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NATIONAL PARK SERVICE

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RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Pappas, Theodore, A. Residence

AND/OR COMMON

Pappas, Theodore, A. Residence

2 LOCATION

STREET & NUMBER

865 Masonridge Road

NOT FOR PUBLICATION

CITY, TOWN

St. Louis

VICINITY OF

CONGRESSIONAL DISTRICT

#2 - Hon. Robert Young

STATE

Missouri 63141

CODE

29

COUNTY

St. Louis

CODE

189

3 CLASSIFICATION

CATEGORY

DISTRICT

X BUILDING(S)

STRUCTURE

SITE

OBJECT

OWNERSHIP

PUBLIC

X PRIVATE

BOTH

PUBLIC ACQUISITION

IN PROCESS

BEING CONSIDERED

STATUS

X OCCUPIED

UNOCCUPIED

WORK IN PROGRESS

ACCESSIBLE

X YES RESTRICTED

YES UNRESTRICTED

NO

PRESENT USE

AGRICULTURE

MUSEUM

COMMERCIAL

PARK

EDUCATIONAL

X PRIVATE RESIDENCE

ENTERTAINMENT

RELIGIOUS

GOVERNMENT

SCIENTIFIC

INDUSTRIAL

TRANSPORTATION

MILITARY

OTHER

4 OWNER OF PROPERTY

NAME

Mr. and Mrs. Theodore A. Pappas

STREET & NUMBER

865 Masonridge Road

CITY, TOWN

St. Louis

VICINITY OF

STATE

Missouri 63141

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE

REGISTRY OF DEEDS, ETC

Office of Recorder of Deeds, St. Louis County Government Center

STREET & NUMBER

41 South Central

CITY, TOWN

Clayton

STATE

Missouri 63105

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

The Building Art in St. Louis: Two Centuries

DATE

1967

FEDERAL STATE COUNTY X LOCAL

DEPOSITORY FOR
SURVEY RECORDS

George McCue, St. Louis Chapter, American Institute of Architects

CITY, TOWN

St. Louis

STATE

Missouri

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INVENTORY -- NOMINATION FORM

PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 6 PAGE 1

2. The Architecture of Frank Lloyd Wright
1974 national
William Storror, M.I.T. Press, Cambridge, Massachusettes
3. Missouri State Historical Survey
1977 state
Department of Natural Resources
P.O. Box 176
Jefferson City, Missouri 65101

17 DESCRIPTION

CONDITION

☒ EXCELLENT ☐ DETERIORATED
☐ GOOD ☐ RUINS
☐ FAIR ☐ UNEXPOSED

CHECK ONE

☒ UNALTERED
☐ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Theodore A. Pappas Residence, 865 Masonridge Road (formerly Mason Road), Creve Coeur, Missouri, is a single story house without basement or attic. Its elongated rectangular form, which stretches from east to west, encloses two masses of interior space. To the west is the private sleeping space, and to the east, the group living space. These masses are linked by a narrow corridor which runs along the south wall of the interior. A carport abuts the southeast corner of the house.

EXTERIOR

Over-all dimensions

The house measures approximately 124' X 40' at its longest and widest points. For more exact information, see floor plan.

Construction materials and colors

The entire structure is built as a Usonian Automatic Unit¹ of pre-cast concrete blocks which are formed on a two foot module. Each standard wall block measures 2' X 1'. Twenty-five custom and hand made block forms were employed to construct the various architectural components of the house. These forms include base blocks, perforated corner blocks and perforated wall blocks, among others. Before molding, the concrete was tinted brick red.

A special means of fabrication was employed here which has come to be known as "knit block" or "Wright textile block" construction due to its similarity to the manufacture of woven or knit cloth. First, the various mold-formed blocks are made of poured concrete. Then, these molded blocks are placed next to and on top of one another with no mortar between them. The sides of each block which are at present hidden within the fabric of the wall and cannot be seen are equipped at manufacture with concave hollows through which steel rods are now inserted, running vertically and horizontally, "knitting" all together. Grouting is used to fill the remainder of the hollow.² Because of the puzzle-like nature this form of construction, an entire structure could be designed by Wright, manufactured, and sent to the client to be constructed as a do-it-yourself home kit. This is the automatic aspect of the Usonian Automatic Unit. In fact, the Pappas Residence was constructed entirely by its owners.³

In his early Usonian structures which lacked the automatic concept, Wright usually designed the walls to be constructed as two shells, one fitting inside the other, with an insulating air space between.⁴ The Pappas Residence, however, as well as most of Wright's Automatic Units⁵, was constructed of one thickness with insulating air spaces only between the panes of glass in the perforated blocks.⁶

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NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 1

