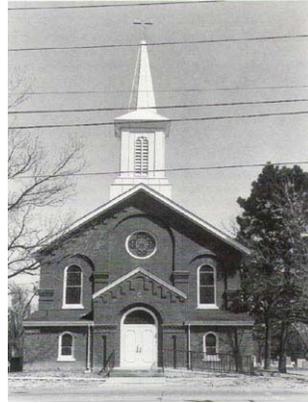


**German Evangelical Church (Parkway United Church of Christ), 2840
N. Ballas Rd., Town and Country, 1871**



The Parkway United Church of Christ survives as a reminder of the large farms for which it once served as the center of worship. Parkway United Church had its beginning in 1838 as the Evangelische Zion's Gemeinde and became part of the Evangelical Synod of North America. The present church was constructed in 1871. It is a brick building in the Romanesque Revival style. The masons who constructed the church were skilled craftsmen, as can be seen in the fine bracket detailing below the eaves and soffits of the building. The church bears the inscription "Deuthsch Evan. Zions Kirche A.D. 1871." From 1838 until 1925, German was spoken exclusively in the services. The name of the church became Parkway United Church of Christ in 1958.

**Theodore A. Pappas House, 865 Masonridge Rd., Town and country,
1955-1964, Frank Lloyd Wright, NR**



The Theodore A. Pappas House, an idiosyncratic monument of modern architecture, was listed on the National Register of Historic Places in 1978, when it was only 14 years old. It is one of two houses in St. Louis designed by the architecture giant Frank Lloyd Wright, the only example in Missouri of Usonian Automatic mode. Wright designed it between 1955 and 1959 at the Pappas' request and they completed its construction between 1960 and 1964.

The entire body of the Pappas House, including the roof is made up of concrete blocks standardized to a module. These blocks were placed on top of and next to one another with no mortar. The hidden sides of each block had hollows through which steel rods were inserted, running vertically and horizontally, creating a “knit” effect. Grout was used to fill the hollows after the rods were in place. Theoretically, all elements of the house could be manufactured and sent to the owners as a sort of “do-it-yourself” kit, the “automatic” aspect of Wright’s Usonian Automatic Unit. In fact, however, the Pappas’ had to make all the blocks themselves. The concrete was pretinted according to Wright’s idea that color should be in and not on the surface. The color scheme throughout the house is monochromatic, a warm natural, earthen color, complemented by a uniform unstained Philippine mahogany for trim and built-in furniture.