

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

G. Dewey and Elma Arndt House

Raleigh, Wake County, WA4656, Listed 12/7/2011

Nomination by M. Ruth Little

Photographs by M. Ruth Little, July 2011



Façade view



Rear view

**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 any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. 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 Arndt, G. Dewey and Elma, House

other names/site number _____

2. Location

street & number 1428 Canterbury Road not for publication N/A

city or town Raleigh vicinity N/A

state North Carolina code NC county Wake code 183 zip code 27608

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 Date _____

North Carolina Department of Cultural 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 commenting or other official Date _____

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
_____ 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): _____	_____	_____
_____	_____	_____
_____	_____	_____

G. Dewey and Elma Arndt House
Name of Property

Wake County, North Carolina
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)
Post-World War II and Modern Architecture in Raleigh, North Carolina, 1945-1965

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: Domestic Sub: single dwelling

Current Functions

(Enter categories from instructions)

Cat: Domestic Sub: single dwelling

7. Description

Architectural Classification (Enter categories from instructions)

Modern Movement

Materials (Enter categories from instructions)

foundation brick
roof rubber
walls brick
wood
other glass

Narrative Description

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

G. Dewey and Elma Arndt House
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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.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

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

B removed from its original location.

C a birthplace or a 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

1961

Significant Dates

1961

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Williams, F. Carter & Associates, architects
Davidson Construction Company

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

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

G. Dewey and Elma Arndt House
Name of Property

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10. Geographical Data

Acreage of Property .87 acre

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

Zone Easting Northing
1 17 710560 3965120
2 _____

Zone Easting Northing
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 M. Ruth Little, Longleaf Historic Resources and Russell Stephenson, architect

organization see above date Feb. 1, 2011

street & number (Little) 2312 Bedford Avenue telephone 919.412.7804

city or town Raleigh state N.C. zip code 27607

12. Additional Documentation

Submit the following items with the completed 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 the SHPO or FPO.)

name David Aspnes and Cynthia Ball

street & number 1428 Canterbury Road telephone _____

city or town Raleigh state NC zip code 27608

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 the 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 Project (1024-0018), Washington, DC 20503.

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
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**G. Dewey and Elma Arndt House
Wake County, North Carolina**

Section 7: Description

The G. Dewey and Elma Arndt House, an elegant modern residence with a wide, asymmetrical front-gable roof, is located at 1428 Canterbury Drive in Raleigh, Wake County, North Carolina. The lot is part of a 1940 subdivision [C. L. Mann survey Nov. 1940] along Canterbury Drive, which is located approximately two and one half miles northwest of the city center. The subdivision is developed with fifteen single-family dwellings on one-third to one-half-acre lots, in a range of post-World War II traditional styles. The Arndt House was constructed midblock on one-and-one-half lots in 1960-61. The rectangular lot is about twice as deep as wide (141 by 277 feet) and gently slopes from the street down twenty feet to the rear line. The dwelling's roughly rectangular footprint is set transverse to the lot, about eighty feet from the curb, so that the long elevations face the lot front and rear, with the back yard being about twice as deep as the front. The street level of the one-story-with-basement dwelling is at grade along the façade, while the sloping site permits the lower level to be at grade at the center of the rear elevation. The original footprint was not centered between the side lot lines, but located closer to the north, perhaps to preserve a twenty-four inch red oak tree located to the south.¹ With the 2000 addition of a garage to the south, the side yards are roughly equal, at about fifteen feet from the side lot lines. The lot landscaping is typical of the block, being lightly wooded with a mix of mature hardwoods, under-canopy ornamentals and perimeter shrubs.

Canterbury Drive is developed without sidewalks, emphasizing vehicular lot access. The asphalt driveway enters along the southern lot line and originally led to a drive-through carport, giving drop-off access to both a covered walkway to the front door and kitchen entry.² The driveway continued to the rear of the house, arcing around and down to a lower level parking area and two-car garage within the main volume of the lower level. The original design included provisions for conversion of the garage to living space, which was carried out in 1988. Those provisions included a large masonry fireplace and plumbing rough-in for a future bathroom, as shown on the original plans.

Unlike common residential structural systems employing wall studs and roof rafters, all spaced sixteen inches apart, the Arndt House employs a wide-span structural system of posts, beams and deck diaphragm that allows a spatial openness below the thin, but sheltering roof plane. The wall and roof structure is based on four-by-four wood posts spaced as much as fourteen feet apart, supporting steel beams that span as much as fifteen feet four inches, with roof cantilevers of more than four feet. Unlike a conventional roof system with dimensional framing lumber, the spans between the steel beams are replaced by a thin four-inch-deep deck diaphragm composed of four-by-six double tongue and groove lumber, most likely west coast white spruce.

This post, beam and deck system allows the structure to appear both visually lightweight and sheltering. The reduced number of structural elements allows each member to be expressed prominently. It also permits the

¹ F. Carter Williams and Associates construction plans dated 19 April 1960, copies in HPO nomination file.

² Ibid.

