

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 The Saunders-Paine House
Other names/site number Minko, Lauri Mundi
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: 309 South Matubba Street
City or town: State: County: Monroe
Not For Publication: Vicinity: Zip: 39730-2933

3. State/Federal Agency Certification

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

I hereby certify that this ___ 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 ___ 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 local

Applicable National Register Criteria: A B C D

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

Title:

**State of Federal agency/bureau or Tribal
Government**

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper _____ 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
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
5	0	buildings
1		sites
		structures
1	1	objects
7	1	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

DOMESTIC: secondary structure

DOMESTIC: secondary structure

DOMESTIC: secondary structure

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: single dwelling

VACANT/NOT IN USE

VACANT/NOT IN USE

VACANT/NOT IN USE

7. Description

Architectural Classification

(Enter categories from instructions.)

Greek Revival, Neoclassical

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Clapboard, Iron, Brick, Glass

Narrative Description

The Saunders-Paine House is a ca. 1848 vernacular Greek Revival wood-frame, two-story, center-hall plan building clad in white clapboard siding with a low-hipped roof, raised brick foundation, and paired masonry end chimneys located on the side elevations. The house was remodeled in 1936-1939 in the Neoclassical style, and the rear addition extending the length of the house dates to that time. Other exterior Neoclassical modifications included the replacement of a one-story Greek Revival portico with a full-length, two-story porch supported by fluted Doric columns with a pier-and-post wood balustrade. The interior of the house retains its original center hall plan but exhibits a combination of both styles in the woodwork, ceiling decorations, mantels, and doors. The semi-suburban 20-acre site remains virtually intact from the antebellum era. The Saunders-Paine House is in excellent condition and retains integrity of setting, location, design, workmanship, materials, and feeling, which combine to convey the significance of this residence.

Elaboration

The ca. 1848 residence exhibits Greek Revival stylistic features including symmetrical proportion, white clapboard exterior, wide band of trim below the cornice line and a complex center Greek Revival entry with double doors, sidelights, and tri-partite transom windows and dog-eared surround. The ca. 1936-39 Neoclassical details include a rear bay window, and a full two-story porch with balustrade and slender fluted Doric columns. The owners installed new exterior window surrounds at that time, but left one original on the

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rear of the main south elevation. The fact that the family and their architect retained one window with its original trim tells us they were consciously treating this as a "preservation" project as they understood it and that their choice of Neoclassical style details was not arbitrary. These combined details convey the continuum of Greek Classicism in housing styles from the early 19th century into the third decade of the 20th century.

Façade (East)

The building's frame construction rests on an elevated masonry full basement. The main roofline retains its original Doric-style frieze, with a series of banded triglyphs alternating with plain metopes. A series of a mutule-like decoration lines the cornice above the frieze. Guttae decorate the bottom of each triglyph. A plain architrave below the frieze completes the classical entablature on the house. The straightforward symmetry of the structure is readily apparent in the paired, masonry end chimneys on the north and south elevations.

The façade displays two sets of paired, six-over-six double-hung wood windows on both floors. The windows have simple, flattened grooved lintels with circular bull's-eye corner blocks repeated in the interior molding. All windows have working wood louvered shutters with hand-forged iron hardware. The architect changed an original center entrance on the second floor to a short, six-over-six double-hung wood window during the 1936-39 renovation to accommodate a new bathroom.

The first story's center entrance has clear, single-light, double-leaf wooden doors surrounded by three-quarter sidelights and a three-part rectangular transom all inlaid with opalescent Tiffany-type glass and iridescent glass beads. This replacement glass must date prior to 1904 as evidenced in Exhibit #4. The dog-eared Greek Revival-style wooden enframing is topped with an unusual double-curl cresting motif.

The 1930s Neoclassical-style, full-width, two-story, hipped-roofed porch (see Exhibit #3) repeats the main roof frieze on a smaller scale. Gracefully spaced triglyphs are located at each corner and above every column. The porch columns are six fluted Doric columns, and fluted flat pilasters support the porch at the back. The porch roof has a pier-and-post wood balustrade which has a crisscross-in-circle motif with balusters positioned above each column, extending their vertical line. The Neoclassical porch railing is wrought iron with a crisscross in circle motif also repeated in a balconette below the center window on the second floor. The new stairs are upgraded to marble treads and sandstone kicks.

Side Elevation (North)

There are two full-sized, six-over-six, double-hung wood windows on the ground elevation and second floor, and a small six-over-six, double-hung, wood window centered on the second floor. There are two masonry chimneys piercing the eaves.

A ca. 1936-39 one-story, clapboard-clad Neoclassical rear addition containing a kitchen, laundry room, and butler's pantry/breakfast room is on the northwest corner. It has a parapet wall and a flat roof. A rectangular, hipped-roof oriel window supported by three scroll-sawn brackets is located on the east end of the addition. The bay has four-over-four, double-hung wood windows and one-over-one fixed lights on the sides. The porch on the northeast corner has single and paired fixed wood windows with no shutters, and a four-panel wood entry door topped with a four-light fixed transom, poured concrete stairs and a tubular iron handrail.

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Side Elevation (South)

There are two full-sized, six-over-six, double-hung wood windows on the ground elevation and a center door with a window and a wood spandrel panel. On the second floor, there are three six-over-six, double-hung wood windows, all with wood shutters. There are two masonry chimneys piercing the eaves on this elevation as well. The door leads from the rear parlor onto a paved masonry stoop with a semi-circular sandstone staircase added in the 1936-39 renovation. The iron railing pattern matches the front porch. A small circular pool with a wall fountain and a Greek statue is located at the bottom and a rectangular flagstone and brick patio extends out from the bottom of the stairs.

Rear Elevation (West)

The rear elevation has a second-story sleeping porch added during the 1936-39 renovation, with multi-light metal casement windows centered on the second floor. A clapboard one-story, asphalt shingle hip roof addition with a six-over-six, double-hung wood window with shutters is on the south end of the ground floor. This addition has a full, screened porch with a shed roof. The kitchen porch addition has a single, multi-light fixed wood window and a small six-over-six, double-hung wood window with shutters.