Openings

Windows. Glass is an important component of the design of the Pappas Residence, though there are few windows in the normal sense of the term. There are twelve large awning windows, one each in the kitchen, bath and northwest bedroom on the north facade, six in the bedrooms on the west facade, and three in the north wall which links the living room to the entranceway. These windows are secondary, however, to the three hundred and fifty perforated standard and corner blocks which admit light into the house. These perforated blocks surround the awning windows in every case, in numbers ranging from twelve in the kitchen to twenty-eight in the south facade between the entranceway and the living room. In addition, these blocks have been incorporated, massed in great numbers, on the north facade, running in courses on the upper wall of the family room (twenty windows), in the long corridor which links the living and sleeping areas (twenty-six windows) and in the clerestories which cap the living room on its south, east and west sides (nineteen windows) and the kitchen roof extension on its north, west and south sides (thirty-three windows). Stacks of perforated corner blocks are used to form the three-sided structural members which flank the double doors on the north facade in the family and living rooms. There are four of these members in the family room and three in the living room. Each is composed of twenty perforated corner blocks placed side by side in pairs and then stacked. In addition, perforated wall and corner blocks form the upper course of the exterior walls which abut the north, south and east exterior walls of the carport and which surround the terraces to the north of the living and family rooms. One additional window, a reversed inset, mitred at the corners, is located at the northwest corner of the living room. It faces both north and west. This is a characteristically Wrightian form with eight small lights above and four vertical glass panels below. These lights are framed in mahogany.

Doorways. Two sets of glass double doors, which are framed in mahogany, extend 11' from floor to ceiling on the north facade between the living room and terrace. Each leaf is similar in design to the reversed inset window in the northwest corner of the living room and is composed of two rectangular lights above and a vertical glass panel below. These two sets of double doors are separated from one another and from the east and west walls of the living room by the three hollow structural members formed from perforated blocks which were mentioned above. On the terrace, these doors are topped by a wide overhanging roof.

In the north facade of the family room, east of the living room, are four sets of double doors which stretch from floor to ceiling, here a distance of only 8'. These too are framed in mahogany. Each leaf has one vertical glass panel which extends nearly the length of the door. These doors connect the family room to a narrow exterior terrace.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

Chimneys.

One large chimney which measures approximately 6' X 8' serves the central hearth in the living room and rises approximately 10' above the roof near the center of the house. It too is composed of modular concrete blocks and is entirely free standing.

Roof.

The house has a flat asbestos roof. Due to the presence of the two clerestories, the roof varies in height from 13' in the kitchen, to 11' in the living room, to 8' in the bedrooms and family room.

Decorative details

The only decorative details in the usual sense are the molded concrete blocks with U-shaped coffers which follow the cornice at the 8' and 11' roof levels. Decoration in the Wrightian sense, however, includes the earth-color tint in the fabric of the concrete blocks⁸, the unfinished mahogany trim around the doors and some of the windows⁹, the cubist massing of the building where one section seems to rise from another¹⁰ and the pattern created in the fabric of the walls through the arrangement of various types of perforated and non-perforated blocks.¹¹ In addition, since Wright felt that his buildings should "blossom with the seasons," he emphasized landscape design as a facet of the total decorative scheme of his structures.¹² At the Pappas Residence the plantings include groupings of oak, birch and pine which emphasize the corners and exterior nooks of the house and help to screen the view of the highway to the north. On the south side, a linear grouping of poplars which is set perpendicular to the facade divides the house at the juncture of its two masses. In addition, there are groupings of various types of flowering and non-flowering shrubs, which include hydrangea, burning bush and holly, around the carport and along the south facade. Climbing vines are cultivated along the walls of the terraces and the carport.

INTERIOR

All of the living space in the house is on one floor; there is no basement or attic. Interior space is divided into two general areas which are grouped into two masses.¹³ The east mass of the house, the living space, includes the family room, the main entryway, the utility room, the living room and the kitchen. The latter two are sunken and are reached from the entryway by a stair which consists of three risers and two treads. The west mass of the house includes three bedrooms and two baths. Though the house is compact, the small bedrooms in the west mass can only be reached through a long, narrow corridor which stretches nearly the length of the south facade and which is illuminated only by twenty-six perforated blocks in the

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NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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RECEIVED

DATE ENTERED

PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

upper two courses of its south wall. This feature emphasizes greatly the transition from one architectural area to another, from activity to sleep, without necessitating any wasted space between them.

Since the house is composed of one thickness of modular blocks, its interior is virtually identical to its exterior with regard to color and form. An exception exists, however, in the interior surfaces of 2' X 2' coffered ceiling blocks and 2' X 1' coffered wall blocks which add a note of variation to the smooth interior concrete block surfaces. Coffered ceiling blocks are also used in the carport. All floors inside and out are of brick-red concrete which has been scored on the 2' X 2' module. In the southeast corner of the living room, at a spot where the wall juts out into the room, the hearth is located. It has no mantel or enclosure of any kind other than its sheltering flue.

The furniture, much of which is built-in, was designed by the architect. As in many of the other homes which he designed, Wright has made it an integral part of the interior design of the Pappas Residence.¹⁴ Built-in areas include extensive cabinet, closet and shelf space in all of the rooms and in the corridor and a sofa along the east wall of the living room which stretches from the north wall to the hearth. The freestanding furniture is simple and linear in conception, for the most part. Each piece is adorned with a repetitive design similar to the U-shaped coffer design found elsewhere. Here it is used to emphasize the vertical and horizontal lines of the furniture. In addition, where fabric is used, it is of a similar brick earth tone as the fabric of the building. All the furniture, both built-in and freestanding, and all interior wooden features of any kind are of stained Philippine mahogany.