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spaces between structural elements to be handled with more freedom, including generous interior and exterior living spaces and large ranges of glass within walls.

The front (west) facade appears as a single story wood-framed structure set on a low masonry foundation with a single low-slope (1:12) front-gable roof encompassing living spaces and a two-car garage addition to the right. The first floor level is set about one and one-half feet above the street level so this façade is viewed at eye level. The foundation face brick is a sand-faced salmon color, laid in running bond. This brick is used as an exterior wall finish in two veneer wall panels and a low eighteen-inch landscape wall with flush rowlock cap. The low wall supports four structural posts and incorporates a planter. Other wall finish elements include gray-painted one-quarter-inch bevel tongue and groove vertical siding in the vicinity of the front door and the garage, and cream-colored painted plywood panels under the dining room windows. The same cream-colored paint is used for all exterior trim for doors, windows, posts, wood-trimmed beams and fascias.

The facade is divided into three bays. The left bay of the facade is in line with the front structural plane of the building. A characteristic brick veneer panel rises to seven feet above finished floor. To the left above the veneer panel is a range of three narrow fixed glass units that rise to the roof deck. To the right above the veneer panel is the characteristic vertical siding. This seven foot height above the finished floor represents a common *reference line* that is used repeatedly inside and out to relate the heights of wall elements including window mullions, interior paneling joints, casework, changes of material, all original hinged and pocket door heads and most window heads.

The central bay of the facade, including the seven-foot-tall front door and twenty-one foot expanse of fixed and casement windows, is set roughly eight feet back from the front structural plane of the building to expose slender wood posts and deep beams supporting the cantilevered roof deck. In this recessed wall plane, the front door is located to the left and is surrounded by fixed glass panels that rise to the sloping roof deck. To the right, an expanse of fixed and casement windows also rise to the roof deck, making it possible to see the continuity of the exterior soffit with the finished ceiling inside – both being the same finished underside of the tongue and groove roof deck. A brick walk, added in 2000, arcs around from the asphalt driveway to face a fourteen-foot-wide by eight-foot-deep terrazzo porch set under the main roofline, two steps above grade. Centered on the terrazzo porch platform is a full-glass storm door with painted frame and rectangular-section plain trim that is typical throughout the exterior. Beyond the storm door is the stained veneer, flush panel front door with full glass described above. To the right of the terrazzo porch, two steps down, is a covered walkway, extending south between the low landscape wall and the glazed living/dining wall. It is constructed as shown in the original plans, under the main roofline, detailed with concrete paving panels edged in brick soldiers and bordered by planting beds. This walk ends at what was the original carport. At this location a brick veneer finished wall partially conceals a short flight of concrete steps up to the renovated laundry/utility. South of this point is the garage/shop addition.

The right bay of the facade is a thirty-one-foot-wide two-car garage/shop addition, enclosing the original eighteen-foot-wide carport. The north wall and half of the west wall of the garage are rotated at twenty-two and

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one-half degrees from the main building lines. In elevation, the original carport roofline is extended to incorporate the new garage space. In plan, the raking fascia is angled for about six feet, following the rotated building line, then returns to the main roofline for the last eleven feet to the eave. The garage walls are sheathed in the characteristic gray vertical wood siding and cream-colored trim. The two flush-panel overhead doors are painted to match the siding.

The side (north and south) elevations exhibit the characteristic brick foundation and wood siding. Their broad eaves include copper gutters and downspouts. The south elevation dates from the 1999 garage/shop addition and incorporates two reused casement windows from the original kitchen/utility south wall. At the north wall of the master bedroom, previously removed vertical casements have been reinstated with slightly larger units and in slightly different locations. At the north wall of the west (front) bedroom, horizontal fixed-glass window units have been added below the original triple awning unit to create a three-over-three range of matching units. Visibility of these elevations is limited due to their close proximity to the side lot lines and associated privacy plantings. A low brick wall steps down following the grades along the north property line

With the lower backyard topography, the rear (east) elevation is a two-story wood frame structure, with the characteristic wood-sided upper level and brick-clad lower level. From the back yard's lower vantage point, it is more noticeable that the raking fascias are not parallel to the building lines, but increase in depth from a two-and-one-half foot overhang at the eaves to a four-foot depth at the peak. This fascia treatment is applied to the facade raking fascias as well. The lower level is partially set into the slope that rises toward the front of the house. Low brick retaining walls provide at-grade access to the renovated garage space on the lower level. Within the pair of renovated garage door openings, the right opening contains three full glass door panels, with the center panel being operable. The left opening contains four tall casement windows. Further left is a pair of original window units, each consisting of a large fixed unit and a flanking casement. At the far left, set back from the original construction, is the shop addition, containing a fixed glass/flanking casement unit relocated from the original kitchen and a pair of half-glass doors. Above the shop windows is a double casement into the laundry/utility room.