Interior

The original part of the center-hall house is two rooms deep on two stories with heart pine floors and plaster walls and ceilings. The interior doors are six-panel wood with brass doorknobs, and simple, flattened grooved lintels with bull's-eye corner blocks surrounds unless otherwise noted. The new doors and window trim matches the original. All of the windows have wood spandrel panels. The plaster ceiling medallions in star, dogtooth, and floral designs are originals (see Exhibit #5). The rear addition doors and window surrounds match the older Greek Revival patterns but are more delicate in appearance. The pine floors have narrower boards than the front part. Ceilings are 12 feet on the ground floor and 13 feet upstairs.

Entry Hall

The wide entry hall has a curved stairwell on the west end with slender turned wood balusters and newel post. According to the work specifications by the architect, after adding the rear addition, the stairs were reconfigured to their present form during the 1936-39 renovation (see Exhibit #2). This public area on the first floor has an elaborate crown molding, molded baseboards interspersed with metal radiator grills, and an oval plaster medallion with brass chandelier in the ceiling.

Front Parlor

The west side has two parlors joined by sliding doors. A nicely carved vine motif decorates the cornice, while anthemion ornament the top and side panels of the doorframes and the Greek Revival fireplace mantel. The fireplace is now gas and has a rare Georgia Peach marble inset and hearth from the 1936-39 renovation. This quarry has now closed and the marble is no longer available.

Rear Parlor

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This room also has a matching renovated fireplace and anthemia ornamentation. The eastern-most window was converted to a door leading out to a balcony added in the 1930s renovation. The western window on the south wall retains its original 1840s Greek Revival trim, with simple roundel corner blocks and a raised chevron motif, and this provides a useful comparison with the more delicate and more articulated trim work of the 1930s.

Library

The modest front room appears to have had the least changes over time. It has a fireplace with a Greek Revival mantel, brick inset and hearth, but has been converted to gas. There is no ceiling medallion, the front window surrounds are shouldered, the cornice trim is very modest, and the door has a Sargent mortice lock on it.

Former Dining Room

The hall door has shouldered trim, and a molded chair rail and heavy crown molding provide a high level of decoration in this room. There are built-in, shell-design corner china cupboards in the southeast and southwest corners, dating to the 1930s. The ceiling medallion is oval with an interior oval ring. The wood mantel has a Greek key design, with black Carrara marble inset and mantel.

The rear addition on the ground floor included a retiring room with half-bath in the southwest corner, a large screened porch, a kitchen with ca. 1936-39 ceiling-height, wood-and-glass cabinets, a small elevator, a large butler's pantry with cabinets matching those in the kitchen, and a laundry room with bead board walls.

Upper Floor

Upstairs, the hall has a large built-in linen closet and a floral motif ceiling medallion. All the upstairs bedrooms have renovated fireplaces that retain their original modest wood mantels but have tile insets and hearths. All of the closets date to the 1936-39 renovation. Two interior bathrooms were updated recently but a public half-bath in the hall retains its 1936-39 Oriental motif tiles and fixtures including medicine cabinet. The trunk room was remodeled into a bathroom serving one front bedroom in 1936-39; a housekeeper's closet is between two bedrooms. The rear sleeping porch has an elevator in one corner dating to the renovation.

Basement

The raised basement has exposed floor joists and a concrete floor from the 1936-39 renovation. Forced air-heating dates to that time.

Site

The site is at least six feet above the remainder of the street. The building sits on a slight rise and its facade faces east toward South Matubba Street. A front brick walkway extends to a graveled parking area at the terminus of an asphalt and dirt, single-lane road with in a magnolia allee from the city street. A brick walkway leads to the front porch.

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Contributing outbuildings include a ca. 1848 kitchen building located directly behind the main house; the one-story, one-bay wide, rectangular masonry building with stand-up seam metal roof and center entry wood door topped by brick voissour retains good integrity and serves as a guest house. Immediately to its south is a ca. 1848 smokehouse, a one-story, one-bay wide, rectangular masonry building with stand-up seam metal roof, center entry wood door and a masonry center chimney, in fair to good condition. Both of these well-made masonry dependencies date to the original construction of the house and reflect necessities of rural 19th-century life, the growing, preserving, and preparation of food. Four weatherboard slave cabins that the Saunders-Paine family's oral history affirms no longer stand. Two objects include a contributing c. 1848 brick cistern near the cookhouse and a non-contributing abusively altered c. 1848 gazebo in the front yard.

Located to the east of the driveway is a marginally contributing ca. 1915 one-story weatherboard, asphalt shingle roof, one-car garage. This early garage, and the late 19th century photographs of the family, indicates their wealth and their early acceptance of new technology. A late 19th century frame with weatherboard horse barn is located near the south boundary of the property. The barn has an incised open entry in the middle and an asphalt shingle roof. It is in fair to poor condition. This barn housed the ponies that the family used for playing polo, a sport generally enjoyed by the upper class. The clay tennis court has vanished and the duck pond in the far southwest corner of the yard has dried up and filled with vegetation.

The site is noteworthy in its own right, as it has remained virtually unchanged since initial development in the 1840s when Reverend Turner Saunders had the trees on it cut for use in building the house. In 1853, the New Orleans, Jackson, and Great Northern Railroad selected Aberdeen as the site for one of its stations along the New Orleans to Nashville line, and on June 3, the railroad purchased the land on which the present depot is located. The tracks define the western boundary of the Saunders-Paine House parcel.

The site is largely unornamented. The only landscape feature is an allee of native magnolias and dogwoods. Ornaments include the Southern magnolia, boxwoods possibly dating to the 1936-39 renovation, crepe myrtles that could date to the 1840s, and ginkoes of unknown age. The rest of the historical landscaping including rose bed and other flowerbeds, kitchen garden and other landscape features are all lost. Native pines and other hardwoods trim the periphery.

The site became overgrown during the final years of the family's ownership and the grounds had to be bush hogged to allow access for vehicles when the estate inherited and sold it.

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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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1848-1955

Significant Dates

1936-1939

Criteria Considerations

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

Property is:

- 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.

Significant Person

(Complete only if Criterion B is marked above.)