ALTERATIONS

Only one minor change has been made to the house and grounds. The owners have planted a row of cherry trees and several small oak trees to the north and north-east to help mask the view toward U.S. Route 40 and Mason Ridge School. This move was made with the approval of Mrs. Frank Lloyd Wright.¹⁵

CONDITION

Though cracks have developed in a few of the concrete blocks in the walls of the building and the large terrace, the house is in excellent condition.

SITE

The house is approached from the south by a gravel road which runs north from Masonridge Road. The gravel road ends in a graveled forecourt which runs along the south facade of the house. Bordering the forecourt are two wooden freestanding outdoor

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NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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RECEIVED

DATE ENTERED

PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 4

lights with hooded, stepped pyramidal shades. The house itself is nestled on the slope of a hill which descends steeply to the north and northeast. The roof is barely visible from Masonridge Road to the south. The north facade overlooks U.S. Highway 40-Daniel Boone Expressway which runs east and west at the base of the steep hill, approximately one quarter mile from the house. The immediate neighborhood includes single family dwellings to the south and west, a school to the east, professional nursing homes to the west and open tracts of land in the surrounding area.

PRESENT STATUS

The house and grounds are in no immediate danger. In 1976, however, a proposed alteration in the U.S. Highway 40 interchange at Mason Road, about one-third of a mile northeast of the house, caused some concern.¹⁶ The proposed reconstruction of the interchange and its alteration to a diamond shape would have brought ramp construction within a few hundred feet of the Pappas Residence and drastically changed the sloping wooded nature of the area.¹⁷ Due to very unfavorable public opinion concerning the project and to the efforts of the Pappas family and others in the area, "...the Commission agreed to delay and remove the project from further consideration."¹⁸ There has been no guarantee made, however, that this problem will not recur in the future.

FOOTNOTES

1. William Storror, The Architecture of Frank Lloyd Wright (Cambridge: M.I.T. Press, 1974), p. 392. The exact origin of the word "Usonian" is somewhat of a mystery. Wright himself states that the word refers to the United States of America as opposed to the word "America" which can also refer to Canada and South and Central America. That it also bears connotations of a machine oriented society which ought to aim itself toward quality as well as quantity production there can be no doubt. John Sergeant believes that the word was coined in Europe in the early twentieth century in order to distinguish the Union of South Africa (U.S.A.) from the United States of North America (U.S.O.N.A.). Wright, he believes, picked up the word while traveling on the continent in 1910. See Frank Lloyd Wright, "In the Cause of Architecture I. The Architect and the Machine," The Architectural Record, LXI, May, 1927, p. 395, and John Sergeant, Frank Lloyd Wright's Usonian Houses (New York: Watson-Guption Publications, 1975), p. 16.
2. This process is described in Storror, The Architecture of Frank Lloyd Wright, p. 214 and by Wright in Frank Lloyd Wright, "In the Cause of Architecture IV. Fabrication and Imagination," The Architectural Record, LXII, October, 1927, pp. 319-320. Wright compares this manner of construction to counting stitches in the warp and woof of woven material.

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NATIONAL PARK SERVICE

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INVENTORY -- NOMINATION FORM

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DATE ENTERED

PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 5

3. Mrs. T.A. Pappas, personal interview, December 14, 1977. This fact is also reported in George McCue, The Building Art in St. Louis: Two Centuries (St. Louis: St. Louis Chapter, American Institute of Architects, 1967), p. 91. Participation by the owners in the construction of Wright's Usonian houses was not unusual. See Sergeant, Frank Lloyd Wright's Usonian Houses, pp. 9-28.
4. Wright, "Fabrication and Imagination," pp. 320-321.
5. Storrer, The Architecture of Frank Lloyd Wright, p. 349.
6. Mrs. T.A. Pappas, personal interview.
7. Sergeant, Frank Lloyd Wright's Usonian Houses, p. 28 states that window designs like this enabled Wright to "set his corners free."
8. Wright speaks of this as one of the few forms of decoration which he considers acceptable in Frank Lloyd Wright, "In the Cause of Architecture VII. The Meaning of Materials - Concrete," The Architectural Record, LXIV, August, 1928, pp. 99-104, and especially in Frank Lloyd Wright, "In the Cause of Architecture," The Architectural Record, XXIII, March, 1908, p. 158.
9. Wright praises the decorative qualities of unfinished wood in Frank Lloyd Wright, "In the Cause of Architecture II. Standardization, the Soul of the Machine," The Architectural Record, LXI, June, 1927, p. 480 and in Frank Lloyd Wright, "In the Cause of Architecture IV. The Meaning of Materials - Wood," The Architectural Record, LXIII, May, 1928, pp. 481-488.
10. Wright speaks of this quality as a decorative characteristic in Wright, "In the Cause of Architecture," p. 161. In addition, the architect Bruno Zevi has noted this as a Wrightian mannerism in Bruno Zevi, "A Language After Wright," in "A Symposium on Architecture With and Without Wright By Eight Who Knew Him," in Frederick Gutheim, ed., In the Cause of Architecture (New York: McGraw-Hill, 1975), p. 38.
11. Wright speaks of this type of decoration, as well as the inherent decorative qualities of glass, in Wright, "Standardization, the Soul of the Machine," pp. 479-480 and in Frank Lloyd Wright, "In the Cause of Architecture VI. The Meaning of Materials - Glass," The Architectural Record, LXIV, July, 1928, pp. 11-16.
12. He elaborates on this subject in Wright, "In the Cause of Architecture," p. 161.