A twenty-eight-foot-wide recessed upper level porch is centered on the ridgeline. The roof deck above extends sixteen feet inward from the ridge 'prow' of the roof to the floor-to-ceiling glazing wall of the living room. The back porch floor cantilevers four feet beyond the wall of the lower level. The flanking lower level walls are set back three feet four inches, so that kitchen and master bedroom spaces above project outward as the porch space appears to recede. Left of the porch are the breakfast windows – a pair of fixed glass units with flanking casements. These units match the original fixed/casement pair, but the sills are lowered from the original countertop height to accommodate seated views. Right of the porch are two anodized aluminum sliding glass doors from the master bedroom, opening onto a sixteen-by-sixteen feet pressure-treated wood deck with railing similar to the porch. Between the porch and deck is a flight of wood stairs to the backyard.

The low-slope (1:12) membrane roof incorporates eight sloping-curb skylights added in ca. 1988 and 2000, over the living, dining, kitchen/breakfast and laundry/utility rooms. Most are two-by-four foot units, with one over

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the living/dining room being four-by-four and one in the laundry/utility room being two-by-two. All but one was replaced in the 2010 reroofing. Fascias are painted 2-by-10s with copper edge flashing. The broad chimney rises approximately four feet above the roof line. Chimney construction is characteristic brick and includes cast concrete coping and cantilevered cap.

The Arndt House interior consists of a main level and lower (basement) level containing a total of 4,193 square feet of heated living space. The first floor plan (*Figure 1: architect's plan, April 1960*) is organized into three zones, with bed and bath functions to the left, public functions in the taller central zone, and the kitchen, utility spaces and garage/shop to the right. The center zone is organized from front to back with entrance foyer and living/dining followed by the den and kitchen/utility, and finally to a large covered porch overlooking the back yard. The basement, which opens at grade at the rear, originally contained a two-car garage and workshop. This level has been converted into a living room, two bedrooms, and a bath.

The entrance foyer is a compact yet formal space, combining high quality materials with simplified modernist finishes and detailing. The floor is polished monolithic terrazzo, similar to the front porch, but with the inclusion of a thin inset grid of black divider strips. The matrix of white, tan and burgundy marble aggregate set in white Portland cement creates a light, warm-neutral color effect. The walls are finished in book-matched, walnut veneer paneling with tung oil finish. The one-quarter-inch-thick paneling is detailed with minimal joinery: outside corners are mitered while all other panel edges terminate at quarter-inch reveal (gap) joints. Plywood strips with matching veneer are applied to the studs below the panel joints so that a matching veneer finish is visible in the quarter-inch gap between paneling sheets. The baseboard is a small, two-and-one-half-inch stained walnut board with a refined, slightly tapered section - from three-quarter inch at the bottom to one-half inch at the top. The paneling rises from the baseboard to the characteristic sloping roof deck. In the foyer, the characteristic seven-foot reference line is used to align wall paneling horizontal joints, door heads, and horizontal window mullions. The front door is seven feet tall with flush-panel, book-matched walnut veneer. Sidelights extend from floor to door head. Door and glazing surrounds are stained walnut. Above the door and sidelights, a fixed glass panel extends to the roof deck. Views through the floor-to-ceiling glass surrounding the front door accentuate the continuity, between inside and outside, of terrazzo flooring below and exposed decking above.

Directly east of the foyer, across from the entrance door, is an open dog-leg flight of stairs descending to the lower level. The open stairwell is walnut-paneled. The stairs have floating stringers and open risers. The balustrade around the stairway opening is constructed from two stained maple horizontal one-by-four rails with closely spaced one-by-one vertical balusters, supported by painted, welded metal brackets. The brackets are attached to two-by-four hardwood posts that extend down past the floor plane and are attached to the structure below. The terrazzo edge around the stairwell opening is detailed with a radiused corner and slightly angled vertical face.

A doorway on the foyer's north wall leads to a half bath and the front bedroom. On the east wall, opposite the front door, is a doorway leading to the den. On the south wall is a six-foot-wide pair of bi-parting pocket doors

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that lead into the formal living/dining space. The door leaves are flush-panel walnut veneer.

The formal living/dining room is a single fifteen-foot wide by twenty-nine foot long space, originally divisible by a folding partition. The walls are walnut-paneled with characteristic reveal joints vertically and at the seven-foot reference line. The exception is the south wall, which is painted gypsum board and serves as an accent wall opposite the six-foot pocket door from the foyer. The ceiling is the characteristic sloping tongue and groove structural deck, supported on widely-spaced steel beams. Throughout, the steel beams are boxed with stained plywood and fir to present the appearance of heavy timbers. The west-facing exterior wall contains a large range of casement and fixed-glass windows that extend from twenty-two inches above the floor to the seven-foot reference line mullion, with fixed glass units continuing up to the deck. The east wall, shared with the den, contains a bi-parting pocket doors matching the north wall and fixed glass above the seven-foot reference line, matching the west wall. Further south, an additional hinged door leads to the kitchen. Flooring is three-quarter-inch tongue and groove white oak.