Reverend Turner Saunders, Bishop Robert Paine family

Cultural Affiliation

Architect/Builder

Reverend Turner Saunders, builder
 Byron Welby N. Pugin, architect 1936-39.

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Statement of Significance-Summary Paragraph

The Saunders-Paine house's primary structural components date to ca.1848. It was remodeled between 1936 and 1939, rendering it an excellent example of the continuum of popular Classical style architecture from the robust early 19th-century Greek Revival style, often copied by builders from published plan books, to the 20th-century Neoclassical style, usually more delicately rendered by architects schooled in classical details. The house has a 140-year history as the residence of the Saunders-Paine family, important in Aberdeen, Mississippi's early European settlement, agriculture, religion, law, and medicine. It is nominated to the National Register of Historic Places for its significance under Criterion B for its association with the prominent Saunders-Paine family and Criterion C as an excellent local example of Greek Revival architecture with a strong Neoclassical influence.

Narrative Statement of Significance-Criterion B

Methodist minister Turner Saunders (1782-1853) was the son of Revolutionary War veteran Thomas Saunders. His mother was Ann Turner. Turner married Frances Dunn and moved to Franklin, Tennessee in 1808 and in 1822, he and his wife moved to Courtland, Alabama where he became a highly successful cotton planter. Frances died in 1824, and Turner married Henrietta Millwater on July 1, 1826. In 1845, Reverend Saunders moved to Aberdeen and purchased 2,880 acres of prairie acreage to plant cotton. He also bought an undeveloped 20-acre site on what was then the outskirts of town for a residence finished in 1848.

The rich prairie lands of Houston clay surrounding Aberdeen were probably the most productive of the upland soils of the Gulf Coastal Plain east of the Mississippi River. The soil made it very desirable for planting cotton, and the Tombigbee River provided transportation to the cotton market in New Orleans.¹

In failing health, Reverend Saunders built "Minko," commonly known after the 1930s as "Lauri Mundi," for his wife Henrietta Millwater (1795-1869), stepdaughter Mary Eliza Millwater Paine (1822-1904) and son-in-law Bishop Robert Paine (1799-1882). He wanted them to care for his widow when he was gone. After Saunders' lingering death, he left this property including buildings and furnishings to Henrietta, from whom the Paines purchased it in 1857.

Bishop Robert Paine (1779-1892) was a founder of the Methodist Episcopal Church, South. Paine converted to Methodism at an 1817 camp meeting. Within a year, he became an itinerant minister for the Tennessee Conference of the Methodist Episcopal Church. In 1821, Paine was ordained a deacon and, in 1823, an elder. Like his father-in-law, Reverend Saunders, Paine was also a "planter-preacher."

In the years leading up to the Civil War, the Methodist Episcopal General Conference split over the slavery issue. Those in the anti-slavery camp echoed the feelings of Methodism's founder, John Wesley, who fervently opposed the institution. Many, including Paine, however, were in the pro-slavery faction. In 1844, Paine led his fellow dissenters in drafting a peaceful "Plan of Separation." The plan permitted the annual conferences in slaveholding states to separate from the Methodist Episcopal Church and to form their own denomination. At a conference the following year, Paine became one of the founders of the Methodist Episcopal Church, South. Paine was also instrumental in establishing Nashville's Vanderbilt University.

¹ Mississippi: A Guide to the Magnolia State. Federal Writer's Project of the Works Progress Administration. New York: Hastings House, 1938, p.33.

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Paine married his third wife, Mary Eliza Millwater, in 1839, and they had seven children together as well as raising two sons by Robert's first marriage. Bishop Paine and Mary Eliza's seven children were Robert, John Emory, George, William, Sarah Felix, Ludie, and Mary.

Paine himself supervised his 3,100-acre plantation and 52 slaves. Usually he arranged his episcopal tours in the winter months to permit direct supervision of his farming operations. In 1860 his plantation yielded 5,000 bushels of corn, 310 bales of cotton, 800 bushels of sweet potatoes, and smaller amounts of wheat, rye, oats, and Irish potatoes. In the Civil War years, he seldom left Mississippi. The end of the war found Paine's fortunes diminished and the episcopacy reduced to six men; thus, Paine increased his tours of the Southern conferences.

One of Robert and Mary Eliza's sons, George Carter Paine (1855-1936), an attorney, married Annie Fite Green (1862-1935) of Nashville in 1884. Annie's grandfather was Alexander L.P. Green of Nashville, who was also a commissioner overseeing the lawsuit between the Southern and Northern Methodist Churches, founded the Southern Methodist Publishing House, and was a founder of Vanderbilt University in Nashville. Annie met George Paine while a guest of the family at Minko. The newlyweds moved into the large household, and in 1917, George became the sole owner after buying out the other heirs. George Paine was the most prominent attorney in town and handled most of the bigger cases. As Aberdeen was not only the county seat but also the site of a federal courthouse, there was a wealth of legal work.

George and Annie had one son, Thomas Fite Paine (1887-1956). Thomas Paine became an attorney, worked with his father and inherited all of his clients, and managed several plantations. Thomas married his first wife Mary Alice Terrell (1889-1989) in 1910. Their three children were born at Minko, including Dr. Thomas Fite Paine Jr., who went on to a distinguished career at Harvard Medical School, publishing a series of pioneer studies on the side effects of antibiotics.

When George Paine died in 1936, Thomas and Mary Alice bought the property from the other heirs, undertaking a major renovation from 1936 to 1939 before occupying it. Mary Alice renamed the house Lauri Mundi after the cherry laurel trees on the property.

Thomas Fite and Mary Ann divorced in 1950, and she occupied the house until her death in 1989. After remaining in the Paine family for over 150 years, the house sold to the Navarro family who kept it for a year before selling it in 1990 to the Weldon Werks family. In 1996, the Dr. Nicholls family purchased it but never lived there. The current owners, Debby and Jim Lamping, purchased it in 2015.

