NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Czufin, Rudolph and Dorothy C., House

other names/site number N/A

2. Location

street & number 24 Dielman Road [n/a] not for publication

city or town Ladue [n/a] vicinity

state Missouri code MO county St. Louis County code 189 zip code 63124

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 [_] nationally [_] statewide [X] locally. ([_] see continuation sheet for additional comments).

Signature of certifying official/Title Claire F. Blackwell, Deputy SHPO Date 3 June 02

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property [_] meets [_] does not meet the National Register criteria. ([_] See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[_] entered in the National Register.
[_] *See continuation sheet.*
[_] determined eligible for the National Register.
[_] See continuation sheet.
[_] determined not eligible for the National Register.
[_] removed from the National Register.
[_] other, (explain:) _____

Signature of the Keeper Date of Action

Czufin, Rudolph and Dorothy C., House
Name of Property

St. Louis County, MO
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

[X] private
[_] public-local
[_] public-State
[_] public-Federal

Category of Property
(Check only one box)

[X] building(s)
[_] district
[_] site
[_] structure
[_] object

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

Contributing	Noncontributing	
1	1	buildings
		sites
	1	structures
	1	objects
1	3	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

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

Materials
(Enter categories from instructions)

foundation CONCRETE
walls BRICK
WOOD/Weatherboard
roof ASPHALT
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

Czufin, Rudolph and Dorothy C., House
Name of Property

St. Louis County, MO
County and State

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.)

Property is:

[ ] A owned by a religious institution or used for religious purposes.

[ ] B removed from its original location.

[ ] C a birthplace or grave.

[ ] D a cemetery.

[ ] E a reconstructed building, object, or structure.

[ ] F a commemorative property.

[ ] G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1950-1951

Significant Dates

1951

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Bernoudy-Mutrux, Architects

Kuni-Jacobsmeyer Construction Company, Builder

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary location of additional data:

[X] State Historic Preservation Office
[ ] Other State agency
[ ] Federal agency
[ ] Local government
[ ] University
[ ] Other

Name of repository:

Czufin, Rudolph and Dorothy C., House
Name of Property

St. Louis County, MO
County and State

10. Geographical Data

Acreage of Property Less than one acre

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	15	728391	4284140	2			
3				4			

[_] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Karen Bode Baxter, Architectural Historian and Mandy K. Wagoner, Research Associate

organization Karen Bode Baxter, Consultant date May 10, 2002

street & number 5811 Delor Street telephone (314) 353-0593

city or town Saint Louis state Missouri zip code 63109-3108

Additional Documentation

Submit the following items with the complete form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Ida G. Steinberg Trust, Ida G. Steinberg, Trustee

street & number 24 Dielman Road telephone (314) 994-1677

city or town Ladue state Missouri zip code 63124

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Narrative Description

SUMMARY

The Rudolph and Dorothy C. Czufin House at 24 Dielman Road is a split-level, brick and frame, Wrightian style house comfortably nestled on a hillside in a serene wooded area in the exclusive suburb of Ladue, which is west of the city of Saint Louis, Missouri. The surrounding area, though now developed as an upper class residential area, has retained its woodland character because of the large lots with moderately sized, low profile, mid-twentieth century, custom designed (although less distinctive) houses deeply recessed in the lots and nestled in between the trees. Situated between two, narrow, residential streets, the 40-foot wide, Dielman Road on the west and the 30-foot wide, Terry Lane on the east, the Czufin House property is 187 by 170 feet wide. Addressed on Dielman Road, the house is barely visible from that street since the back of the house sits back 50 feet into the trees, facing Dielman Road. There is a long private driveway extending from Dielman Road near the north end of the property that curves around to the east edge of the property where the front entry to the Czufin House faces Terry Lane and the neighboring homes (see attached site plan). The Czufin House exemplifies the modern Wrightian architectural style and the work of the Bernoudy-Mutrux, which is noted for its prevailing horizontality and use of natural materials to make the house an integral part of the site. It incorporates numerous Wrightian characteristic features:

- the asymmetrical floor plan to limit the visual impact of each elevation,
- the horizontal elements such as the cypress weatherboards with copper flashing on the upper floor and wide banks of casement windows,
- the "folded" roof form,
- a broad central chimney and
- wide cantilevered eaves.

These forms are reflected in the interior design, which is noted for the transparency of the outer walls, the use of natural materials and the transition from the more intimate areas of the narrow foyer and the bedroom hallway that both open into the lofty, vaulted ceilings of the main living areas.

Originally the house had an open porch, with cypress weatherboard, tapered, half-walls that cantilevered above the garage, but by the mid-1960s Bernoudy-Mutrux had modified the original design to enclose the porch with a flat roof and casement windows, which retains the open feel of this primary façade feature and does not significantly alter the original design. Bernoudy-Mutrux also designed the pool and the fountain along the south side of the property and coordinated with the landscaping firm on the property improvements and pool house installed in the mid 1970s, although the pool was not built until about 1980. A small wing was added to the back of the house in 1998, carefully blending with the original design's features, but it is not visible from the front of the house or the main outdoor living area south of the house. Today, the home retains all of the major visual associations designed by Bernoudy-Mutrux and is substantially the original design. Although some features have been added to the property, which are not yet 50 years old, they are in less visible areas of the property and still maintain the connection with the surrounding environment. Most of these are associated with Bernoudy-Mutrux and may themselves gain significance in future years. As a result, there is only one contributing building—the house and three non-contributing resources—the pool house (building), the swimming pool (structure) and the fountain (object).

Narrative Description (continued)

EXTERIOR

The Czufin House is a split-level house with the appearance of being a 2 story house near the front entry. The design is characterized by its folded roof form which has a central side gable with its off-set, broad, brick chimney at its peak and is surrounded by a very shallow-pitched, hipped roof clad with asphalt shingles. It has extremely wide eaves, a defining feature of the design that forms the uppermost horizontal element on the building. The asymmetry of the plan focuses upon creating narrower focal points by alternating projecting and recessing bays on each elevation and alternating materials, including sections of unadorned brick walls with large expanses of plate glass or window bays, which decrease the visual mass of each exterior elevation. Cantilevered bays taper downward and continue the horizontal emphasis with the banks of casement windows and cypress weatherboard capped with copper flashing. While the foundation is actually concrete block, the exterior masonry walls are clad in variegated red brick, laid in a running bond pattern.

The brick pier along the south edge of the façade (the east side) visually supports the cantilevered extension above the 2-car garage. The overhang was originally a porch accented by half-wall of horizontal bands of cypress weatherboards with a copper cap, but in 1965 it was enclosed, adding a flat roof and four pairs of casement windows. These changes were designed by the original architect and did not significantly change the appearance of the façade, because of the prominence of the tapered, cantilevered side walls, the transparency of the windows, and the low profile of both the new porch roof and the main house roof. To the north of the garage door, under the cantilevered porch, is a pair of French, wood framed doors with a single light in each door, providing access to the lower level bedroom. The cantilevered porch wraps the corner of this portion of the façade and extends back to a 2 story, brick wall that meets the recessed brick wall along the north half of this façade. At the south corner of this recessed bay is the main entrance, complete with brick patio and a staggered, angled walkway and set of entry steps. As is typical of Wrightian designs, the entry is downplayed, with a narrow glass panel to the north and a large transom above that compliments the board-and-batten door. The north elevation faces the private asphalt drive off of Dielman Road and the rolling hillside. The east section of this elevation forms a projecting bay with a shed roof extension of the main hipped roof. The bay encompasses the studio and has a simple, brick surface, accentuated by 7 elongated, vertical, windows (casements except the mitered corner windows on each end) with transoms (the 3 middle casements have a single transom), which extend the height of the room, almost 2 full stories. The central recessed section is supported by a shallow, recessed brick base and expressed by the same horizontal band of cypress weatherboards and copper flashing at the sill line. The row of single paned casement windows extends to the eaves, mimicking the details of the cantilevered porch bay on the façade. The west section of this elevation is the narrow, 1998 addition to the house, which projects north toward the asphalt drive. The addition connects to the recessed, central section's wood paneling and windows, creating an L-shaped continuum of the cantilevered, tapered bay. The north end of the addition is all brick and the low profile, hipped roof also extends beyond the house with wide eaves matching the original design.

The west elevation is stepped and divided into two sections due to the layout of the house. The north section of the west elevation is all brick, except for the slightly projecting bay with a shallow row of casement windows that rest just below the sloped roofline and extend along what is actually the wall of the addition. The addition is slightly recessed from the original west wall. Connected to the northwest corner of the addition is a metal fence, which surrounds this portion of the property. A set of concrete steps begins at the center of this section, leading down to lower level mechanical rooms. Where the addition joins the original west elevation, the casement windows end. At this point, the original west wall, projects out slightly and is an unadorned brick wall. Deeply recessed on the south half of the original west elevation, due to the asymmetry of the floor plan, simple pilasters of brick separate a pair of French doors with single lights and 2 large, plate glass windows (which extend from the floor to ceiling).

Narrative Description (continued)

The south elevation is also stepped and divided into two sections. The west recessed section is accented by floor to ceiling, mitered corner window, followed by 2 sets of French doors that project slightly from the west end brick wall. To the east of the doors, the surface again steps out slightly for a bricked hallway, with small casement windows extending its length just below the hipped roofline. The east section, which projects as the south wing of the house, is void of penetration along the west half, except for the mitered corner, plate glass window at the western corner. The folded roof form is most dramatic on this elevation since the broad, low profile hipped roof that surrounds this east wing merges into the gable end above, revealing the off-centered triangular window recessed deeply in the gable end. During the 1998 renovation and repairs made to the structural supports of this portion of the roof, three, small, rooftop skylights were added to enhance the natural lighting of the interior of the living room. Under this same hipped roof section, but slightly recessed from the main brick wall of this wing, casement windows extend above a brick wall to the east where there is another step back with another set of French doors, which open onto a brick patio from the side of the front, cantilevered, porch.

