

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Henderson, Isabelle Bowen, House and Gardens
other names/site number _____

2. Location

street & number 213 Oberlin Road N/A not for publication
city, town Raleigh N/A vicinity
state North Carolina code NC county Wake code 183 zip code 27605

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>3</u>	<u>2</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>3</u>	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>1</u>	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>7</u>	<u>2</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register -0-

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.

William D. Fair Signature of certifying official 6-26-89 Date

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this 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 _____

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwellingDomestic: secondary structureLandscape: garden

Current Functions (enter categories from instructions)

Domestic: single dwellingDomestic: secondary structureLandscape: garden

7. Description

Architectural Classification

(enter categories from instructions)

Colonial RevivalLate Victorian

Materials (enter categories from instructions)

foundation brickwalls weatherboardroof asbestosother asphaltwood

Describe present and historic physical appearance.

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Continuation Sheet

Isabelle Bowen Henderson House and Gardens
Raleigh, Wake County, NC

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The Isabelle Bowen Henderson property is a composition of a resited turn-of-the-century house and auxiliary buildings constructed primarily in the 1930's, integrated into a landscape of display and working gardens, and disposed around a large shaded brick terrace from which bricked and bordered walks lead outward to the gardens. The arrangement of buildings, fences, walks, and plant materials creates a calculated informality while maintaining a palpable hierarchy of evocative spaces, views, and processions.

The 1.2+ acre Wake County property included in this nomination is located at 213 Oberlin Road in North Carolina's capital city, Raleigh. North Carolina State University and Raleigh's 63.5 acre Pullen Park stand one block south, while Cameron Village Shopping Center is located two blocks north. Mixed office, institutional, and rental residential structures border on the west, and across Oberlin Road the National Register Historic District of Cameron Park extends east. The principal building and tract of land were purchased in 1937 on behalf of Isabelle Henderson (née Isabelle Worth Bowen) by her father, Arthur Finn Bowen, who served as Bursar and Treasurer of North Carolina State College of Agriculture and Engineering (now North Carolina State University) for over forty years. The property is adjacent to the A. F. Bowen homeplace (demolished 1955), in view of the NCSU Bell Tower.

The gently sloping site is entered obliquely from Oberlin Road. Mature hardwoods shade an ivy covered fence which runs the length of the street frontage, interrupted only by a narrow fieldstone and gravel driveway. A tall tongue-and-groove board fence flanks the driveway to the south, and two *Magnolia grandiflora* to the north control the views uphill past the carriage house, toward the central brick-paved terrace. At Oberlin Road, a door in the fence allows passers-by glimpses up a meandering brick walk into the display garden. The top of the fence is held parallel with the horizon so as one walks up the driveway, the height of the fence slowly diminishes from seven feet to about three feet, opening new and changing views of the gardens, the studio, and the main house beyond.

The main house, a modest turreted late Victorian period cottage, originally faced roughly northeast in alignment with Oberlin Road. In 1937 it was moved back from the road approximately 100 feet and rotated onto a true north/south axis, facing south toward the adjacent A. F. Bowen home and gardens. At the time of the house's resiting, the studio wing was added to the east and the kitchen and dining porch were added to the north. Shortly thereafter, the brick terrace was laid, the herb house and carriage house garage were constructed, and the front garden, herb garden, and working garden were laid out.

C 1. The Main House. (Late 19th century, 1937) The original drawings of the 1937 renovation, cited in correspondence between Henderson and her father, have not been

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located. In 1982, measured drawings of the main house, carriage house, and herb house were prepared in connection with architectural preservation projects by students at the North Carolina State University School of Design. The original two-room core, as evidenced by attic framing, dates earlier than the late 19th century and was part of the 268+ acre Duncan Cameron Plantation. Its local vernacular form was modified in the late 19th century by a Victorian addition including a turret, simple stained glass windows, and porch woodwork similar to detailing found in other turn-of-the-century Raleigh houses.

The main house is an asymmetrical single story frame structure sheathed in painted weatherboards and set on a low running bond brick foundation. The picturesque composition of turret, hip, gable and porch roofs of the original house face a thick stand of bamboo to the south, while the tall gable of the Colonial Revival studio addition overlooks the front garden to the east. The flat-roofed dining porch faces north onto the terrace and west across trial gardens. The pitched roofs are covered in asbestos shingles rising to a central brick chimney. Two north-facing roof planes have been reshingled with asphalt/fiberglass shingles. The front door and studio door are six panel, while the kitchen and dining room doors are six-light over raised three-panel. A raised five-panel door gives access to a small pantry on the kitchen porch. The turret contains three double-hung sash windows, the lower sash divided by a single mullion. Each upper sash contains a single clear rectangular pane bordered by smaller square colored panes of alternating blue and gold glass. The remaining fenestration of the original house is four-over-four sash. The north wall of the tall studio wing contains a nine-by-six foot expanse of steel frame casements and fixed glass. Here, the eave is broken by a broad gable, allowing the north glass to be placed at maximum height in the studio. The remaining fenestration of the studio wing is six-over-six sash. The studio windows and the east-facing windows of the front room and dining room are framed by raised two-panel shutters.

The exterior detailing of the pre-1937 elevations include a finely scaled metal finial crowning the turret, a decorative attic vent, and slender chamfered porch posts with faceted brackets. The detailing of the Colonial Revival additions consist of well proportioned gable and eave moldings, cornice returns, radiused corner trim, and high-quality craftsmanship throughout. A latticework rose trellis is applied at the kitchen door, facing the driveway, and is similar to trellises that formerly flanked the studio's east garden front. The weatherboards and trim are painted a putty-colored grey-green while doors and shutters are deep pomegranate red. This color palette was used for all the ancillary buildings as well.

The interior detailing of the main house (front room, bed rooms, and dining room) retains its late 19th century integrity. Hearths in the front room and dining room are flanked by chamfered wood pilasters supporting a broad, clear architrave and mantel shelf. In the 1937 remodeling, Henderson lavished particular attention on the front room,

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employing her artistic talents to surround the mantel with a floor-to-ceiling mural of the 18th century Carolina Colonies, complete with royal heraldry and nautical illustrations. The map is a composite based primarily on *The Accurate Map of North Carolina and South Carolina*, drawn in 1775 by Henry Mouzon. The royal heraldry of George the III amidst nautical embellishments is adapted from John A. Collet's 1770 *A Compleat Map of North Carolina*. Walls flanking the mural contain floor-to-ceiling bookshelves painted a deep teal blue. The room is furnished with rugs hooked by the artist as well as early American furniture and pewter service Henderson collected while living in New England. Pieces from her extensive Jugtown Pottery collection are displayed on shelves amidst the combined Henderson and A. F. Bowen libraries. The front room was featured nationally in the April 1942 issue of *House and Garden* and is described by Davyd Foard Hood (staffer of the State Historic Preservation Office) as an important interior of the period.

The character of the studio interior is dominated by the broad north window and several massive turn-of-the-century storage cabinets lining two walls. The studio is something of a time capsule, containing unfinished oil and pastel portraits, a vast array of art materials, collected antiques, garden records, personal and business correspondences, family records, items from the A. F. Bowen estate, dark room equipment, and thousands of negatives, slides and prints of family, clients, and specimen plants.

C 2. The Carriage House / Garage Apartment. (Late 1930's, remodeled 1950) This picturesque building was constructed in the late 1930's as a two car garage and work shop, though its massing, detailing, and siting demonstrate its dual function as perhaps the most important symbolic and formal element in the landscape ensemble. Situated across the driveway, northeast of the main house, the one-and-a-half story wood frame building rests on a low stretcher bond brick foundation. A steep catslide roof caps the rectangular plan, and is crowned by a copper-roofed martin house. The martin house is sided in vertical beaded tongue-and-groove boards and was crowned in turn by a weathervane representing a squirrel, appropriately grasping a pecan while perched on the letters of the artist's name: HENDERSON. The weathervane is stored on the property.

