OMB Control No. 1024-0018
expiration date 03/31/2026

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

NRHP
JUN 15 2026
LISTED

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: W.C. & Elaine Gryder House
Other names/site number: _____
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: 1212 Iola Road
City or town: Ocean Springs State: Mississippi County: Jackson
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this _x_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _x_ meets __ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national _x_statewide ___local

Applicable National Register Criteria:

___A ___B _x_C ___D

Katie Blount 3-20-25

Signature of certifying official/Title: **Date**

Mississippi Department of Archives and History

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

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:	x
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	x
District	
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
	2	structures
1		objects
2	2	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/Single Dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC/Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
_MODERN MOVEMENT: Organic ___

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _Stucco, glazed tile, plate glass

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The W.C. & Elaine Gryder House is a mid-twentieth century, frame, two-story (plus walk out basement), single family house in a suburban, coastal setting in the city of Ocean Springs, Jackson County Mississippi. The home, built by Robert Faust for Elaine and William Conneil Gryder III and their two children, is one of Mississippi's most outstanding examples of Organic Style architecture designed by notable American architect, Bruce Goff. The defining features of the house are the upswept, hyperbolic paraboloid roof, large expanses of glass, and reflecting pools. The house and reflecting pools are contributing features, while the swimming pool and boathouse are non-contributing elements.

Narrative Description

A two-story single-family residence by architect Bruce Goff, the Elaine and William Conneil Gryder III (W. C. Gryder) House was primarily constructed between 1959-76. It is located on a cul-de-sac in an upscale residential neighborhood northwest of downtown Ocean Springs. The site overlooks and slopes down towards Old Fort Bayou. The front façade of the house faces west towards the Iola Road cul-de-sac, and the rear façade faces east towards the bayou. The house is set back from Iola Road approximately 120 feet with a semi-circular driveway, carport, and covered walkway crossing reflecting ponds that separate the road from the front entrance. The site slopes from approximately 23' in elevation at the westernmost point of the site, down to

sea-level at the easternmost point. Once dotted with Southern Yellow Pine trees, the site is now dominated by mature palms and Live Oak trees. Adjacent to the street and the water are small lawns.

The house has a concrete slab foundation and is wood- and steel-frame construction clad in textured concrete stucco. Inspired by the orchid flower, Goff designed the house with a unique quasi-football shaped footprint with a concave curved roof. The roof is finished in textured concrete and extends into pointed cantilevered overhangs sheltering four cone-shaped second-floor corner balconies; at the center of the roof is a steel chimney flue designed as a stylized flower stamen. The inverted-cone shaped corner balconies are clad in stucco on the lower portion and round tile laid in random application on the upper portion.

A covered, tunnel-like walkway that resembles an orchid stem connects the front entrance to the carport and semi-circular driveway (all of Goff's design). The walkway and carport are wood frame construction with steel supports. The carport features cone-shaped supports clad in textured stucco. To either side of the walkway, flanking the front entrance, are original stucco-walled reflecting ponds and planter beds.

The front entrance is a round-arch wood frame with glass and decorative curved-wood detailing. First-floor windows consist of curved wood-frame ribbon windows and a double-height wood-frame window wall at the rear façade that enclosed the original screened porch c. 1970s (the original glazed rear wall was demolished). Second-floor windows consist of wood-frame ribbon windows on the front façade, large wood-frame teardrop-shaped plate-glass windows, and wood-frame casements. Secondary exterior doors on both floors, including those at balconies, are non-historic single-light wood doors dating to c. 1980s. All windows and doors are painted.

The interior has been rehabilitated by the current owner to upgrade finishes and make minor layout changes. The historic layout remains largely intact. Just beyond the front entrance is an arched ceiling foyer lined with built-in benches (formerly planters). Two short flights of stairs to the north and south access the main level, which sits below the height of the foyer, and two longer flights of stairs access the second floor. At the center of the main space is a double-height open family room bordered to the north and south by partitioned two-story areas. Curved mezzanines with steel-frame mesh railings provide access to the second-floor bedrooms and overlook the family room. To the south of the family room are the kitchen and former dining room (now part of the enlarged kitchen), and half-bath on the first floor, and two bedrooms with private bathrooms on the second floor. The partition wall separating the kitchen and dining room has been demolished as part of the current rehabilitation. To the north of the family room is the former living room (now a dining and seating area) on the first floor, and the master bedroom/bath and an office (formerly a bedroom) on the second floor. The entry foyer and stairs are separated from the family room by a partial-height wall and a large conical tile-clad fireplace with a tubular gold-colored metal flue that rises through a skylight and connects to the stylized stamen-like exterior flue.

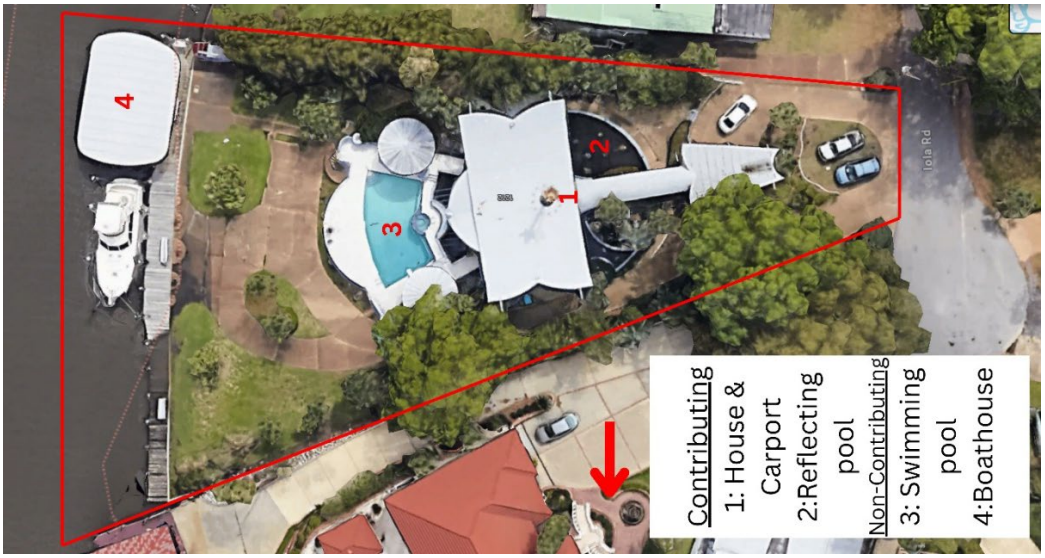
Floor finishes include new LVP throughout the first floor, which replaced non-historic ceramic tile, and new marble mosaic tile at the entry foyer and stair landing that replaced carpet and

ceramic tile; original flooring in these areas was vinyl tile and carpet. Flooring on the second floor is new carpet throughout which matches the original design; bathroom floors are new ceramic tile. Walls throughout both floors are new gypsum board with wood-frame mirror accent walls on the first floor; wood-panel and mirror accent walls have been removed. First-floor ceilings are tongue-and-groove wood in the family room and gypsum board elsewhere, as originally designed, and second-floor ceilings are new painted tongue-and-groove wood matching the original design. Built-ins on both floors have been removed. The original brown accordion doors at bedrooms have been replaced with frosted one-light wood-frame doors. Stair treads are new light-stained wood which replaced carpet.

In the basement, which houses storage and a laundry room, floors are non-historic ceramic tile, and walls are covered in non-historic stained beaded board. The ceiling is gypsum board. Stairs to the basement are wood previously covered in carpet. Narrative description prepared by Gabrielle Begue.

Non-Contributing Resources

An integrated steel-frame and concrete raised pool structure was added to the rear of the house in the early 1980s and sits level with the first floor. Oriented north/south, the pool is a rectangle shape, bent at each end to the west, around a small circular hot tub. A southeast corner has steps descending in the pool, while the north end has a centered diving board. The pool deck and stairs are covered in tile pavers and bordered by steel railings. To the south of the pool is an open-air pavilion, and to the north of the pool is a one-story pool house with a bathroom and utility room. Below the stucco-clad pool structure is storage and utility space. The Gryders also added the current boat dock and pier at the bayou edge of the property c.1992. Constructed of unpainted dimensional lumber and open sided, the boathouse is large, with a standing seam metal, barrel-vaulted roof sheltering two slips. While these elements do not detract from the property, they were constructed after the period of significance.



Construction Phases

The lot was purchased by the Gryder Family in June 1957. The initial construction documents for the house were completed in late 1960 and the construction of the house was finished by 1962. At this time the covered entryway, and the reflecting ponds on either side of the walkway were also completed. Goff continued to work with the Gryders on a mural (unexecuted), and the carport and fence surrounding the reflecting ponds (design completed 1966, constructed no later than c. 1976). Designs for a swimming pool would continue for the remainder of Goff's life, but appears to have been uncompleted at the time of his death in 1982.

Following the completion of the carport plans, Goff's plans for a boathouse do not appear to have been pursued until after his death. The design and construction of the existing pool would be completed by 1985, and the boathouse before 1992.[1]

Integrity

The property and house retain the physical integrity for listing as an example of the Organic architecture movement. Thanks to the bold curves and overall simplicity of its design, the property maintains its historic integrity. The Gryder house demonstrates excellent integrity of design, workmanship, location, setting, feeling, and association that convey its significance in the areas of Architecture. It very much retains the feeling of a Goff designed space.

Despite necessary rehabilitation over the decades to repair damage caused by hurricanes (Camille, 1969 & Katrina, 2005), and a fire,[2] the house retains a high integrity of exterior materials. While the interior finishes of the house have been altered, the design of the interior spaces has remained the same. The workmanship remains high, with exacting standards laid out by Goff, and executed meticulously by Robert Faust. That same level of workmanship has been adhered to with the subsequent construction of the pool and boathouse, and post-disaster rehabilitations of the house.

[1] Current owner recalls that the pool was designed by a Fairhope, AL architect, while the boathouse was designed by Ocean Springs, MS Architect Bruce Tolar. Meeting with Lincoln Allen & Jeff Rosenberg. 6 April 2024.
[2] Jackson County Bureau "Fire Damage Home and Car" *Daily Herald* (Biloxi, MS), 27 December 1969. Page 10.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1959-c.1976

Significant Dates
1962
1966
1976

Significant Person
(Complete only if Criterion B is marked above.)
n/a

Cultural Affiliation
n/a

Architect/Builder
Bruce A. Goff, Architect
Robert L. Faust, Associate Architect/Builder
William J. Mouton, Engineer

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The W.C. and Elaine Gryder House is significant at the state level, under Criterion C for Architecture as one of Mississippi's best examples of Organic architecture. Its period of significance is 1959-1976, the years of its completed designs and construction associated with architect Bruce Goff. The home was designed for Elaine and William Conneil Gryder III and their two children, Belinda and Bill, by architect Bruce Goff (1904-1982), a leading figure of the second wave of Organic architecture in the United States.

Throughout his career, Goff received praise for his innovative originality from his professional peers including Frank Lloyd Wright, who described Goff as one of the few creative American architects. While his designs are immediately recognizable as their form stands in stark contrast to the typical homes of the era, no two homes designed by Goff are alike, each having been crafted specifically for their owner-occupants. The Gryder house was designed by Goff as he entered private practice following the ending of his tenure as Chair of the architectural department at the University of Oklahoma. Described as the last of Goff's amorphous designs that he was known for during his years teaching, the house employs curved forms, at the owner's request, in a variety of ways in both plan and elevation. Goff decorated the home's bold curves with purple and gold paint and imported Japanese tile. Reflecting ponds placed between the house and the semicircular drive give the house, with its convex roof, the appearance of a living organism arising from the ponds. These elements all speak to Goff's attentiveness to each client's wants, while the thoughtful orientation of spaces meets the client's needs, a constant consideration for Goff from project to project. Contrasting to Goff's other works, the materials used in the house are very traditional; wood frame and plaster for exterior and interior surfaces. While the plan for the carport was completed in 1966, the building of the carport during 1976, was the last documented occurrence of a Goff design being constructed on the property.

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

Setting of the Gryder House

Located on the northwest side of Ocean Springs, the Gryder House is within the Davidson Hills Subdivision. While the settlement of modern-day Ocean Springs dates to the mid-19th century, the Davidson Hills Subdivision was not laid out until early 1956.[3] The 17-acre tract of land is circled on three sides by Fort Bayou. The development contained 29 lots, 19 of which had waterfront access, along two curvilinear streets. An additional lot was reserved as a private park to provide waterfront access to the 10 interior lots. Iola Road was named for Iola Yvonne Faibvre Davidson (1883-1963), who along with her five daughters were the owners of the subdivision.[4] Advertisements for the subdivision touted its "urban advantages while retaining the feeling of suburban privacy," and emphasized its large water fronting lots, designed for Split Level and Ranch type homes.