Narrative Statement of Significance-Criterion C

The Saunders-Paine House represents the synthesis of 19th and 20th-century Classical architectural design. The builder of the Saunders-Paine House was Reverend Turner Saunders, a native Virginian, who had already demonstrated a history of home building and a love for Classical architecture. In 1830, Saunders was the President of the Board of Trustees of an academy for young women, LaGrange College, near Leighton, Alabama. He served in that position until moving to Aberdeen in 1844. During his time there, Saunders lived in the mansion currently known as the Goode-Hall House in Lawrence County, Alabama. It is an example of the kind of vernacular classicism that a talented amateur with access to some architectural books could produce for a local builder to follow. The ca. 1830 Classical Revival style home (HABS-HAER 1936) is listed on the National Register as the Goode-Hall House (10-1-1974). The first

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Saunders House is an excellent example of Classic Revival with late Georgian (Federal period) trim and detail and according to the sparse nomination, “The house shows a Virginia preference.”²

Early Classical Revival architecture (1770-1850) was a precursor to Greek Revival architecture. Identifying features include an entry portico that dominates the front façade and is generally the same height of the structure, supported by columns. The structures are typically rectangular or square and contain windows along the entire front façade. The most famous example, according to McAlester & McAlester, is Monticello, Thomas Jefferson’s home built in 1770, the year of Saunders’ birth. President Jefferson, who because of his political convictions rejected English architecture and instead embraced influences of Roman styles, was the single most influential designer of the period from 1743-1826.³

Early Classical Revival architecture evolved into Greek Revival architecture from 1825-1860. Many factors such as the rise of a capitalist economy, expansion of the United States, and dramatic improvements in transportation that made raw materials more accessible caused the cultural changes in architectural manifestations during the 1820s through the 1860s. Another influence in the popularity of Greek architecture was the Greek War of Independence from the Turkish Ottoman Empire in 1822. Americans saw a parallel between the Greek fight for independence and their earlier fight against the British, hence the movement away from any type of English architecture, to the widely popular Greek architectural styles.

Greek Revival architecture was “the dominant style of American domestic architecture during the interval from 1830 to 1850,” according to McAlester & McAlester, who also note that “the largest surviving concentration of Greek Revival structures are found in states that had the largest population growth during the period from 1820 to 1860.”⁴

Moreover, since Aberdeen was the fastest-growing city in Mississippi in the 1840s, the housing fashion-conscious Saunders built his Aberdeen home in the Greek Revival style, possibly from a pattern book. He could have hired or owned an African-American builder/master carpenter. According to family history, Reverend Saunders constructed the house from virgin timber harvested from the 20-acre site, and the sills and joists connect with wooden pegs made of heart pine. Homemade bricks were created on the site. There were many skilled African-American builders during this era, and as Saunders’s health was failing, it is likely that the beautifully crafted home is really the work of his slaves.

Historic photos show that it had a one-story, tetra-style Doric portico with a flat roof forming a second-story balcony surrounded by a wheat-sheaf balustrade, a cornice with triglyphs along the roofline, and sidelights and a transom surrounding the front doors on the first and second stories (see Exhibit #3). The front entry was probably fitted with Tiffany-type stained glass sometime between 1878 when Louis Comfort Tiffany popularized it and Mary Eliza Paine’s death in 1904 based on photographic evidence of Mrs. Paine sitting on the stairs in front of the door (see Exhibit.#4)⁵

When George Paine died in 1936, Thomas and Mary Alice bought the property from the other heirs. Mary Alice then renovated the old-fashioned Greek Revival (described as “colonial” in an Aberdeen newspaper

² W. Warner Floyd, “Saunders House.” *National Register of Historic Places Registration Form*, May 30, 1974. On File at the Historic Preservation Division, Alabama Historic Commission, Montgomery, AL.

³ Virginia and Lee McAlester, *A Field Guide to American Houses*, Knopf, 1984, p. 169.

⁴ *Ibid*, 180.

⁵ McAlester, *A Field Guide to American Houses*, 180.

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society article) family residence before occupying it. The 18 pages of typewritten architect's notes attest to the meticulous details such as Carpentry: "all new materials shall match in every respect the present materials." Retention or reuse of original materials whenever possible by the contractors was written into the plans: "The Contractor shall remove all portions of the present building that are not included in the completed structure, porches, present kitchen structure, present heating plant, etc. such materials that can be salvaged shall be used in the reconstruction. All doors and windows that can be salvaged shall be used wherever possible in the new structure." Even today, the current owners have found building parts such as old mantels and doors dating to the 1936-39 renovation stored in outbuildings or in the basement, still in usable condition.

The Neoclassical style (1895-1950) became best known after the World's Columbian Exposition, held in Chicago in 1893, which mandated a classical theme; therefore, the architects designed dramatic colonnaded buildings with facades dominated by classical columns and symmetrically balanced windows. Soon after the Exposition, this style became the latest fashion throughout the country although it was usually reserved for monumental buildings or large homes such as the Saunders-Paine House.⁶

The renovation took more than two years (1936-39) and the architect was B. Welby N. Pugin of Nashville, Tennessee (see Exhibits #1, 2). According to architectural historian Catherine Bishir, Pugin's father, North Carolina architect Byron A. Pugin, "is of special interest because of the hypothesis that he was the illegitimate son of the internationally famous English architect Augustus Welby Northmore Pugin (1812-1852)."⁷

North Carolina-born B. Welby N. Pugin (1886-1961) trained with his father in 1904-1906, became an architect, and moved to Nashville, where he registered for the draft during World War I, giving his full four names (Byron Welby Northmore Pugin). From 1915 until 1922, he worked in the Nashville offices of the Nashville, Chattanooga & St. Louis Railroad under the direction of Hunter McDonald designing railroad housing. He began an independent practice in 1922 and in 1926 was partner in Pugin and Wallace. According to Herndon's Master's Thesis, his more notable early residences included those for E.B. Stevens Jr., Stanley Hampton, and Newman Cheek of Nashville and the Baptist Church of Dothan, Alabama, and the Hayes-Barton Church of Raleigh, North Carolina (none appear to be N.R. listed).⁸

Aberdeen contains several other comparable large, semi-suburban lots with large Greek Revival houses. All of the other examples share several features in common with the Saunders-Paine House: Pines, live oaks, magnolias, and other native trees are used as landscape features; Classical architectural characteristics are featured; and prominent upper-class citizens, most of whom were planters, were the builders. Sunset Hill, The Holliday House, and The Old Homestead are near the core of the city on two- or three-acre lots, while Lauri Mundi (Saunders-Paine House) is several miles from downtown on a roughly 20-acre parcel.