The painted weatherboard siding, corner trim and cornice returns match those of the main house. The south elevation is dominated by a two-leaf elliptically arched garage door (now fixed) of vertical beaded boards with keystone and substantial wrought iron strap hinges. A matching second door was replaced by a window and latticework rose trellis when the garage was remodeled as an apartment in 1950. The only other exterior alteration was the addition of a small copper roof supported on molded brackets over the front door stoop (facing the herb garden). Facing east toward the parking alcove, a long narrow storage shed creates an ell under the eave of the catslide. This low wall contains a two-leaf vertical beaded tongue-and-groove door with jerkinhead profile. The recessed portion of the east elevation contains the kitchen entrance, a nine-light-over-cross-panel dutch door at the top of three brick steps. The principal (west) facade contains a centrally

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disposed raised six-panel door flanked by two six-over-six sash windows. In 1950, the interior was remodeled for Henderson's sister, Phyllis Bowen Riley, as her residence. The downstairs includes a living room and several compactly arranged storage and service spaces leading to a kitchen and dining area. The first floor is paneled in vertical molded pine tongue-and-groove boards with pine flooring and extensive built-in cabinetry. An open stair winds upward to an attic bedroom and bath. The apartment contains one of the artist's sanguine portraits, early American and Bowen family furniture, and overflow library from the main house.

C 3. The Herb House. (ca. 1937) This is a small single-story gable-end frame building, set on a low stretcher bond brick foundation wall. The weatherboards, trim, and roofing match those of the carriage house. While the taller carriage house is set back beyond the herb garden, the intimately scaled herb house is pulled up close onto the terrace. Facing the terrace, the east elevation contains a two-leaf, beaded tongue-and-groove door with jerkinhead profile, repeating the door treatment of the carriage house storage shed. The double door is placed to the left and opens onto a broad, low brick stoop. To its right is a single six-over-six sash window. A storage shed attached to the north gable end is accessed by three sliding wood doors on which the artist painted Pennsylvania-German designs on a pomegranate-red ground. The west elevation contains a row of four top-hinged four-light sash windows.

The south-facing herb house chimney, detailed in the manner of Colonial Williamsburg, is the focus of attention. Outside, the upper pair of shoulders occur just above eye level and lower, a broad transverse shoulder projects out from the herb house at hand height, to the edge of the brick walk leading to the rear gardens. Inside, the chimney contains a decorative brick mantel and rests on a projecting brick wood-burning stove. Exposed framing supports shelves for the artist's collections of Jugtown pottery, herb containers, and early American crafts. Overhead, dried herbs and vernacular harvest baskets hang from exposed rafters. The artist highlighted the door and window surrounds with painted intertwining Pennsylvania-German motifs. In 1968 *The News and Observer* published a color photograph and full page article of this interior.

NC 4. The Guest House. (1950's) This was the last of the four buildings surrounding the terrace to be built. It is non-contributing as it does not meet the 50-year criterion. Facing south, the guest house completes the terrace quadrangle. Although its massing, materials, and colors are similar to the other buildings in the ensemble, it was partially salvaged from the adjacent Robert W. Williams residence, moved to its present location after the Second World War. The exterior detailing is simple and undistinguished. The interior includes a living/bed room, and in an additional wing, a dressing room and a bath. The walls are paneled in the same molded pine as the carriage house and the floors are oak. The windows frame shades views of the terrace, carriage house, trial beds, and camellia beds.

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NC 5. The Tool House. (1940's) This compact, well detailed frame service building, with asymetrically pitched gable roof and painted weatherboard siding, rests on brick piers. It is centered amidst the working gardens which occupy the western half of the Henderson property. Along its south elevation, a small paved work space is sheltered by a deeply-overhanging eave supported by two wing wall extensions of the gable walls. Under this eave are a work bench and a ramp leading inside. A two-leaf door with lower braced-panel over beaded tongue-and-groove boards is similar to those used on the carriage house and herb house. The west elevation contains two top-hinged four-light windows sharing a divided surround, while the east elevation is blank. At the north elevation, a low, open lean-to addition extends over a top-hinged, four-light sash and shades several potting tables and storage shelves. The interior houses a long work bench with flanking shelves, rafter and broad under-eave storage, and an extensive collection of early-to-mid twentieth-century gardening tools.

C 6. The Front Garden. (1937-1938) Described by Isabelle Henderson as "an English-style perennial border", this showcase garden lies east of the studio wing, between it and Oberlin Road. In 1967 the front garden was featured in Elizabeth Culbertson Waugh's *North Carolina's Capital, Raleigh*. Screening from the road is achieved in two tiers: first by an English ivy-entwined wire fence, and second by a tall hedge of pungent eleagnus. A long putty-colored board fence separates the garden from the adjacent driveway and parking alcove, and provides the southern exposure desirable for wall gardens. Originating at a height of seven feet in a brief north/south segment along Oberlin Road, the fence turns to frame a door, then continues west to terminate at a height of three-and-one-half feet at the brick walk which leads from the toe of the driveway, south along the studio wing of the main house.

"Wide enough for two busy wheelbarrows to pass or for three children to race on it without disturbing the tulips, irises, or whatever else is bordering it in season", a gently curving walk leads east/west from the front porch steps of the main house, past the steps of the studio, and down the front garden, terminating near Oberlin Road.¹ This and other walks were paved in recycled Wake County brick, first in a basketweave pattern, later relayed in a running bond. Subordinate brick walks branch off south toward the Shingle Barn, north toward the carriage house, and west toward to kitchen porch steps of the main house. An unpaved beaten-earth path branches off from the studio wing steps, heading west toward the gated picket fence which retards public access to the more utilitarian garden spaces occupying the western half of the Henderson property, passing the smilax-draped sitting porch that runs across the front of the main house. A specimen flowering crabapple, underplanted with evergreen groundcovers and choice seasonal bulbs, stands as a focal point against a backdrop of hedge bamboo, fig trees, and winter jasmine planted alongside the barn foundation.

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A final, essentially interior brick walk arches southward away from the main walk. This digressive walk is interrupted midpoint by a fieldstone-paved viewing niche, with a timber-seated stone bench secluded among flowering shrubs. Returning to brick paving, it reconnects with the eastern terminus of the broad primary walk, where a short brick-paved section curves to meet the French lilac-framed doorway in the board fence. Public view of and access to the display garden is beneath the English ivy-draped lintel of this ever-open door, one step up the stone driveway from the sidewalk on Oberlin Road. Formerly, two carriage lamps mounted on posts lit the walk leading from the barn toward the carriage house.

Installed amidst the various constructions, ornamental trees and shrubs sequentially frame and close views along the walks and provide backdrops for the intervening herbaceous material. Noteworthy among the flowering trees are the specimen Southern and Soulangeana magnolias, crape myrtles, fruiting crabapple, and pomegranate. Among the shrub groupings are winged euonymus, mock orange, black jetbead, serissa, and strategically placed Korean spicebush and fragrant osmanthus. Arranged in "extended passages" and "brief accents", over one hundred varieties of perennials, annuals, and seasonal bulbs survive of the several hundreds that were in perpetual rotation during the artist's tenure. Stock plants and new introductions grown in the trial gardens supported the artist's ever-changing "garden compositions ... of forms colors and textures" in her pursuit of the all-season garden. A fine ornamental/utilitarian detail, the often-photographed footed copper basin (stolen, 1987) served for decades as one of many water sources provided for wild birds drawn to numerous feeders and houses placed throughout the Henderson property. A hive of bees still carries on the business of pollination from its hive in the gable of the studio wing, overlooking the display garden.