The asymmetrical brick patio and pool, set at an angle along the south elevation, provide a focal point for the landscaping of the house. The pool, although not original to the house, was designed by Bernoudy as well in the late 1970s. Between the pool and the west end of the house is a circular, brick retaining wall around a fountain designed by Bernoudy at this same time. While it is unclear which of the other landscaping features are part of the original Bernoudy-Mutrux design, including the curvilinear, brick retaining wall that extends from the fountain to the hillside to the northwest, it is known that other landscaping features, including the gates from the fenced pool area to the east, front yard, as well as the pool house near the southeast corner of the property were designed by a separate landscaping firm coordinating with Bernoudy in the mid-1970s.

INTERIOR

The central I-beam hipped and sloped roof is further accentuated in the interior through soffits created by stained redwood horizontal timbers that outline the shape of each room at the base of the vaulted ceilings. The hipped portion of the roof can be seen along the east and west portions of the upper level bedrooms and kitchen. The north and south portions are delineated in the living room as well and provide a sense of space and openness. Banks of casement windows, large plate glass windows, mitered corner windows, and single light French doors compliment the spacious interior by providing natural light and warmth to the house and connecting the interior with the exterior landscaping. The hardwood floors are original to the house, extending throughout the house except for the simple clay tiled areas original to the entry foyer and hallway, and recently installed in the bathrooms and kitchen. The interior doors, trim, and window framing are all made of redwood. Because the house sits along a hillside, the interior of the house is divided into upper and lower levels, with most of the living space on the upper level.

The lower level originally contained only the two-story entry foyer and the studio space (to the north of the entry), as well as the laundry room, garage, and mechanical rooms to the south of the entry. The understated, lofty foyer consists of a simple, tiled landing at the base of the open staircase, which rises to the north side of the upper level with walls accented by wood paneling. The studio has face brick exposed on the interior walls and tall windows along the north elevation that extend almost the full two-story height of the ceiling. The south wall of the studio consists of a bank of large storage closets and a small half-bathroom, with an interior casement window looking from the upper landing of the foyer into the studio. To the south of the entry is a small bedroom and bathroom, which was originally the laundry room. Off of this room is the 2-car garage and storage area, with a doorway serving as an interior, side entry from the garage into the house, a popular feature in post-war generation houses.

Narrative Description (continued)

The upper level is the main living area, with the living room just to the south of the upper landing. The lower ceiling of the hallway and upper landing, with its coffered-like rectangular recesses (framed in redwood as well) provide a dramatic contrast and entrance into the tall, open, vaulted living room. The spacious living room has a massive brick hearth and fireplace along the north wall and a built-in couch and end table along the south wall. Large, plate glass windows and French doors on the west wall and skylights above the south wall filter additional light into the room, visually connecting this interior space with the natural environment outside. This transparency is enhanced by two additional Bernoudy-Mutrux design details, the mitered corner plate glass window at the southwest corner of the living room and the triangular skylight (or window), which casts interesting highlights on the chimney breast above the fireplace hearth. To the east of the living room is the dining area, that is separated only by the fact that it is narrower and flanked on the north by the west wall of the kitchen and paired casement doors on the south. To the north of the dining area, the kitchen has been updated and enlarged into the area that was originally the enclosed porch with new, built-in cabinets and appliances. This area now serves as a workspace along the cantilevered section of the original porch. There is a small bedroom down the hallway off the living room, beyond which is a bathroom, located on the north off the hallway, heading west from the living room at the upper landing. At the end of the corridor is the master bedroom. At the north end of the master bedroom is the addition, which includes a walk-in closet and the master bathroom.

ALTERATIONS AND INTEGRITY ISSUES

This house retains a very high level of historic integrity, despite two periods of alteration, one in 1965-1967 and one in 1998. The 1965-1967 alterations were designed by Bernoudy-Mutrux-Bauer and included the enclosure of the cantilevered porch, the extension of the closets and the addition of a full bath in the studio. These alterations did not dramatically alter the appearance of the exterior or interior, nor interfere with the open space and floor plan of the interior. In the early 1980s, additional landscaping was done on the south side of the property including the addition of a fountain and in-ground pool (both designed by Bernoudy in the mid 1970s), as well as a pool house and tall wooden fence for privacy (designed by a landscaping firm coordinating with Bernoudy). These changes fall outside the current period of significance, because they are not yet 50 years old, but those associated with Bernoudy-Mutrux may well gain significance in the future, and they do not visually impact the integrity of the original house design.

In 1998 the new owners made much-needed structural repairs to the main roof supports to correct the sagging eaves and installed a new asphalt shingle roof. At that time, they added the small, rectangular skylights that draw even more light onto the south side of the living room, focusing upon the original Bernoudy-Mutrux designed, built-in furniture. They removed the 1960s decorative elements added by the second owners, especially the shag carpeting and heavy drapes, which aided in returning the house to a more open and natural feel, as Bernoudy-Mutrux intended it to be. At this time, the home was made more energy efficient, with thermal panes added to the original casement windows, being careful not to change the historic window profiles. The kitchen was remodeled and partition walls removed to open the porch area and extend the kitchen and dining area into it. They updated the bathroom and converted the laundry room into an additional bedroom. At the same time, they completed a rear addition to the house to add a master bathroom and walk-in closet, designed so that it compliments the original Bernoudy-Mutrux design in style and material and connected along what had been an unadorned wall by making only a small opening for the doorway into the addition as the only alteration to the original north wall of the master bedroom. The location of the addition does not detract from the original house or landscaping features and thus has only a small visual impact on the property. All of the design decisions made during the 1998 renovations carefully considered the outstanding architectural significance of Bernoudy-Mutrux's original design and successfully maintained (and in some cases restored) the open and natural feel of the simple, interior design and the overall organic quality of the house.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

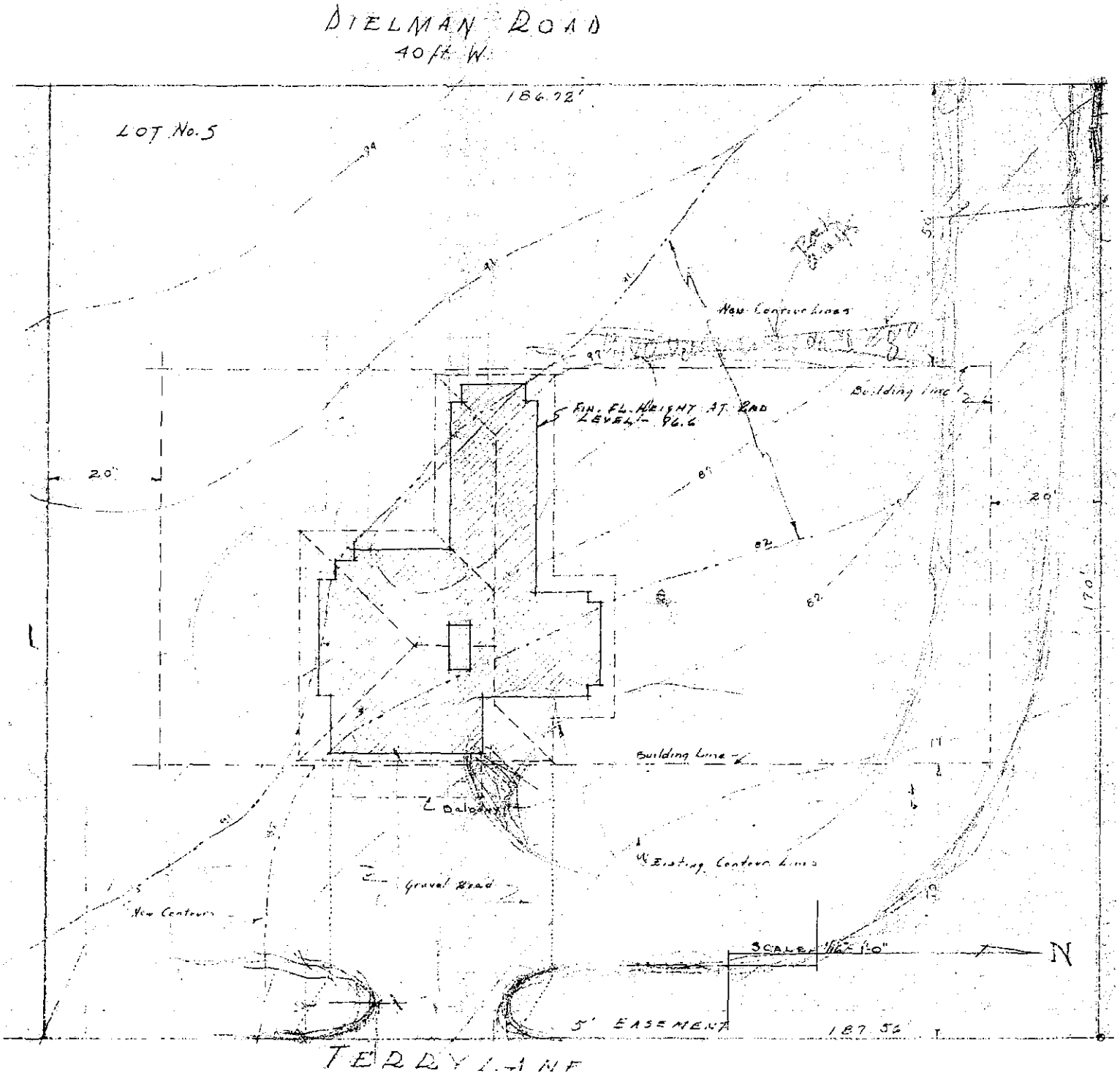
Map of Ladue (St. Louis County), MO
Locating Property