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 6

13. This is not to be confused with Wright's concept of a two zone house which he developed because clients complained that his one zone Usonian living areas did not provide enough privacy in the living room. See Sergeant, Frank Lloyd Wright's Usonian Houses, p. 30.
14. This is true, for example, in the Frederick Robie House, Chicago, Illinois (1909), the Paul R. Hanna House, Palo Alto, California (1937) and the Rose Pauson House, Phoenix, Arizona (1940). Wright states in Wright, "In the Cause of Architecture," p. 157 that the most satisfactory living areas are those into which the furniture is built as part of the original design.
15. Mrs. T.A. Pappas, personal interview.
16. Personal correspondence between Frank G. Kriz, District Engineer, Missouri State Highway Commission, and William Holmes, State Historical Survey and Planning Office, August 19, 1976 gives legal notice of the proposed interchange.
17. Missouri State Highway Commission, "Notice of Public Hearing, Location and Design of Proposed Improvement on Route 40 in St. Louis County at Mason Road Interchange."
18. Based on personal correspondence between Robert Hunter, Chief Engineer, Missouri State Highway Commission and Nancy Breme, Department of Natural Resources, November 17, 1976.

R SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input checked="" type="checkbox"/> INVENTION			

SPECIFIC DATES	BUILDER/ARCHITECT
Designed 1955-1956, Built 1960-1964	Frank Lloyd Wright

STATEMENT OF SIGNIFICANCE

The Theodore A. Pappas Residence, 865 Masonridge Road, Creve Coeur, Missouri, is significant as the work of the master architect Frank Lloyd Wright¹, and as the only known example of a Usonian Automatic Unit in the state of Missouri².

The dominant personality of Frank Lloyd Wright and his strongly held views on architectural theory and practice are well documented in his own writings and in those of others. With these writings in mind, the importance of the Pappas Residence as a textbook example of Wrightian thought and design made manifest in glass, wood and concrete is clear. Hardly a facet of the design of this house can be mentioned which has not been specifically discussed by Wright or his critics with regard to one or another of his designs. This is true for the general concepts expressed by the building and for the details used to express them.

To Wright, the concept of Usonia implied a civilization based on and committed to the machine. To run efficiently, this machine-oriented society demands standardization. Since all societies have always been based on some degree of standardization, this process need not be degrading or inherently bad.³ It only becomes so when the innate qualities of natural materials are ignored or become prostituted to design aesthetics which are incongruous with their natures. Consequently, to function well, the artist of Usonia must know his materials and use their characteristics to their best advantage.⁴

These primary concepts are the bases for the Usonian Automatic Unit as it was conceived by Wright and as it is represented by the Pappas Residence. The concrete blocks in the fabric of the house are standardized according to a module which is carried throughout the entire design. Each of the twenty-five custom made block forms serves a specific and functional purpose. In addition, the one great aesthetic quality of concrete, its plasticity⁵, is exploited through the use of coffers in the walls of the interior and in the ceilings of the interior and exterior. Yet, all architectural members, even those which may be considered to be decorative such as the three sided columns of perforated corner blocks in the living and family rooms, are intimately involved with the structure of the building.⁶ Even the perforated blocks, which add a decorative quality to the house which has already been discussed, are openings in the walls which remain a part of the structure itself.

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER

8

PAGE

7

Wright abhorred the use of applied color, believing that color should be in and not on a surface.⁸ At the Pappas Residence the concrete blocks and poured concrete floors are all formed from pre-tinted concrete.