C 7. Back Garden. (1937 onward) In the southwest quadrant of her property, Henderson developed nine production and trial oriented plots which supported her display gardens, flower show entries, kitchen, dining table, and pantry. There she also conducted public demonstrations on plant propagation and Victory gardening. Three paths lead westward from the terrace, one from either side of the herb house and one obliquely from the dining porch. The central path is paved in running bond brick, the other two are packed earth. The oblique path passes a specimen Japanese weeping cherry underplanted with seasonal bulbs and evergreen groundcovers, then opens onto a grass allée on a strong east/west axis terminating at the intersection of curvilinear beds faced with fruit trees, ornamental trees, and shrubs. Subordinate north/south grass allées establish a grid of rectilinear plots, each of which is bordered by a dense growth of dwarf mondo grass, replacing earlier brick borders. The central brick path terminates in front of the tool house at a small lawn where croquet was played and laundry hung. Looking west from the dining porch, the bordered plots contain, in series, roses, perennials and annuals, trial seedlings of hybridized narcissus, iris, hemerocallis (daylillies), and vegetables and fruit. The latter plot including blueberry, damson plum, and Japanese persimmon.

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C 8. The Herb Garden. (ca. 1937) Just north of the toe of the driveway, the herb garden is concealed from passers-by on Oberlin Road to the east by the carriage house, the front door of which opens directly onto the garden. The herb garden is bordered on the north and west by a low picket fence, while its unobstructed southern margin allows easy access to the kitchen of the main house and provides the full sun typically required by culinary herbs. The herb garden is separated from the brick terrace to the west by the low picket fence, bordered by camellias and evergreen groundcover. Though adjacent, the terrace and herb garden have clearly individual characters created by the distinctions in volume, scale and character of plantings, and paving design.

In plan view, the compact and compartmentalized herb garden rephrases its five-part Elizabethan English antecedent. This garden idiom, of monastic origin, was transported intact to the American colonies where it developed into the grand-scale parterres of the mature Colonial period corresponding with the evolution of its predecessors on the British Isles and on the continent. Henderson's re-interpretation is one of the two richly inviting introductory spaces the artist designed as professional approaches to her portrait studio and as gracious approaches to the living spaces of the main house and terrace.

Within the microclimate of this sheltered zone, slightly raised beds result from the geometry of narrow basketweave brick paths with raised edging. Including species considered marginally hardy in piedmont North Carolina, the garden's noteworthy contents include bay and mountain laurel, star anise, chinese tea camellia, banana shrub, and a collection of red and white primroses (cowslips). The garden's diamond-shaped center is paved rather than planted, enabling seating within this intimate, fragrant space, while within view of the broad pecan-canopied terrace, the sunlit grid of the trial beds and fruit orchard beyond, and of the impressive north window of the studio with its underplanting of Japonica camellias.

C 9. The Brick Terrace. (1937-1938) [Structure]. Occupying the exact center of the Henderson Property, this spacious outdoor room is located north of the main house. The boundaries of this enclosure were created by the artist's loosely symmetrical arrangement of the four principal architectural elements: the resited main house and guest house on the north/south axis, and the specifically site-designed carriage house and herb house on the east/west axis. With the exception of the main house, which faces what was the A. F. Bowen property, the buildings face the terrace which is dominated by a massive spreading pecan tree measuring over five feet DBH (diameter at breast height), set somewhat off-center so as not to divide the space. The brick paving undulates with the pattern of roots, creating deep furrows at the tree's base

To enhance the sense of enclosure, the artist connected three of the four buildings with fences. To the northwest, a six-foot-high board fence with two gates connect the herb house, utility shed, and guest house screening views of the utility spaces beyond,

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while to the southeast, a low picket fence with two gates connects the main house to the guest house, once defining the domain of the artist's Boston bull terriers. Five enclosed planting beds line the terrace margins and a scored millstone, set into the brick paving, acts as a threshold beneath the principal picket fence gate.

From the shaded terrace, a sunlit view of the display garden to the southeast is framed by the carriage house and main house. Looking southwest, past the terrace's unfenced margin, the working gardens and fruit trees are framed on one side by a weeping Japanese cherry and on the other by the handsome herb house chimney, cloaked in English ivy and hybrid trumpet vine. The fragrance of the orange-flowered osmanthus planted alongside the chimney has been observed to reach passers-by as far as Oberlin Road. The layered overhead canopy, sensitively scaled and clustered Colonial Revival buildings, fences, and abundant plant material create a strong sense of enclosure on the terrace, while composed views connect it with the artist's world beyond. The terrace represents a type and quality of designed space that is rarely achieved.

Henderson left the property to a sister who continues to live there, having changed virtually nothing. Henderson and other photographers have left a good record of the property which indicates that its historic integrity is intact, though the buildings and grounds are in need of substantial repairs.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture
Landscape Architecture

Period of Significance

1937-1938

Significant Dates

1937

Cultural Affiliation

N/A

Significant Person

Architect/Builder

Henderson, Isabelle Bowen (landscape)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Isabelle Bowen Henderson House and Gardens, a diminutive complex located at 213 Oberlin Road near downtown Raleigh, consists of a Victorian cottage resited and enlarged as the focus of a carefully planned Williamsburg Revival estate by prominent local artist Isabelle Bowen Henderson during 1937 and 1938. Henderson added a studio to the house and built a carriage house and herb house around a brick terrace, with a front garden, herb garden and working garden. In 1938 the front garden was featured on a local garden tour, and by 1942 the complex had acquired sufficient reputation to be featured in House and Garden magazine. The Henderson House and Gardens is the earliest known example of the Williamsburg Revival design movement in Raleigh, and has considerable local significance in architecture and landscape architecture.

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Architecture and Landscape Architecture Contexts

The Rockefeller restoration at Williamsburg had been widely publicized over a long period of time receiving attention in both the popular and professional press. While the accuracy of the research which went into the project may have been criticized in some quarters, its influence was considerable in all aspects of design. The *Architectural Record* of December 1935 published the restoration and later issued reprints in book form. The November 1937 issue of *House and Garden* (which Henderson saved and annotated from one of her own visits) was devoted entirely to the Williamsburg restoration with articles on architecture, gardens, furniture, color and interior design.² The influence of the Williamsburg restoration on Henderson could not be expressed more clearly than in the April 1942 issue of *House and Garden*, where the front room of Henderson's home was featured in an article devoted to American Provincial interiors.³

In discussing "What Williamsburg means to Architecture" the editors of *House and Garden* suggest that its lessons come from the whole rather than individual structures and are in the nature of "getting into the spirit of the place" rather than stylistic replication.⁴ This adaptation and interpretation of Colonial architecture is addressed as a means of developing "a truly national idiom in American architecture." The need for an American style of architecture had been answered in the Colonial Revival of the 1870's, inspired by the nation's centennial. It was that reinterpretation which added to Colonial the notion of a simplified existence associated with craftsmanship and symbolized by the spinning wheel. The spinning wheel, in fact, became so potent a symbol of the style that into the 20th century its appearance in an interior was alone enough to designate it Colonial.⁵ Thus the principles of the Arts and Crafts Movement were melded with the Colonial style and it was from this re-interpretation that the 1930's Williamsburg Revival drew. Williamsburg was, after all, a "living museum" which sought to present the life of the town through the re-enactment of its activities, many of which were the necessary "crafts" of daily existence. As if to reinforce the arts and crafts ideal, the *House and Garden* issue presents a sidebar which reads: "Character comes from craftsmanship and the use of sound materials."⁶

This association of ideas no doubt appealed to Henderson. The Arts and Crafts influence is unmistakable in the series of art education textbooks from the 1910's which she owned.⁷ The books evidence the style in illustrations, such as flower drawings very much in the manner of Charles Rennie Mackintosh, architectural drawings reminiscent of illustrations from Gustav Stickley's *Craftsman Homes*, in the type and variety of crafts presented, the practical ways in which the art was put to use and in aspects of the language of the text. Henderson's interest in crafts was exhibited in her own rug hooking and decoration of artifacts as well as her collection of baskets and her involvement with Jugtown Pottery.