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

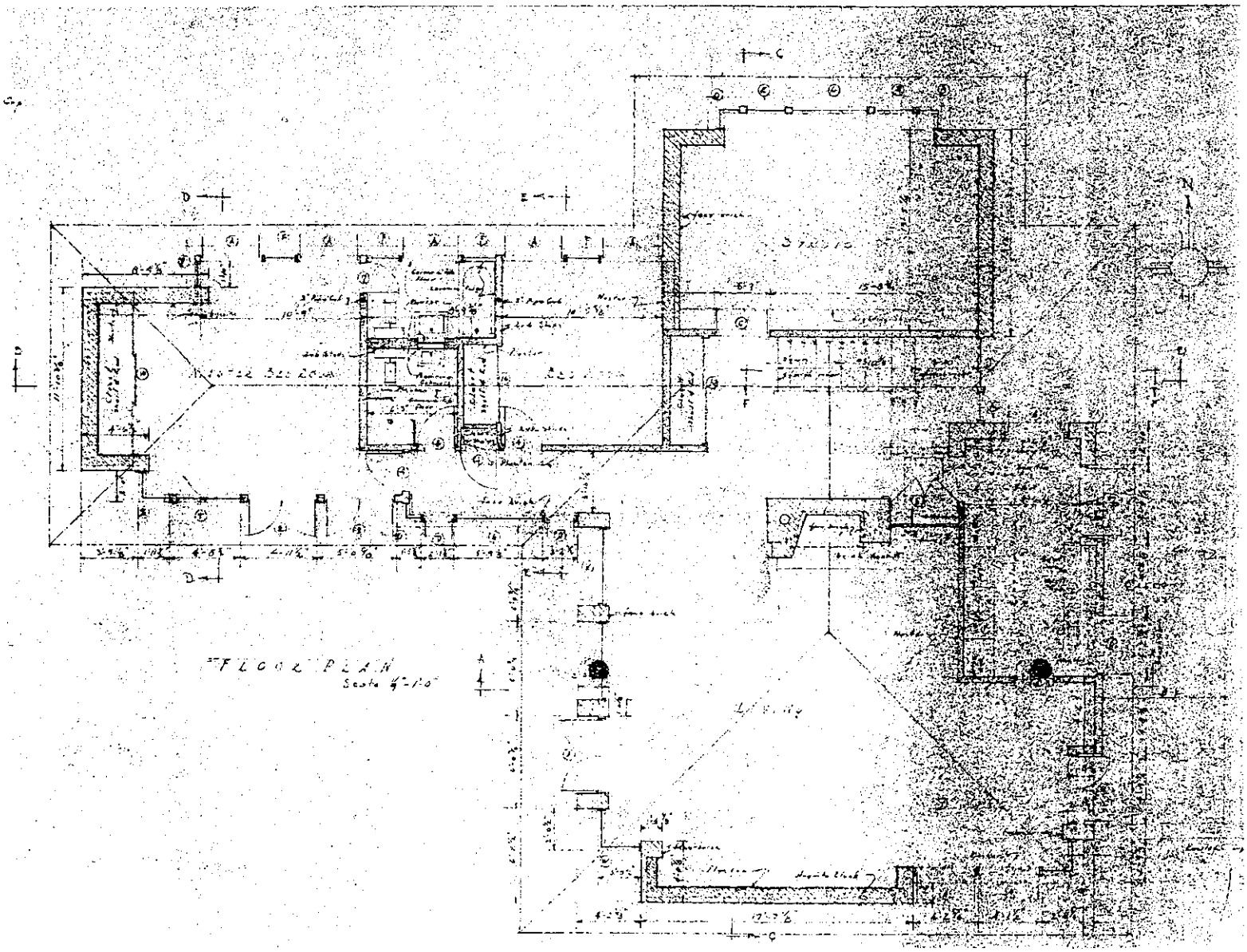
Historic Site Plan of Property
Designed by William Bernoudy

From *A Residence for Mr. and Mrs. Rudolph Czufin*
Original 1950 Plans by Bernoudy-Mutrux



Floor Plan
Designed by William Bernoudy

From *A Residence for Mr. and Mrs. Rudolph Czufin*
Original 1950 Plans by Bernoudy-Mutrux