Wright believed in employing mono-material construction wherever possible, except where added grace or a change in texture might be interesting or desirable.⁹ At the Pappas Residence one basic material, concrete, is used throughout. For trim around doors and windows, as well as for the construction of closets, shelves, drawers and built-in furniture, only one other material, Philippine mahogany, is employed. This material, too, is left unadorned except for its own natural grain, texture and color.¹⁰ Other decorative characteristics of the design of the Pappas Residence which are typically Wrightian have already been discussed.¹¹

Wright believed in building with nature, not against it.¹² For this reason his buildings characteristically take the best possible advantage of their sites, and they are built to a human scale. The Pappas Residence is perched dramatically on the summit of a steeply sloping hill. Its north facade is amply provided with windows and perforated blocks to take full advantage of the view down the hill. In addition to the fine view outwards, these numerous blocks and windows provide the interior of the house with so much light that even on cloudy days electrical use can be kept to a minimum. When the sun does appear, shafts of light are beamed from unexpected places, creating another decorative aspect in Wright's design.¹³ As an adjunct to this economical use of electricity which the house provides, the Pappas Residence is also equipped with perimeter heating. Heated air is forced into each room from beneath the floor through ducts at floor level which completely surround each room. This type of heating helps insure even temperatures in any given room and throughout the house.¹⁴

When viewed from the exterior, the Pappas Residence appears large due to its long, overhanging roof which is another characteristic of Wrightian design.¹⁵ Experiencing the interior, however, reveals the house to be cozy, compact and built very much to a human scale. Wright frowned on the use of large and over-blown interiors.¹⁶ In addition, he believed that a home should contain as few rooms as possible. The Pappas Residence agrees with his ideal floor plan of entryway, utility room, living room, kitchen, "social office" (family room) and bedrooms.¹⁷ This space is massed into two areas. At the central pivot is the sheltered hearth and chimney which rises from the living room.¹⁸ This room, as is usual in Wrightian design, is higher and larger than the other rooms, incorporates the dining area and is intimately linked with the kitchen.¹⁹ In addition, the bedrooms at the Pappas Residence are made to be small and cozy, following Wright's usual practice, and the corridor leading to them is characteristically long and narrow.²⁰

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CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

In addition to the characteristics of Wright's designs discussed above, many of which were considered innovative when first employed, two final Wrightian features of the Pappas Residence bear mentioning. Many of Wright's houses employ hidden, recessed, asymmetrically placed or de-emphasized entryways.²¹ To Wright, this was one more way in which to express a casual relationship between one space and another, in this case, between the interior space and the exterior.²² At the Pappas Residence both the main entryway and the kitchen door are de-emphasized and asymmetrically placed on the south facade, obscured beneath the overhanging roof. It is notable that the roof overhang reaches its widest point in this area over the main entryway. The seven sets of doors on the north facade, in turn, are nearly lost in the activity of the perforated blocks which surround them.

The carport as an architectural feature in its modern sense is reported to have been an invention of Wright's²³, though it has become commonplace today. The Pappas Residence exhibits a fine example which has been integrated with the total design of the building.

The Pappas Residence, which was designed in 1955-1956 and built from 1960-1964, is well under the age of fifty years. It is, however, unique in Missouri as an example of a Usonian Automatic Unit by the master architect Frank Lloyd Wright. As illustrated above, the house embodies and gives life to much of Wright's philosophy. For these reasons, in spite of its youth, this building must be considered as an important historic place within the state of Missouri.

The survey of Missouri's historic sites is based on the selection of sites as they relate to theme studies in Missouri history as outlined in "Missouri's State Historic Preservation Plan" The Pappas Residence, therefore, is being nominated to the National Register of Historic Places as an example of the themes of "Architecture" and "Technology".

FOOTNOTES

1. Mrs. T.A. Pappas, telephone conversation, January 6, 1978. The Pappas family were personal friends of Mr. Wright and they still correspond with Mrs. Wright. All correspondence concerning the design of their house, however, is signed by Mr. Eugene Masselink, Wright's secretary, though Wright himself endorsed their check. The degree to which one may assign designs or ideas to either Wright or his students is often difficult to ascertain. Indeed, there are many undocumented Wrightian touches in the work of his students due to the manner in which Wright oversaw all the work at Taliesin, adding details to this plan or that drawing at the slightest provocation. Since Wright insisted that no tracing or redrawing be done after such changes, the students work was erased and Wright's incorporated. Consequently, all record of such additions or changes by the

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 8

PAGE 3

master is lost. See John Sergeant, Frank Lloyd Wright's Usonian Houses (New York: Watson-Guption Publications, 1975), p. 106.