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Another aspect of the Arts and Crafts philosophy appears in the composition of buildings which Henderson created. In "The Simplification of Life" Edward Carpenter discusses the natural sequences of life as part of its simplicity and uses as an example his coat recycled through several stages, as hearth rug, as dog's bedding, as compost, as fertilizer, as feed for sheep, as wool for a new coat.⁸ This attitude toward reuse reflects both affection and self-reliance and was no doubt influential in the mill and barn conversions and farmhouse renovations particularly popular in New England and artist colonies such as New Hope, Pennsylvania in the 30's and 40's.⁹

In the same spirit, Henderson recycled buildings for her own Colonial composition beginning with the 1937 relocation and expansion of the main house and construction of the carriage house, herb house, and herb garden, and continuing with the 1950's construction of a guest house from a room removed from a neighboring house and the redesign of the carriage house into a dwelling unit. Henderson's complex, begun in 1937, is the earliest known example of the Williamsburg design movement in Raleigh, and perhaps the state as well. One of the other early Williamsburg Revival residences and gardens in Raleigh was built by Henderson's friend, Baker Wynne, a few blocks away (demolished). Of course the foremost example of Colonial Williamsburg influence in North Carolina is the reconstruction, from the ground up, of Tryon Palace, the colonial governor's palace, in New Bern in the 1950's. The Williamsburg movement not only influenced the restoration philosophy of authentic Georgian and Federal style residences in North Carolina, but spawned countless new colonial reproductions, not just in residential design, but in institutional and commercial as well. The influence of Williamsburg design is still pervasive in North Carolina, and has been the leading influence on residential, institutional, and even somewhat on commercial design since the 1950's, but little critical analysis of the movement has occurred among architectural historians. If the Henderson house and garden can be preserved, it may well become a statewide benchmark of this predominant Williamsburg design movement.

In addition to the integration of the herb garden into the complex and the placement of the front and working gardens in emulation of a working Colonial estate, the landscape design significance of the Isabelle Bowen Henderson House and Gardens rests on the artistic design of the front garden. Here, Henderson was influenced by the painterly, naturalistic aesthetics of Gertrude Jekyll and William Robinson, both working and writing in England in the early twentieth century and popularized in the United States through publications. Based upon written accounts and recollections, it is apparent that of all the gardens on the Raleigh Garden Tour of 1938, 1939, and 1941, Henderson's garden was the most avant garde, due largely to her training as an artist and art educator in Pennsylvania and Massachusetts and her national circle of intellectual friends which gave her a knowledge of contemporary American landscape design trends.

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Isabelle Bowen Henderson's love of gardening and landscape composition certainly grew from her parents' interest in gardening. In 1937, her childhood playground, the A. F. Bowen garden, was described in *The News and Observer* as one of the oldest formal gardens in Raleigh.¹⁰ Extending east from the Bowen home to Oberlin Road, the composition, bordered by lombardy poplars, crape myrtles, mature oaks, low stone walls, a running rose-covered fence, and privette hedges, included a scuppernong and black james grape arbor, two rose arbors, iris, daffodil, rose, and peonie beds, forsythia, quince, bridal wreath, and fig bushes, a lattice gazebo, apple, peach, mulberry, and weeping cherry trees, and a shingled barn draped in running roses.¹¹ In 1955, following A. F. Bowen's death in 1942, the Bowen property on Ferndell Lane was divided between his six daughters. Henderson took her share in the portion of the Bowen garden adjacent to her own front garden and including the barn. The A. F. Bowen home and the rest of the Bowen garden were destroyed.

In April of 1938 Isabelle Bowen Henderson's self-described "English perennial border" was exhibited for the first time with 11 other gardens in the Raleigh Garden Club's annual spring tour.¹² In May of the same year, Henderson wrote an article published in the *News and Observer* in which she illustrated her understanding of and empathy for the principles of the Arts and Crafts Movement: "In the home where one finds order and simplicity, things perfectly suited to their use, genuine simple things rather than cheap imitations of elegance, one finds a place where children grow up with a feeling for beauty." She went on to quote Ruskin: "what we like determines what we are, and to teach taste is inevitably to teach character."¹³ Henderson shared her appreciation of Ruskin's principles with another woman, Gertrude Jekyll (1843-1932), who brought gardening into the Arts and Crafts Movement.¹⁴

Like Henderson, Jekyll was trained as a painter, studying Claude Lorraine, Nicolas Poussin, and J. M. W. Turner, whose naturalistic landscapes were advocated by Ruskin and Jekyll's friend William Robinson, founder and editor of *The Garden*. Jekyll was forced to give up her career as a painter due to failing eyesight, but she turned Turner's theories on the relationship of colors and the application of artistic principles to garden design, leading Christopher Hussey to describe her as "perhaps the greatest *artist* in horticulture and garden planting that England has produced."¹⁵ Moreover, her ability to bridge between garden design's 'free school' (exemplified by William Robinson) and 'formal school' (led by Reginald Blomfield) established, according to Theodora Hubbard, "her contribution, more than that of anyone of her age, in linking planting and architecture as parts of a simultaneously born and developed artistic creation."¹⁶

In America, Francis (Louisa Yeomans) King, founder of the Garden Club of America, Beatrix Farrand, and Florence Bell Robinson popularized Jekyll's ideas. "By the early twentieth century, Americans had felt the influence of the work and writings of Gertrude Jekyll, famous for her designed perennial borders in which great attention was paid to color texture, and the combination of forms and masses."¹⁷ In the preface to

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King's *The Well Considered Garden*, published in 1915, Jekyll dismissed the monotonies of carpet-bedding and rigid parterres, writing "what is needed for doing of the best gardening is something of an artist's training".¹⁸

From all accounts it is clear that well before laying out her front border in 1937, Henderson was an authoritative proponent of using an artist's appreciation of color theories in garden design: In October of 1935, the Garden Club of North Carolina sponsored a four day 'Garden School' in Raleigh. Among others, presentations were made by Dr. B. Wells, botanist at North Carolina State College, Miss Ellen Shipman, landscape gardener of New York City, Mrs. William Cary of New Canaan, Connecticut, author of *Flower Arrangement*, and Mrs. Isabelle Henderson, then of Williamstown, Massachusetts, who gave a presentation entitled 'Color in the Garden'.¹⁹ At the November 1936 meeting of the Garden Club, *The News and Observer* noted that Mrs. Henderson, Vice President of the Williamstown Garden Club, would "use her color charts to illustrate her talk on 'Color in the Garden'".²⁰

Just as Jekyll and architect Sir Edwin Lutyens traveled the Surrey countryside cataloging examples of vernacular design which expressed the Arts and Crafts theme of combining beautiful form with utilitarian purpose, so too Henderson and English professor Robert Baker Wynne traveled the back roads of the Carolinas and Virginia in search of rural craftsmanship and were principal supporters of Jacques Busbee's now famous Jugtown Pottery.²¹ In addition to collecting vernacular furniture and household items, both Jekyll and Henderson excelled in producing crafts. Jekyll created Morris-inspired botanical designs for walls, doors, cushions, and curtains.²² Henderson's inspiration came from two sources. The first was from the folk designs of the Pennsylvania Dutch, which she used to produce hooked rugs and paint decorative patterns on furniture and the interior woodwork of her herb house. The second source was Colonial America. Her mural of the Colonial Carolinas, covering an entire wall of her front room, frames geographically and in time this second source of inspiration. Henderson and Wynne made trips to Williamsburg, Monticello, and Mount Vernon to view the Colonial restorations and both built their homes and gardens in the Colonial style.²³ Wynne's home and terraced garden were demolished in 1979.