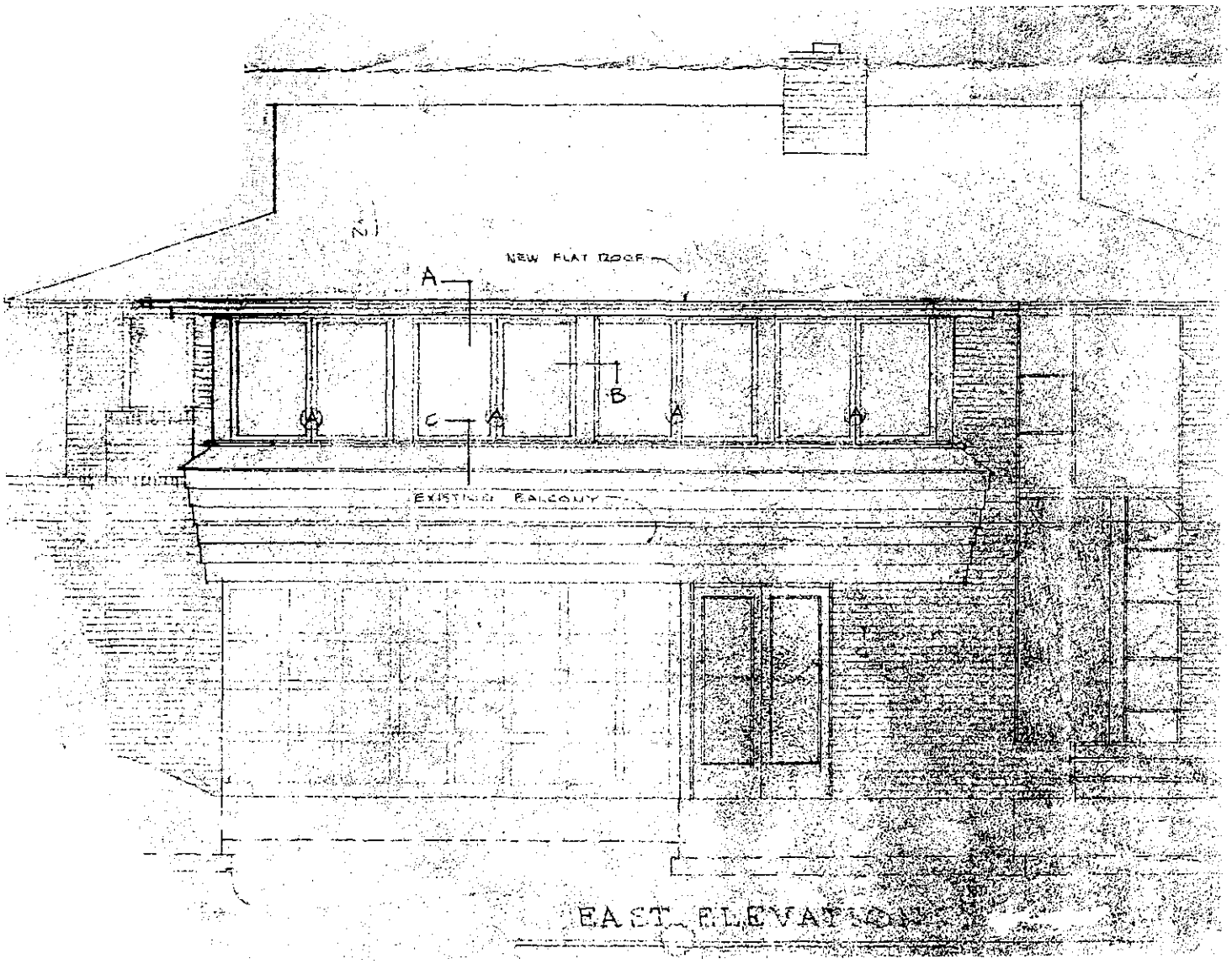


United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

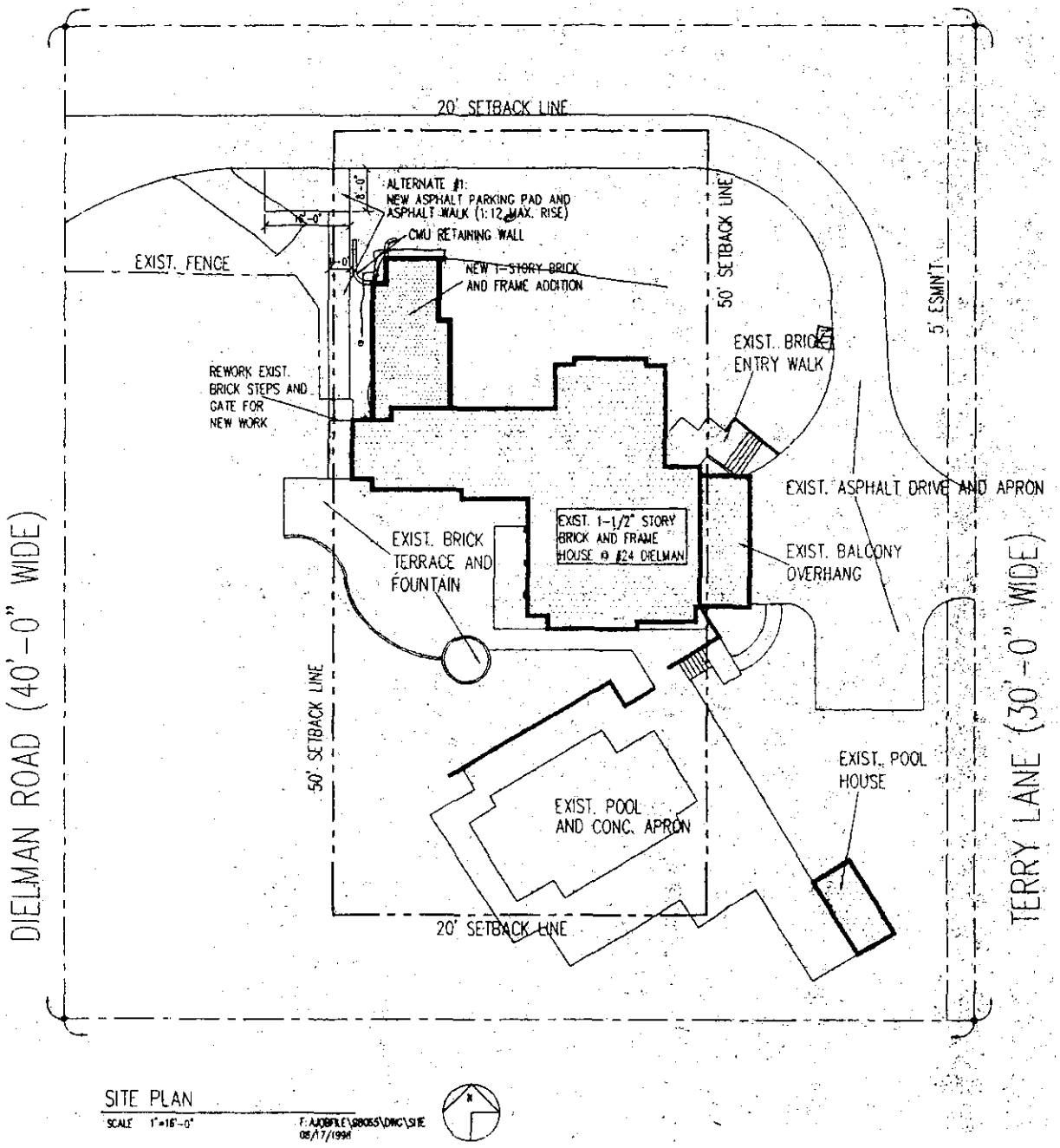
Detail of Cantilevered Porch Enclosure
Modification designed by William Bernoudy

From *Remodeling of Siegmund Halpern Residence*
1963 Plans by Bernoudy-Mutrux-Bauer



Current Site Plan of Property Indicating Location of Addition

From *A Renovation and Addition to the Steinberg Residence*
1998 Plans by St. Louis Design Alliance



Narrative Statement of Significance

SUMMARY

Built in 1950-1951,[1] the Rudolph and Dorothy C. Czufin House at 24 Dielman Road in Ladue, an exclusive suburb of Saint Louis, Missouri, is significant under Criterion C: Architecture as one of the earliest designs[2] of the noted Saint Louis firm, Bernoudy-Mutrux Architects, one of the premier Saint Louis architectural firms of post-World War II era residential design. This partnership effectively coupled the outstanding design abilities and personal charm of William Adair Bernoudy, who studied under Frank Lloyd Wright, with the professional training and skills at technical drawing and specification of the modernist architect, Edouard Jules Mutrux, who had received his architecture degree at Washington University in Saint Louis.[3] As in most other commissions for this firm, the design of the Czufin House is most closely associated with Bernoudy, whose prominence in twentieth century design continued to grow, even after their partnership dissolved in 1966,[4] with potentially more than 350 residential and commercial project designs in his 50 year career in Saint Louis. Renowned for his private homes, Bernoudy also designed the entrance gates to the internationally recognized Saint Louis Zoo, Temple Emanuel, and the Beaumont Pavilion at Washington University.[5] Nationally recognized for his residential designs,[6] in 1982 Bernoudy received the coveted election to the College of Fellows in the American Institute of Architects, a distinction granted to fewer than two and one-half percent of its members and one of only six Saint Louis architects so recognized by that time.[7] The Czufin House is an excellent example of the modern architectural style, generally known today as Wrightian, but it combined Frank Lloyd Wright's principles of organic architecture with the unique focus of one of his best students, Bernoudy.[8] Clearly evident in the Czufin House, Bernoudy's own precepts included the interrelationship of light and space, the blending of grounds and outdoor features as extensions of the interior design, and the respect for the clients' personalities in the design of their home.[9] As one of his earliest designs, the Czufin House served as a footprint for his future designs, utilizing many of the distinctive features that are seen in the other houses, especially those designed by Bernoudy-Mutrux in the 1950s,[10] including:

- the folded roof form,
- a low pitched roof with deep overhangs,
- the massive centrally-placed chimney,
- exterior surfaces of brick, wood and glass,
- the spans of floor to ceiling plate glass windows,
- the wood soffits at the base of the ceilings,
- vaulted ceilings,
- floor plans with a more open concept that still retained the definition and intimacy of space, and
- the sympathetic relationship between the garden and the house, both inside and out.[11]

DEVELOPMENT OF LADUE AS A SUBURB FOR THE ELITE

The Great Depression and World War II had a profound effect on residential building expansion in the Saint Louis metropolitan area, as in the rest of the United States. The economic impact of the depression brought new construction, especially residential construction, to a near standstill. America was slowly recovering when World War II began and commercial manufacturing and construction had to focus on war production. In 1945, the war ended, but it was not until the late 1940s that the transition from war output to commercial manufacturing once again provided the materials needed for residential construction. At the same time, changing attitudes and the further movement of people away from crowded cities and into the growing suburbs provided an opportunity to build utilizing modern trends, materials, and styles.

Narrative Statement of Significance (continued)

After World War II, most of the area within the city limits of Saint Louis, based upon the boundaries set in 1876 when the city separated from Saint Louis County, had already been developed into neighborhoods and there was little available land for new residential areas. The striking progress in Saint Louis during the nineteenth century was rapidly giving way to urban decay. Beyond the city limits, suburban areas began to be developed as residential areas either along the streetcar lines or as secluded developments for wealthier families. Around Saint Louis, the exodus to the suburbs began prior to World War II, and while the population of the city of Saint Louis was declining, the county's population more than doubled with the 1940 census.[12]

The increasing population forced the development of new subdivisions into the rural surroundings and by 1928 the Village of Ladue had been established.[13] As one of these new suburban communities in Saint Louis County, Ladue had initially been settled by farmers and that rural pattern continued throughout the 1930s.[14] By 1930, the town's population had already grown to 1,713, and despite the Great Depression, by 1936, Ladue incorporated as a city, and had reached a population of 2,392.[15] Two years later, the population was noted as 3500, with additional growth expected.[16] Although most residential construction stopped during World War II, Ladue's population continued to rise, especially after the war was over, by seventy-four percent in the 1940s, and by fifty-six percent in the 1950s.[17] By 1955, Ladue had over 7,000 residents and more would continue to come[18] to what had become known as one of the Saint Louis metropolitan area's most prestigious addresses.

This growth was in part due to city residents moving to the more rural, county area around Ladue and building larger estates,[19] often living in "comparative isolation from their neighbors with acres of trees for buffers."[20] Ladue was predominately occupied by single-family residences and local zoning ordinances were created to ensure the continued spacious residential character of the city.[21] Ladue had the lowest population density of any suburb of Saint Louis by the 1960s, in part because developers had to provide adequate open spaces or setbacks around each structure, not only in the front yard but also in the side and rear yards.[22] As a result, Ladue has a quiet atmosphere, with homes secluded on lots shaded by large oak trees and shielded by shrubbery. "The homes are best described as comfortable and lived-in, not showy."[23]

Ladue's expansion as the popular site for the Saint Louis area elite was also influenced by the establishment of several private country clubs, including the most prestigious in the region, the Saint Louis Country Club,[24] located just two blocks south of the Czufin House. Where earlier generations of elite had lived in the Saint Louis' West End private places, which had succumbed to urban blight, and later in Clayton, by the 1950s many of these families moved just to the west near the site of the exclusive, Saint Louis Country Club, although their new homes did not match the opulence of the earlier homes.[25]

As an example of the early residential development in Ladue, Mutrux, one of the architects for the Czufin House, already lived to this area, and in 1939, Bernoudy-Mutrux began designing and building homes on what had been his family's estate, as Sumac Lane, just off Dielman Road and less than two blocks from the future site of the Czufin House.[26] Although their careers took an hiatus while they went off to war, just as did residential development, by 1950 the firm again had six more commissions in Ladue, including the Czufin House.[27] When the AIA was recognizing Bernoudy's lifetime of achievement, the local construction news reminded its readers that: "In St. Louis, there are several clearly defined symbols of success. One is membership in the St. Louis Country Club . . . And then, of course, there is a home by Bernoudy."[28] Both applied especially to Ladue.