1956 Advertisement for Davidson Hills Subdivision[5]

[3] "Opens New Subdivision in Ocean Springs", *Daily Herald* (Biloxi, MS), 11 April 1959. Page 14.

[4] The Davidsons likely purchased the property in 1926, as their family home purchased that same year is nearby at 810 Iberville Avenue. The Davidsons daughters are identified as: Davida Davidson Hrabe (c.1912-1996), Iris Davidson Springer (1914-1993), Dolores "Bobby" Davidson Smith (1916-1997), Joyce Davidson Elliott (?), Patricia Davidson Covert (1928-2011).

[5] Advertisement for Davidson Hills Subdivision *Daily Herald* (Biloxi, MS) 28 June 1956. Page 24.

The post-WWII era was a boom period for the Mississippi Gulf Coast. Military installations of Keesler Air Force Base in Biloxi and Naval Construction Battalion Center in Gulfport established during the war, continued to operate and grow following the conflict, as did ship building in Pascagoula's Ingalls Shipyard. Ocean Springs at this time developed into a bedroom community for these cities, and the Davidson Hills Subdivision advertisements tout its convenient placement as providing quick access to these locations.

Organic Style Architecture Movement

Organic Style architecture is part of the larger Modern architecture movement of the 20th century, and differentiated itself from other modern styles by responding to the natural environment, rather than to impose on it.[6] Bruce Goff's work falls into this movement having been described as contracts between geometric form and the natural elements of water, sky, and earth.[7] The style permits exercising individuality, expressed through bold shapes and silhouettes, and free nonmodular plans. In residential designs, Organic architecture embraces the hearth and roof as symbols of warmth and shelter.[8]

Project Personnel

The Clients: Elaine & W.C. Gryder III

In the late 1950s the family of Elaine (1929-2011) and W.C. Gryder III (1928-1999) were living in cramped quarters. Shortly after marrying in 1950, the couple resided in a small, wood frame, one-story, Minimal Traditional Style house in Biloxi near Back Bay.[9] The two-bedroom, one-bath home was filled after welcoming their children Belinda in 1953, and William Conneil "Bill" Gryder IV in 1956 to the family. To provide more space for their family, in June 1957, the Gryders purchased lot 14 in the Davidson Hills Subdivision from Iola Davidson with the idea to build a home of their own.

Conneil grew up in Biloxi and attended Bowling Green Business College (now known as Western Kentucky University) and served four years in the Navy in both active duty and reserve capacities. He later served on the board of Biloxi Regional Hospital, and as a founding board member of the Metropolitan National Bank. He was a member of the Magnolia Masonic Lodge #120 of Biloxi and named as a 'Colonel' for the State of Mississippi by Governor Bill Waller.[10] At the time of the house's design, he stated his only interest other than business was fishing.[11]

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[6] Virginia McAlester, *A Field Guide to American Houses* New York: Alfred A. Knopf, 2015. Page 656.
[7] Tammy Smith, "Inspired by nature", *@Home*, special issue of the *Sun Herald* (Biloxi, MS), Spring 2008. Pages 6-10.
[8] Carole Rifkind, *A Field Guide to Contemporary American Architecture* London: Penguin Books Limited, 2001. Page 30.
[9] 1160 Lafayette Street Biloxi, MS is the current address of the Gryders former home. The address while they resided there was 1610 Lafayette Street.
[10] Obituary: "William Conneil Gryder III", *Sun Herald* (Biloxi, MS), 20 September 1999. Page A9.
[11] W.C. Gryder. Letter to Bruce Goff. 16 November 1959. Personal Collection of Lincoln Allen.

Elaine, a native of Pascagoula, Mississippi, attended Mississippi College in Clinton, Mississippi and was an accomplished pianist and organist. She was a founding member of the Biloxi/Ocean Springs Junior Auxiliary. She was active in the Orchid Society and the Biloxi Garden Club. A talented flower arranger and flower show judge, she gave presentations to garden clubs on the principles of floral design and gardening. She was a member of the all-female Les Masquees Carnival Association.[12]

The Gryders worked side by side for the family business, Gryder's Shoes, founded in 1923 by W.C. Gryder Sr. (1858-1955), which at its peak operated 23 stores in Mississippi, Alabama, and Louisiana. Goff associate Robert Faust describes them as possessing an "entrepreneurial spirit that spilled over into their private lives -- and they loved being mavericks."[13] They were devoted Presbyterians, with Conneil serving in the position of Deacon in both the Biloxi and Ocean Springs Presbyterian Churches, while Elaine was Floral Chairman. They were both members of the Gulf Coast Carnival Association and were rulers of the Order of Mithras Carnival Association, Elaine as queen in 1959, and Conneil as king in 1963.[14]

The house and grounds have been open to the public via garden club pilgrimages over the years, first occurring in 1971, and as recently as 2011.[15] Throughout their lives, the Gryders continued to welcome fieldtrips of architecture students from Louisiana State University and Auburn University to study the house.[16]

Following the completion of the home in 1962, the Gryders would live in the Ocean Springs house for the remainder of their lives. Elaine's obituary stated that the completion of the house by architect Burce Goff was one of her proudest accomplishments.[17] They are interred in Ocean Springs, Mississippi at the Evergreen Cemetery. (NR 2020)

The Architect: Bruce Goff

Bruce Alonzo Goff was born in Alton, Kansas on June 8, 1904. The Goff family moved frequently before settling in Tulsa, Oklahoma by 1915. Exhibiting a talent for drawing at the age of 12, Goff began an apprenticeship with the architecture firm of Rush Endacott & Rush. Entering the profession, Goff learned of American architects Louis Sullivan and Frank Lloyd

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[12] Obituary: "Elaine Avara Gryder", *Sun Herald* (Biloxi, MS), 13 December 2011. Page A4.
[13] Jeannette Hardy, "Orchid house", *Times-Picayune* (New Orleans, LA), 3 November 1995. Pages E1, E3.
[14] "Mrs. Gryder And L.M. Page Rule At Mithras Ball", *Daily Herald* (Biloxi, MS), 7 February 1959. Page 14.
"Mrs. Kennedy, W.C. Gryder III Rulers Mithras' Chinese New Year", *Daily Herald* (Biloxi, MS), 23 February 1963. Page 9.
[15] "Ocean Springs Gardeners … Japanese Flower Arranging Studied", *Daily Herald* (Biloxi, MS), 18 March 1971. Page 20.
Tammy Smith, "Palaces For Fish" *Sun Herald* (Biloxi, MS), 21 October 2011. Pages B1, B3.
[16] Karen Nelson, "Ocean Springs house draws from feline lines", *Sun Herald* (Biloxi, MS), 7 November 1992. Pages 43, 44.
[17] Obituary: "Elaine Avara Gryder", *Sun Herald* (Biloxi, MS), 13 December 2011. Page A4.

Wright, and was inspired by their work that did not conform with the architecture of the era. During high school, Goff's talents were fostered by his art teacher Adah Robinson. Following his graduation from Tulsa High School in 1923, he was dissuaded from attending architecture school at the Massachusetts Institute of Technology by both Sullivan and Wright as they stated the formal education based on classical and European precedents would stifle his natural creativity.

By his late-teens he was given responsibility for small-scale residential and commercial projects, rising through the ranks till in 1929 he was made a named partner. Rush Endacott & Goff would dissolve by 1932 as a victim of the Great Depression.[18] Following this Goff moved to Chicago, Illinois where he held a variety of positions with the Chicago Academy of Fine Arts, and Libby-Owens-Ford glass company, as well as launching into independent architectural practice. Goff enlisted in the Navy's 'Sea Bees' Construction Battalion at the outset of WWII.

In the summer of 1942, Goff was stationed for training at the Naval Construction Battalion Centers in Quonset Point, RI and Gulfport, MS.[19] He was stationed in the Pacific theater for the entirety of his three years of service, often in remote positions, such as the Aleutian Islands. This time in isolated locations provided Goff with plenty of time to think, but also pushed his creativity to new levels as he was only able to work with the limited materials provided by the Navy.

Following his discharge from the Navy at the end of the war, Goff's independent practice suffered due to continued material rationing. He was presented with the opportunity to teach at the University of Oklahoma's School of Architecture. Here Goff thrived and he was quickly promoted to Chairman, a position he held until 1955. While teaching, he continued independent practice, designing some of the most notable buildings of his career, including the Sam and Ruth Van Sickle Ford House in Aurora, Illinois (1948, NR 2016) and the Eugene Bavinger House in Norman, Oklahoma (1950, NR 2001, Demolished 2016.) These commissions came to Goff from colleagues who knew him firsthand from his time at the Chicago Academy of Fine Arts, and at the University of Oklahoma. Each commission, seen as unusual by the general public would bring attention to his work through national publications. His efforts at the University had brought positive national attention to the architecture program, and he was well liked by his students.

In the fall of 1955, Goff cited poor health in his resignation from the university, and he relocated to Bartlesville, Oklahoma, where he took up residence and operated his independent architectural

[18]The dissolution of the firm was also likely spurred on by Alma Endacott shooting her husband Asbury's personal secretary, Charlcie Caudell, amid charges of infidelity. "Ex-official's Wife Shoots Tulsa Co-ed", Tulsa *Tribune* (Tulsa, OK) 21 January 1931. Page 12.

[19] This was Goff's earliest documented time spent on the Mississippi Gulf Coast. In 1958, Goff wrote another Mississippi Coast client, Emil Gutman, stating; "I have always been fascinated with your part of the country and welcome the opportunity to do a house for and with you and your family there."

practice in the Frank Lloyd Wright designed Price Tower.[20] Wright and Goff long maintained a casual friendship and even shared a June 8th birthday. During this time, many of his former students joined him as apprentices. It is here in 1956 that Goff began working on a commission for writer Al Dewlen. While the residence was never constructed, the Dewlens and Goff developed a friendship that resulted in an article on Goff's work that appeared in the March 1958 issue of *Coronet* magazine. This level of national exposure was not a first for Goff, having his Ford House and the Bavinger House featured in issues of *Life* magazine; however this article struck a chord with the public.[21] Of the *Coronet* article Goff said, "the article about me in the current issue of *Coronet* magazine has brought an amazing response from clients all over the U.S. who are desirous of individual designed homes for them as individuals, indigenous with their landscape."[22] This exposure kept a busy pace of projects all across the country. Goff relocated to the more central Kansas City, Missouri in 1964, where he would continue his practice until officially retiring in 1969, when he moved to Tyler, Texas at the invitation of developer and former University of Oklahoma architecture student, Bruce Plunkett.

In Tyler, Goff would design some speculative residences for Plunkett, and commissioned residences for clients elsewhere,. culminating shortly before his death in his design for the Los Angeles County Museum of Art's Pavilion for Japanese Art. Goff died at his home in Tyler on August 4, 1982, and was later buried in the Chicago, Illinois Graceland Cemetery. (NR 2001)

Goff received the "first major retrospective" of his work in 1970.[23] Highlighting his work across six decades. Reflecting on his work during the final decade of his life, Goff continued to guest lecture at universities and sit for interviews,

The Builder: Robert Faust

Robert Lawrence "Bob" Faust was born on March 15, 1932, in New Orleans, Louisiana. He began his career in architecture as a student at Tulane University in the fall of 1950. While in school he learned of the architecture program Bruce Goff led at the University of Oklahoma, that was an exciting alternative to the traditional education being offered at Tulane.[24] Following a visit to UO and meeting Goff, he transferred, graduating from the architecture program in 1956. Following two years' service in the U.S. Navy, Faust returned to the Gulf Coast, moving to Handsboro, Mississippi in 1959 where he worked for Goff as supervising architect and general contractor for both the Gutman House (1960, demolished 1987), and the Gryder House (1962),

[20] "Bruce Goff, Ex-Tulsan, Quits OU's School of Architecture", The Tulsa *Tribune* (Tulsa, Oklahoma), 29 November 1955. Page 22. Goff was likely forced out of his position as part of a smear campaign due to this sexual orientation.
[21] Ford House appeared in March 1951, and the Bavinger House in September 1955, issues of *Life* magazine.
[22] Bruce Goff. Letter to Emil Gutman. 4 May 1958.
[23] Ada Louise Huxtable, "Peacock Feathers and Pink Plastic", New York *Times* (New York, NY), 8 February 1970. Page 109
[24] Christian Dagg "The Work of Robert L. Faust: A case study in Design Build at the Academy." *102nd ACSA Annual Meeting Proceedings, Globalizing Architecture/ Flows and Disruptions,* edited by John Stuart and Mabel Wilson, 2014.

in addition to designing and remodeling homes in both Gulfport and Ocean Springs. Working as both associate architect and builder, this is when Faust was introduced to the design/build concept of construction.