At the center of the first floor plan is the fifteen-foot-deep by twenty-eight-foot-wide den, which flows directly into the kitchen at the east end of the den, with no intervening wall. The original free-standing base cabinet between den and kitchen has been reinstalled on the ground floor. A similar, modern stained wood serving cabinet is now located between the den and kitchen. The den repeats the finishes and spatial elements of the foyer and living/dining and adds a broad masonry fireplace. The characteristic wood-trimmed beams and exposed tongue and groove structural deck continue through the space. Walls are wood-paneled with the same detailing, trim and seven-foot reference line as in the foyer and living/dining room, but rendered in mahogany instead of walnut. Flooring is characteristic white oak.

At the north end is the broad brick fireplace wall separating the den from the master bedroom suite to the north. The composition is modernist with strong horizontal lines and minimal detailing. A flagstone-clad concrete hearth is cantilevered one foot four inches above the floor. Above the elevated fire box and adjacent wood box, a broad brick panel projects four inches forward from the main masonry mass and rises to the seven-foot reference line, where it meets a veneered soffit containing four recessed down-lights over the hearth. The fireplace wall brick has been painted.

The exterior east (rear) wall incorporates a sixteen-foot-six-inch range of fixed and operable glass, similar to the living/dining room. Glazed units below the reference line include two casements, a picture unit and an eight-foot sliding glass door. Fixed glass above the reference line extends to the roof deck. The large range of windows and sliding door unit extend the space of the den into the porch and to broad views of the back yard beyond.

The porch is as large as the den and is appointed as an informal outdoor living room. To the north, the masonry mass of the fireplace extends, unpainted, onto the porch and incorporates a charcoal grill with metal cooking insert and hood. To the south is simple bar-height casework with sink and small aluminum sliding pass-through window into the kitchen. Walls are the characteristic exterior vertical siding and the ceiling is the characteristic

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structural deck, rising to the projecting ridge beam. The porch floor is wood-framed with ceramic tile finish (partially over heated space below) and projects four feet beyond the main structure of the east wall. The porch railing is pressure-treated four-by-four posts, two-by-four rails and two-by-two pickets.

South of the porch and den is the renovated kitchen/breakfast room (2000) and laundry/utility room (2010). The kitchen ceiling is the characteristic beam and sloping deck arrangement, except that the beam is painted to match the walls. The walls are painted gypsum board and the floor is twelve-by-twelve cream-colored ceramic tile. The kitchen redesign employs several angled wall, island and track light elements. Cabinets are contemporary, with flush maple doors and granite countertops. Breakfast windows match the original fixed/casement pair, but the sills are lower than the original countertop height to accommodate seated views. A new casement window is located in an angled wall behind the sink. The kitchen opens into the laundry/utility room containing wood cabinets, sink and laundry appliances. The ceiling is the characteristic deck; walls are painted gypsum board; floor is tile similar to the kitchen. From the laundry/utility there are doors to the original carport side-entry and to the garage. There are four steps down to the concrete garage floor and then four more down to the shop. The shop ceiling and walls are painted gypsum board and floor is concrete.

Along the north wall of the house are two bedrooms flanking a shared master bath. The renovated bath contains spa tub, tile shower, and toilet/bidet room. Bath cabinets and floor tile match the renovated kitchen. The ceilings of the two bedrooms continue the characteristic deep beams and sloping decking, but now at a lower, more intimate scale. The bedroom walls are painted gypsum board; doors are flush-panel painted wood; trim is simple flat casing; floors are characteristic white oak. The front bedroom is entered from a small vestibule off the foyer. Its west wall contains a narrow trapezoidal range of three fixed-glass units extending between the seven-foot reference line and the roof deck. The north wall contains the nine awning and fixed glass window units described previously in the north elevation. The master bedroom is entered from a vestibule off the den. This vestibule also contains an elevator to the lower level. A pair of anodized aluminum sliding glass doors has replaced the master bedroom's original east windows. These doors open onto a sixteen-by-sixteen foot deck.

The foyer stairway gives access to the basement. Originally, the lower level contained a furnace room, shop/utility space, and a two-car garage at backyard grade. The original construction also included a broad brick fireplace in the garage space and rough-in provisions for a future bathroom, as indicated in the original plans. In the ca. 1988 remodeling, the basement was converted into a living room, two bedrooms and bath. The 2010 remodeling shifted several interior walls and added the elevator, but otherwise kept the same arrangement of rooms, doors and windows.

The second owners renovated the house in two phases. *Figure 2, plan of the first floor, 2010, shows the current appearance.* The first renovation, ca. 1988, remodeled the original three bedrooms and two baths to their present appearance. The middle bedroom was removed, allowing for a larger master bedroom and master bath. The second original bathroom was converted to a half bath. At this time a skylight was installed in the foyer roof and plain vertical wood pickets were added to the original two horizontal stair rails. The cabinet between the den and kitchen was stored in the basement. The planned conversion of the basement to living space took place

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as described above. On the back porch, the original deck floor was replaced with ceramic tile, a vertical treated wood picket railing replaced the original horizontal metal railing, and treated wood stairs replaced the original metal stringer stairs from the porch to the yard.