Narrative Statement of Significance (continued)

MID-TWENTIETH CENTURY RESIDENTIAL ARCHITECTURE

American domestic architecture continued to emphasize designs based upon historic precedent well into the twentieth century. Only on the eve of the Great Depression did the modern, non-derivative styles gained some popularity, especially those styles identified as Art Moderne and Art Deco, based upon the influence of E. Saarinen, as well as the International style influenced by Le Corbusier.[29] Even so, most Americans continued to build their new homes mimicking period designs and it was only after World War II, when construction resumed in the late 1940s, that "houses based upon historical precedents were largely abandoned in favor of new variations of the modern styles that had only begun to flourish in the pre-war years."[30] Beginning in the late 1930s, and continuing after World War II, Americans became increasingly dependent on the automobile. This dependency allowed for the move out into the suburbs, where lots were larger, allowing space for the Ranch and Split-Level styles that replaced earlier compact designs. These styles maximized the façade width, built-in the garages as an integral part of the house, and provided private outdoor living areas at the rear of the house in direct contrast to the large front porches and small yards of earlier residential developments.[31] These styles, due to their simplicity and use of new building materials, were quicker to build, an important consideration with the residential building boom that followed World War II as the GIs came home from the war and the Baby Boom began.

In the Saint Louis area, this pattern repeated itself, as it did elsewhere in the United States, and with the density of existing housing within the actual city of Saint Louis, there was little opportunity to try these more modern architectural trends. Only in one of the last areas of Saint Louis to be developed can a concentration of Art Deco designs be found. It is primarily only in areas in Saint Louis County, where new suburbs had developed prior to the war, that examples of Art Moderne, Art Deco, and even International styles can be seen, usually only on the homes of wealthier residents, those who could afford to hire an innovative architect, rather than depend upon the more commonplace designs. Even so, many of the Saint Louis area residents building new homes, including those with considerable wealth, preferred the sense of the familiar provided by designs based upon historic period designs, especially variants of Tudor Revival and Colonial Revival.[32] Like elsewhere in the United States, the shift to less derivative styles came to the Saint Louis area after World War II, in the suburbs, like Ladue, that developed rapidly to meet the housing demands of the post-war generation of Baby Boomers.

Frank Lloyd Wright, who perhaps more than any other architect, had a profound impact on the modern residential architecture movement in the mid-twentieth century. His designs echoed a new understanding between the surrounding landscape and the house itself. From his early twentieth century, Prairie School designs, his work evolved into what has often been termed Organic Architecture, where the designs incorporated natural materials so that the house became an integral part of the site. Almost without fail Wright utilized course stone or brick, horizontal wood siding, flat or very shallow-pitched roofs, wide eaves, parapeted railings built up of overlapping boards, cantilevered balconies, piers that frequently taper downward, and tall French doors. He stressed the use of modern materials that allowed the designer to destroy the box by using cantilevered construction where corner posts were no longer necessary, mitered glass at exterior corners, and interior plans that avoided contained spaces and provided a sense of spatial freedom. His designs have a prevailing horizontality and place an emphasis on the roof as the character-giving feature, often echoing the elevations in the actual plan form.[33] In 1932 Wright created the Taliesin Fellowship in Wisconsin to train young apprentices in the fundamentals of what he called "organic architecture."[34] William Adair Bernoudy, a native Saint Louisan, was among the original 40 apprentices accepted at Taliesin in its inaugural year. [35] According to Bernoudy, the Taliesin Fellowship was "a voluntary group of apprentices, led by a great master, that hopes by way of an organic life to learn the principles of an organic architecture." [36] Wright inspired many young architects and the popularity of his ideas spread throughout the United States, especially in suburban America,[37] where his ideas would ultimately become an accepted part of residential design, especially the more open concept floor plan, the use of large windows to connect the interior of the house with the landscaping outside, and the use of organic materials and simple geometric forms.

Narrative Statement of Significance (continued)

BERNOUDY-MUTRUX

One of Wright's best students,[38] William Adair Bernoudy was born on December 4, 1910, the second son of Elizabeth and Bauduy Bernoudy. He grew up in a very social, middle-class family in University City, a suburb of Saint Louis. He attended University City High School and, though he did poor academically, received his diploma in the summer of 1929. His academic career at Washington University did not fare much better—he flunked out after only two semesters. He did however, continue to participate in activities and worked part-time at the university's library. In 1932 he was accepted as a charter apprentice in Frank Lloyd Wright's Taliesin Fellowship and spent the next three years living and studying the ideals of organic architecture, as well as building a lifelong friendship with Wright. Bernoudy struggled after his years at Taliesin, working as a stockman for the Scurggs-Vandervoort-Barney Department Store in Saint Louis until 1937.[39] He taught himself drafting and became a designer of landscapes for Cobble Stone Gardens from 1937 through 1940. It was also during this time that he met Edouard Jules Mutrux, a graduate of Washington University and practicing architect since the 1930s. While still working as a landscape designer, Bernoudy teamed up with Mutrux in 1938 on the design of Mutrux's sister's new house, the Dr. C. Hudson and Suzette Talbot House at 4 Sumac Lane in Ladue[40] and their partnership lasted until 1965.[41] In later years, he continued to work on his own, and just two years before his death he formed a partnership with Tom Saunders, a fellow ex-apprentice to Wright.[42] In 1982, the American Institute of Architects elected Bernoudy to their College of Fellows, a distinction that had been granted to fewer than 1,000 of their members in the 125 year history of the organization to that date.[43] He died in 1988 at the age of 77,[44] claiming nearly 350 commissions, most of which were residential designs.[45] Of these, it is estimated that 200 of these residential designs dot choice lots in the Saint Louis area,[46] with others in Long Island, Arizona, California.[47] The most noted of his non-residential designs are the entrance gates to the internationally recognized, Saint Louis Zoo, Temple Emanuel, and the Beaumont Pavilion in Washington University's quadrangle.[48]

Edouard Jules Mutrux, also a native Saint Louisan, was born in 1907 and was the first of twelve children. His father, Louis Eugene Mutrux, was a very successful designer and developer of apartment buildings and president of a realty company. Edouard Mutrux received his B. S. degree in architecture from Washington University in 1930 and his master's degree in architecture, also from Washington University in 1931. He then continued his studies in France, where he encountered the work of modernist architect, Le Corbusier. He returned to the states and set up his practice in Saint Louis in the mid-1930s. Early in his career, he received national recognition for his pioneering example of the International style in Saint Louis, the residence and office for Dr. Samuel A. Bassett (Listed on the National Register in 1993), located in Richmond Heights (another Saint Louis suburb). After meeting Bernoudy, the two architects began working together, first on the Talbot House in 1938.[49] Upon returning from World War II, Mutrux and Bernoudy set an architectural practice together in Clayton, a partnership that would last until 1965.[50]

Throughout the partnership of Bernoudy and Mutrux, especially during the early period from 1946 through 1955 when it was known as Bernoudy-Mutrux Architects, it was apparent that the designs produced by this team were based upon the creative talent of William Bernoudy with his training and principles of design grounded in his mentor's own principles of organic architecture. Bernoudy was frequently identified as the charismatic personality that brought clients into the office and it was his own belief that these clients had to be an integral part of the design process, so that the completed project would fit with their personalities and lifestyles. However, Edouard Mutrux provided an important component in the success of the firm since it was Mutrux who had the traditional architectural training, the skills at technical drawing, writing specifications, preparing contract documents, and project administration. While Mutrux's early International style influences were muted in this partnership, Mutrux continued to play an important role in design development. Henry Bauer, who had been a key member of the firm since 1948, increasingly became responsible for construction documents

Narrative Statement of Significance (continued)

and project administration. In 1959, he was made a partner and the firm was officially renamed Bernoudy-Mutrux-Bauer.[51] Throughout the firm's existence, the focus was on residential design, although financial necessity required the firm to take on more commercial projects and in 1965 both Mutrux and Bauer announced their need to leave the firm since they could not make an adequate living on residential designs. Bernoudy, comfortable with continuing the residential work, then organized the office as Bernoudy Associates, which existed at least until 1986.[52]

As the driving force behind the designs that made the firm such a success, Bernoudy was greatly influenced by Wright and even recognized the term Organic Modern when applied to his work. In speaking about modern architecture, especially the ideas absorbed while at Taliesin, he once described architecture as follows:

> The sheltering eaves and breeze swept floors of the house offer umbrageous coolness from the midday summer sun. All direct light is caught and reflected as the sunlight is reflected and diffused in a forest. The elimination of unnecessary interior walls facilitates a free circulation of air that rises as it warms and is drawn out through integral ventilators. The whole house breathes and lives as naturally as any organism that is the result of organic growth.[53]

Bernoudy may have been Wrightian, especially in the early works of the firm, but his precepts went beyond those of simply being a disciple of Frank Lloyd Wright's organic architecture. He believed in three basic principles that architects of modern style should consider. First, the intangible elements of light and space have a close interrelationship with one another. Structural system advances allowed more flexibility since the walls no longer had to carry the supporting overhead configuration. His second principle, reflecting Wright's influence and architectural style, as well as his own years as a landscape designer, indicated that the surrounding outdoor area was an extension of the house, not merely a landscape. Bernoudy described these ideals during a speech to the Kirkwood Garden Club in 1936:

> The location is studied first with regard to contours, natural plant life, climatic conditions, native building materials, and function. Then with these limitations in mind the house is planned to become a harmonious part of its environment. Glass and steel are the mediums by which this new harmony between the garden and the house may be wrought. With steel it is now possible to span great widths, simply from overhead, eliminating supporting piers that formerly obstructed the view. An entire wall may be swept aside to admit the garden into the room. Windows are no longer rectangular or square holes cut in the wall; they may be thought of as light screens taking the place of walls. Glass may be imagined as crystallized sheets of air to keep air in or out as the case may be. A new sense of space prevails extending the house until it includes the garden. A house is no longer a box divided into countless other boxes. Interior walls are conceived as screens providing privacy as well as suggesting spaciousness and continuity without severing relations with the rest of the house. No one room is an entity within itself: each suggests that it is a harmonious part of a greater whole.[54]

Finally, Bernoudy strongly believed that the individual needs and personality of his clients should be incorporated in all phases of the planning process, accommodating the client's particular tastes -- something that his mentor did not follow and one of the reasons for the success of the Bernoudy-Mutrux firm. Bernoudy would meet with clients at the Bernoudy-Mutrux office at 7 Forsythe Walk in Clayton, Missouri.[55] As his biographer and architectural historian, Osmund Overby recently noted: "These conferences were often beguiling experiences for clients, opening their eyes to the creative possibilities of even the most modest settings and smallest budgets."[56] Another local architect, Charles Danna, noted that clients knew what to expect when they went to Bernoudy for a home, "Attention to detail, individualized treatment, natural materials."[57] In later years, it was noted that Bernoudy's work with his clients helped provide them with a sense of comfort with designs that drastically departed from traditional styles that had been popular in Saint Louis and this comfort was often expressed in their loyalty; once they had become a client, they would return to Bernoudy when they again needed design assistance.[58]

Narrative Statement of Significance (continued)

Bernoudy created subdued, quiet lines to the homes he designed.[59] His classic design elements included low pitched roofs with deep overhangs as well as strong horizontal forms that blended with the natural surroundings. He contrasted horizontals of glass over brick and privacy walls with floor-to-ceiling glass verticals. He utilized massive centrally placed chimneys to draw together the various roof wings. He had a preference for sites that had views, especially sloping and wooded sites[60] and for contrasting materials, such as wood, glass, and stone, indigenous to the region whenever possible. Bernoudy also liked brick, even on the inside walls and floors, which blurred the line between indoors and outdoors and was a testament to his roots in the brick town of Saint Louis. He favored geometric forms, such as hexagons, triangles, and pyramids, often found in the beamed ceilings and clean lines of the house. He continued to develop passive solar systems with windows with southern exposures and deep overhangs. He experimented with new ways to introduce lighting and bring the outdoors inside, often utilizing indirect lighting in soffits around the ceilings and skylights to add light from unexpected sources. His living rooms were spacious, opened to nature through countless doors and windows, yet he played with the warmth created by contrasting low ceilings against high ceilings. Unlike Wright, Bernoudy did not usually design built-in furniture, recognizing that his clients often had their own furnishings. Usually, the house seemed to have no definite front or back views and the firm's trademark became the low-lying houses hidden in the scenery, which was one of the reasons he also supervised the landscaping and swimming pools, believing that the concept was a total package.[61] He treated the building and site as "elements of the same totality. Front-back, inside-outside, occupant-viewer distinctions are minimized."[62] Even so, the designs provided a heightened sense of privacy, usually through enclosed gardens and landscaping that separates the house from the street, creating a feeling of shelter and withdrawal.

THE RUDOLPH AND DOROTHY C. CZUFIN HOUSE

Although the Czufin House was not the first joint project for Bernoudy and Mutrux, it was one of their earliest designs to be completed in Ladue where Bernoudy's name is associated with at least fourteen residences. It is also one of the first completed after formalizing their partnership and returning from World War II. The Czufin House established the footprint for all of the later projects by their firm. Prior to 1950, the firm had only had seven of their designs built, including the Talbot House for Mutrux's sister in 1939 and their own offices in 1947.[63]

The Kuni-Jacobsmeyer Construction Company began work on the Rudolph and Dorothy C. Czufin House in Ladue in the fall of 1950 and the family moved in into the completed house in 1951.[64] Czufin, who was the vice president and art director of Gardner Advertising, his wife, Dorothy, and their son, Frederick, already lived in Ladue on Litzinger Lane[65] when they commissioned the Bernoudy-Mutrux firm to design their new home. It had the largest budget of any of their projects up to that time, $35,043.[66] Built into the hillside, the front of the house appears to be two stories, but in reality it is basically a split-level design (a concept being popularized in American domestic architecture after World War II) with only the garage, laundry, and Czufin's studio on the lower level.

Throughout the house are features that can be easily identified with Bernoudy-Mutrux designs of this period, and even with much of Bernoudy's later work.[67] On the exterior, the house utilized brick with horizontal sheathing on the upper floors, like the firm's prewar, Mr. and Mrs. Charles L. Doris House, but the Czufin design utilized what would become one of their hallmark features, a low hipped and folded roof form with a broad chimney, unlike the early Doris House, which had a flat roof. The design of the Czufin House also utilized lower ceilings at doorway heights juxtaposed against higher ceilings that are framed like cutout designs with contrasting wood trim, another striking characteristic of the Bernoudy-Mutrux work of this period.[68] As in their later designs, Bernoudy created subdued, quiet lines in the Czufin House, with a asymmetrical house plan that blended easily into the surrounding hillside. The exterior is a series of contrasting elements: horizontal bands of casement windows over cypress weatherboards, and strong blocks of brick privacy walls or

Narrative Statement of Significance (continued)

pilasters along side of floor-to-ceiling glass windows and doors. Besides the low pitched roof, the house utilizes passive solar features with deep overhangs, large expanses of glass in both the living room and master bedroom, which face south, and the thermal warmth of clay brought indoors in the entry, hallway, and a portion of the master bedroom floor as well as in the exposed brick interior walls of the studio. Lighting comes from unexpected sources, such as radiating onto the ceilings of the living room, dining area, and both bedrooms from behind the wooden soffits (as well as into the similarly framed recesses in the low hallway ceiling), and the unusual, offset, triangular window in the south gable of the folded roof, which casts unusual light patterns on the broad, brick fireplace in the living room. The living room and master bedroom are both spacious with the vaulted ceilings and sense of transparency provided through the wall of plate glass and French doors, including the Wrightian touch of mitered corner windows. Contrasts abound, such as another Wrightian touch of contrasting the low hallway ceiling with the high, vaulted ceilings of the adjacent living room and bedrooms. Materials also are contrasted: redwood soffits and interior trim with stark, plaster walls on the interior.

The second owners of the house were Helene and Sigmund Halpern, who purchased the home in 1963.[69] Shortly after their purchase, they returned to Bernoudy to enclose the cantilevered front porch, which extended above the garage.[70] This change, completed in 1967, did not change the profile of the house or dramatically alter its appearance. In the late 1970s Bernoudy created plans for an in-ground pool and fountain, though they were not built until 1980.[71] The asymmetry of the pool design, the continued use of brick on the pool terrace and the fountain, as well as the blending of the terrace into the hillside still have the distinct Bernoudy touch. In conjunction with Bernoudy's designs for the pool, Frank Schwaiger, an architect for Prisma, Inc., designed a new service gate and wooden fence to surround the property, as well as complimentary landscaping plans. He also designed a pool house, built on the southeast corner of the property,[72] which provided privacy for the residents while maintaining a connection with the surrounding environment. In 1998, Ida and Sherwin Steinberg, the current and third owners of the house, purchased the home because of their appreciation for Bernoudy's designs. They undertook a massive rehabilitation of the house, stabilizing structural elements in the sagging roof, adding a narrow addition on the back for a master bathroom and walk-in closet, redesigning the kitchen, and removing the 1960s decorating elements of shag carpeting and heavy drapes which returned the house to a more open and natural state, as Bernoudy had intended it to be.[73]

Despite the changes to the house over the years, and in some cases, because of those very changes that either were done by Bernoudy or helped restore the original appearance of the house, the Czufin House and its surrounding property retain a high level of historic integrity. It is one of the best local examples of the earliest design work of the Bernoudy-Mutrux partnership and a key design that incorporated most of the elements that became characteristic of the residential designs of William Bernoudy. His distinct Organic Modern designs had been strongly influenced by his mentor, Frank Lloyd Wright, and helped transform residential architecture in the years after World War II in the greater Saint Louis area and especially in the suburb of Ladue, where prestige is still associated not only with membership in the Saint Louis Country Club, but also with owning a Bernoudy house. As stated by Frank Peters, the *St. Louis Post-Dispatch* Arts Editor,

> Not all the owners of Bernoudy houses are rich . . . but they are fortunate. The best way to appreciate their good fortune is to know a Bernoudy house intimately, to walk around it in all seasons, observe its response to the sun's passage through the sky, look out at different kinds of weather, experience it with and without guests, and feel its easy rhythms of transition from intimacy to expanse, from interior to natural environment.

Although he was speaking in general, this description certainly applies to the Czufin House, both when it was built and today.

Narrative Statement of Significance (continued)

ENDNOTES

1. Osmund Overby, *William Adair Bernoudy, Architect: Bringing the Legacy of Frank Lloyd Wright to Saint Louis* (Columbia, MO: University of Missouri Press, 1999), 88.

2. Ibid., 291.

3. Marianna Riley, "William Bernoudy brought home the legacy of Frank Lloyd Wright," St. Louis Post-Dispatch, January 30, 2000, Clipping in St. Louis Architects' Files, Fine Arts Department, Saint Louis Public Library.