In *The Story of the Garden* by Eleanor Rohde, the chapter "American Gardens" was written by Francis King. In it she cites the herb garden at Mission House in Stockbridge, Massachusetts as an example of Mrs. Jekyll's gardening ideas.²⁴ In 1936, when *The Story of the Garden* was published, Henderson was living in Williamstown, Massachusetts (1932-1937) where she was vice-president of the town's garden club, and would soon exhibit paintings in Stockbridge.²⁵ Even if Henderson had not visited the gardens at Mission House, it is clear that gardens using Arts and Crafts design principles in conjunction with American Colonial building design existed and were gaining wide exposure. Jekyll herself had executed designs in America including in 1914 the grounds

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of 'Elmhurst', home of congressman William S. Groesbeck, and Cottswold Cottage, Greenwich, Connecticut and Old Glebe House, Woodbury, Connecticut, both in 1926.²⁶

In North Carolina, Jekyll's influence is recorded in the work of Elizabeth Lawrence, who wrote the introduction to *On Gardening*, a collection of Jekyll writings published in 1964. In *Gardens in Winter* by Lawrence, the author refers to passages from four Jekyll books.²⁷ Lawrence grew up approximately three blocks from the Bowen home and both she and Henderson were active in the Raleigh Garden Club in the late 1930's and 40's.²⁸ In *A Southern Garden*, published in 1942, Elizabeth Lawrence cites Henderson's twelve years of garden records in establishing blooming dates for flowering shrubs.²⁹

Given Henderson's childhood in the Bowen garden, her education as an artist at the Pennsylvania Academy, her assimilation of Arts and Crafts principles while studying art education at Columbia University, her proximity to American Colonial traditions in Massachusetts, and the general interest in the Colonial Revival created by the restoration in progress at Williamsburg, Virginia, it seems natural that upon returning to Raleigh in 1937 she would bring an Arts and Crafts appreciation of Colonial building design's simplicity and utility and Jekyll's painterly attitude toward landscape and garden composition. Above all, she brought together the Colonial and the Arts and Crafts common desire to relate building and landscape and in doing so, created a masterful wedding of building and landscape.

Between 1938 and 1941 the Raleigh Garden Club held three spring garden tours in conjunction with the Garden Club of North Carolina's 'Garden Fortnight' tour of the state's finest gardens.³⁰ These gardens represented a cross section of residential landscape design in the city. Of the eighteen gardens that were opened to the public during that period, only two gardens were on the tour all three years: the gardens of Mrs. Isabelle Henderson and the garden of Mrs. James Johnson, one of Henderson's five sisters.³¹ Johnson's terraced back yard garden, bounded by brick walls, included a sinuously curving rubble stone retaining wall, picturesque curving brick walks lined with planting beds, stone fountain, rustic wooden pergola, and custom brick and terra cotta detailing owing to James Johnson's employment by Cherokee Brick Co. The design is believed to have been derived from *Beautiful Gardens in America* by Louise Shelton.³² Another prominent garden on the tour belonged to Mrs. R. Y. McPherson, then president of The Raleigh Garden Club. Begun about 1911, it was said to be the oldest garden in Raleigh and featured a sunken planting area with antique iron fountain, boxwood hedges, flowering shrubs, and early spring bulbs.³³ The design of Tatton Hall, built in 1935, was based on the Edgerton family's ancestral Georgian home in England and its landscape design was carried out by Virginia landscape architect Charles F. Gillette shortly after the property was purchased in 1929.³⁴ Gillette was noted for garden restorations of historic Virginia homes commissioned by the Garden Club of Virginia.³⁵ The house was surrounded by symmetrically disposed and terraced English grounds including an herb

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garden, a swan pond, and a greenhouse. The "experimental garden" of Mrs. Samuel and Miss Elizabeth Lawrence on Park Avenue was an arboretum where native North Carolina plants were cultivated. The garden included a rustic pergola and summer house entrance, informal terraced cutting garden, and oval pool. Two of the tour's gardens were located on spacious suburban estates: the Mordecai House grounds and the J. Crawford Biggs House, "Hardimont", grounds. These gardens featured boxwood walks, ancient trees, spacious green lawns, and small informal groupings of plants. In addition, the A. F. Bowen garden on Ferndell Lane was on the 1938 and 1939 tours. Of these important early twentieth century designed landscapes, the McPherson, Lawrence, Biggs, and Bowen gardens have been destroyed and the Johnson and Tatton Hall gardens have been extensively altered with new construction and loss of plant material, respectively. The Mordecai grounds also have been extensively altered. Thus, the Henderson gardens are the only members of this auspicious group that remain substantially intact.

The Henderson garden is one of only two gardens included in *North Carolina's Capital, Raleigh*, which documents the city's important landmarks from 1760 until 1967. The accompanying text describes it as "one of the most beautiful and imaginative gardens in North Carolina". Lewis Clarke, FASLA, who worked briefly with Henderson on elements of the front garden notes:

There is no doubt this garden should be preserved for it is the last of an era now totally gone. Perhaps swept away in Raleigh by the School of Design in its heyday of contemporary design influence in N. C. in the 50's and 60's. Isabelle's garden and that of Baker Wynn[e] (now demolished under the YMCA parking lot) were to my knowledge the only two of this period in Raleigh.

For an intown property of this character Isabelle's garden was extensive and varied. This garden and layout, even with its relocated buildings is the best one existing with real concern for historical design integrity, and a sincere dedication to plant species propagation of the period.³⁶

While establishing the front garden, Henderson began hybridizing perennials in the working garden, creating new varieties and transplanting the finest specimens into the front garden. She maintained at least 527 varieties of hemerocallis and approximately 600 varieties of irises and in 1951 received the highest award of the National Council of State Garden Clubs (The National Horticultural Award) for her hybridizing work with irises and hemerocallis.³⁷ Her articles discussing both technical and aesthetic concerns in growing a wide range of plant materials were published often in the local press from the 1930's on, and by state and national horticultural organizations including the American

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Hemerocallis Society and the N.C. Hemerocallis Society, both of which she was a charter member, and the Garden Journal of the New York Botanical Garden.³⁸

Karin Kaiser's NCSU landscape architecture master's thesis (1985) catalogues the more than 100 perennial, ornamental and fruiting shrub, and tree specimens surviving in the front garden.³⁹ A comparison of the front garden today with newspaper photographs as it appeared for the Statewide Tour of Homes in 1938 demonstrates that the principal design elements are intact. During her 32 years at this address, Henderson made a number of refinements to the building/garden ensemble, but it is clear that her original Arts and Crafts sensibility applied to Colonial Revival architectural forms and to Robinsonian English landscape design elements remained the guiding themes, preserving the integrity of the architectural and landscape elements.

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Historical Background

Isabelle Worth Bowen (May 23, 1899 - May 19, 1969) was born in Raleigh, N. C., the eldest of the six daughters of Arthur Finn Bowen, bursar and then treasurer of North Carolina State College of Agriculture and Engineering (now North Carolina State University) for almost four decades.⁴⁰ She received top honors for her art work at Peace College in Raleigh, N. C. before traveling to New York to study painting at The New York School of Applied and Fine Arts (now The Parsons Academy), and art education at Columbia University. She completed her studies in painting at The Pennsylvania Academy of the Fine Arts, where her work is part of the Academy's collection.⁴¹ After graduating, she taught at the Pennsylvania Academy of the fine Arts and at Wake Forest College.⁴²

In 1927 Henderson became a member (later a lifetime member and officer) of the newly formed N. C. Art Society, participating in the establishment of the N. C. State Art Gallery (now the N. C. Museum of Art).⁴³ In 1930, she established a studio at 120-1/2 Fayetteville Street downtown, and in 1931 she became a founding member and officer of the N. C. Association of Professional Artists, exhibiting in 1931 and 1933 with leading North Carolina artists including Charles Baskerville, Elliot Dangerfield, Mabel Pugh, Francis Speight, Clement Strudwick, and Louis Vorhees.⁴⁴

In 1932 Isabelle married Edgar H. Henderson (PhD., Harvard) and moved to Williamstown, Massachusetts where she exhibited alongside John C. Johansen, Dudley Murphey, and other internationally known painters.⁴⁵ In 1935 her work was the subject of an individual show at the Lawrence Art Museum in Williamstown.⁴⁶ While in Williamstown she began to collect the early American furniture and to hook the traditional rugs that in 1937 she brought back to the newly remodeled studio - residence adjacent to her childhood home, the A. F. Bowen residence at the end of Ferndell Lane. The couple separated shortly after their return to Raleigh.⁴⁷