The second phase of renovations in the year 2000, designed by Raleigh architect Karl Gaskins, added the two-car garage and shop by extending the sloping roof of the original one-car carport.³ Several original kitchen windows were reused in the shop and garage. A curving brick path from the driveway to the front door was added. The original utility room was removed in order to enlarge the kitchen. New cabinets and finishes were installed in the kitchen. A new full-height painted gypsum board partition was installed, dividing the living/dining room into a living room and an office. Near the kitchen, the new partition between living and office split into two walls at forty-five degrees from each other, with doors giving access from the kitchen to the living room and office. The original full-height wall between the living room and den was removed down to chest height and capped. The wall between the kitchen and new office was shifted two feet into the office space to accommodate additional kitchen cabinetry. The remaining skylights were installed at this time.

In 2010 David Aspnes and Cynthia Ball purchased the house and undertook modest alterations to return the living and dining room to its original design and to improve heating and cooling efficiency. The partition between the office and living rooms was removed, along with the other angled and offset walls installed in 2000. The wall between living room and den that had been lowered to chest height in 2000 was raised to the seven-foot reference line, with fixed glass added above to match high glass on the living/dining room exterior wall. Below that glass, a bi-parting pocket door was added that matches the unit in the living/dining north wall. The original linoleum and wall-to-wall carpet flooring has been replaced with oak and ceramic tile. The original aluminum sliding-glass door from the den to the rear porch was replaced with an insulated glass wood sliding door. In the master bedroom, two casement windows were added to the north wall to replace two original casements that had been removed in the ca. 1988 renovation. In the front bedroom, six new fixed windows were added below the original three awning windows on the north wall. In place of a closet in the master bedroom, an elevator was added to improve access to the lower level. The basement level of the elevator is located in what was formerly the crawl space. These renovations were designed by Raleigh architect Russell Stephenson.

Statement of integrity

The Arndt House underwent alterations in c.1988 and 2000 that replaced the original one-car carport with a two-car garage/shop, changed the kitchen by removing the laundry room and adding new cabinets and an additional window, partitioned an office into the dining room, converted the original three bedrooms into two bedrooms, and finished the basement into living space. During 2010 and early 2011, the current owners have reversed some of the alterations by returning the living and dining room to its original form as a single large space. The garage and shop are a substantial change to the original design, but its effect is somewhat minimized because it is set beneath an extension of the low-slope front-gabled roof and adds only one additional bay to the front elevation.

³ Karl Gaskins architect remodeling plans for Arndt House, November 1999, possession of current owners.

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On the rear, the effect of the garage and shop addition is minimized because of its setback behind the main block of the house. The added deck at the bedroom end, the removal of the driveway to the original basement garage, and the conversion of the garage to living space have altered the rear elevation's original appearance as well, but the double garage bays are still evident and the driveway retaining walls are still in place. The conversion of the basement into living space was envisioned in the original house plans. The house retains all other original exterior features and finishes with the exception of the fenestration on the north side, which has changed due to the expansion of the master bedroom, elimination of the middle bedroom, and addition of some small windows in the front bedroom. All ceiling finishes are original. All wall finishes are original except where matching paneling was installed to restore previously altered walls. Except for the addition of windows on the north wall of the front bedroom, all doors and windows are either original or replaced in kind (i.e. two master bedroom casements and one den sliding glass door). The Arndt House retains sufficient integrity as a bold modern 1961 design by F. Carter Williams & Associates.

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Section 8: Statement of Significance

The G. Dewey and Elma Arndt House, a dramatic Modernist house constructed in 1960-1961, stands at 1428 Canterbury Road in Raleigh, Wake County, North Carolina. The Raleigh architecture firm of F. Carter Williams and Associates designed the house for G. Dewey Arndt, general manager of the North Carolina Cotton Growers Association and the Farmers Cooperative Exchange, and his wife Elma. The Arndt House was identified as being among a group of significant modern residences in the citywide survey that led to the preparation of the Multiple Property Documentation Form: "Post-World War II and Modern Architecture in Raleigh, North Carolina, 1945-1965." The residence meets Criterion C for the architectural significance of its modern design, an elegant post-and-beam dwelling that conforms to its sloping site with a one-story front elevation and a two-story rear elevation. A low-sloping asymmetrical front-gable deck roof with recessed porch and large areas of window and eave glazing define the façade. The focus of the rear elevation is a large recessed porch on the upper level. Its period of significance, 1961, is the year its construction was completed. Context 2, "Architecture," pages E9-21 in "Post-World War II and Modern Architecture in Raleigh, North Carolina, 1945-1965," (MPDF) provides the historic context for the Arndt House. The locally significant house falls under Property Type 1, "Single-Family Houses," pages F22-26, which provides the architectural context. The house meets the registration requirements as outlined on page F26.

