NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Goodrum, May Patterson, House

other names/site number Goodrum, James J, House; the Peacock House

2. Location

street & number 320 West Paces Ferry Road, N.W. ☐ not for publication

city or town Atlanta ☐ vicinity

state Georgia code GA county Fulton code 121 zip code 30305

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this **X** nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property **X** meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national **X statewide** **___local**

Signature of certifying official/Title — Date: 3/4/13

Dr. David C. Crass
Historic Preservation Division Director/Deputy SHPO

Historic Preservation Division, Georgia Dept. of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Title — Date — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Joe Edson for N. Beall — Signature of the Keeper — Date of Action: 5.1.13

Goodrum, May Patterson, House
Name of Property

Fulton County, Georgia
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

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

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

Contributing	Noncontributing	
3	0	buildings
1	0	sites
0	2	structures
0	0	objects
4	2	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic: single dwelling

Current Functions
(Enter categories from instructions.)

Other

7. Description

Architectural Classification
(Enter categories from instructions.)

Late 19th and Early 20th Century Revivals:

Classical Revival

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Stucco
roof: Synthetic
other: Wood, Metal: iron

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The May Patterson Goodrum House is a large, Regency-style house in the Buckhead neighborhood of north Atlanta. Designed by Atlanta architect Philip Trammell Shutze and completed in 1932, the house features a two- and- a-half story central block with two-story side wings that project forward to create a small court. The main façade is covered with smooth stucco scored to resemble stone. The entrance bay includes an Adamesque entry with cast-iron balustrade. The rear façade faces a semicircular terrace and includes large, two-story bow windows. The interior plan is organized around the central hall with the living room and library on the east side and the dining room, breakfast room, and kitchen to the west. The richly decorated interior includes plaster carved in high relief in the hall and living room and Oriental Revival-style murals in the dining room and breakfast room. The estate also includes a four-bay garage and a one-story frame guest cottage, which was built in 1936. The property is enclosed on three sides by a brick wall and cast-iron gates. Shutze designed a complementary landscape plan that featured a formal central axis in line with the central hall. Two acres on the south side of the house were later subdivided, which resulted in the loss of the rear axial garden. The grounds retain an onion-domed pavilion surrounded by a serpentine brick wall.

Narrative Description

The May Patterson Goodrum House is a large, Regency-style house in the Buckhead neighborhood of north Atlanta (photos 1-9). The residential sections of Buckhead are tree-covered with large houses on large lots, usually more than an acre. The Goodrum house, designed by Atlanta architect Philip Trammell Shutze and completed in 1932, features a two- and- a-half story central block with two-story side wings that project forward to create a small court (photo 3). The main façade is brick covered with smooth stucco scored to resemble stone. Limestone details are located throughout. The entrance bay includes an Adamesque entry with attenuated Ionic columns and cast-iron balustrade (photo 4). The main entrance includes sidelights and a semicircular stucco fan. A Palladian window with Gothic Revival-style tracery is located above the entrance.

The rear façade faces a semicircular terrace and includes a large, two-story bow windows (photo 8). The first-floor windows are triple-hung sash windows. The center entrance features delicate fanlight and sidelights (photo 9). A tripartite window on the second floor is located above the entrance. Paired, attenuated columns support a shallow full-width porch with a cast-iron balustrade. The parapet wall rises above the cornice.

The interior plan is organized around the central hall (photos 21-22) with the living room (photos 24-28), library (photo 29), and screened porch on the east side and the dining room (photos 30-36), breakfast room (photos 38-42), kitchen (photo 37), and porch to the west. The kitchen includes a pantry, service porch, and a winder stair to the service wing on the second floor. The open-well stair in the central hall features a red-lacquered Chinese Chippendale iron balustrade (photos 21-22). The stair stringer features Rococo-style floral-patterned plasterwork in high relief by Herbert Millard (photo 23). The living room, the largest room in the house, also includes Millard's Rococo floral-patterned plasterwork in the swags of native Georgia plants above the doors and in the fireplace surround (photos 27-28). Fielded panels line the walls and form the over-mantel.

The dining room is painted with fanciful Chinoiserie murals by the artist Allyn Cox (photos 30-36). The depiction of Chinese figures, which is consistent with the English Regency style, is reminiscent of the figures in the banquet room at the Royal Pavilion in Brighton, England. Cox painted groupings of figures above the chair rail against a mustard yellow field. The figures, painted with shadows to provide relief, are fanciful and whimsical. The centerpiece is the blue Thai Buddha seated casually on a plinth above the fireplace (photo 32). Figures on each side make offerings. Many of the figures are painted in small groups, such as the courtesans on the east wall (photos 35). Cox painted architectural elements, such as canopies above the fireplace and doorway, as well as trees and an ivy swag around the frieze (photos 31-34). Painted parasols surround the medallion that supports the chandelier in the center of the room (photo 31).

In the octagonal breakfast room, artist Athos Menaboni painted the ogee ceiling as a bamboo gazebo with birds and insects among the bamboo branches (photos 38-42) . The mural includes parakeets, a parrot chasing a dragonfly (photo 42), and, in a lunette above the door, a blue jay stands watch above a nest of hatchlings (photo 41). He also painted still-life scenes in gilt ovals above the recessed shelves (photos 38-39).