As work for both Goff, and his own private practice on the Mississippi Coast dwindled , Faust began working as a design associate for several New Orleans operations, including Beldon Concrete Products and the architecture firms of noted modernists, Albert Ledner and Leonard Spangenberg. He would leave New Orleans in 1964, for a position teaching architecture at Iowa State University, and ultimately for Auburn University in 1968. Throughout his teaching tenure, Faust continued to practice architecture, often serving as his own client for more experimental projects. He employed architecture students on these projects, much in the way he had worked for Goff, providing students with the opportunity to learn with hands-on building experience.

In 2012, Faust retired from teaching at Auburn University as a Professor Emeritus. He passed away in Auburn, AL on November 11, 2020, and is interred in New Orleans's Metairie Cemetery.[25]

Design of the Gryder House

Introduction of the Gryders to Goff

In the post-WWII boom of the 1950s as the younger generation joined the family business, Gryder's Shoes expanded, with a second, larger store in Biloxi (1955)[26] and stores opening in the Mississippi Gulf Coast communities of Gulfport (1957)[27] and Pascagoula (1959).[28] This quick succession of building projects gave the couple experience dealing with architects and contractors, helping them discover what they did and did not want when it came to design. When planning a house, the Gryders rejected three different architects' proposals citing their lack of vision.[29] The Gryders decided to contact Goff after reading the March 1958 issue of *Coronet*

[25] Robert L. Faust Online Obituary. https://www.legacy.com/us/obituaries/nola/name/robert-faust-obituary?id=7675252 Website Accessed 18 December 2024.

[26] "Work On Store For Gryder's Gets Under Way", *Daily Herald* (Biloxi, MS), 22 February 1955. Page 12. Architect for this store remodel was John T. Collins of Biloxi. The contractor was J.P. Starks of Biloxi. This building is demolished.

[27] "New Gryder Shoe Store Will Open Friday at 9 a.m.", *Daily Herald* (Biloxi, MS), 29 August 1957. Page 12. Architect for this store remodel was Harold Moore of the Brown Shoe Co., St. Louis, MO. The contractor was George Hopkins of Gulfport. This work is demolished.

[28] "Gryder's Shoes To Open Store At Pascagoula", *Daily Herald* (Biloxi, MS), 20 August 1959. Page 24. Architect for this store remodel was Harold C. Moore of the Brown Shoe Co., St. Louis, MO. The contractor was F.G. Ware Construction Company of Pascagoula. This work is demolished.

[29] Karen Nelson "Nice Curves", *Sun Herald* (Biloxi, MS), 5 November 1992. Pages B1, B2.
While these architects are unknown, one was stated as having been located in St. Louis, MO. Hardy, IBID. Family oral history states that Henry F. "Buddy" Fountain Jr. of Biloxi was another architect contacted. A friend of the family, the contemporary ranch house Fountain designed proposed for the

magazine, with the article about Goff. Elaine later stated that she liked the way the article portrayed Goff, as an unpretentious Midwesterner causing a stir with his one-of-a-kind buildings.[30] The couple made a visit to the Gutman House, a Goff design under construction during 1959-1960 in neighboring Gulfport, Mississippi.[31] Loving the design of that residence, the Gryders decided to contact Goff.

The exact date of initial contact is unknown; however, Conneil Gryder wrote to Goff on November 16, 1959, mentioning a recent phone call between the two and that they were looking forward to meeting Goff. The intent of this letter was to lay out the needs they would have of the new house.[32]

> *Rooms-- Foyer, living room, dinning (sic) room, family room, kitchen, four bedrooms, one master with connecting dressing room and bath: one that could be used as a study being close to master bedroom: one boys room, and one girls room, which we would like for it to be very feminine.*
>
> *Baths-- Two and a half baths, the half bath to be ajoining (sic) kitchen for main purposes.*
>
> *Utility-- Large utility room close to kitchen, outside utility room.*
>
> *Kitchen-- Completely modern, with outstanding curved eating bar connecting family room.*
>
> *Family room-- Large, with room for everyday dinning (sic) and living area for television.*
>
> *Housing for two automobiles-- No garage.*
>
> *Living room, dinning (sic) and master bedroom to be carpeted.*
>
> *Living room, dinning (sic), master bedroom, and family room with kitchen to have as much glass area as possible to take advantage of view to the Northeast and east.*
>
> *Would like boat house to match house desigining (sic) and to care of 20 foot boat with 8 foot beam.*
>
> *Balcony—Extending out from family room and all rooms overlooking water if possible with some screened-in area.*

Gryders, was eventually built next door at 1210 Iola Road as Fountain's own residence. Lincoln Allen, (Owner of the Gryder House, and grandson of the Gryders.), Interview with Jeff Rosenberg. 25 February 2026.

[30] Hardy, IBID.

[31] The final drawings and construction documents of the Gutman House were completed on November 6, 1958. Robert Alan Bowlby "Gutman House: Bruce Goff's Triangle Among the Pines." *Friends of Kebyar Journal*, vol. 34.1, no. 88, 2019.

[32] W.C. Gryder. Letter to Bruce Goff. 16 November 1959. Personal Collection of Lincoln Allen.

Swimming pllo (sic) in rear with patio particially (sic) protected underneath balcony.

Fire place in family room—Artificial fire place in living room. Would like living room to be very formal as do formal and informal entertaining.

Built-in speakers throughout the house.

Year-round air-condition.

All closets to have built in shelves and drawers.

Choice of material for interior and exterior to be of modernistic appearance with minimum upkeep.

My wife is a pianist and someday we plan on having a home organ….

Elaine Gryder would later state that her only desires for the new house included a kitchen that was open to the rest of the house and a curved bar in the kitchen.[33] In a 1980 interview, Goff laconically stated "Well, they wanted curves more than straight lines, and it worked out in this way."[34] Family oral history recalls that the Gryders visited Goff in Oklahoma to discuss the possibility of a design. In a moment when Conneil had excused himself from the room, Elaine took the opportunity to sign a contract with Goff, committing them to the project.[35]

Designs of the house

The design of the Gryder House fully embraces the traditions of the Organic Style of architecture. It utilizes dynamic geometric forms throughout in both plan and elevation, while embracing the surrounding natural elements of water, sky, and vegetation. The bold roof loudly proclaims shelter, while the hearth at the center of the plan radiates warmth.

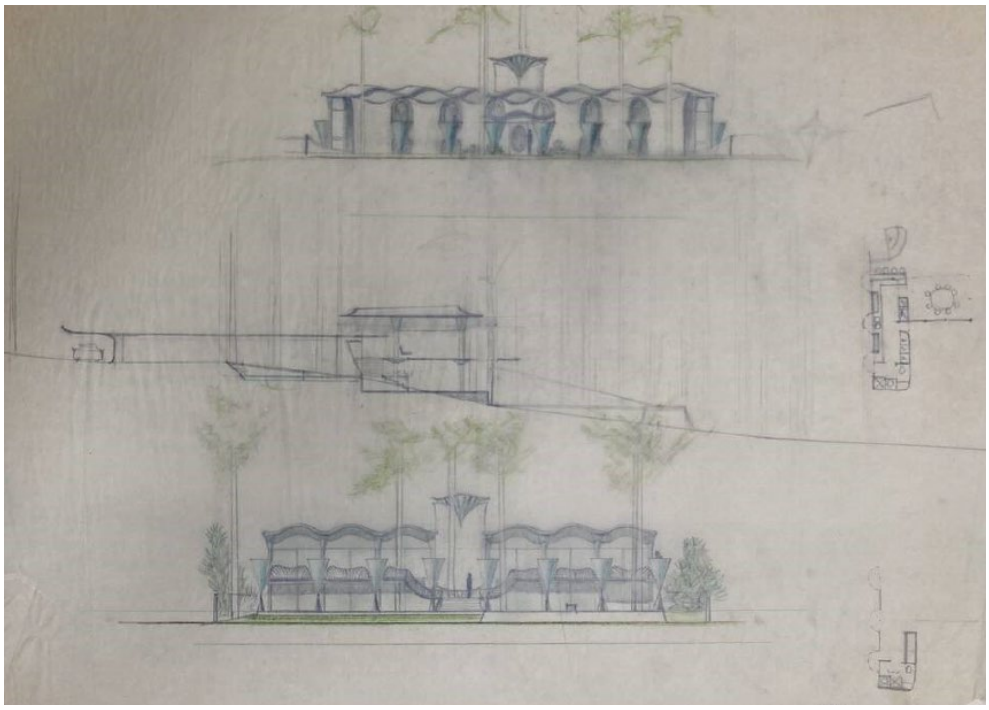
In late 1959, Bob Faust visited the Gryders, and described them enthusiastically to Goff, particularly Elaine's interest in music. Goff described music as the "greatest of all arts… but Architecture runs a close second."[36] Faust would also photograph the building site to accompany the site plan sent by Conneil in November 1959. Goff praised the site selected, referring to it as both dreamy, but also a real challenge to build upon, further remarking later that it was "about the biggest slope on the Gulf Coast"[37]. Due to a fevered workload, Goff apologized to Conneil Gryder for not responding to his letter until January 14, 1960, also sending an agreement. He

[33] Hardy, IBID.
[34] "We Don't Like Your House Either; The Architecture of Bruce Goff", A BBC TV Production in association with the Shin'enkan Foundation. c.1983/1984
[35] Lincoln Allen, (Owner of the Gryder House, and grandson of the Elaine and Conneil Gryder) Interview with Jeff Rosenberg. 25 February 2026.
[36] Bruce Goff. Letter to Mr. & Mrs. Gryder. 14 January 1960. Personal Collection of Lincoln Allen.
[37] "Bruce Goff (February 4, 1981) Part 2 of 2" YouTube, uploaded by SCI-Arc Media Archive, 24 September 2017, https://www.youtube.com/watch?v=HjlJvhP9DAA The property has an approximate height of 23' above sea level, sloping down to sea level.

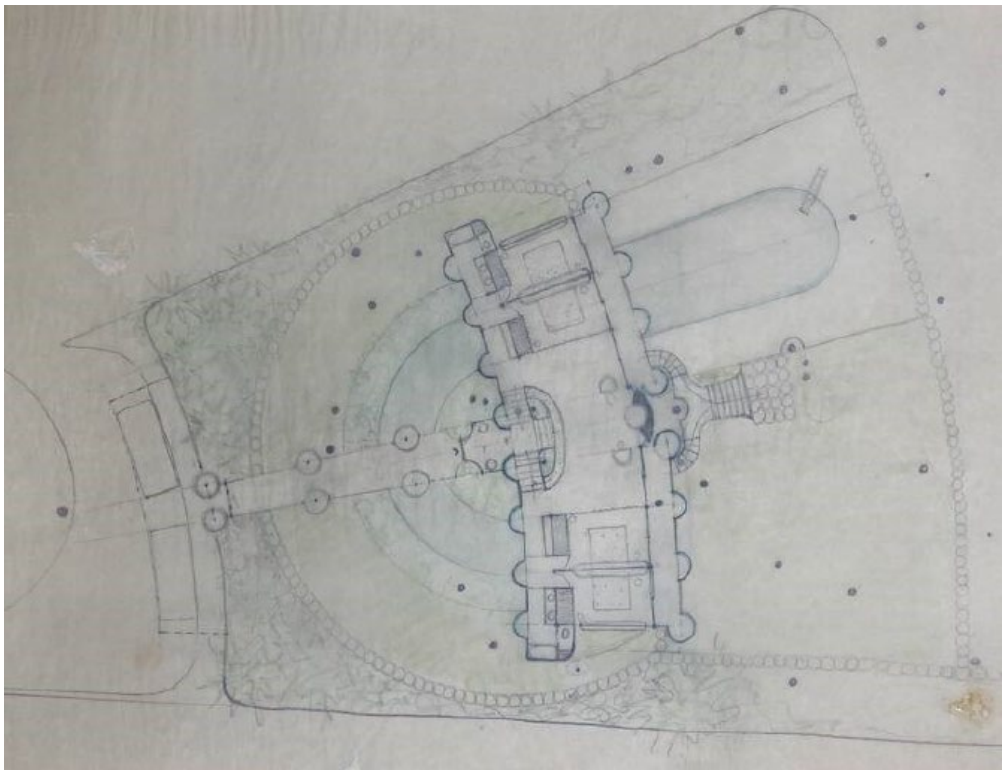
stated the Gryders did a fine job listing their requirements and that based on these he had already designed the house.