Historical Background

Garland Dewey Arndt (1901-1974) and his wife Annie purchased the parcels that became 1428 Canterbury Road through two transactions, the first in 1944 and the second in 1947, producing a house site of 140 foot frontage in west Raleigh. The lot is part of a 1940 subdivision of thirteen lots, with twelve of them fronting on Canterbury Drive, in a section known as Budleigh Forest featuring ample rolling, wooded lots and a suburban atmosphere. Within this subdivision, three single-family dwellings were constructed by 1942 and seven more between 1948 and 1952.⁴ Yet Dewey and Annie left their lot unbuilt and continued to live along on Vanderbilt Avenue near Hillsborough Street for many years. Annie died in 1958. In April 1960 the F. Carter Williams architectural firm drew plans for Dewey's new house. By this time Dewey, aged fifty-nine, had married Elma E. Johnson. The Arndts moved into their completed house in 1961.⁵

Cotton, one of the state's main cash crops in the twentieth century, was the theme of Dewey Arndt's life, for he was raised on a cotton farm and worked in cooperative agricultural associations nearly his entire career. Arndt, descended from Lutheran ancestors who had lived in the Catawba River valley of North Carolina since the 1700s, was born in 1901 and grew up on the family farm on the Catawba River in Catawba County. He was forced to drop out of college in 1920 because the price of cotton had plunged at the end of World War I, leaving his

⁴ Wake County Deed Book 908, 314 (1944); Wake County Deed Book 994, 337 (1947); C. L. Mann survey, Nov. 1940, Wake County Plat Book 1942, page 4.

⁵ Raleigh city directory, 1960: G. Dewey Arndt lives on Vanderbilt Avenue; 1961: Arndt lives at 1428 Canterbury Road.

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family's income much reduced. He worked as a bookkeeper for a cotton factory in Gastonia. Having seen the cotton business from the viewpoint of a cotton grower as well as a textile mill producer, Arndt had the broad experience that led to a lifetime's career helping small farmers to maximize their earnings through membership in farming cooperatives.⁶

Arndt moved to Raleigh in 1923 to work for the new North Carolina Cotton Association. The 1920s were the heyday of cotton production in North Carolina, with cotton (along with tobacco) being the main cash crop of the state's plentiful family farms. By 1934 he worked his way up to treasurer at the cooperative, then known as the Cotton Growers Cooperative Association, and became the general manager in 1958. When the Farmers Cooperative Exchange (FCX), a statewide purchasing and marketing cooperative, was established in 1934, Arndt was named its comptroller. He became general manager of FCX in 1958 and headed both organizations until his death in 1974.⁷

Arndt's long service to his state earned him statewide recognition. For his contribution to the financial health of small farms in North Carolina, he was named the "Tar Heel of the Week" by *The News and Observer* in 1959. In 1962 the North Carolina State Grange named him "Man of the Year in Service to Agriculture." Arndt was one of the most active members of Raleigh's Holy Trinity Lutheran Church. He served a term as president of the North Carolina Lutheran Brotherhood, and was also active in the local Lions and Shriners fraternal organizations. Arndt served on the national level as a member of the U. S. Department of Agriculture Advisory Committee on Cotton beginning in 1966. He retired from FCX in 1967, and from the Cotton Growers' Association in June 1974. Just three months later, in September, he died.⁸

Elma Johnson Arndt (1908-1993), an Illinois native, worked for the Mississippi State Tax Commission and the Mississippi-Gulfport Compress and Warehouses in Gulfport, Mississippi prior to her marriage to Dewey Arndt about 1959. It is not known how the couple met. In Raleigh, Elma became active in her husband's Holy Trinity Lutheran Church. Elma, newly married, apparently worked with Arndt to plan the new Canterbury Road residence.

The couple hired F. Carter Williams and Associates, a well-known local architecture firm. They selected a modern design, perhaps because they admired a number of innovative modern houses that had been built in the Budleigh subdivision where their house site was located. In 1951 North Carolina State College School of Design professor George Matsumoto had designed the Ritcher House (NR 1994) at 3039 Churchill Road, a small dwelling based on Frank Lloyd Wright's single-story Usonian designs and one of the earliest post-and-beam houses in Raleigh. Architect G. Milton Small House designed a small flat-roofed International Style house for

⁶ Bob Lynch, "Cooperation Stretches Farming Dollars: G. Dewey Arndt, Tar Heel of the Week," *The News and Observer*, Raleigh, May 24, 1959, III, 3.

⁷ Ibid.

⁸ Ibid.; "Arndt Named To Advisory Cotton Group," *The News and Observer*, Raleigh, May 26, 1966, 9:1; "Farm Leader Dies at Age 72," *The News and Observer*, Raleigh, Sept. 9, 1974.