The ca. 1847 Ruben Davis House (Sunset Hill) was extensively remodeled and expanded in 1853 by second owner William Reid Cunningham. While the Saunders-Paine House was comfortable but modest, Sunset Hill epitomizes the material excesses of successful business entrepreneurs and cotton planters in the South before the Civil War. This house exhibits major stylistic references to Asher Benjamin's *The Practical House*

⁶ McAlester, 344.

⁷ Catherine W. Bishir, "Pugin, Byron A." (*North Carolina Architects and Builders, A Biographical Index*, 2009), <http://ncarchitects.lib.ncsu.edu/people/P000052>, accessed January 20, 2017.

⁸ Joseph L. Herndon, "Architects in Tennessee until 1930." New York: Columbia University, 1975.

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Carpenter (1830) and *The Practice of Architecture* (1833).⁹ Like preacher-planter Turner Saunders, slaveholder William Reid Cunningham, responsible for the 1853 Sunset Hill renovation, also owned a large plantation west of Aberdeen in the Black Prairie, a fertile, relatively treeless region that was a stronghold of cotton cultivation.

A third Greek Revival town home, the ca. 1850 John Holliday House, was also constructed by a planter. John Holliday came to Mississippi from North Carolina and purchased a large cotton plantation on the prairie west of Aberdeen. Of the half dozen or so Greek Revival mansions in town, the Holliday House is one of the most “correct” in terms of the masterful execution of its Classically inspired design, unlike the vernacular Saunders-Paine House. Major, but sympathetic, alterations to the house occurred in 1922 that did not alter the original appearance.¹⁰

The Saunders-Paine House retains antebellum and late 19th- and early 20th-century outbuildings that reflect use of the property over time. The only other significant Aberdeen residence with an outbuilding that remains intact is on the property of Dr. George Augustus Sykes, the youngest of three brothers who migrated to Aberdeen from Virginia. His ca. 1852 Sykes House (The Old Homestead) is predominantly Greek Revival in character but also features additional picturesque design elements like pierced archivolt with pendants accenting the soffits of the porticoes and a corbelled chimney cap. Its Gothic barn, contemporaneous with the residence, is the only high-style ancillary building in Aberdeen.¹¹

The Saunders-Paine House is unique in its intergenerational ownership of a residence constructed by a family member, its original undisturbed site with outbuildings spanning a century, and its synthesis of 19th- and 20th-century Classical architectural design performed in a historically sensitive manner.

⁹ Jack Gold, “The Ruben Davis House.” *National Register of Historic Places Registration Form*, November 16, 1978. On File at the Historic Preservation Division, Mississippi Department of Archives and History, Jackson, MS.

¹⁰ Susan M. Enzweiler, “John Holliday House.” *National Register of Historic Places Form*, February 22, 1988. On File at the Historic Preservation Division, Mississippi Department of Archives and History, Jackson, MS.

¹¹ Susan M. Enzweiler, “Dr. George Augustus Sykes House.” *National Register of Historic Places Form*, February 22, 1988. On File at the Historic Preservation Division, Mississippi Department of Archives and History, Jackson, MS.

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Previous documentation on file (NPS):		Primary location of additional data:	
	preliminary determination of individual listing (36 CFR 67 has been requested)		State Historic Preservation Office
	previously listed in the National Register		Other State agency
	previously determined eligible by the National Register		Federal agency
	designated a National Historic Landmark		Local government
	recorded by Historic American Buildings Survey #		University
	recorded by Historic American Engineering Record #		Other
	recorded by Historic American Landscape Survey #	Name of repository:	
Historic Resources Survey Number (if assigned):			

10. Geographical Data

Acreage of Property 19.82 **USGS Quadrangle** Aberdeen, MS

(Use either the UTM system or latitude/longitude coordinates. Delete the other.)

Latitude/Longitude Coordinates

Datum if other than WGS84:

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 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: |

Verbal Boundary Description

This irregular site is parcel number 108K-34-012-019.00.

Boundary Justification

The boundaries of Lauri Mundi House are based on property purchased by Reverend Turner Saunders in April 5, 1845 (Deed Book 11 Page 245). The property has never been subdivided.

11. Form Prepared By

Name Judith Johnson

Organization Judith Johnson & Associates

Street & Number 158 Windover Road #6 Date 4/4/ 2017

City or Town Memphis Telephone _____

E-mail Judithjohnson73@gmail.com State TN Zip Code 381116053

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**
Key all photographs to map.
- **Photographs**
- **Additional items:**

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

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

Photo Log

Photographer: Judith Johnson
Date Photographed: December, 2016
Location of Original Digital Files: 100 South State Street, Jackson, MS 39201
Number of Photographs: 24

Description of Photograph(s) and number

All digital images labeled as follows: MS_MonroeCo_LauriMundiHouse#.tif

Photo #1 (MS_MonroeCo_LauriMundiHouse_0001)

View of the front drive and east façade of Lauri Mundi. Photographer facing southwest.

Photo #2 (MS_MonroeCo_LauriMundiHouse_0002)

View of the east façade and south elevation. Photographer facing northwest.

Photo #3 (MS_MonroeCo_LauriMundiHouse_0003)

View of east façade. Photographer facing northwest.

Photo #4 (MS_MonroeCo_LauriMundiHouse_0004)

Detail-Main entry.

Photo #5 (MS_MonroeCo_LauriMundiHouse_0005)

View of south elevation balcony and patio. Photographer facing north.

Photo #6 (MS_MonroeCo_LauriMundiHouse_0006)

View of west rear and rear south elevation. Photographer facing southwest

Photo #7 (MS_MonroeCo_LauriMundiHouse_0007)

Interior. Front entry. Photographer facing south.

Photo #8 (MS_MonroeCo_LauriMundiHouse_0008)

Interior. Foyer. Photographer facing west.

Photo #9 (MS_MonroeCo_LauriMundiHouse_0009)

Interior. Foyer stairs detail. Photographer facing west.

Photo #10 (MS_MonroeCo_LauriMundiHouse_0010)

Interior. Library. Photographer facing east.