By 1938 Henderson's reputation as a highly sought after portrait painter was evidenced by a full page article in the *News and Observer*.⁴⁸ It is estimated that she produced over one thousand portraits for clients throughout the eastern United States and had a two to three year waiting list.⁴⁹ Notable portrait subjects include State Supreme Court Justice William Jackson Adams (portrait hangs in the State Supreme Court Building in Raleigh), United States Supreme Court Justice John Marshall (copied from a portrait in Virginia), State Supreme Court Justice I. Beverly Lake, and Dean Carroll W. Weathers (portraits hang in the Wake Forest University Law School in Winston-Salem). Henderson exhibited paintings and photographs at the North Carolina Museum of Art and has one drawing in the permanent collection.⁵⁰

The significance of the Henderson House and Gardens as the residence of Isabelle Bowen Henderson, a well known North Carolina portraitist whose productive years

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spanned from the 1920's until her death in 1969, cannot be used as justification for eligibility of the property because of insufficient assessment of this period of North Carolina art. The only published information on Henderson's statewide art activity is in the 1972 reference work, *Art in North Carolina*, by Ola Mae Foushee. Henderson is mentioned in this work as one of the founders, in 1927, of the North Carolina Museum of Art, the earliest state art museum in the country. This work is primarily a history of the professional organizations and museums which have evolved to support the fine arts. Although Henderson left a body of over one thousand portraits, these have not yet been evaluated in a state or national context.

In addition to her importance as a fine artist, Henderson ranks as one of the earliest progenitors of the cult of Williamsburg. Upon her return to Raleigh in 1937, she supervised the relocation and remodeling of a Victorian cottage, built a carriage house and herb house around a brick terrace, and developed a display garden, herb garden, and working garden, all organized as a carefully composed ensemble which reproduced a working colonial estate. The entire design was her concept, carried out by various local craftsmen whose names are unknown.

From this estate, she was one of a group of art enthusiasts in Raleigh who helped to promote art museums, art societies and the arts and crafts movement, all the while increasing her own reputation as an artist, a professional horticulturalist, and a sponsor and collector of folk crafts. Almost immediately her front garden became a Raleigh landmark and was featured in each of the three tours sponsored by the Raleigh Garden Club between 1938 and 1941.⁵¹ For over thirty years the Henderson gardens figured prominently in the Raleigh Garden Club's activities and grew as a focus of horticultural interest for North Carolina and beyond.

Henderson promoted and collected prolifically the work of Jugtown potter and lifelong friend Jacques Busbee, whose work is in the collection of the Smithsonian Institution. In 1950, after Jacques Busbee's death, she chaired the committee authorized by the state to assemble a collection of Jugtown pottery to become part of the permanent collection of the North Carolina Museum of Art.⁵² Over the years, Henderson's close association with the academic community, as well as her reputation as an artist, horticulturalist, and patron of the arts, prompted visits to 213 Oberlin Road by Carl Sandburg, Lewis Mumford, and Frank Lloyd Wright.⁵³

Henderson died in 1969, leaving the entire property to her sister, Phyllis Bowen Riley, who had lived next door in the carriage house apartment for 14 years. Apart from moving into the main house and renting the apartment, Riley has kept the property as it was in 1969, maintaining the historic residential use of the property. She also retains the part-time services of Henderson's long-time groundskeeper, Otis Harris. The property continues to be studied by students and classes from the architecture, landscape architecture, and horticulture schools at N.C. State University. Riley has defended the

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property twice from condemnation by the City of Raleigh for construction of a road. The continued threat has left her with a diminished inclination and ability to maintain the property as Henderson did, but she still hopes the property can be preserved.

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Footnotes

1. Elizabeth Culbertson Waugh, *North Carolina's Capital, Raleigh*, Junior League of Raleigh, Inc. and Raleigh Historic Sites Commission, Inc., Raleigh, 1967, p. 193.
2. *House and Garden*, Volume 72, no. 5, p. 69.
3. "American Provincial Takes Many Guises", *House and Garden*, April 1942, Section 2, p. 29.
4. *House and Garden*, Volume 72, no. 5, pp. 42-46
5. Christopher Monkhouse, "Rearranging the Past: The Colonial Revival in America", paper presented to the Historic Richmond Foundation Symposium, Richmond, Virginia, 25 September 1982.
6. *House and Garden*, Volume 72, no. 5, p. 46
7. These include: *Art Education for High Schools: A Comprehensive Text Book for High Schools Treating Pictorial, Decorative and Constructive Art, Historic Ornament and Art History*, The Prang Company, New York, 1908; Hugo B. Froehlich and Bonnie E. Snow, *Text Books of Art Education: Book V. Fifth Year*, The Prang Educational Company, New York, 1904; Snow and Froehlich; *Industrial Art Text Books: A Graded Course in Art in its Relation to Industry, Part Six*, The A. S. Barnes Company, New York, 1916; and *Part Seven*, 1917; and Elmer E. Bush and Florence Reid Bush, *Industrial and Applied Art Books: Four Book Course, Book B*, Atkinson, Mentzer and Company, New York, n.d. Henderson taught art in the Raleigh Public School System in the early 1920's.
8. "'The Simplification of Life:' A Chapter from Edward Carpenter's Book Called 'England's Ideal'", in Gustav Stickley, *Craftsman Homes*, Dover Publications, Inc., New York, 1979.
9. Any number were published in popular and professional publications. See for example: *Architecture*, Vol. LXXIII, no. 4 (April 1936), "Burnham Guest House", p. 232, and "House of Miss Christiana Ross, New Hope, Pennsylvania", p. 263.
10. *News & Observer*, 19 March 1939 describes elements of the garden as dating from approximately 1909.
11. Site and planting plan of the Bowen property drawn by Mrs. Phyllis Bowen Stephenson who was a granddaughter of A. F. Bowen and grew up in the Bowen home on Ferndell Lane.

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12. *News and Observer*, 27 April 1938.
13. *News and Observer*, 1 May 1938.
14. Mavis Batey, "Gertrude Jekyll and the Arts and Crafts Movement", in *Gertrude Jekyll: Artist, Gardener, Craftswoman*, ed. Michael J. Tooley, Michaelmas Books, Durham, England, 1984, p.17.
15. Christopher Hussey, *The Life of Sir Edwin Lutyens*; Country Life, Ltd., London, England, 1950, p. 23.
16. Micheal J. Tooley, "Gertrude Jekyll as Landscape Gardener", in *Gertrude Jekyll: Artist, Gardener, Craftswoman*, ed. Michael J. Tooley, Michaelmas Books, Durham, England, 1984, p.65; Theodora Kimball Hubbard, review of *Gertrude Jekyll: A Memoir* by Francis Jekyll, published in *Landscape Architecture*, No. 2, January 1935, p. 175. T. K. Hubbard was associate editor of the magazine.
17. Rudy J. Favretti and Joy Putnam Favretti, *Landscapes and Gardens for Historic Buildings*, American Association for State and Local History, Nashville, 1978, pp. 67-71.
18. Louisa Yeomans King, *The Well Considered Garden*, Charles Scribner's Sons, New York, 1915, p. x.
19. *News and Observer*, 22 October 1935 and *The Raleigh Garden Club Yearbook 1934 - 1935*. Elizabeth Lawrence, then Librarian of the Raleigh Garden Club, produced an exhibit of garden literature and an exhibit of herbs for the event.
20. *News and Observer*, November 1936. This article is included in the 1936 Raleigh Garden Club Scrapbook in the North Carolina State Archives in Raleigh.
21. Elizabeth Lawrence, introduction to *On Gardening*, a compilation of writings from 10 books by Gertrude Jekyll, Charles Scribner's Sons, New York, 1964, p.13; Interview with Henderson's sister, Phyllis Riley, who lived next door. Henderson grew up with Jacques Busbee who lived one block away on Park Drive and Elizabeth Lawrence who lived on Park Avenue, about three blocks away. In addition to furnishing her home with early American furniture and crafts, Henderson's herb house, designed specifically for the purpose, became a showplace for her collection vernacular crafts and household implements, and especially Jugtown pottery.
22. Joan Edwards "Gertrude Jekyll: Prelude and Fugue" in *Gertrude Jekyll: Artist, Gardener, Craftswoman*, ed. Michael J. Tooley, Michaelmas Books, Durham, England, 1984, pp. 27-39.