These initial plans call for a two-story, linear house, oriented north/south with a slight kink in the center.[38] A central atrium space features a clearstory, while the roof is an undulating corrugation. The street elevation features eight inverted cone balconies and a limited amount of glass, while the bayou elevation features eight inverted cone balconies, and is nearly all glass. Present in this design is the central entrance beginning with a carport on Iola Road, leading through a covered walkway across a semi-circular reflecting pool. On the bayou side, a swimming pool abuts the house and is off centered to the north.

[38] These plans and elevations are undated, and in the collection of the Art Institute of Chicago.



Gryder House, preliminary elevations design. By Bruce Goff, C.1960, Bruce A. Goff Archive, Ryerson and Burnham Art and Architecture Archives, The Art Institute of Chicago.

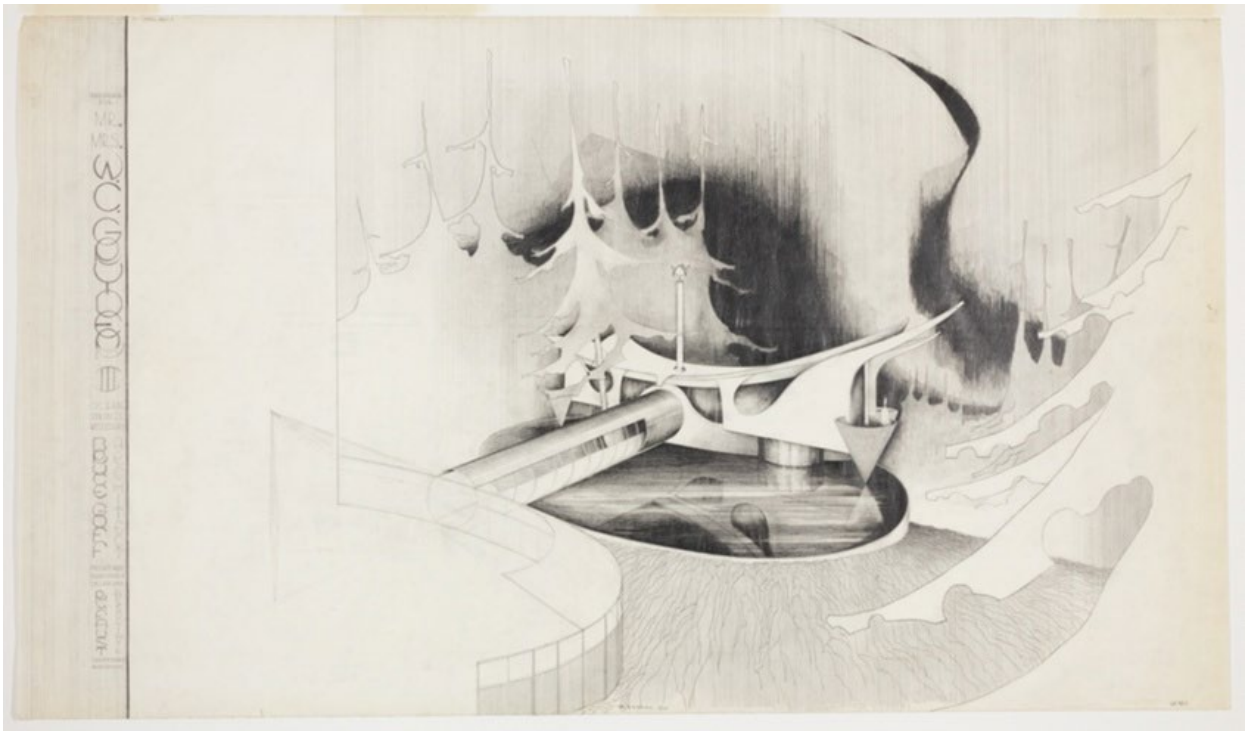


Gryder House, preliminary floor plan design. By Bruce Goff, C.1960, Bruce A. Goff Archive, Ryerson and Burnham Art and Architecture Archives, The Art Institute of Chicago.

There are several variations of floor plans showing with rooms oriented east to west on both the first and second floors, allowing each room to have sunrise and sunset views. A central stair at the entrance on the west wall into a great room faces a fireplace along the east wall.

Goff concludes his January 1960 letter stating that he would be in Gulfport the first week of February (likely to inspect the Gutman House, then substantially underway) and hopes to show the Gryders the drawings then and pick up the executed contract.

While the outcome of that first in-person meeting is undocumented, it did result in the Gryder family making a trip to Bartlesville, OK to visit Goff at the Price Tower office in the spring of 1960. As a result of this visit Goff wrote to the Gryders, "I believe we all understand each other and the house better now…. I have colored another set of drawings of the house for you and believe they will be more to your liking."[39] In the letter he also states that he believed the Gryders to "know pretty well what the materials and colors are and if there is any question about any of them we can settle same before they are actually used." Goff closed by submitting a statement for services up to that date, stating that when received, Bob Faust will travel to Bartlesville to go over the details with Goff and create construction drawing under his supervision. Goff cordially closes the letter and states "best regards from your friend." This is the first implication of the friendship Goff would maintain with the Gryders for the remainder of his life.



Gryder House, presentation drawing. By B. Kramer, 1960, Bruce A. Goff Archive, Ryerson and Burnham Art and Architecture Archives, The Art Institute of Chicago.

[39] Bruce Goff. Letter to Gryders. 10 May 1960. Personal Collection of Lincoln Allen.

On June 7th, Conneil wrote stating that they liked the redesigned plans of the house, to which Goff replied he was very glad and that he had enjoyed the family's visit to Bartlesville, looking forward to many future visits. The redesigned house drew inspiration from two uncompleted Goff designs: the Dewlen Aparture (1956) and the Swambat House (1959), enlarging the curves of the initial designs, and simplifying them as ellipses. The imagery drawn from the Dewlen Aparture is the upswept roofline, a single ellipsis that features upswept ears at each corner. The front façade also suggests an anthropomorphic mask, perhaps a subtle nod to the client's rolls in carnival krewes. While Goff has frequently used a center post as structural support in his design, here it is a chimney, piercing the roof within a circular skylight. Resembling as a flower's stamen, it is similar to the orchid imagery referenced by the Swambat Residence. The new design gives the appearance of a one-story residence on the street elevation, with the house being set into the hill side with a two-story screened porch and walk out basement on the bayou elevation. Two large teardrop shaped windows are the dominant fenestration on the east and west façades, while a two-story screened porch made up most of the east (rear) façade. The cone balconies were reduced in number to four, each one placed at a corner. The pool became oval shaped and was oriented east/west off the northeast corner. The proposed carport included a central pier with cables descending to support the canopy roof from above. The colors of the house were determined to be grey-purple, with gold trim, inspired by the color of the bark of the Southern Yellow Pine trees that then surrounded the house.[40] Of the house and the design, Elaine Gryder later stated, "The concepts used to design it are earthy, and the color scheme comes from nature."[41] In a 1981 lecture, Goff credited the Gryders with selecting the colors for the house.[42]

The inside remained centered on a great room, with a balcony ringing the second story level. The fireplace was integrated into the central staircase. The previously squared rooms of the first floor now were rounded, while the bedrooms on the second story were now oriented north/south, all entering out onto the mezzanine. The four bedrooms are separated by baths and closets. While the Gryders' written reply to this redesign does not survive, it was obviously favorable, and the work of drafting the construction drawings would soon begin.

Bob Faust was finishing the Gutman House in the later part of June 1960, and Goff expected him to be in Bartlesville before the end of the month to go over the design. While Goff was visiting projects in Eugune, Oregon and San Francisco, California, Faust would undertake the working drawings, which Goff anticipated would be "pretty well along" when he returned to Bartlesville by the end of July 1960.[43]

In October 1960, Goff wrote the Gryders sharing that in reviewing the prints of the working drawings by both letter and phone with Faust he found them to be "really magnificent drawings,

[40] The mid-20th century work of prominent Ocean Springs artist Walter Anderson frequently highlighted the purple color given off by pine tree bark.
[41] Karen Nelson "Nice Curves", *Sun Herald* (Biloxi, MS), 5 November 1992. Pages B-1, B-2.
[42] "Bruce Goff (February 4, 1981) Part 2 of 2" YouTube, uploaded by SCI-Arc Media Archive, 24 September 2017, https://www.youtube.com/watch?v=HjlJvhP9DAA
[43] Bruce Goff. Letter to Gryders. 14 June 1960. Personal Collection of Lincoln Allen.

thorough, and complete and clear… and beautifully drawn." Of Faust, Goff states "I am quite proud of him….as I know you are too….and I am glad you are having him look after the building of your house. It will show all the loving care he has given it…and will continue to…and between You two, Him, and myself we should come up with a real home and work of Architecture."[44]

While construction of the house would kickoff in late 1960, design decisions continued to be suggested by both client and architect. The Gryders decided to eliminate the portion of the balcony in the great room along the east elevation windows, a decision Goff applauded stating that its removal makes the two-story height windows more effective. Goff expressed relief that the Gryders determined to keep the reflecting pools as part of the design, Goff stating in an April 21, 1961 letter to his clients that he believed that the pools make the entire house from the entrance side.[45] The swimming pool on the east elevation was eliminated for the time being, as well as the carport. Not pleased with the carport's design, the Gryders spoke with Bob Faust about an alternative design, which Goff took exception to in a letter of April 1961:

> *"I understand you are thinking about another carport design. If you wish it to come off the covered bridge I think it best if I design it. I have every faith in Bob's ability as a designed (sic)…but I think it should have the same handwriting as shows in the design of the house and that I why I believe I should do this for you. Soon as you tell me what you have in mind about it… and the fence I will proceed with the same."*[46]

The carport, boathouse and pool designs remained unresolved, as construction proceeded with the house. Goff stated in a May 23, 1961, letter to the Gryders that he expected to visit Ocean Springs the first weekend in June and would pick up a signed copy of the revised contract that stated a flat fee of $35,000 for the design and construction of the house, and they could discuss colors and the carport revision. During 1962 Goff wrote the Gryders multiple times making mention of his work on a mural and carport design for them.