Photo #11 (MS_MonroeCo_LauriMundiHouse_0011)

Interior. Front parlor with back parlor in background. Photographer facing southwest.

Photo #12 (MS_MonroeCo_LauriMundiHouse_0012)

Interior. Molding detail.

Photo #13 (MS_MonroeCo_LauriMundiHouse_0013)

Interior. Dining room. Photographer facing southwest.

Photo #14 (MS_MonroeCo_LauriMundiHouse_0014)

Interior. Retiring Room. Photographer facing west.

Photo #15 (MS_MonroeCo_LauriMundiHouse_0015)
Interior. Butler's Pantry. Photographer facing south.

Photo #16 (MS_MonroeCo_LauriMundiHouse_0016)
Interior. Kitchen. Photographer facing southwest.

Photo #17 (MS_MonroeCo_LauriMundiHouse_0017)
Interior. Second floor Foyer. Photographer facing northwest.

Photo #18 (MS_MonroeCo_LauriMundiHouse_0018)
Interior. Half-bath on second floor. Photographer facing west.

Photo #19 (MS_MonroeCo_LauriMundiHouse_0019)
Interior. Bedroom #1. Photographer facing southwest.

Photo #20 (MS_MonroeCo_LauriMundiHouse_0020)
Interior. Bedroom #2. Photographer facing northwest.

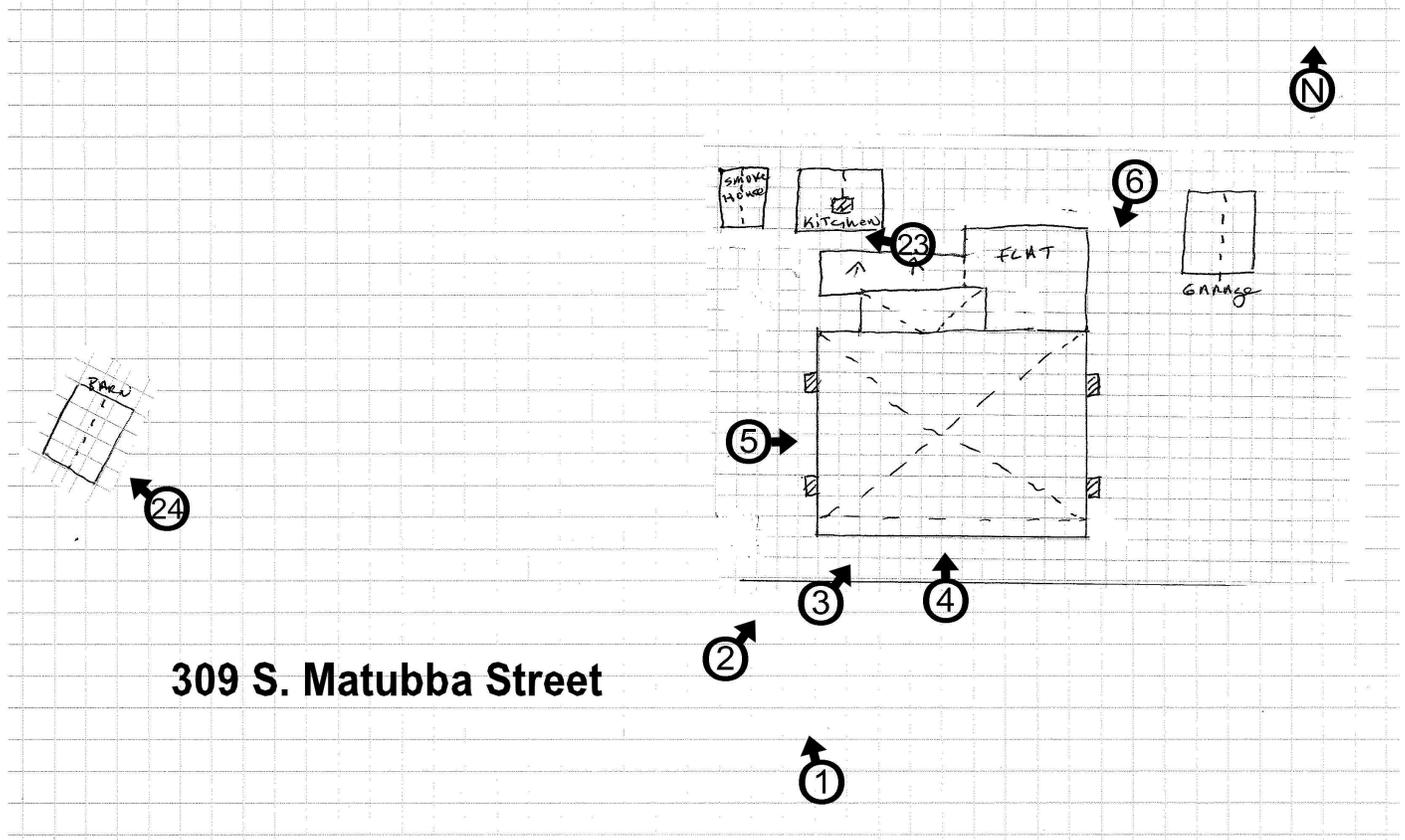
Photo #21 (MS_MonroeCo_LauriMundiHouse_0021)
Interior Bedroom #4. Photographer facing southwest

Photo #22 (MS_MonroeCo_LauriMundiHouse_0022)
Interior. Sleeping Porch. Photographer facing southwest.