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23. Interview with Phyllis Riley; guide pamphlets in the Henderson library.
24. Betty Massingham, "Taste-Maker in American Gardening: Louisa King's Work and Ideas" in *Country Life*, London, England, 1978, p. 1142.
25. *News and Observer*, 15 August 1937.
26. Susan E. Schnare and Rudy J. Favretti, "Gertrude Jekyll's American Gardens" in *Garden History: The Journal of the Garden History Society*, 1982, 10 (2), pp. 149-167. Old Glebe House is listed in Appendix A of *Gardens of a Golden Afternoon*, by Jane Brown, Von Nostrand Rienhold, New York, 1982. Elmhurst is noted on page 125 of "A Record of the Gertrude Jekyll Exhibition" in *Gertrude Jekyll: Artist, Gardener, Craftswoman* by Micheal Tooley, but its location is not given.
27. Elizabeth Lawrence, *Gardens in Winter*, Harper and Brothers, New York, 1961. See book index.
28. Yearbooks and Scrapbooks of the Raleigh Garden Club from the 1930's and 40's indicate that Henderson and Lawrence judged regularly at the annual club flower show. In addition, Henderson discussed garden topics on the club's 'Garden School of the Air', broadcast in Raleigh on WPTF radio, including 'The Garden in Midsummer' (1939), 'Color in the Garden' (1940), and 'Flower Arrangement for the Flower Show' (1941). A large collection of Raleigh Garden Club documents resides in the North Carolina State Archives in Raleigh.
29. Elizabeth Lawrence, *A Southern Season*, UNC Press, Chapel Hill, 1942, p. 198.
30. Yearbooks and Scrapbooks of the Raleigh Garden Club from the 1930's and 40's in the North Carolina State Archives in Raleigh.
31. The following gardens appeared on the tour from 1938 to 1941. The addresses are from *Hill's Raleigh City Directory*, 1938.
all three years: Mr. & Mrs. Edgar Henderson: 213 Oberlin Rd.; Mrs. James Johnson: Country Club Dr.(now Glenwood Ave.)
two years: Judge & Mrs. J. Crawford Biggs: 'Hardimont', Rt. 1 on the Wake Forest Rd.; Mrs. N. E. Edgerton: 'Tatton Hall', Oberlin Rd.; Mrs. Samuel & Miss Elizabeth Lawrence: 115 Park Ave.; Mrs. R. Y. McPherson: 742 Hillsboro St.; Miss Patty Mordecai: 901 Mimosa Ave.; Mrs. Phyllis Bowen Riley: 20 Ferndell Ln.; Dr. & Mrs. Hubert Royster: 'Woodland' 2318 Beechridge Rd.; Mrs. Willis Smith: 'Mid Oaks' 2300 Country Club Dr.; Mr. Rudolph Turk: 'Birdwood Farm', Rt. 1 on the Wake Forest Rd.

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- one year: Mrs. D. F. Cannon, Jr.: 2201 White Oak Rd.; Mrs. John W. Harrelson: 1903 Hillsboro St.; Mrs. John V. Higham: 2102 Carroll Dr.; Mrs. Ernest Randolph: 1615 Hillsboro St.; Mrs. Lorentz White: 404 Whitaker Mill Rd.; Mrs. Robert Wyatt Williamson: (address not found); Mrs. Robert Winston, Jr.: Dover Rd.
32. Louise Shelton, *Beautiful Gardens in America*, Charles Scribner's Sons, New York, 1916. In an interview, Mrs. Johnson suggested the title of the book may have been 'Famous American Gardens' or something of the sort. Though on a more modest scale, compare with plates VIII, 131, and 132.
33. *News and Observer*, 19 March 1939.
34. Interview with N. E. Edgerton.
35. Interview with Mac Newsom, Raleigh landscape architect and landscape historian.
36. Letter from Lewis Clarke to Russ Stephenson dated March 1989.
37. *The Garden Journal*, The New York Botanical Garden, July-August 1954, p. 111; *News & Observer*, 7 September 1951.
38. *The Garden Journal*, The New York Botanical Garden, July-August 1954; Kaiser Thesis.
39. Karin Kaiser, *The Studio, Residence, and Garden of Isabelle Bowen Henderson*, unpublished master of landscape architecture thesis, North Carolina State University, 1985. In addition to containing a complete botanical survey of the property, this is the most complete collection of documents chronicling the history of the property. A copy is on permanent reserve at the Design Library.
40. *News & Observer*, 18 August 1939.
41. *News & Observer*, 6 March 1938; *News & Observer*, 21 January 1968; Benjamin Forrest Williams' testimony, N. C. Court of Appeals Case No. 8210SC1008, 29 September 1982, hereinafter cited as Williams testimony. (Williams was curator of the North Carolina Museum of Art for 35 years and a close friend of Henderson).
42. Wake Forest College 1924-25 Summer School Catalog; Williams testimony.
43. Interview with Mrs. Zoe Webster, Secretary, North Carolina Art Society (retired); North Carolina Art Society Archives; Williams testimony.

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44. North Carolina Association of Professional Artists exhibition publications: April 1931, December 1933; Williams testimony.
45. *News & Observer*, 15 August 1937; Isabelle Henderson letter to her father postmarked 1 September 1937.
46. *News & Observer*, 15 August 1937.
47. Interview with Phyllis Bowen Riley, sister of Isabelle Henderson, and Phyllis Bowen Stephenson, niece of Isabelle Henderson.
48. *News & Observer*, 6 March 1938.
49. Isabelle Henderson records; Croquette W. Hewlett, *Two Centuries of Art in New Hanover County*, Moore Publishing Co., Durham, 1976, p. 251; Williams testimony.
50. Williams testimony.
51. The 1938 and 1939 tours were held in conjunction with the Garden Club of North Carolina's statewide tour of homes and gardens.
52. Jean Crawford, *Jugtown Pottery*, John F. Blair, Publisher, Winston-Salem, 1964, p. 41; *News & Observer*, 20 November 1950; North Carolina Museum of Art Bulletin, Volume 5, Numbers 1 & 2, Fall 1964, Winter 1965.
53. Lewis Mumford letters to Isabelle Henderson dated 11 June 1950 and 11 February 1951; Williams testimony.

9. Major Bibliographical References

Previous documentation on file (NPS): N/A
 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 # _____

See continuation sheet

Primary location of additional data:
 State historic preservation office
 Other State agency
 Federal agency
 Local government
 University
 Other
Specify repository: _____

10. Geographical Data

Acreage of property 1.2 acres

UTM References

A

1	7	7	11	2	6	0	3	9	6	2	6	4	0
Zone			Easting				Northing						

C

--	--	--	--	--	--	--	--	--	--	--	--	--	--

B

Zone			Easting				Northing						

D

--	--	--	--	--	--	--	--	--	--	--	--	--	--

See continuation sheet

Verbal Boundary Description

The boundaries are shown on the enclosed sketch map and correspond to all of Tax Parcel D24-13, Wake/Raleigh Tax Maps.

