures, and the later eclectic classic revival red brick structures, also of the neo-classic structures of the middle Naef and the final contemporary structures basically of Naef, Prichard, Canizaro. Despite the lack of continuity of design, there does seem to be a certain cohesiveness in the overall architecture on the campus, a kind of a heterogeneous similarity which prevails. There are several reasons why this is true. The buildings are all relatively small in scale. The buildings are all rather simple or direct. Even the ones designed to be the most imposing (the gray brick ones) fail to really come off except the Fine Arts Building, and this is understandable because it was originally designed to be the library building.

To summarize the past 120 years of the University, I'm not sure whether we have the best buildings left today which have been designed and built. I have seen pictures and have known buildings formerly standing on the campus that were most creditable epitaphs to their designers and which I regret are no more. Then, too, I know of buildings both old and new which could not be more mercifully treated if a great whirlwind or earthquake were to swoop down and swallow them up.



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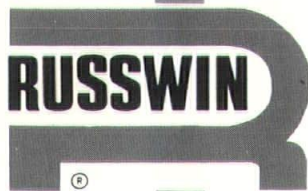
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*Henry Soss*

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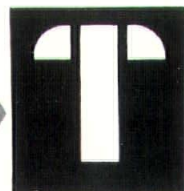


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