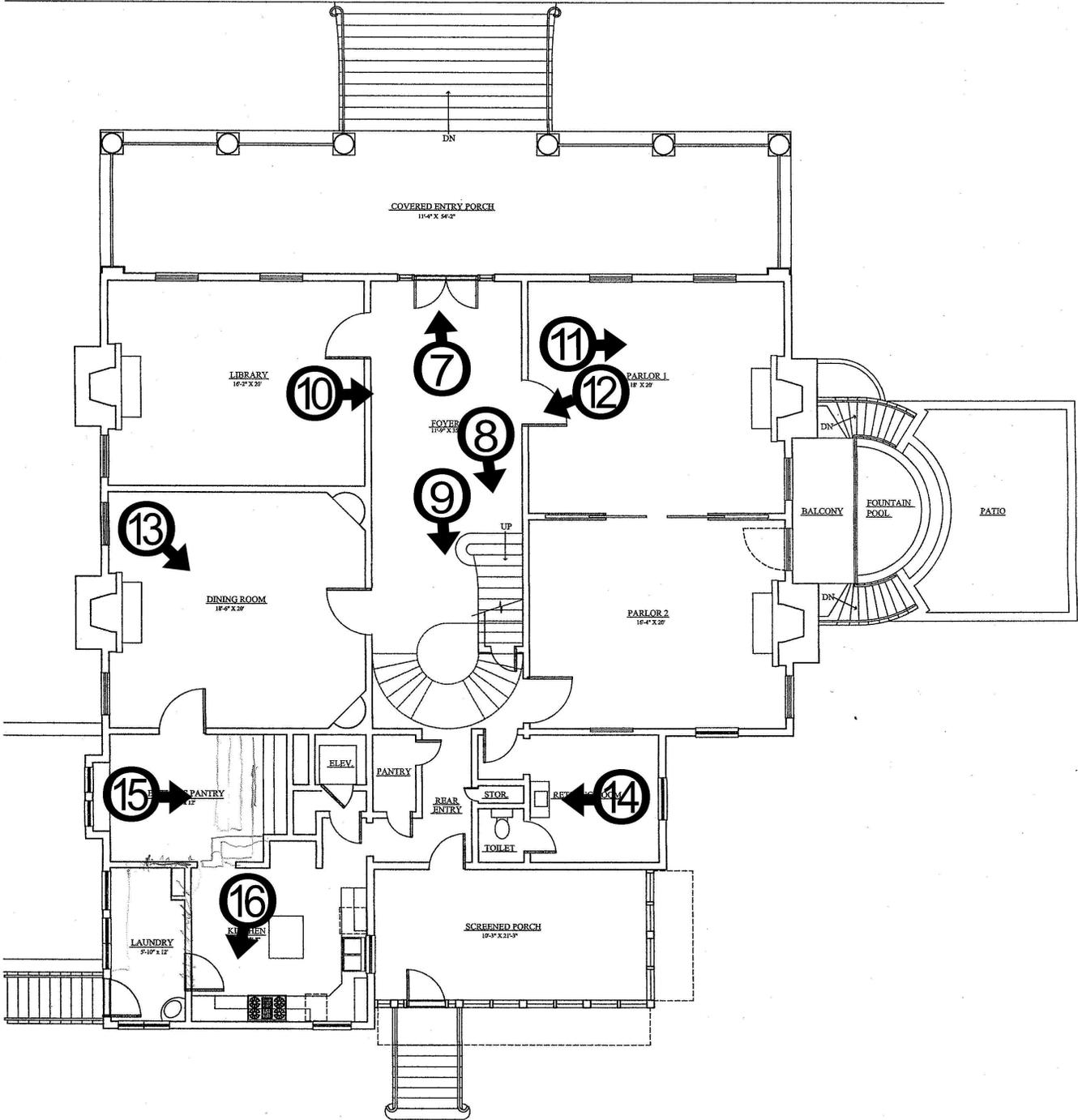
Photo #23 (MS_MonroeCo_LauriMundiHouse_0023)
Cookhouse and smokehouse. Photographer facing southwest.

Photo #24 (MS_MonroeCo_LauriMundiHouse_0024)
Horse barn. Photographer facing southwest.