In a May 25, 1966, letter to the Gryders, Goff stated he was working on a design for the carport and boathouse. Drawings dated June 14, 1966, show a carport and fence similar to what would be constructed.[47] The ideas for the boathouse would be shelved, while the pool designs would linger on for several more decades. In 1981, Goff made his final visit to Ocean Springs to discuss a design for their swimming pool.[48] Upon his return to Tyler, Texas, he wrote to the Gryders

[44] Bruce Goff. Letter to Gryders. 4 October 1960. Personal Collection of Lincoln Allen.
[45] Bruce Goff. Letter to Mr. & Mrs. W.C. Gryder III. 21 April 1961. Personal Collection of Lincoln Allen.
[46] Ibid.
[47] Carport for Mr. and Mrs. W.C. Gryder, revised plan design. By Bruce Goff, 14 June 1966, Bruce A. Goff Archive, Ryerson and Burnham Art and Architecture Archives, The Art Institute of Chicago.
[48] Hardy IBID.

stating "*I have already started work on The Idea*!"[49] Goff died the following August not having finished the designs for the pool or the boathouse. The design and construction of the pool would be complete by 1985, designed by a currently undocumented architect based out of Fairhope, Alabama.[50] Of the pool, Bill Gryder stated in 2008 that the design is different from that which Goff had in mind, but they still respected his interest in water.[51] The boathouse was completed by 1992, and is attributed to Ocean Springs architect Bruce Tolar.[52]

Construction of the house

With the working drawings complete, Bob Faust set about securing prices from subcontractors. He would become the head workman on the house and hire local carpenter Hubert Lattimer to assist him. Elaine Gryder would aid them as an apprentice.[53] Goff encouraged the Gryders to not be discouraged by the amount of time the securing of prices would take, stating that it is "time well spent."[54]

By the spring of 1961 construction of the house was underway. Goff states he was receiving glowing reports about the house from a growing number of visitors to the site, both professional and curious citizens. Even going as far as saying the house was better constructed than the Gutman House, complementing the work Bob Faust was doing.[55]

Goff visited the site during the weekend of June 2-3, 1961, inspecting the work underway. No documentation exists for how he found the work to be progressing nor of the pace of work for the remainder of 1961.[56] The following spring Goff wrote to the Gryders expressing an anxiousness to visit the house to put the finishing touches on it, specifically to paint a mural of his design in the living room -- something that does not appear to have ever been executed, for unknown reasons. Bob Faust had kept him well posted of the progress through letters, telephone calls, and color slides.[57]

Goff was able to visit the completed house in the late summer of 1962. During this visit, the Gryders thanked Goff for his work with a pair of red Hushpuppies shoes that he quite liked.[58]

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[49] Bruce Goff. Letter to Conneil and Belinda Gryder. 16 October 1981. Personal Collection of Lincoln Allen.
[50] Meeting with Lincoln Allen & Jeff Rosenberg. 6 April 2024.
[51] Tammy Smith, "Inspired by nature", @Home, special issue of the Sun Herald (Biloxi, MS), Spring 2008. Page 10.
[52] Meeting with Lincoln Allen & Jeff Rosenberg. 6 April 2024.
[53] Hardy, IBID.
[54] Bruce Goff. Letter to Gryders. 4 October 1960. Personal Collection of Lincoln Allen.
[55] Bruce Goff. Letter to Gryders. 21 April 1961. Personal Collection of Lincoln Allen.
[56] Bruce Goff. Letter to Elaine & Kneil(sic). 23 May 1961. Personal Collection of Lincoln Allen.
[57] Bruce Goff. Letter to Elaine & Conneil Gryder. 20 March 1962 Personal Collection of Lincoln Allen.
[58] Bruce Goff. Letter to Elaine & Conneil Gryder. 2 September 1962 Personal Collection of Lincoln Allen.



Gryder House, front elevation. C.1965, Bruce A. Goff Archive, Ryerson and Burnham Art and Architecture Archives, The Art Institute of Chicago.

By 1966, some leaks had occurred in the reflecting pool that required it to be drained and repaired. At this time a decision on the carport design was nearing resolution. While Bob Faust had left the region for a teaching position in Iowa in 1964, Goff apprentice Mike D. Rayburn Jr. (1945-2022) was stationed at Keesler A.F.B. Goff hoped the Gryders could work something out with Rayburn to have him construct the redesigned carport.[59] It is unclear when the carport was actually constructed.[60] While the consensus in oral tradition is that the carport was built in 1966, a permit was issued to J.O. Collins Contractors in December 1975 for a driveway and carport valued at $20,000.[61] It is around this time that the rear screened in porch was glazed, and the space incorporated into the central living area.[62]

In 1967, Goff wrote the Gryders saying he had listed them as a client-reference for his National Council Architectural Boards (NCARB) and states that the cost of the house as completed was approximately $60,000.

[59] Bruce Goff. Letter to Conneil & Belinda Gryder. 25 May 1966. Personal Collection of Lincoln Allen.
[60] Lincoln Allen. Email to Jeff Rosenberg. 21 November 2024. "I believe the carport was in the late 60's and the driveway and carport driveway were completed in late 70's early 80's."
[61] When contacted on Nov. 19, 2024, Chuck Collins stated that he did not remember the project and had recently destroyed his office files as he closed the multi-generational family business. Jackson County Bureau "McDonald's permit issued", *Daily Herald* (Biloxi, MS), 5 December 1975.
[62] Lincoln Allen, (Owner of the Gryder House, and grandson of the Gryders).", Interview with Jeff Rosenberg. 25 February 2026.

The swimming pool and the boathouse were built by 1985, and 1992, respectivly, and represent the last new construction on the property. Following Hurricane Katrina, repair work was necessary to address damage caused by storm surge and rainwater. Roughly 20' of storm surge entered the property during the peak of the event, flooding the lower levels of the house. The small drains in the conical balconies became clogged during the storm, causing the water to collect on the balconies and enter the house when the balcony doors broke free.[63] The repair work to the property following the storm was completed in 2006.

[63] Meeting with Bill Gryder & Jeff Rosenberg. 9 July 2007.

Ownership
Since its construction, the house has remained in the Gryder Family. Following W.C. Gryder's passing in 1999, his son Bill Gryder, wife Micha, and children Garlyn and Neil moved into the house. Since 2021, Lincoln Allen, son of Belinda Gryder, along with his wife Mary and two children now call the familial place home.

Comparisons / Critiques

While the Gryder House may not be considered among critics as a master work by Goff, it does reach to the core philosophy of his architectural practice which was to provide a design reflective of the owner-occupant's needs and desires. Of that the Gryder House was a success. At the outset of the project Goff said this of his goals…

> *I do believe the Gryder house will be Architecture and that means not only something beautiful to look at but beautiful to live with…a loveable home for you and your family…*[64]

The house was not designed to appease critics, but to be a personal treasure for the occupant. In this, the design was successful. Elaine Gryder's took extensive pride in her home. Her obituary stated that the completion of the house designed by Goff was one of her proudest accomplishments.[65]

On the occasion of the first major retrospective of Goff's work, held in 1970, at the Architectural League of New York, New York *Times* architecture critic Ada Louise Huxtable praised Goff's work over all, but derided the Gryder House as "pure disaster" and how its "impossible curves turned into chewing gum."[66] While it is unclear what exact image Huxtable was referring to, it is possible that she was seeing the initial design of the house, rejected by the Gryders, that resembled masticated chewing gum (see Section 8 Page 19), rather than the executed redesign (see Section 8 Page 20). While this would still be a condemnation of Goff (if he chose to exhibit this rendering of an unbuilt design) but is a reprieve for the Gryder House as built if it was the earlier unbuilt rendering Huxtable wrote of.

Despite its uncommon appearance, the house received little attention in the local press, especially when compared to Goff's Gutman House in neighboring Gulfport, which was featured in both the local and national press multiple times. Goff frequently wrote to the Gryders stating that there was interest in publishing images of the house in both national and international publications. While the house does appear in the June 1962 issue of *L'Architecture d'au*

[64] Bruce Goff. Letter to Conneil & Belinda Gryder. 14 January 1960. Personal Collection of Lincoln Allen.
[65] Obituary: "Elaine Avara Gryder", *Sun Herald* (Biloxi, MS), 13 December 2011. Page A4.
[66] [66] Ada Louise Huxtable, "Peacock Feathers and Pink Plastic", New York *Times* (New York, NY), 8 February 1970. Page 109

jourd'hui, the December 1962 cover story on Goff in *Progressive Architecture* does not feature the Gryder House although he had written to the family hoping it would be included.

Among some Mississippi architects there was a belief that modern architecture had diverged in at least two directions, between the Organic and the International Styles. Architect W.W. Easley Jr. of Jackson would incorporate elements of both in his designs for the Meyer and Genevieve Falk House (NR 2021) and the Young-Mauldin Cafeteria, Delta State University.[67] The International Style Milton B.E. Hill House built in Gulfport in 1949, and the New Formalist Style Gulfport-Harrison County Public Library built in 1966 (NR 2020) are representative of the more commonly embraced modes of modern architecture in Mississippi during the post-war era. Other homes designed by national leaders in the Organic architecture movement include Frank Lloyd Wright's designed J. Willis Hughes House still standing in Jackson, (NR 1980), and the Welbie L. Fuller House in Pass Christian (destroyed by Hurricane Camille in 1969, less than 20 years after its construction.)

While the style was not extensively embraced, in the region, the Mississippi Gulf Coast remains one of the cradles of American Organic architecture. It is here that Louis Sullivan refined and brought to paper his form-follows-function ethos while living in Ocean Springs. During his last trip to Ocean Springs in 1981, the Gryders took Goff to visit several Sullivan designed homes. In a follow up letter, Goff mentioned, "it was great to see… Sullivan" bringing full circle Goff's life and career that began at Sullivan's own twilight. Though Sullivan's own house was destroyed by Hurricane Katrina in 2005, the extant Charnley-Norwood House (Sullivan-Charnley NRHD 1987) is one of the purest examples of his form-follow-function ethos. Sullivan's garden was the inspiration where he fleshed out the ideas that appear in many of his works between 1890 to 1908.

On the smaller regional scale, is Mississippi Gulf Coast designer Carroll Ishee, whose homes designed between 1963 and 1980 seem to grow from their sites.[68] Ishee's work was influenced by architects practicing Organic architecture such as E. Fay Jones, who has several designs in the state, including the Pinecote Pavilion in Picayune, Mississippi.

[67] John S. Hooks, "Meyer and Genevieve Falk House" National Register listing, United States Department of the Interior, National Park Service, listed 2021.
[68] Anita Lee, "These iconic Ishee houses are for sale on the Mississippi Coast. Take a look inside", *Sun Herald* (Biloxi, MS), 30 September 2024. Website https://www.sunherald.com/homes/article293037134.html Accessed 3 March 2025.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
__X__ Other
Name of repository: Ryerson and Burnham Art and Architecture Archives, Art Institute of Chicago

Historic Resources Survey Number (if assigned): 059-OCN-0627

10. Geographical Data

Acreage of Property ___.66_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 30.417606 Longitude:-88.834614

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is fan-shaped, roughly a 60' frontage along Iola Road widening to a 180' width along Fort Bayou. The property is approximately 250' deep. This boundary contains approximately .66 of an acre.

Boundary Justification (Explain why the boundaries were selected.)

Selected boundaries are made up of the original house and property boundaries as purchased by the Gryders for the construction of the house.

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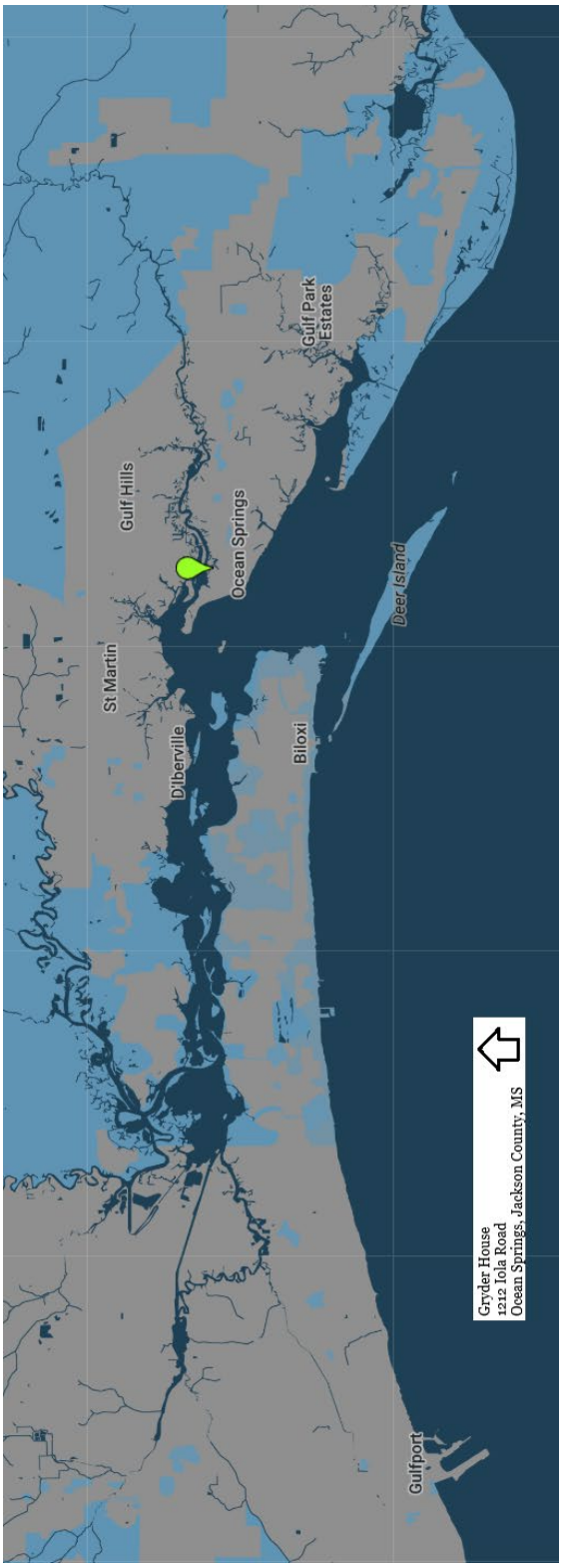
11. Form Prepared By

name/title: Jeff R. Rosenberg Historic Preservation Coordinator, MS Coast NHA
organization: Mississippi Dept. of Marine Resources
street & number: 1141 Bayview Ave.
city or town: Biloxi state: Mississippi zip code: 39530
e-mail jeff.rosenberg@dmr.ms.gov
telephone: 228-523-4029
date: 20 March 2025