2. Mrs. T.A. Pappas, personal interview, December 15, 1977 and Missouri State Historical Survey, Department of Natural Resources, 1977. In addition to the Pappas Residence, Missouri boasts four buildings attributed entirely or partially to Wright. The Frank Botts Residence, 2640 Briarcliff Road, Kansas City (1959-1963), the Clarence W. Sondern Residence, 3600 Bellevue, Kansas City (1940, with an addition designed by Wright in 1950) and the Russell Kraus Residence, 120 North Ballas Road, St. Louis (late 1940's) are all Usonian houses. The Community Christian Church, 4000 Main Street, Kansas City was partially designed by Wright, but its character was so changed by alterations to the original design and later additions that Kansas City Landmarks Commission excluded it from their recent survey. (See Kansas City Landmarks Commission, A Place in Time (Kansas City: 1977) The Pappas Residence, then, remains the only known Usonian Automatic Unit in state. Wright's concepts of Usonian and Usonian Automatic are here differentiated on the basis of his own definition of the latter as reprinted in Sergeant, Frank Lloyd Wright's Usonian Houses, p. 144. A Usonian Automatic Unit is, specifically, a textile block house which could theoretically be entirely constructed by one man who could obtain sand, steel bars and cement with which to build his home from scratch. Money saved could be substantial, especially in the Post War era of rising costs, since this process eliminates the need for specialized masons, plasterers and, most importantly in Wright's view, the involvement of labor unions.
3. Frank Lloyd Wright, "In the Cause of Architecture II. Standardization, the Soul of the Machine," The Architectural Record, LXI, June, 1927, pp. 478-480.
4. Edgar Kaufman and Ben Raeburn, eds., Frank Lloyd Wright: Writings and Buildings (Cleveland: World Publishing Co., 1960), p. 294 and Frank Lloyd Wright, "In the Cause of Architecture I. The Architect and the Machine," The Architectural Record, LXI, May, 1927, pp. 394-396.
5. Wright also notes the importance of reinforced concrete to the future of architecture in Frank Lloyd Wright, "In the Cause of Architecture IV. Fabrication and Imagination," The Architectural Record, LXII, October, 1927, p. 318 and Frank Lloyd Wright, "In the Cause of Architecture VII. The Meaning of Materials - Concrete," The Architectural Record, LXIV, August, 1928, p. 102.
6. Wright speaks of the importance of this in Frank Lloyd Wright, "In the Cause of Architecture," The Architectural Record, XXIII, March, 1908, p. 163. In addition, this characteristic is spoken of in relation to Wright's work in Bruno Zevi, "A Language After Wright," in "A Symposium on Architecture With and Without Wright By Eight Who Knew Him," in Frederick Gutheim, ed., In the Cause of Architecture (New York: McGraw-Hill, 1975), p. 38.

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 4

7. Wright lists this characteristic with his ideal features in Wright, "In the Cause of Architecture," p. 156.
8. He discusses this in Frank Lloyd Wright, "In the Cause of Architecture IV. The Meaning of Materials - Wood," The Architectural Record, LXIII, May, 1928, pp. 405-413, Wright, "In the Cause of Architecture," p. 157 and Wright, "The Meaning of Materials - Concrete," pp. 99-104.
9. He writes concerning this in Frank Lloyd Wright, "In the Cause of Architecture III. The Meaning of Materials - Stone," The Architectural Record, LXIII, April, 1928, p. 351.
10. See supra, Section #8, n.8.
11. See Section #7 of this nomination.
12. See Wright, "In the Cause of Architecture," p. 157, Kaufman and Raeburn, Frank Lloyd Wright: Writings and Buildings, p. 294 and Margery Phillips, "Poetic Relationship Between Site, Shelter," Seattle (Washington) Times, April 21, 1963, p. 34.
13. Wright discusses the importance of glass in Frank Lloyd Wright, "In the Cause of Architecture VI. The Meaning of Materials - Glass," The Architectural Record, LXIV, July, 1928, pp. 11-16. In addition, Sergeant describes the special quality of light in Wright's buildings in his discussion of the Herbert Jacobs Residence, Madison, Wisconsin (1936) in Sergeant, Frank Lloyd Wright's Usonian Houses, p. 28.
14. Mrs. T.A. Pappas, telephone conversation.
15. This characteristic is termed Wrightian in Marcus Whiffen, American Architecture Since 1780 (Cambridge: M.I.T. Press, 1974), pp. 264-265.
16. Kaufman and Raeburn, Frank Lloyd Wright: Writings and Buildings, p. 294.
17. Wright, "In the Cause of Architecture," p. 156.
18. These characteristics are termed Wrightian in Sergeant, Frank Lloyd Wright's Usonian Houses, p. 19, and Wright himself discusses some of them in Frank Lloyd Wright, "In the Cause of Architecture I. The Logic of the Plan," The Architectural Record, LXIII, January, 1928, pp. 49-57.

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INVENTORY -- NOMINATION FORM

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 5

19. These rooms are on a slightly lower level than the rest and are reached by the small stairway which links the entryway to the living room. It is noted that Wright often subtly linked his kitchen and living areas in Sergeant, Frank Lloyd Wright's Usonian Houses, pp. 19, 22, and 28.
20. Ibid.
21. This can be seen, for example, in the Frederick Robie House, Chicago, Illinois (1909), the Wescott Residence, Springfield, Ohio (1907) and the D.D. Martin House, Buffalo, New York (1904).
22. Sergeant, Frank Lloyd Wright's Usonian Houses, p. 32. Wright's interiors characteristically allow for casual movement from one space to another, unhindered by doors in the main living area.
23. Ibid, p. 19.
24. Ibid, p. 9. Sergeant notes that it was quite usual for the design and construction dates of Wright's Usonian Houses to be separated by as much as fifteen years, though he does not elaborate.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

1. Hitchcock, Henry-Russell. In the Nature of Materials. New York: Da Capo Press, 1973.
2. Kaufman, Edgar and Raeburn, Ben, eds. Frank Lloyd Wright: Writings and Buildings. Cleveland: World Publishing Co., 1960.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 3.36 acres