4. "AIA Names Bernoudy to College of Fellows, *St. Louis Construction News and Review*, 4 April 1982, p. 16, Clipping in St. Louis Architects Files, Fine Arts Department, Saint Louis Public Library.

5. Ibid.; "William A. Bernoudy; Architect, Designer," *St. Louis Post-Dispatch*, 3 August 1988, Clipping in St. Louis Architects' Files, Fine Arts Department, Saint Louis Public Library.

6. Mary King, "Designer With Colorful Touch," *St. Louis Post-Dispatch*, 8 December 1980, Clipping in St. Louis Architects Files, Fine Arts Department, Saint Louis Public Library.

7. "AIA."

8. Frank Peters, "Beyond Modernism and Postmodernism In A Wrightian Future," *St. Louis Post-Dispatch*, Clipping in St. Louis Architects Files, Fine Arts Department, Saint Louis Public Library.

9. Overby, 61.

10. Ibid., 291.

11. To gain the best understanding of Bernoudy's designs, see Overby's definitive work, *William Adair Bernoudy, Architect;* and the following articles: Frank Peters, "Architectural Treasures of Low Profile," *St. Louis Post-Dispatch*, 11 July 1982, Clipping in St. Louis Architects Files, Fine Arts Department, Saint Louis Public Library; Cynthia Pappas, "The Privileged World of a Bernoudy Home," *St. Louis Living*, 9 November 1986, pp. 42-48, Clipping in St. Louis Architects Files, Fine Arts Department, Saint Louis Public Library; and Riley, "William Bernoudy."

12. James Neal Primm, *Lion of the Valley: St. Louis, Missouri, 1764-1980*, 3rd Edition (Saint Louis: Missouri Historical Society Press, 1998), 445.

13. Charlene Bry, *Ladue History*, Unpublished MSS, n.d., Located in Esley Hamilton's Local History Files, Saint Louis County Parks and Recreation Department, Clayton, Missouri, 155.

14. Ibid., 4, 12, 25.

15. Ibid., 172.

16. Ibid., 205.

17. Ibid., 208.

18. Ibid., 232.

19. Ibid., 51.

20. Ibid., 62.

Narrative Statement of Significance (Endnotes Continued)

21. Ibid., 206.

22. Ibid., 206-207.

23. Ibid., 281.

24. Ibid., 82.

25. Primm, 478.

26. Esley Hamilton, *Historic Building Survey, Sumac Lane, Ladue, St. Louis County, Missouri*, 1986, Prepared for the Saint Louis County Department of Parks and Recreation, Located at the Missouri Cultural Resource Inventory, State Historic Preservation Office, Missouri Department of Natural Resources; Overby 291; Peters, "Architectural Treasures."

27. Overby, 291.

28. "AIA."

29. Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1986), 465-476; Marcus Whiffen, *American Architecture Since 1780: A Guide to Styles* (Cambridge, Massachusetts: MIT Press, 1996), 235-253.

30. McAlester, 477.

31. Ibid., 477-483.

32. This point was made very clear with the presentation made on May 29, 2001 by Esley Hamilton, Historian for Saint Louis County, for the opening of the art exhibit at the Sheldon Art Gallery of the work of Maritz and Young, a noted Saint Louis architectural firm that designed numerous homes in the 1920s and 1930s as one of the areas most fashionable designers.

33. Whiffen, 267-268; John Milnes Baker, *American House Styles: A Concise Guide* (New York: W. W. Norton & Company, 1994), 144.

34. Whiffen, 271.

35. Overby, 7-8.

36. Ibid., 22.

37. Baker, 144; Whiffen, 271.

38. Peters, "Beyond Modernism."

39. Overby, 4-7, 10-21.

40. Ibid., 34-36, 291.

41. Ibid., 50, 211.

42. "William A. Bernoudy."

43. "AIA."

Narrative Statement of Significance (Endnotes Continued)

44. "William A. Bernoudy."

45. "AIA."

46. Pappas, "The Privileged World," n.p.; Charlene Bry, "His designs have master's touch," *St. Louis Globe-Democrat*, 16 February 1981, 1B, Clipping in St. Louis Architects Files, Fine Arts Department, Saint Louis Public Library; Peters, "Architectural Treasures."

47. King, "Designer."

48. "William A. Bernoudy;" "AIA."

49. Overby, 35-36.

50. Ibid., 50, 211.

51. Ibid., 117; Peters, "Architectural Treasures;" Riley, "William Bernoudy."

52. Overby, 211; Riley, "William Bernoudy."

53. Overby, 30.

54. Ibid.

55. Ibid., 61; Frank Peters, "The Private Side of William Bernoudy," *St. Louis Post-Dispatch*, 9 November 1986, p. 5B, Clipping in St. Louis Architects Files, Fine Arts Department Saint Louis Public Library; Riley, "William Bernoudy."

56. Overby, 51.

57. "AIA."

58. Pappas, "The Privileged World."

59. Bry, "His designs."

60. Peters, "Architectural Treasures;" Riley, "William Bernoudy."

61. Joana Oetter, "In the Limelight," *Ladue News*, May 1983, Clipping in St. Louis Architects Files, Fine Arts Department, Saint Louis Public Library; Bry, "His designs;" Pappas, "The Privileged World;" Riley, "William Bernoudy."

62. Peters, "Private Side."

63. These conclusions are based upon Overby's biography and architectural history of Bernoudy, especially pages 88, 291.

64. Ibid., 88.

65. *Polk's St. Louis County (Missouri) Directory* (Saint Louis: R. L. Polk & Company, 1949), 289; *Gould's St. Louis (Missouri) City Directory* (Saint Louis: Polk-Gould Directory Company, 1952), 316. *Polk's County Directory* 1953, 204.

66. Overby, 88.

Narrative Statement of Significance (Endnotes Continued)

67. Based upon a physical examination of the house as it stands today and Bernoudy-Mutrux's original plans. William Adair Bernoudy and Edouard Jules Mutrux, Architects, *A Residence for Mr. and Mrs. Rudolph Czufin, Terrylane, Ladue, Missouri* (Clayton, Missouri: Bernoudy and Mutrux, August 1, 1950; Amended February 9, 1951); Overby, 88.

68. Overby, 88.

69. *Polk's County Directory 1963*, 302; *1965*, 335, 617; Ida Steinberg, Ladue, Missouri, Interview, 30 May 2001.

70. William Adair Bernoudy, et al, Architects, *Remodeling of Siegmund Halpern Residence, No. 24 Dielman Road, Ladue, Missouri* (Clayton, Missouri: Bernoudy-Mutrux-Bauer, August 30, 1963).

71. Arthur Roberts, Interview by Ida Steinberg, 30 May 2001.

72. Frank Schwaiger, Designer, *Mr. and Mrs. S. Halpern Pool Area Landscaping Plan* (Saint Louis: Prisma, Inc., September 28, 1976); Frank Schwaiger, Designer, *Mr. & Mrs. S. Halpern "Pool House" At 24 Dielman Road* (Saint Louis: Prisma, Inc., March 1977).

73. Steinberg Interview; St. Louis Design Alliance, Inc., Architects *A Renovation and Addition to the Steinberg Residence #24 Dielman Road, Ladue, Missouri*, Saint Louis, Missouri: St. Louis Design Alliance, December 29, 1998.

74. Peters, "Private Side."

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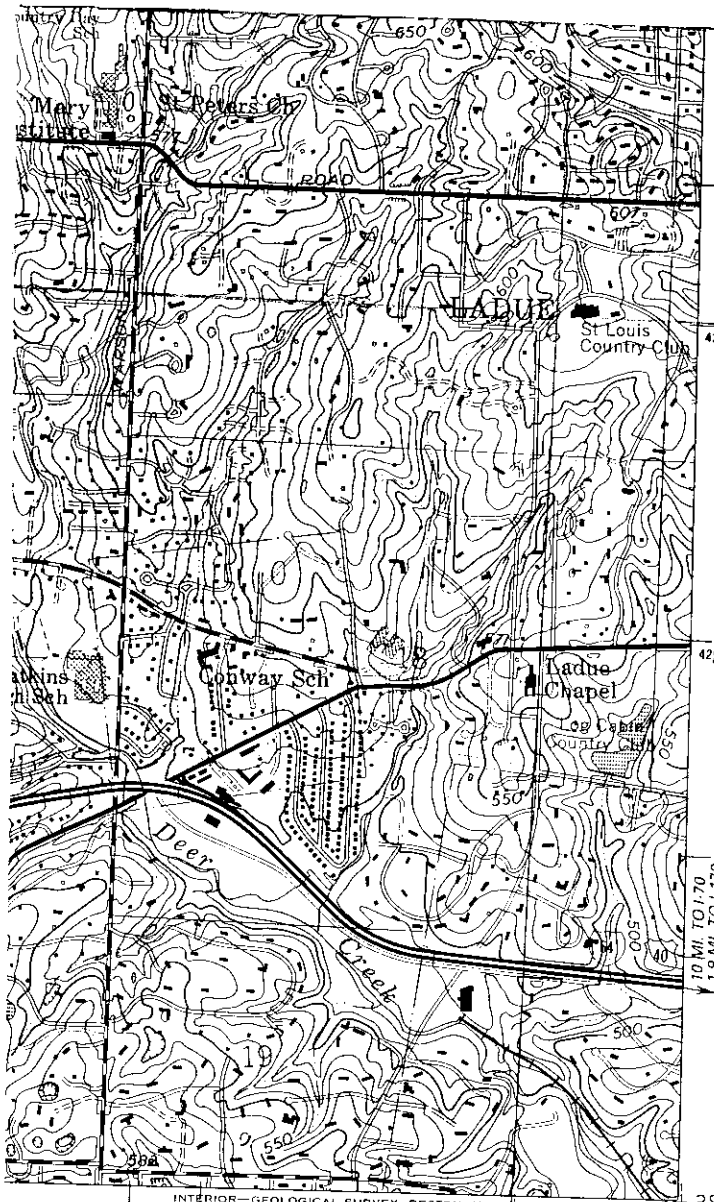
Verbal Boundary Description

Part of Lot 1 of Humann Place, a subdivision in St. Louis County, Missouri, as per plat thereof recorded in Plat Book 7, Page 61 of the St. Louis County records in the Recorder of Deeds Office, Clayton, Missouri, and described as: Beginning at the southeast corner of property conveyed to Katherine B. Burg, et al, by deed recorded in Book 2168, page 528, thence along the south line of said property of Burg, et al, north 89 degrees 7 minutes west 170 feet to the southwest corner of property of Burg, et al, thence along the east line of Dielman Road, south 0 degrees 51 minutes west 186.72 feet to a point, thence south 88 degrees 50 minutes west 170 feet to a point and thence along the west line of a 30 foot wide proposed private road, 187.56 feet to the point of beginning and shown as Lot 5 of Terrylane (unrecorded) on a subdivision plat executed by Clayton Surveying Company.