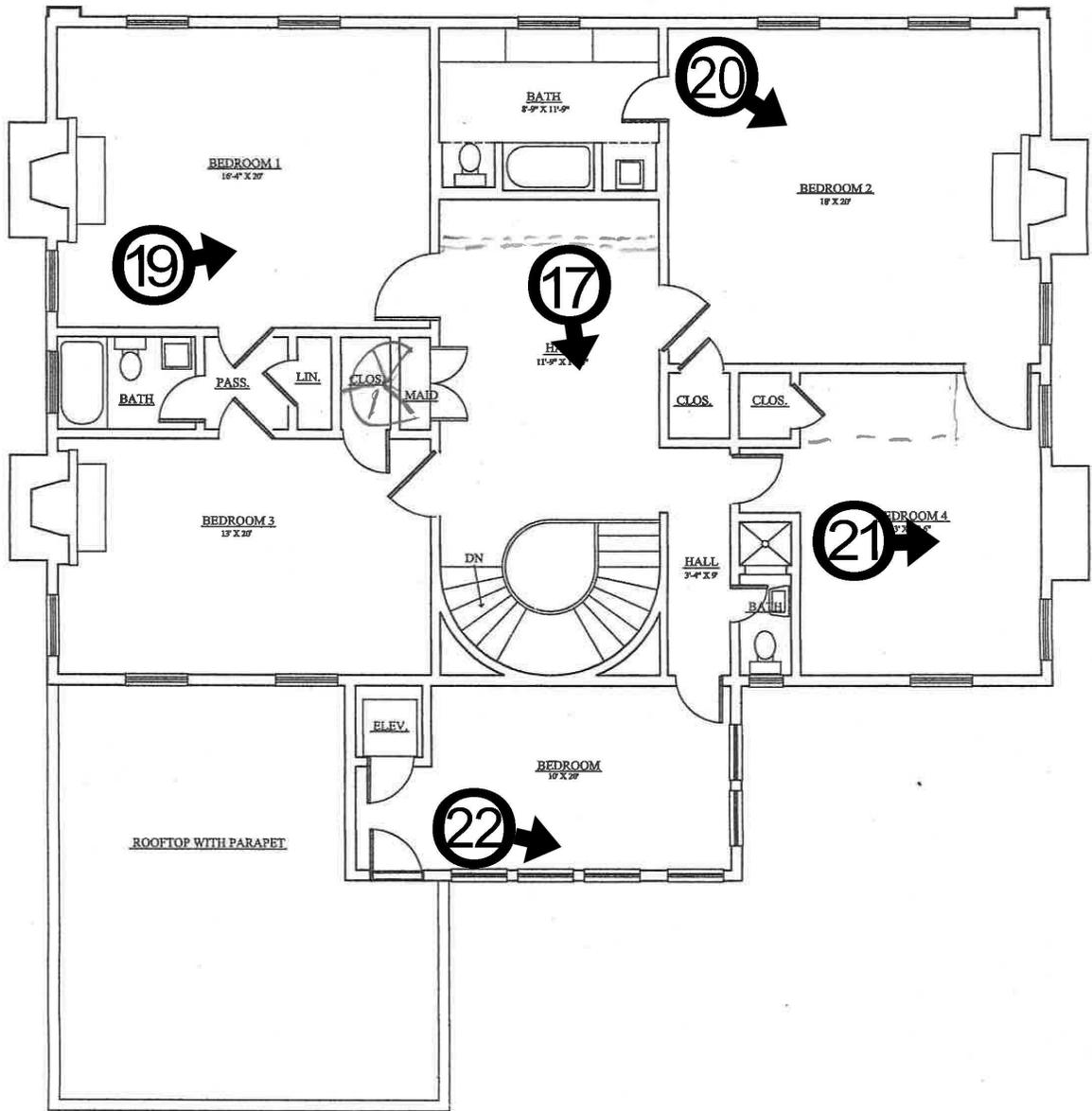
Site Plan and Photo Log



Floor Plan



1 GROUND FLOOR PLAN - EXISTING CONDITIONS
A2.1 SCALE 1/4" = 1'-0"



2
A2.1
SECOND FLOOR PLAN - EXISTING CONDITIONS
SCALE 1/4" = 1'-0"

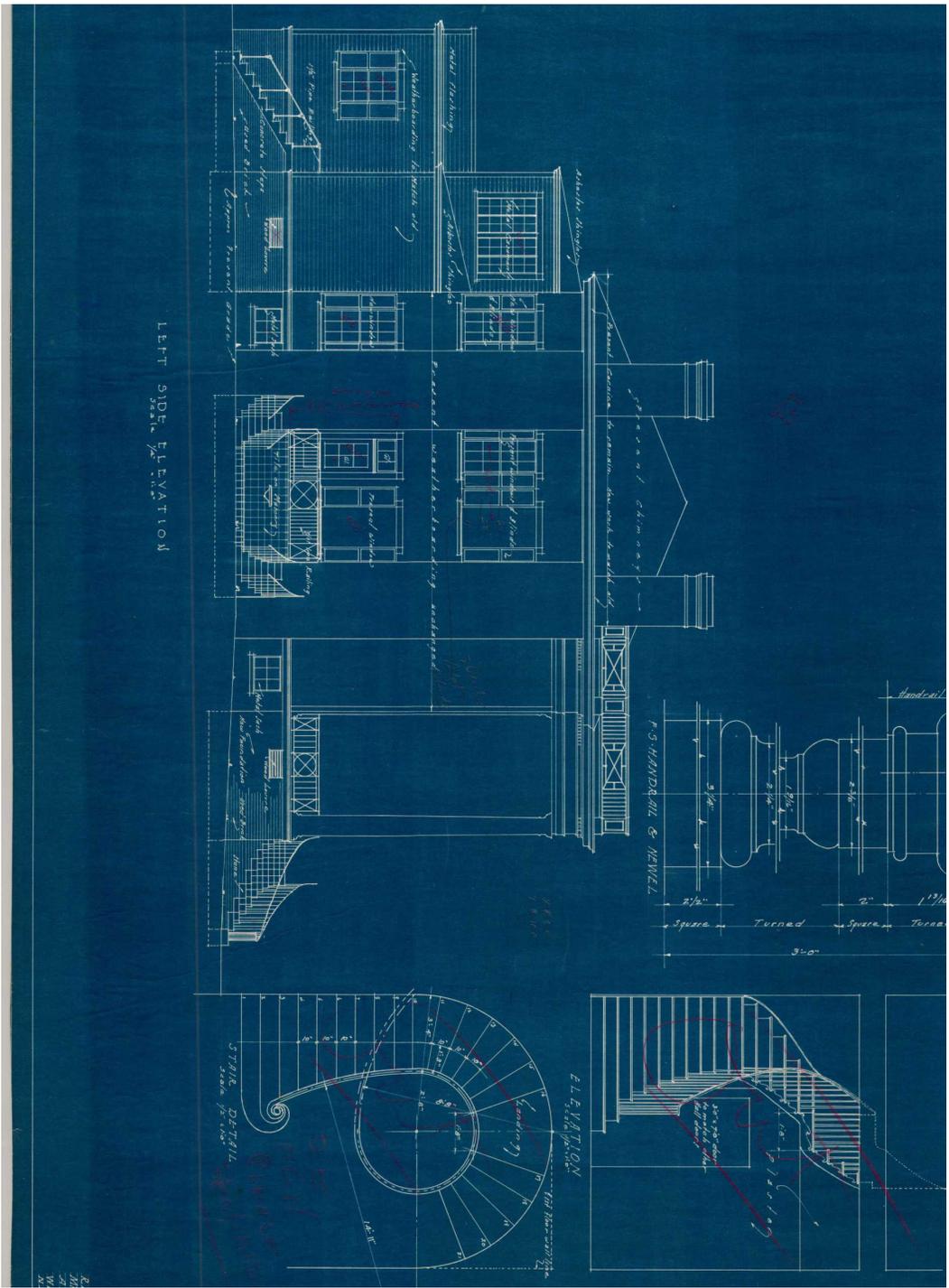


Exhibit 2. Plans for Remodeling Residence for Mr. and Mrs. Tom Fite Paine, Aberdeen, Mississippi
 Welby N. Pugin, Architect Nashville, TN Left side Elevation



Exhibit 3. Saunders-Paine House prior to 1936.



MARY ELIZA PAINE
R P HAMILTON

Exhibit 4. Mary Eliza Paine (top left) on front stairs of Saunders-Paine House sometime before 1904.



Exhibit 5. Interior-Parlor - date before 1936

Property Owner:

(This information will not be submitted to the National Park Service, but will remain on file at the Tennessee Historical Commission)

Name James J. & Deborah W. Lamping

Street & Number 24 Swan Street Telephone _____

City or Town New Orleans, LA State/Zip 70124