UTM REFERENCES

A	1	5	7	1	9	2	9	0	4	2	7	9	9	8	0	B														
ZONE			EASTING			NORTHING			ZONE			EASTING			NORTHING															
C									D																					

VERBAL BOUNDARY DESCRIPTION The South part of Lot 1 of MASON RIDGE ACRES, the plat of which is recorded in Plat Book 59 Page 30 of the St. Louis County Records, being now particularly described as follows: Beginning at a point in Mason Road, said point being the most Southern corner of said Lot 1; thence along the Southwest line of said Lot 1, North 54 degrees 08 minutes West 559.22 feet to the West line of said Lot 1; thence along said West line of Lot 1, North 0 degrees 52 minutes West 100.00 feet to a point; thence North 54 degrees 32 minutes East 461.70 feet to the East line of said Lot 1; thence along said East line of Lot 1, South 1

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

1. Noelle Soren Architectural Historian

ORGANIZATION

Office of Historic Preservation
Department of Natural Resources

DATE

January 10, 1978

STREET & NUMBER

P.O. Box 176

TELEPHONE

314/751-4096

CITY OR TOWN

Jefferson City

STATE

Missouri 65101

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ☐

STATE ☐

LOCAL ☐

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Director, Department of Natural Resources and
State Historic Preservation Officer

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

ATTEST: DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

KEEPER OF THE NATIONAL REGISTER

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 1

3. McCue, George. The Building Art in St. Louis: Two Centuries. St. Louis: American Institute of Architects, 1967.
4. Missouri State Highway Commission. Personal correspondence between Robert Hunter, Chief Engineer, and Nancy Breme, Department of Natural Resources, November 17, 1976.
5. _____. Personal correspondence between Frank G. Kriz, District Engineer, and William Holmes, State Historical Survey and Planning Office, August 19, 1976.
6. _____. "Notice of Public Hearing, Location and Design of Proposed Improvement on Route 40 in St. Louis County at Mason Road Interchange."
7. Pappas, Mrs. T.A. Personal interview, December 15, 1977.
8. Pappas, Mrs. T.A. Telephone conversation, January 6, 1978.
9. Phillips, Margery R. "Poetic Relationship Between Site, Shelter," Seattle (Washington) Times, April 21, 1963, p. 34.
10. Sergeant, John. Frank Lloyd Wright's Usonian Houses. New York: Watson-Guptill Publications, 1975.
11. Storrer, William. The Architecture of Frank Lloyd Wright. Cambridge: M.I.T. Press, 1974.
12. Whiffen, Marcus. American Architecture Since 1780: A Guide to the Styles. Cambridge: M.I.T. Press, 1969.
13. Wright, Frank Lloyd. "In the Cause of Architecture," The Architectural Record, XXIII, March, 1908, 155-221.
14. _____. "In the Cause of Architecture I. The Architect and the Machine," The Architectural Record, LXI, May, 1927, 394-396.
15. _____. "In the Cause of Architecture II. Standardization, the Soul of the Machine," The Architectural Record, LXI, June, 1927, 478-480.
16. _____. "In the Cause of Architecture IV. Fabrication and Imagination," The Architectural Record, LXII, October, 1927, 319-322.
17. _____. "In the Cause of Architecture I. The Logic of the Plan," The Architectural Record, LXIII, January, 1928, 49-57.

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INVENTORY -- NOMINATION FORM

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 2

18. . "In the Cause of Architecture III. The Meaning of Materials - Stone,"
The Architectural Record, LXIII, April, 1928, 350-356.
19. . "In the Cause of Architecture IV. The Meaning of Materials - Wood,"
The Architectural Record, LXIII, May, 1928, 481-488.
20. . "In the Cause of Architecture VI. The Meaning of Materials - Glass,"
The Architectural Record, LXIV, July, 1928, 11-16.
21. . "In the Cause of Architecture VII. The Meaning of Materials - Concrete
The Architectural Record, LXIV, August, 1928, 99-104.
22. Zevi, Bruno. "A Language After Wright," in "A Symposium on Architecture With
and Without Wright by Eight Who Knew Him," in Gutheim, Frederick, ed. In the
Cause of Architecture. New York: McGraw-Hill, 1975, 34-39.

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INVENTORY -- NOMINATION FORM**

PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 1

degree 10 minutes East 531.21 feet to an angle in said East line; thence continuing along the Eastern line of said Lot 1, South 22 degrees 26-1/2 minutes East 177.98 feet to the point of beginning, containing 3.364 acres, according to a survey thereof executed by George W. Kropp & Associates during September, 1954.