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

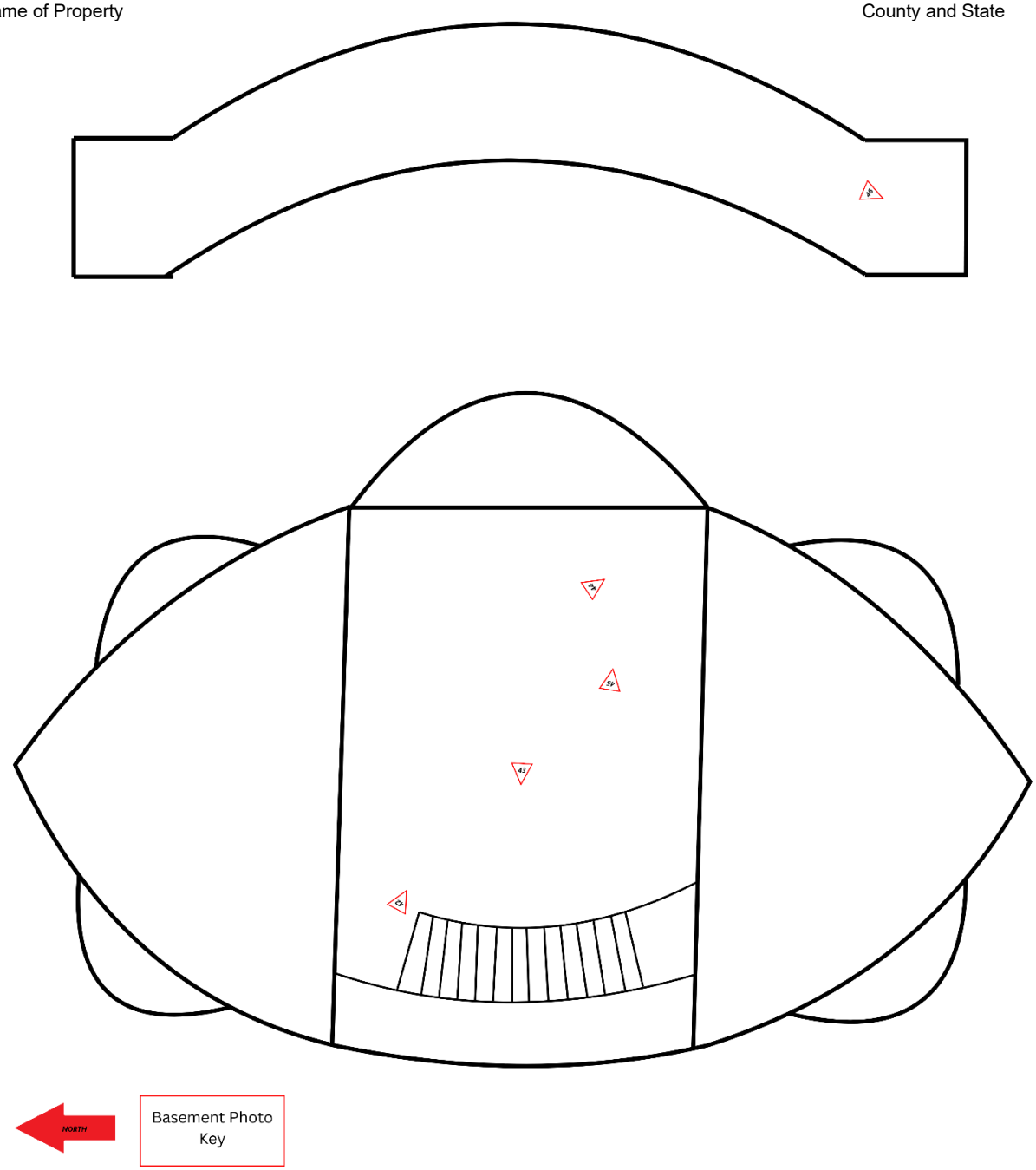

Gulf Park Estates
Gulf Hills
Ocean Springs
Deer Island
St Martin
D'Iberville
Biloxi
Gulfport
Gryder House
1212 Iola Road
Ocean Springs, Jackson County, MS

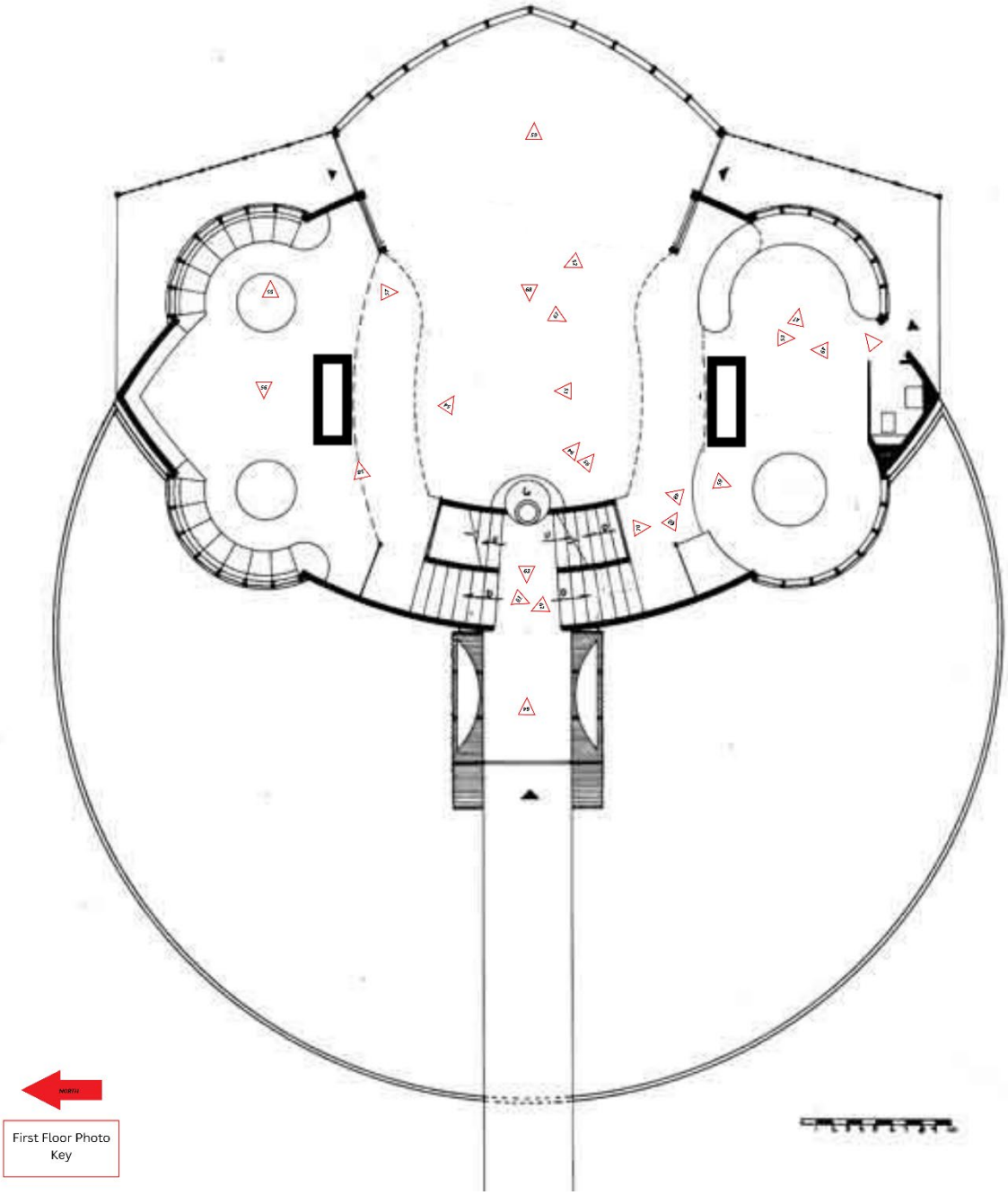

Iola Rd
Iola Rd
Iola Rd
Hill Crest Rd
Gryder House
1212 Iola Road
Ocean Springs, Jackson County, Mississippi
39564

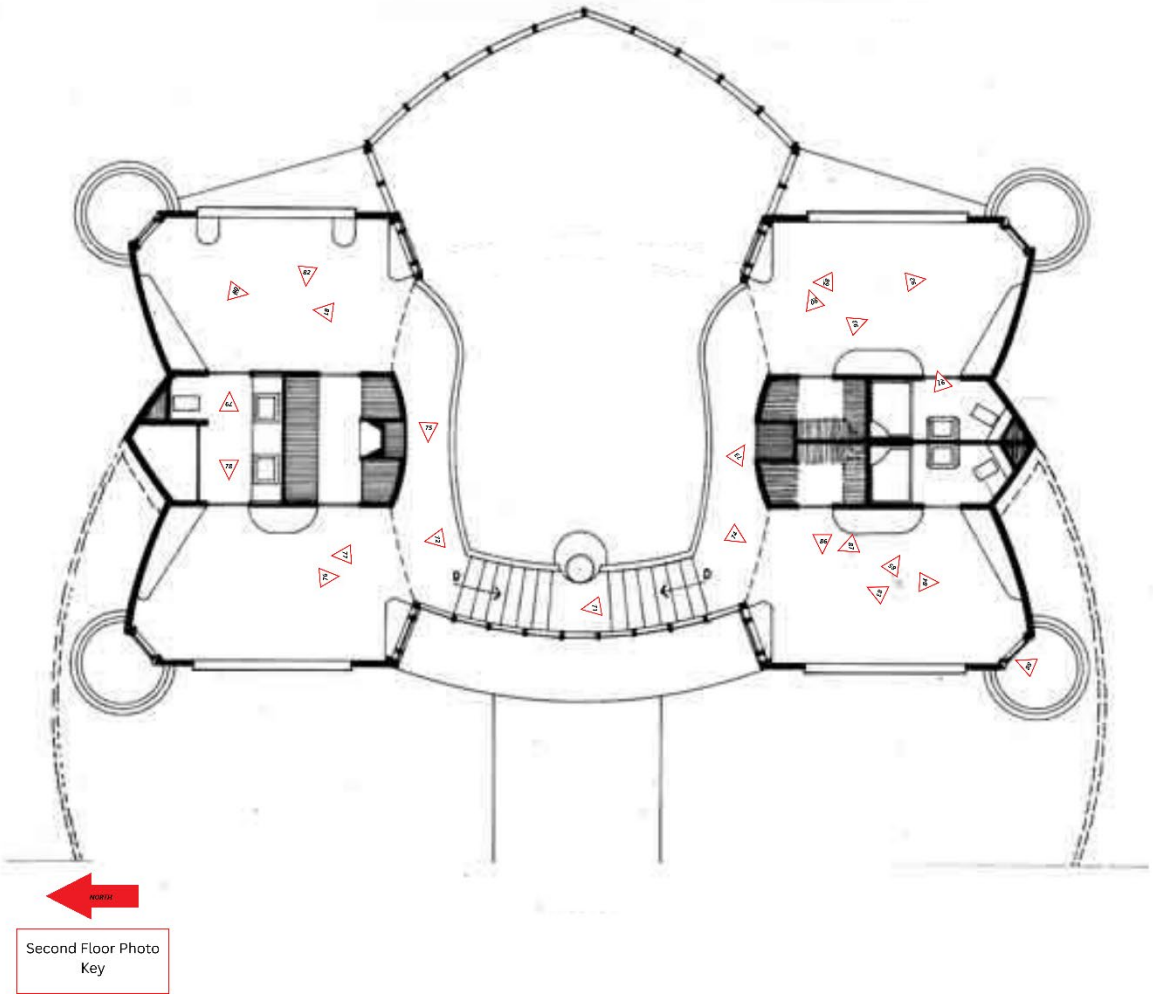
W.C. & Elaine Gryder House
Name of Property

Jackson Co, Mississippi
County and State




NORTH
Basement Photo Key


First Floor Photo Key


NORTH
Second Floor Photo Key

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Gryder House

City or Vicinity: Ocean Springs

County: Jackson State: Mississippi

Photographer: Jeff Rosenberg, Gabrielle Begue, Chelsea Prince, Christy James

Dates Photographed: 10-03-2024, 02-26-2026

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

1 of 99. West façade, view to northeast.
2 of 99. West façade, view to southeast.
3 of 99. Carport, view to southeast.
4 of 99. Fence, view to northeast.
5 of 99. West façade, view to northeast.
6 of 99. Carport, view to east.
7 of 99. Gate, view to east.
8 of 99. Covered walkway to front door, view to east.
9 of 99. North and east facades, view to southeast.
10 of 99. East façade, view to south.
11 of 99. Carport, view to north.
12 of 99. North façade, view to south.
13 of 99. North pool house, view to east.
14 of 99. East and north facades, view to southwest.
15 of 99. East façade detail, view to northeast.
16 of 99. Fence and gate at carport, view to south.
17 of 99. Covered walkway to front door, view to northwest.
18 of 99. Northwest balcony detail, view to west
19 of 99. South façade detail, view to east.
20 of 99. West façade detail, view to northeast.
21 of 99. South façade, view to northwest.
22 of 99. Southeast balcony, view to east.