The second floor features four main bedrooms, which are divided by the open-well stair (photos 43-44), the landing, and a sitting room, which includes stairs to the third floor. The larger bedrooms face south and include bow windows (photos 45-46). The principal bedroom (photo 45) is the southeast bedroom, which includes access to a large bathroom, sleeping porch, and sewing room. The smaller north-facing bedrooms also include bathrooms. A corridor (photo 48-49) between the northwest and southwest bedrooms leads to the servants' wing, which includes two bedrooms (photo 50), linen closet, and a shared bathroom. The attic floor, which is illuminated by round-arched dormers, includes a bedroom and storage rooms (photos 51-52).

Shutze designed a formal landscape plan that fully integrated the architecture and the landscape. The plan was organized around a central axis in line with the central hall of the house (photo 3). The axis began with the boxwood-lined main drive and continued to the rear of the house with a stone semi-circular terrace (photo 10) and promenade that terminated with a greenhouse at the south end of the property. A star-shaped pond, designed by Shutze, is located on the east side of the house (photo 6-7). To the west is the garage and auto court (photos 18-19). South of the four-bay garage, which includes Gothic windows (photos 16), is the serpentine garden, named for the serpentine walls that surround the garden on the east, west, and south sides (12-14). The garden, which is reminiscent of Jefferson's garden walls at the University of Virginia in Charlottesville, Virginia, includes an Oriental Revival-style gazebo with an onion-domed roof (photo 15). An arched opening with a cast-iron gate separates the lower serpentine garden from the semi-circular terrace (photo 11).

Since May and her second husband Francis Abreu sold the property in 1958, important elements of the landscape that Shutze designed have been lost. In 1984, two acres on the south side of the property were subdivided and sold, which resulted in the loss of the rear axial garden and greenhouse. In addition, many of the plantings in the serpentine garden were lost. In 1936, Shutze designed a final garden element to the house, a boxwood garden in the form of May Goodrum's monogram. Located in the northwest corner of the property, the boxwood garden was later removed to make way for a gravel parking lot. The flagged main drive and mature hardwood trees that lined the drive have also been removed.

The property also includes a one-story frame guest cottage designed by Shutze (photo 17). Completed in 1936, the cottage was built as a residence for the nurse of Goodrum's ailing mother. The cottage features four rooms and a front porch with turned posts and ornate latticework. The property is enclosed by a brick wall and cast-iron gates on Habersham, Arden, and West Paces Ferry roads (photos 17, 20).

Contributing and Noncontributing Resources of the May Patterson Goodrum House

Contributing buildings:

Main house
Garage
Guest house

Contributing Site:

The landscape plan by Philip Trammell Shutze. This includes the drives, walls, fences, gates, the serpentine walls, Oriental Revival-style pavilion, pond, and other structures and plantings associated with the Shutze plan.

Noncontributing structures (less than 50 years of age).

The two brick walls northeast and northwest of the house that were built for the Decorators' Show House in 1984.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Architecture
Art

Period of Significance
1932-1936

Significant Dates
1932—Goodrum house completed
1936—Guest cottage completed

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Shutze, Philip Trammell (architect)

Period of Significance (justification)

The period of significance begins in 1932, when the May Patterson Goodrum House, designed by Philip Trammell Shutze, was completed and ends in 1936, when the guest cottage, also designed by Shutze, was completed.

Criteria Considerations (explanation, if necessary)

N/A.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The May Patterson Goodrum House is significant in the area of architecture under Criterion C at the state level of significance because it is an excellent example of English Regency-style architecture by master architect Philip Trammell Shutze, who is among the most important 20th-century architects in Georgia. In 1929, May Patterson Goodrum, recently widowed from Atlanta businessman James J. Goodrum, hired architect Shutze to design a house on five acres fronting West Paces Ferry Road. The house and landscaped grounds were completed in 1932. May Goodrum lived in the house until 1958 when she and her second husband, architect Francis Abreu, sold the property and moved to Sea Island, Georgia. Shutze studied at the Georgia School of Technology and Columbia University, won the Rome Prize, and attended the American Academy in Rome. In Atlanta, Shutze designed houses, inspired by Italian Renaissance villas for the city's wealthy elite. The Swan House, which he designed for the Inman family, features cascading fountains based on the Villa Corsini in Rome. Shutze also designed Henry Grady High School, renovations to Citizens and Southern Bank, and The Temple. Shutze based his design for the Goodrum house on the English Regency style, which flourished during the regency and reign of George IV from 1811 to 1830. The Regency style is characterized by rigid geometry, bay windows, stucco-covered exteriors, and historical eclecticism. In the Goodrum house, Shutze integrated architectural design with painting and sculpture.