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PAPPAS, THEODORE, A. RESIDENCE

CONTINUATION SHEET

ITEM NUMBER 11 PAGE 1

2. Mrs. T.A. Pappas
865 Masonridge Road
St. Louis, Missouri 63141

T.A. PAPPAS RESIDENCE

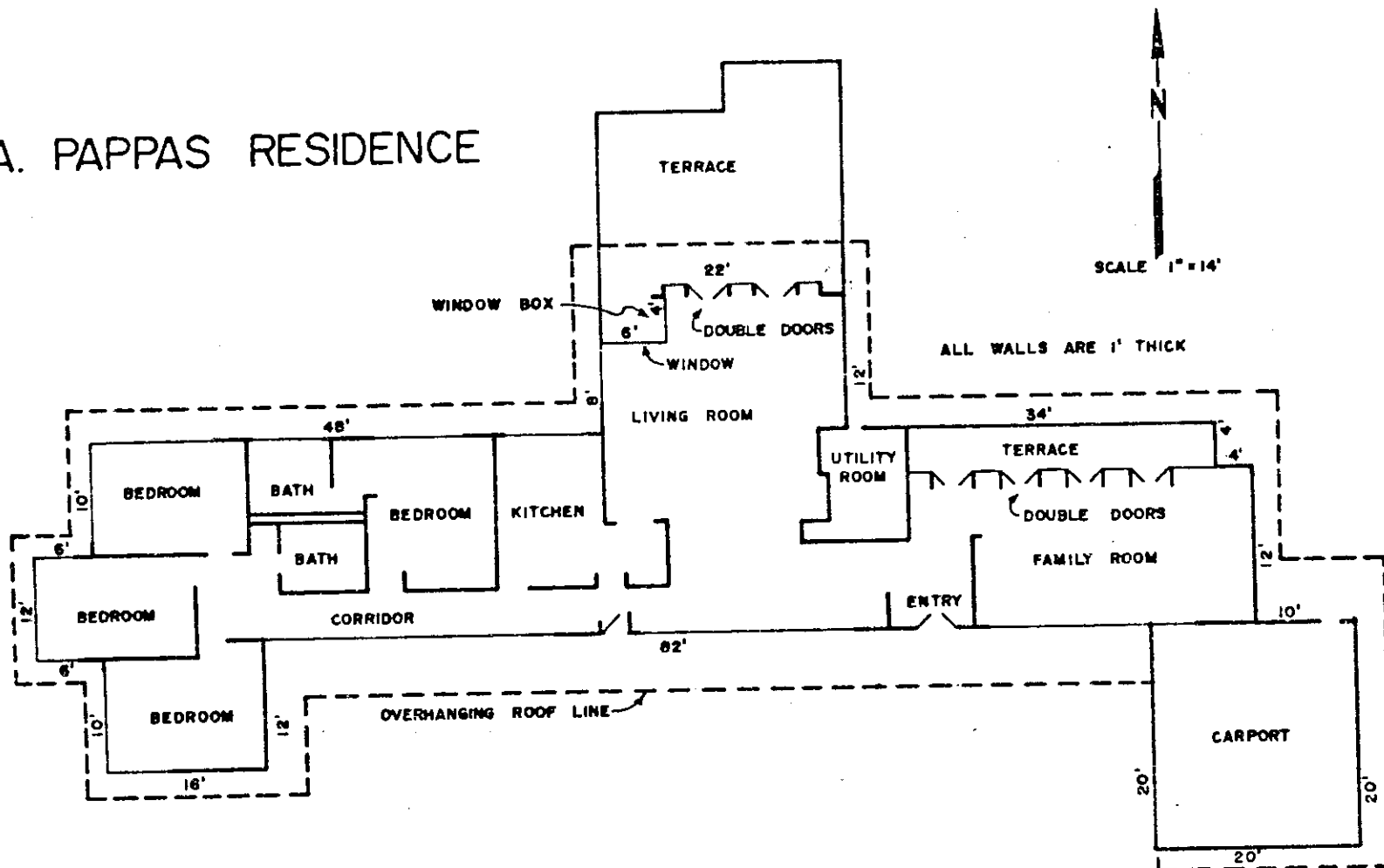


Photo Log:

Name of Property: **Pappas, Theodore A., House**

City or Vicinity: **Creve Coeur**

County: **St. Louis County** State: **MO**

Photographer: **Noelle Soren**

Date

Photographed: **Dec. 1977**

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

1 of 11. S façade, with the entryway just right of center. The kitchen and living room clerestories rise above the roof line.

2 of 11. S façade, view toward NW with the kitchen door in the center.

3 of 11. S façade, family room and carport, view toward NE.

4 of 11. N façade, view toward SE.

5 of 11. N façade, family room to the left, living room in the center and the kitchen and the bedrooms to the right.

6 of 11. N façade, detail of the doors on the N wall of the living room and the large terrace, view toward SW.

7 of 11. Interior, living room, view toward S with the hearth on the left.

8 of 11. Interior, living room, NW corner, the reversed inset window.

9 of 11. Interior, living room, NE corner, showing the built-in furniture, one of the double doors and two of the structural members built from stacked perforated corner blocks. Note the carved coffers on the table's edge.

10 of 11. Interior, living room, view toward SE, the hearth in the center.

11 of 11. Interior, view toward E down the corridor along the S wall.





