See continuation sheet

Boundary Justification

Being the entire property historically associated with the complex

See continuation sheet

11. Form Prepared By

name/title Russ Stephenson, Karin Kaiser, Eleanor Weinel, students & staff
organization School of Design, NC State University date October 1988
street & number _____ telephone _____
city or town Raleigh state NC zip code 27605

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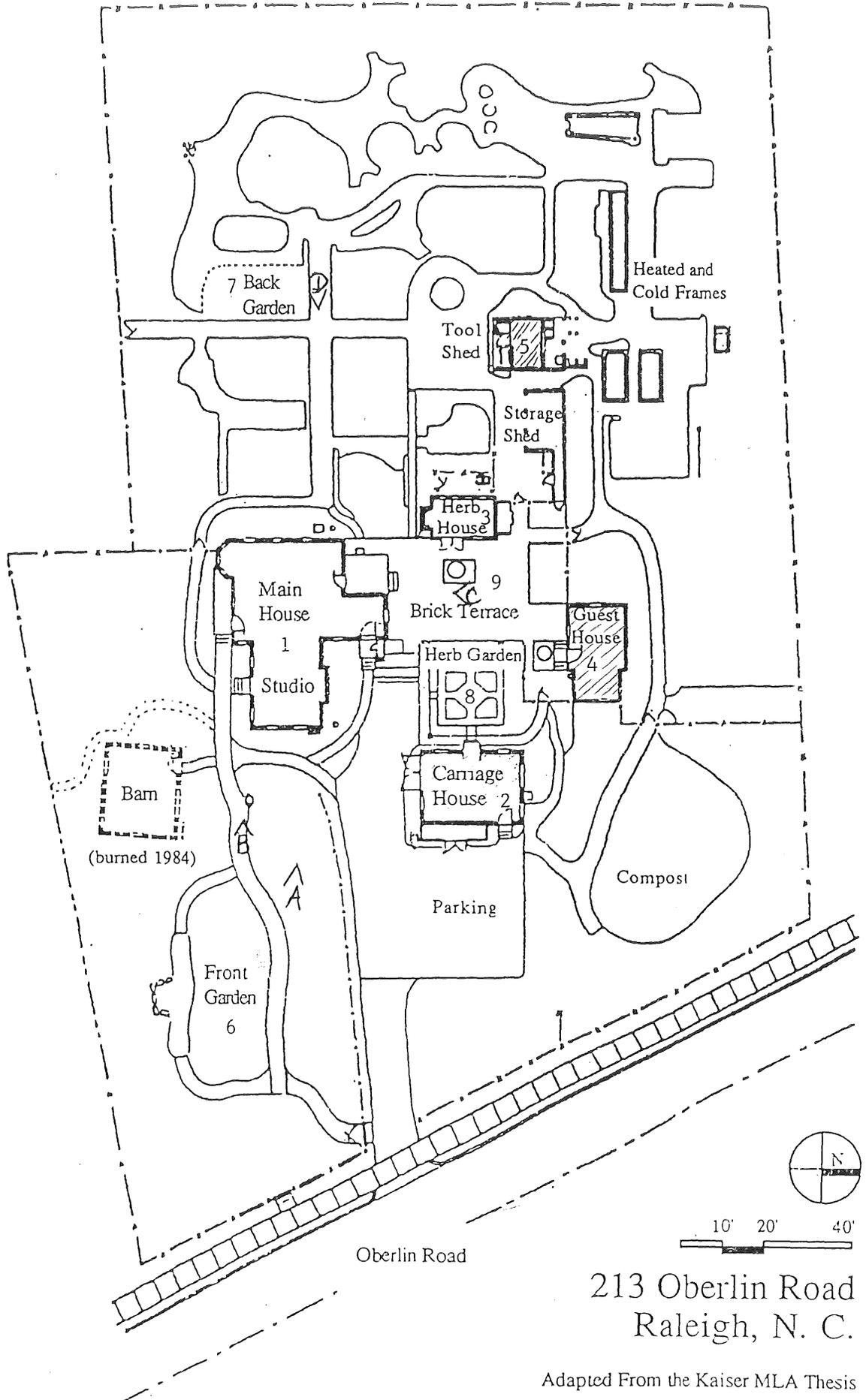
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ISABELLE BOWEN HENDERSON HOUSE AND GARDENS

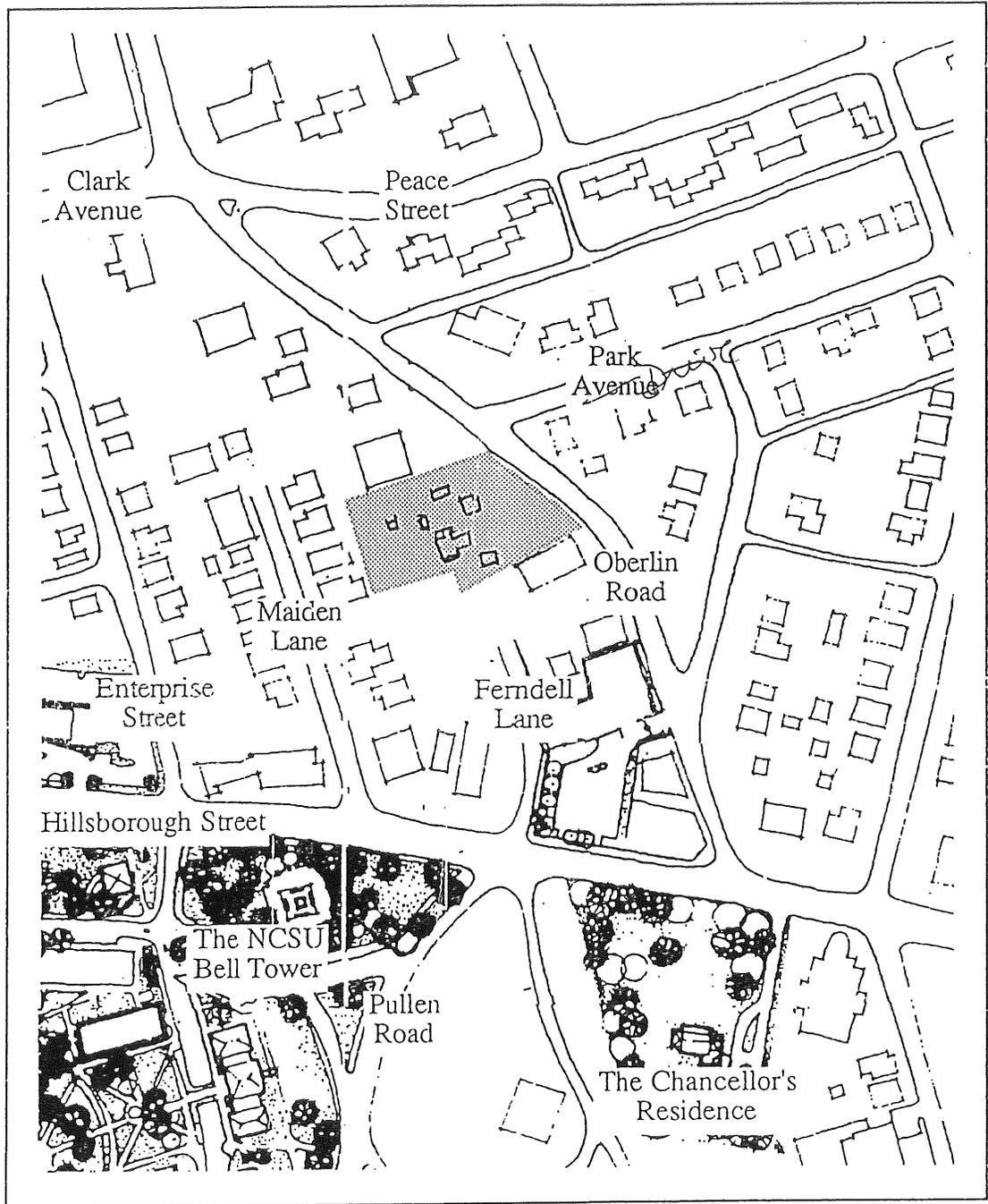
Keyed to Resources and Photos



213 Oberlin Road
Raleigh, N. C.

Adapted From the Kaiser MLA Thesis

- > = photos
- //// = noncontributing



Henderson Property Environs

Adapted From North Carolina State University Planning Department Map





3965
HENDERSON 44 31 1

47'30"
ISABELLE BOWEN
3963 HENDERSON HOUSE &
GARDENS
RALEIGH WEST QUAD
ZONE 17
N: 3962640
E: 711260

3962

3961

3961

3961

3961

3961

3961

3961

3961

3961

3961

3961

3961

3961

3961

40'

712

INTERIOR-GEOLOGICAL SURVEY, RESTON, VIRGINIA-1987
7 1:100M E

35°45'
78°37'30"

3959000m N.