23 of 99. Boathouse north and west facades, view to southeast.
24 of 99. East façade, view to west.
25 of 99. East façade detail, view to northwest.
26 of 99. Pool, view to northeast.
27 of 99. East façade detail, view to west.
28 of 99. East façade, view to northwest.
29 of 99. East façade stairs, view to southwest.
30 of 99. East façade detail, view to west.
31 of 99. Pool, view to northwest.
32 of 99. Boathouse, view to southeast.
33 of 99. East façade, view to west.
34 of 99. East façade window detail, view to west.
35 of 99. North and east facades, view to southwest.
36 of 99. Pool, view to southeast.
37 of 99. South pool house, view to east.
38 of 99. East façade, view to southwest.
39 of 99. Boathouse north façade, view to southeast.
40 of 99. Front door detail, view to east.
41 of 99. Roof, view to south.
42 of 99. Basement closet, view to northwest.
43 of 99. Basement, view to east.
44 of 99. Basement, view to northwest.
45 of 99. Basement, view to west.
46 of 99. Subbasement, view to north.
47 of 99. Kitchen, view to west.
48 of 99. Kitchen, view to southwest.
49 of 99. Kitchen detail, view to south.
50 of 99. Kitchen half bath, view to southwest.
51 of 99. Kitchen, view to south.
52 of 99. View of kitchen from living room, view to southeast.
53 of 99. View of living room from kitchen, view to north.
54 of 99. Living room detail, view to west.
55 of 99. Dining room, view to west.
56 of 99. Dining room, view to east.
57 of 99. Dining room, view to north.
58 of 99. View of stairs from dining room, view to southwest.
59 of 99. View of living room from kitchen, view to north.
60 of 99. Entrance to basement stairs, view to northwest.
61 of 99. View of stairs from entryway, view to northeast.
62 of 99. View of stairs from entryway, view to southeast.
63 of 99. Entryway, view to east.
64 of 99. Entryway, view to west.
65 of 99. Living room, view to west.
66 of 99. Can light detail, living room.
67 of 99. Living room, view to northeast.

68 of 99. Living room, view to east.
69 of 99. Balcony mosaic detail, view to east.
70 of 99. Stairs to basement, view to north.
71 of 99. Stairs to south mezzanine.
72 of 99. View from north mezzanine, looking south.
73 of 99. View of entryway from south mezzanine, looking northwest.
74 of 99. View from the south mezzanine, looking north.
75 of 99. View from north mezzanine, looking east.
76 of 99. Northwest bedroom, view to north.
77 of 99. Northwest bedroom, view to south.
78 of 99. North bathroom, view to east.
79 of 99. North bathroom, view to northwest.
80 of 99. Northeast bedroom, view to northeast.
81 of 99. Northeast bedroom, view to south.
82 of 99. Northeast bedroom, view to east.
83 of 99. Southwest bedroom, view to southwest.
84 of 99. Southwest bedroom, view to north.
85 of 99. Southwest bedroom, view to northwest.
86 of 99. Southwest bedroom, view to south.
87 of 99. Southwest bedroom, view to southeast.
88 of 99. Southwest bedroom balcony, view to southeast.
89 of 99. Southeast bedroom, view to south.
90 of 99. Southeast bedroom, view to southwest.
91 of 99. Southeast bedroom bath, view to southwest.
92 of 99. Southeast bedroom, view to north.
93 of 99. Southeast bedroom, view to north.
94 of 99. View of skylight around chimney flue, looking northwest.
95 of 99. View fireplace, looking northwest.
96 of 99. Iola Road, street view to south.
97 of 99. Iola Road, street view to north.
98 of 99. Iola Road, street view to north.
99 of 99. East façade, view to west.

W.C. & Elaine Gryder House | Jackson Co, Mississippi
Name of Property | County and State

Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.




4X4


4X4






1212
Iola Road
4X4

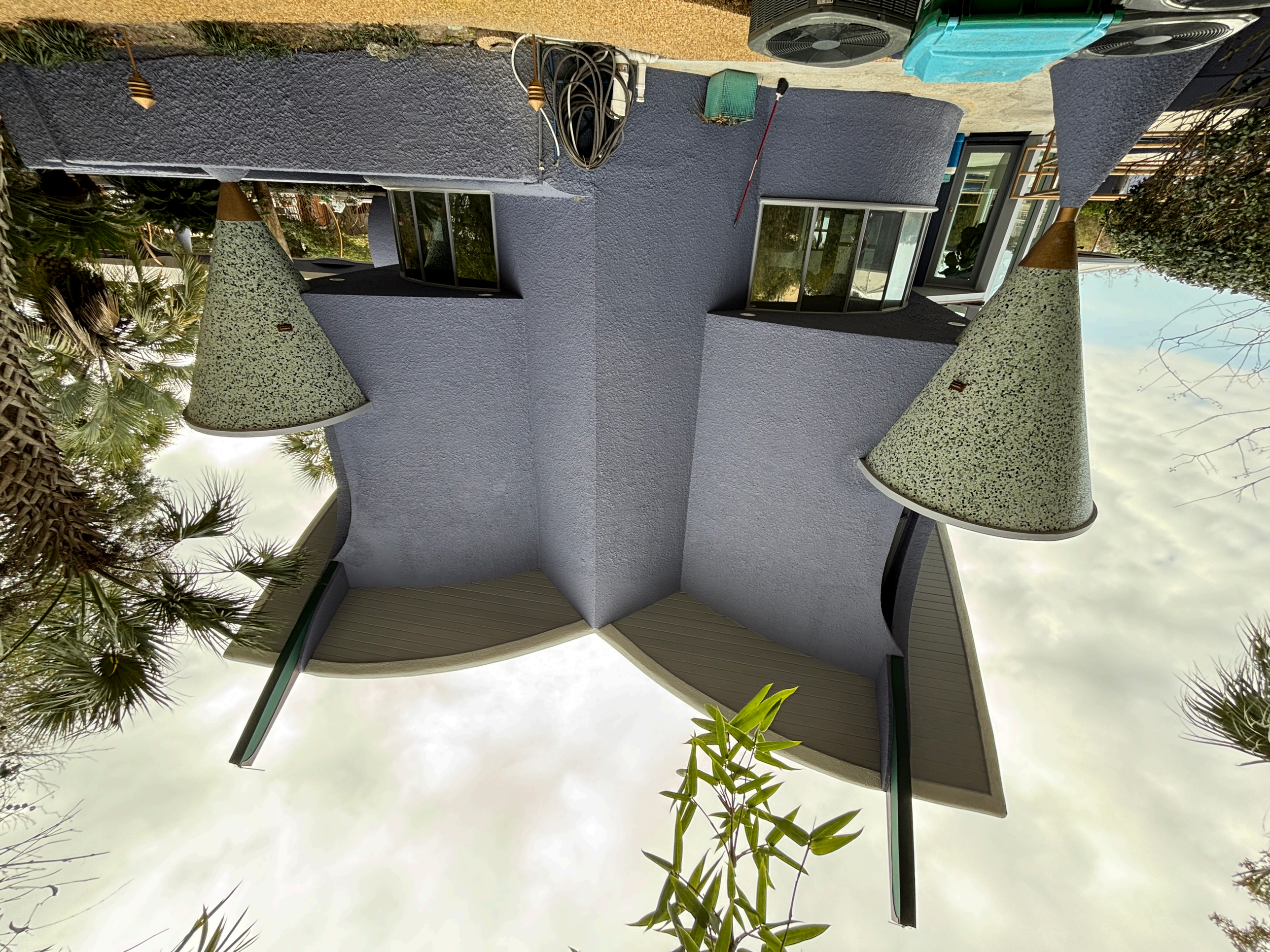















WASTE PRO



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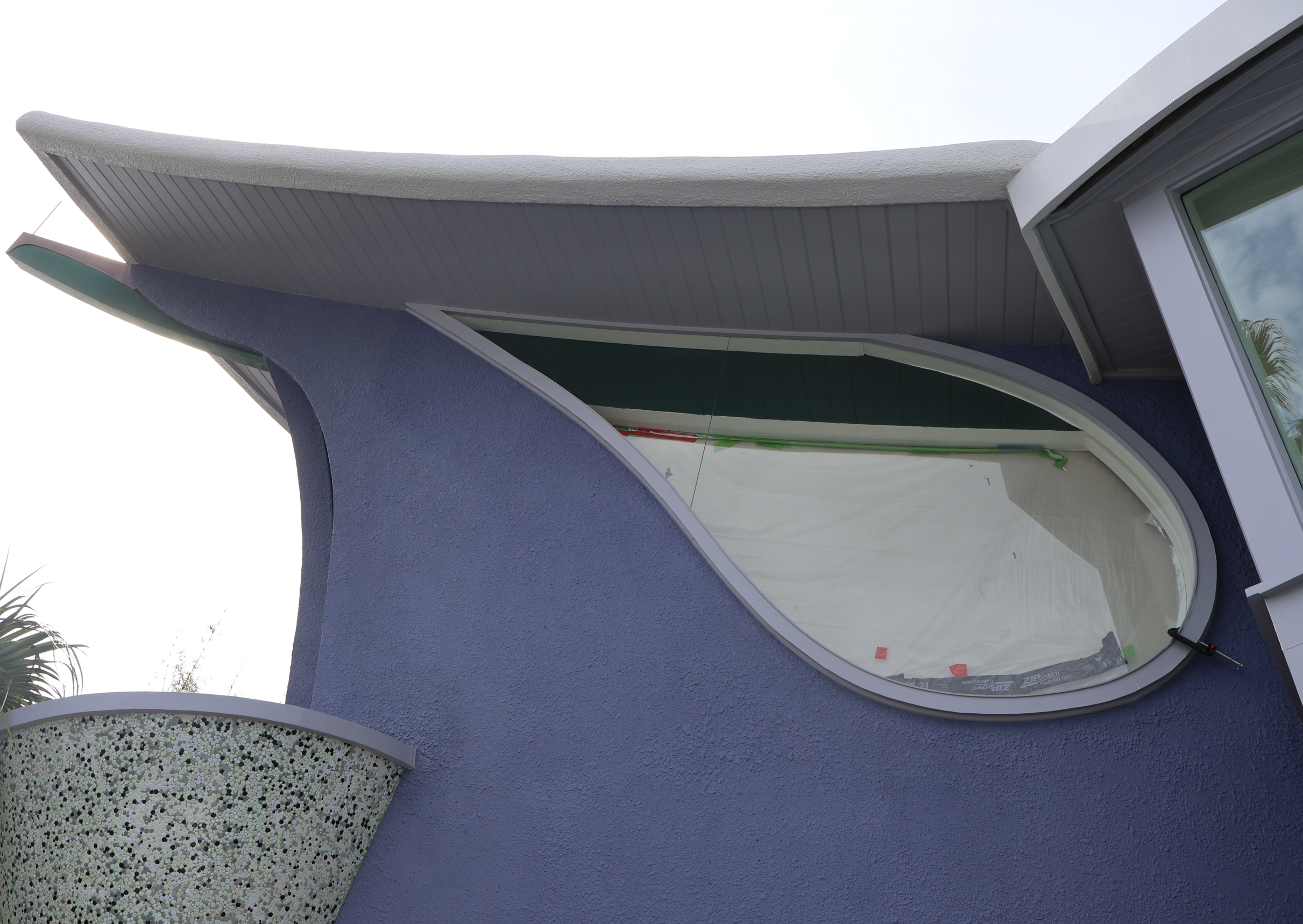
ZIP system
FLASHING TAPE
ZIP system
FLASHING TAPE