Boundary Justification

These boundaries incorporate all of the property that has been historically associated with this building and the property's legal description.



Rudolph and Dorothy C. Czufin House.
Ladue, St. Louis Co., MO
UTM Reference:
15/728390/4281440

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1993

(WEBSTER GROVES)
7961 III SE

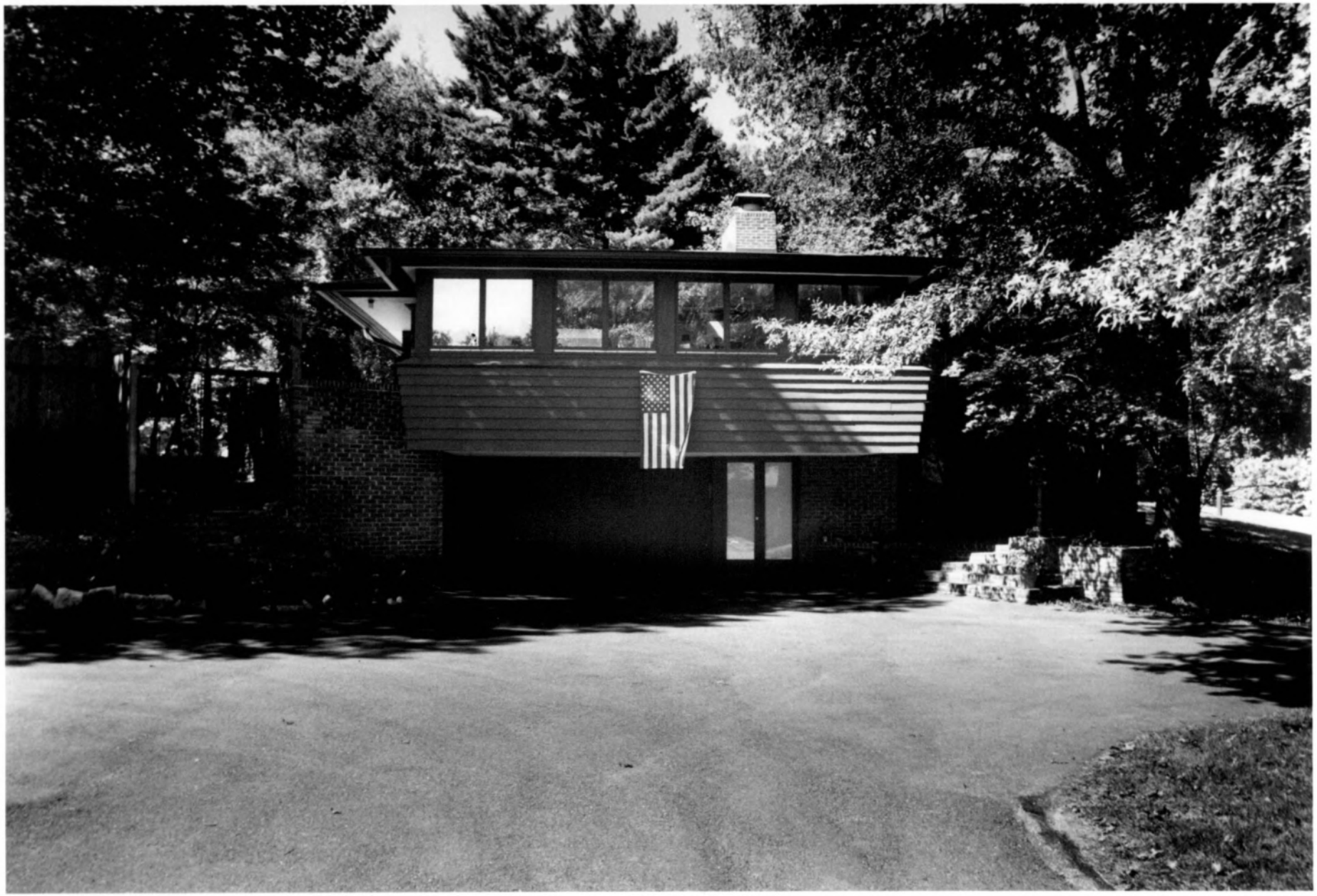
ROAD CLASSIFICATION

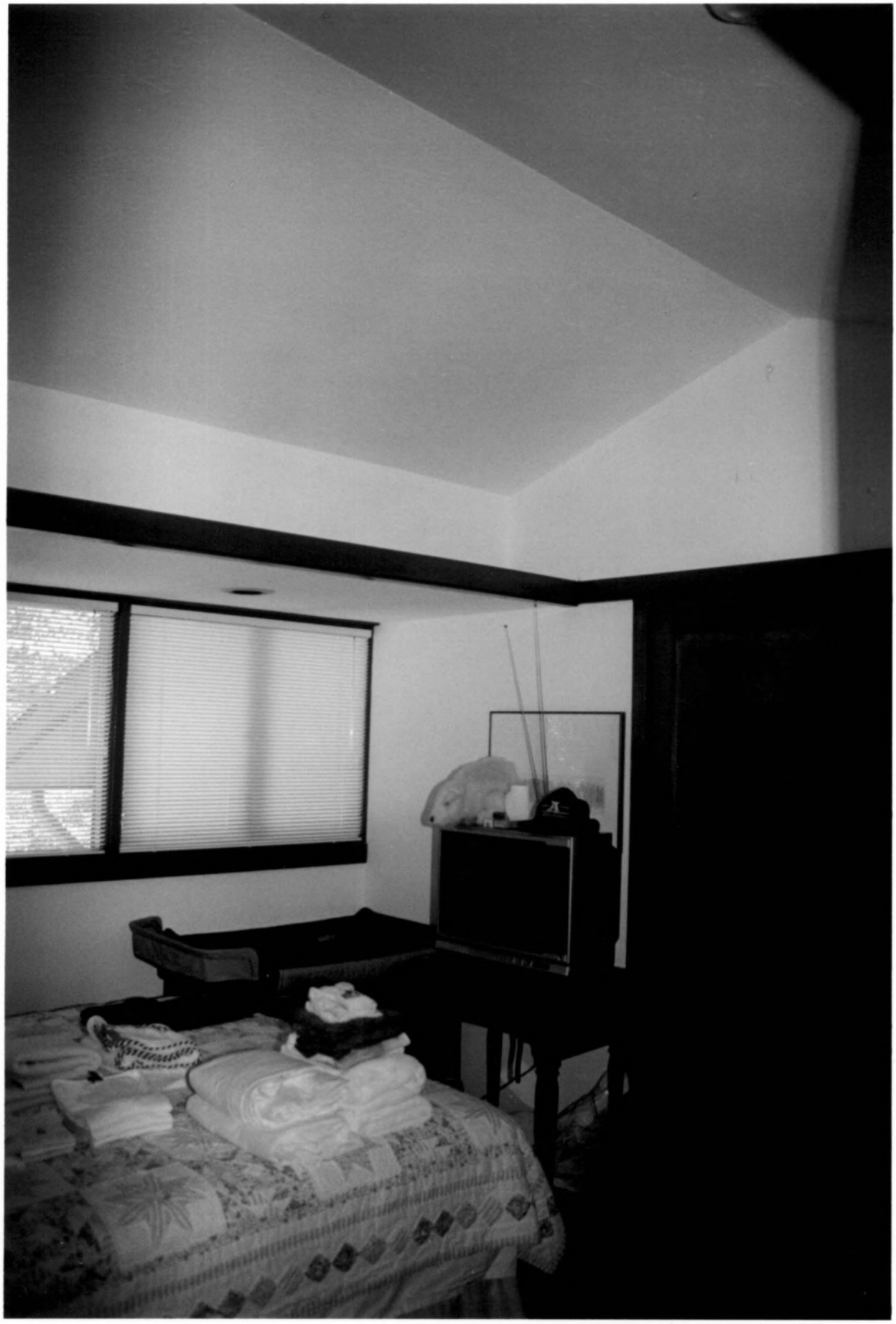
Heavy-duty — Light-duty

Medium-duty — Unimproved dirt

Interstate Route — U. S. Route — State Route

7736-X
7364





WELCOME HOME
TANDY-O!