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himself at 310 Lake Boone Trail in 1951 (NR 1994). Architect Leif Valand designed a large one- and two-story Wrightian modern house for developer Ed Richards at 2116 Banbury Road in 1951. At 2106 Banbury Road, F. Carter Williams designed a Wrightian one-story front-gabled wood and stone house for W. Carey and Evelyn Parker in 1952.⁹

The Arndt House's flowing plan, with a large den with fully-glazed rear wall overlooking a large rear yard, and a sizeable porch with built-in grill, created a gracious setting to entertain Arndt's business associates from his agricultural cooperatives. The couple furnished the house with semi-modern furniture. The living room had an oriental mural on one wall and a long low sofa. The daylight basement originally contained a two-car garage, Dewey's workshop, and unfinished space roughed in for a bathroom. Elma's father, Fred Johnson, moved from Illinois and lived upstairs in the third bedroom until his death at the age of 101.¹⁰ Dewey and Elma enjoyed the house together for thirteen years. After Dewey's death in 1974, Elma continued to live at 1428 Canterbury Road until 1988, then moved to Springmoor, a retirement village in north Raleigh. She died in 1993.¹¹ In 1988 Dr. and Mrs. Henry Gerard Hartzog purchased the Arndt House from Elma Arndt.¹² The Hartzogs hired Caviness and Sons contractors to enlarge the master bedroom and bath and to add a deck behind the bedroom. They opened up the kitchen and den by removing the built-in buffet and hanging shelving dividing those spaces. They converted the basement from a garage and workshop into living quarters for their grown son. In the year 2000 the Hartzogs hired architect Karl Gaskins to remodel the kitchen and to add a two-car garage and shop in place of the original carport. Dr. Hartzog lived with his wife Joy in the Arndt House from 1988 to his death in 2007. In 2010 David E. Aspnes and Cynthia J. Ball purchased the house from Joy Hartzog.¹³ They are currently rehabilitating it according to the Secretary of the Interior standards and plan to make it their home.

Context: Modern Residential Architecture in Raleigh 1945-1965

Fred Carter Williams (1913-2000), a North Carolina native, earned a degree in architectural engineering at North Carolina State College in 1935 and an architecture degree at the University of Illinois in 1939. From 1939 to 1941 Williams was an assistant professor in the Department of Architecture at North Carolina State College. He established his practice in Raleigh in 1940.¹⁴ The design school was established in 1948 under dean Henry Kamphoefner, who hired an innovative and influential group of practicing architects as faculty, including George Matsumoto, Edward W. Waugh, James W. Fitzgibbon, Eduardo Catalano, and F. Carter Williams. In addition to teaching, they designed local public, commercial, and residential buildings. The most important

⁹ Black, "Early Modern Architecture Associated with the School of Design"; Little, "Post-World War II and Modern Architecture in Raleigh, 1945-1965" entry for Budleigh subdivision, North Carolina Historic Preservation Office, 2006.

¹⁰ Joy Hartzog, telephone interview with Ruth Little, Sept. 13, 2010.

¹¹ Elma Arndt obituary, *The News and Observer*, Raleigh, June 20, 1993; North Carolina Deaths and Burials 1898-1994, in www.familysearch.org website, accessed Jan. 3, 2011; Wake County Deed Book 4296, 399 (1988).

¹² Elma Arndt to Henry Gerard and Joy L. Hartzog, Wake County Deed Book 4296, page 399, 1988.

¹³ Joy L. Hartzog to David E. Aspnes and Cynthia J. Ball, Wake County Deed Book 13993, page 884, 2010.

¹⁴ F. Carter Williams Obituary, *The News and Observer*, Raleigh, April 24, 2000; Little, "Post-World War II and Modern Architecture in Raleigh."

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manifestation of their concepts were a series of residences designed for themselves, for other faculty members, and for a small group of local clients interested in new ideas in architecture. The earliest residences were strongly influenced by the American aesthetic of Frank Lloyd Wright, but by the early 1950s the European International Style forms of Mies van der Rohe became increasingly important. Built for the most part on relatively ample, wooded suburban lots on the outskirts of the city, these residences exhibited a careful integration of the house with its site, the integration of outdoors and indoors through large glazed wall surfaces, passive climate control, an open organization of space, and new definitions of roof, wall and floor planes.¹⁵ A climate of collaboration between the faculty, Raleigh architects, and design school students existed during this era.

Williams taught at the School of Design for its first year, then devoted himself full-time to his architectural practice. He designed a number of houses from the 1940s to the 1960s, some traditional, others of modernist design. In the 1950s he produced a number of modern schools, including the Longview Gardens and J. Y. Joyner Schools in Raleigh. His projects included offices, banks, churches, apartments, hospitals, and government buildings. Williams' elegant understated modernism had a major impact on Raleigh architecture during his long career.¹⁶

Carter began his practice in 1946. His first partner was his classmate Macon Smith (1919-2008), who graduated in architecture from North Carolina State College in 1941, fought in World War II, and joined the firm in its early years. Williams' younger brother Turner Williams (1923-1981) studied architecture at North Carolina State College from 1940-1943, served in the war, and completed his architecture degree at the University of Pennsylvania in 1948. He joined the firm in 1955. Over a forty-year span, F. Carter Williams and Associates gave shape to more than 600 projects throughout the state, including the North Carolina State Archives-Library Building in Raleigh, buildings at East Carolina University, the renovation of the Executive Mansion, and Raleigh's City Hall Complex. In 1954, Williams, Macon Smith, and Turner Williams, along with George Matsumoto, designed a modernist extension to Brooks Hall, home of the North Carolina State University School of Design.¹⁷