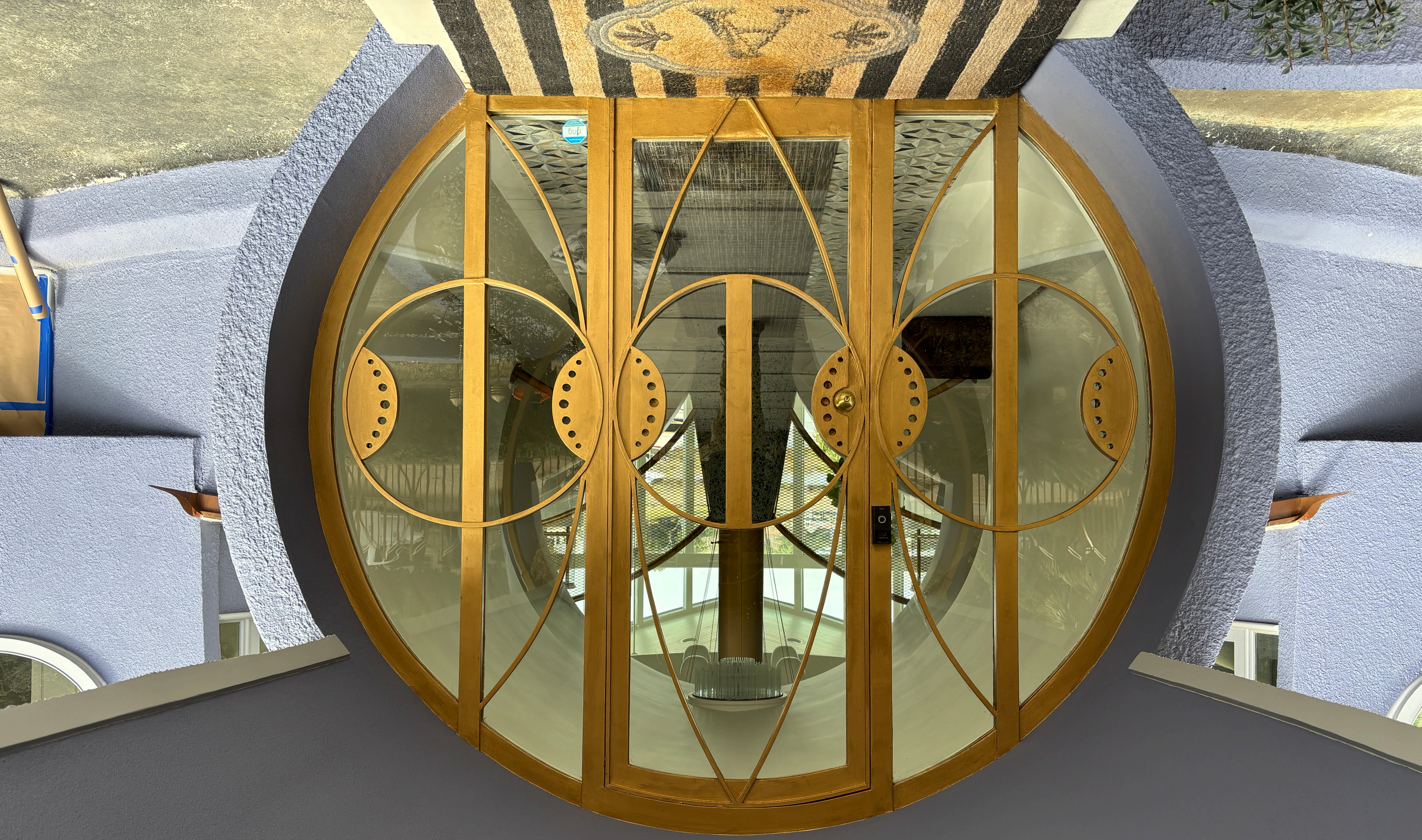










150
Z15
















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MUCH, INDEED.
NOW LET'S GO FRO
STEINHATCHEE, FL DEVASTATED BY HURRICANE HELENE
FOX BUSINESS
VARNEY&CO.
DOW
41,980.67
215.85
-0.51%
SILVER
32.14
0.22
JD.COM (JD)
44.14
0.66










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HEZBOLLAH
ISRAELI FORCES CONDUCT AIR STRIKE ON BEIRUT
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LIVE
ISRAEL AT WAR
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41,967.20
229.32




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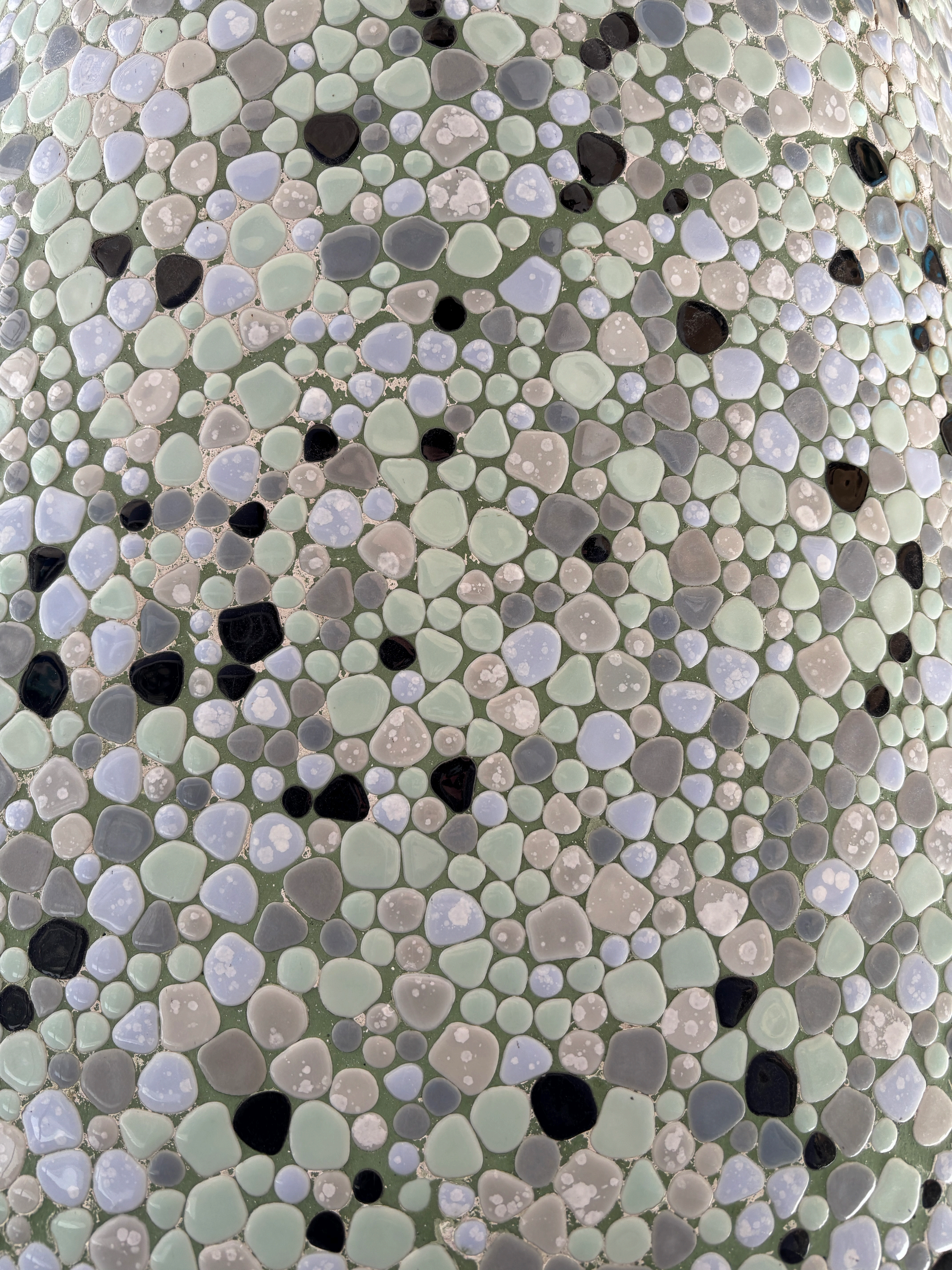






VARNEY & CO. TRIVIA
Which state has the most bridges?
1 California
2 Florida
3 Texas
4 Ohio


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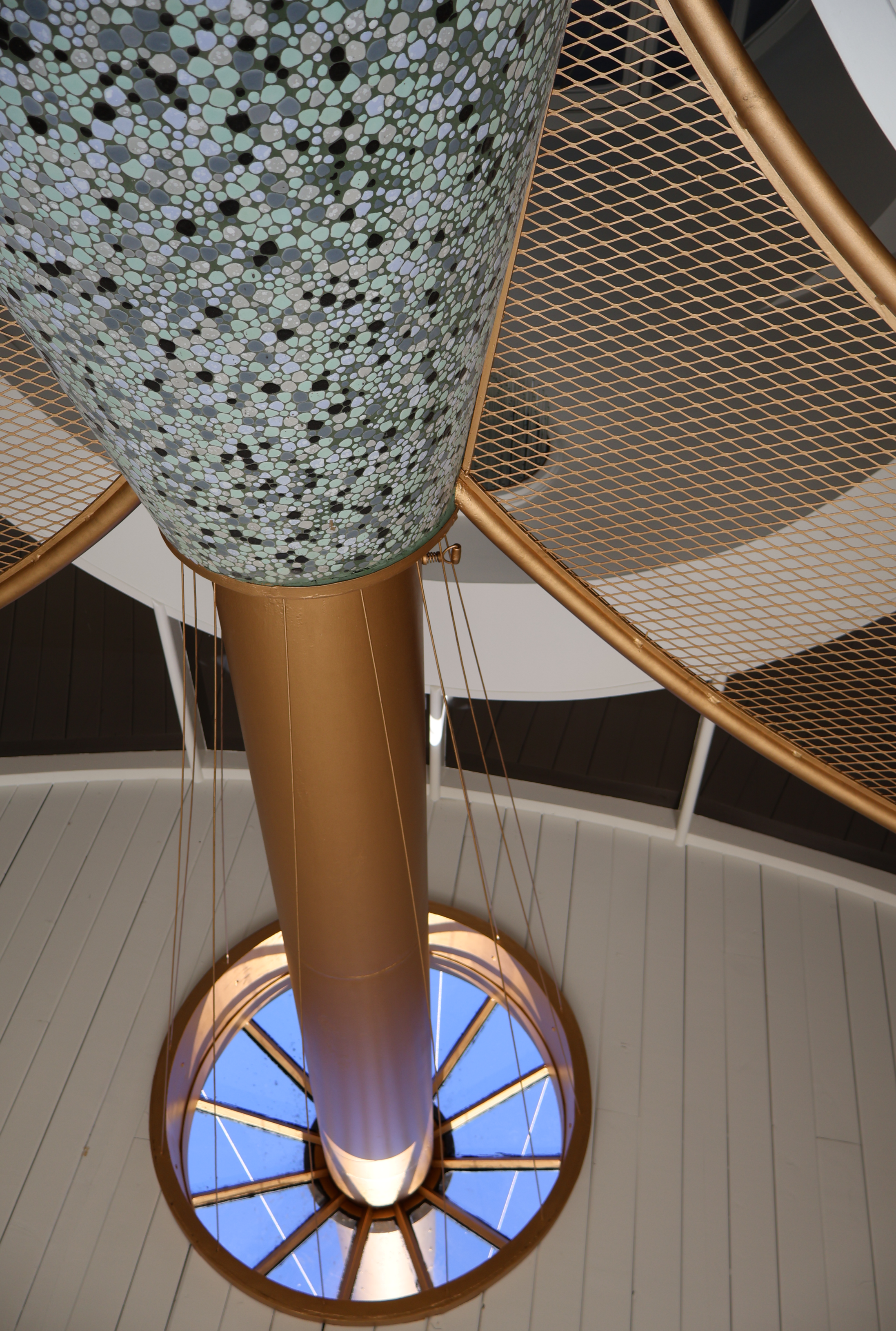




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