It is not known which of the partners actually designed the Arndt House, but all three practiced innovative modern design. Houses somewhat similar to the Arndt House by F. Carter Williams are his own residence at 6612 Rest Haven Drive, built 1959, and the Pender House next door at 6616 Rest Haven Drive, built 1960. Both have post-and-beam construction consisting of one story in front and two stories at the rear. Macon Smith's residence for Carl Mims, 410 Pasquotank Drive, 1957, is a post-and-beam modern house with wide eaves and a full glazed gable end. Smith's Hutchinson Lake House at Lake Gaston is quite similar to the Arndt House. The

¹⁵ Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the NCSU School of Design, Raleigh, N.C." unpublished multiple property documentation form, 1994. N.C. Historic Preservation Office, Raleigh. E. 10-14; F. 1.

¹⁶ Black, "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina," E14, E16, E25; Little, "The Development of Modern Architecture in Raleigh 1945-1965."

¹⁷ George Smart, Triangle Modernist Houses web site, www.trianglemodernisthouses.com, accessed Dec. 31, 2010.

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front-gabled post- and-beam vacation house, set on stilts, has walls even more transparent than the Arndt House. Its construction date is unknown, but is probably late 1960s. Turner Williams' own house at 3608 Alamance Drive, Raleigh, 1957, is a two-story modern house with a front-gable roof like the Arndt House, but with a narrower façade.

Without a doubt, the most dramatic features of the Arndt House design are the sweeping asymmetrical front-gable roof with a deep eave overhang that unifies the entire design, and the flowing interior spaces made possible by the post-and-beam structure. Two earlier modern houses in Raleigh exhibit similar bold structural systems and rooflines. The Paschal House (NR 1994), 3334 Alamance Drive, designed in 1950 by School of Design professor James Fitzgibbon, is a long low Wrightian house of rough sandstone and natural wood set beneath an asymmetrical front-gable roof, with a front courtyard and expanses of glass open to the suburban hillside in back. The post-and-beam frame of the Paschal House supports a deck roof of thick tongue and groove boards. Large walls of glass in the front living room wall and the rear den wall open up the interior to the rear porch. Architect Milton Small's 1959 residence for Philip Rothstein (NR 2005), 912 Williamson Drive, also features a low symmetrical front-gable roofline and open plan.

F. Carter Williams's own residence, Blue Haven, 6612 Rest Haven Drive, designed in 1959, shares a number of features with the Arndt House, including the floor plan that features a single elevation on the front and a double elevation on the lower, rear side. Blue Haven's post-and-beam structure allowed Williams to create a dramatic integration of interior and exterior spaces, just as he did for the Arndt House. In another respect, the Arndt House differs significantly from these earlier modern residences. Fitzgibbon's Paschal House and Williams's Blue Haven contain rough stone walls that penetrate into the interior, reflecting Frank Lloyd Wright's love of nature. The salmon brick wall panels and accent walls of the Arndt House create a smooth, sleek ensemble that would become characteristic of modern design during the 1960s.

Both F. Carter Williams and his partner Macon Smith functioned as leaders of modern Raleigh architecture during their long careers from the 1940s to the 1990s. F. Carter Williams held virtually every elective office in the North Carolina chapter of the American Institute of Architects from 1947 to 1975. Each year the North Carolina chapter of the American Institute of Architects awards the F. Carter Williams Gold Medal, one of their highest honors, to an individual in recognition of a distinguished career or extraordinary accomplishments as an architect. Macon Smith won the 2001 Deitrick Medal, the other highest honor presented by the AIANC.¹⁸

¹⁸ Ibid.; Little, "The Development of Modern Architecture in Raleigh 1945-1965."

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Wake County Deeds, Wake County Register of Deeds Office, Raleigh.

Wake County Plat Maps, Wake County Register of Deeds Office, Raleigh.

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Section 10: Boundaries

Verbal Boundary Description:

The boundary of the G. Dewey and Elma J. Arndt House is the .87 acre parcel shown by a heavy black line on the accompanying Wake County tax map dated Jan. 5, 2011 at a scale of 1 inch = 100 feet. The parcel number is #0794890030.

Boundary Justification:

The boundary includes the entire lot historically associated with the Arndt House.

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Photographs:

Photographer: M. Ruth Little

Date: July 28, 2011

Location of Digital Negatives: State Historic Preservation Office, Raleigh, North Carolina.

1. Overall view from west.
2. View of entrance porch from northwest.
3. View of entrance from west.
4. South elevation from southwest.
5. Rear elevation from east.
6. View of center bays of rear elevation from east.
7. View of rear porch, from southeast.
8. View of north elevation from northwest.
9. Living and dining room.
10. Entrance foyer.
11. Den looking toward the rear.
12. View from den into kitchen.
13. View of lower level living room.