The Goodrum house is significant in the area of art under Criterion C at the state level of significance because of the Oriental Revival-style murals painted by Athos Menaboni and Allyn Cox and the carvings of Herbert J. Millard. Oriental Revival-style themes were popular during the Regency period as exemplified by the Royal Pavilion at Brighton, England. Athos Menaboni, whose work was published in *Menaboni's Birds* in 1950, painted native and exotic birds amid a bamboo gazebo in the ceiling of the breakfast room. Allyn Cox, who painted murals in the U. S. Capitol, painted scenes with Chinese figures across three walls of the dining room. Herbert J. Millard carved the elaborate Rococo floral swags, door and fireplace surrounds in the entrance hall and living room.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The May Patterson Goodrum House is significant in the area of architecture under Criterion C at the state level of significance because it is an excellent example of English Regency-style architecture by master architect Philip Trammell Shutze, who is among the most important 20th-century architects in Georgia. He practiced architecture for nearly 50 years, designing some of the finest Neoclassical Revival-style buildings in Atlanta and throughout Georgia. A native of Columbus, Georgia, Shutze studied architecture at the Georgia School of Technology, now Georgia Institute of Technology, from 1908 to 1923, and Columbia University from 1912 to 1913. He won the Rome Prize and studied at the American Academy in Rome from 1915 to 1917 and 1919 to 1920. During his studies at Georgia Tech, Shutze began his association with the firm Hentz and Reid, where he worked throughout the 1920s. In 1927, he was made a partner, which was reflected in the firm's new name, Hentz, Adler and Shutze. He worked there until 1950, when he practiced alone until his retirement in 1960. Shutze died in 1982.

Shutze was principally a classicist, which is evident in his designs. His travels in Europe provided inspiration and he produced plans that ranged in style from Italian Baroque to English Regency. He favored the Italian Renaissance style in a series of Atlanta houses he designed in the 1910s and 1920s. In Tryggversson, the Atlanta house of Andrew Calhoun, designed and built from 1919 to 1923, Shutze used imagery of the Italian Renaissance country house. The façade of the Joseph Rhodes House, built in Atlanta in 1926, is based on the Italian Baroque architecture in Venice. In the Swan House, which is often considered his finest private residence, Shutze used both English and Italian sources. Completed in 1928, the house features an English Palladian entrance portico and a fountain based on the Villa Corsini in Rome. The Dan Conklin House, completed in 1936 and the May Patterson Goodrum House, completed in 1932, are examples of his interest in English Regency architecture.

Shutze's designs also reflect his interest in American vernacular architecture and his work includes houses in the Colonial Revival, Georgian, and Federal styles of architecture. Knollwood, completed in 1929, was designed in the Georgian style. The Patterson-Carr House, completed in 1939, and his unexecuted plans for his personal residence from the early 1950s were designed in the Colonial Revival style. In the 1930s, Shutze designed several commissions in the streamlined Moderne style, including the interior of the Capital City Club in 1938, though he mostly avoided modern architecture.

In his large commissions, Shutze continued to design Neoclassical Revival-style buildings. Henry Grady High School, completed in 1924, is a long, red-brick school with Italian Baroque-style pavilions at each end. His renovations to the Citizens and Southern Bank in 1929 included a new Renaissance-inspired base and a lobby derived from the interior elevations of the Pantheon. The Temple, a Jewish synagogue completed in 1931, is organized around a central-domed sanctuary with a temple-front entrance based on Italian-Baroque models. Shutze was named a fellow of the American Institute of Architects in 1951 and in 1979, Columbia University held an exhibition, "Georgia Splendor: The Work of Philip Trammell Shutze of Atlanta." In 1981, his work was the focus of a conference at the University of Texas, "The Classical Tradition: The Wave of the Future," and the next year the Institute of Classical Architecture and Art awarded him the Arthur Ross Award.

The May Patterson Goodrum House is among Shutze's finest works. In the Goodrum house, the architect incorporated painting, sculpture, and elaborately landscaped gardens. The English Regency-style house features a two- and- a-half story central block with two-story side wings. The main façade is covered with smooth stucco scored to resemble stone. The entrance bay includes an Adamesque entry with cast-iron balustrade. The rear façade faces a semicircular terrace and includes large, two-story window bays. Other features, such as elongated columns, wrought-iron railings, metal canopies, and Gothic details, derive from English Regency models.

Shutze designed a complementary landscape plan that featured a formal central axis in line with the central hall. Two acres on the south side of the house were later subdivided, which resulted in the loss of the rear axial garden and the greenhouse. Shutze's design includes a serpentine garden that features a bowling green surrounded by Jeffersonian serpentine walls, similar to those at the University of Virginia. The focal point of the garden is the onion-domed Oriental Revival-style pavilion, another reference to the English Regency style. Photographs from the 1930s indicate that the pavilion had latticework on the east and west sides and that the garden featured flower beds along the edges with a bowling green in the center. The property, except the south side, is enclosed by a brick wall with cast-iron gates.

The May Patterson Goodrum House is significant in the area of art under Criterion C at the state level of significance because of the paintings and carvings of exceptional quality produced by artists with national reputations. During construction, Shutze employed highly skilled artists, including Allyn Cox, who painted Chinoiserie murals that were installed in the dining room; Athos Menaboni, who painted an arbor scene with a variety of birds in the breakfast room; and Herbert J. Millard, who carved fireplace surrounds, doorways, and the main stairway in native floral motifs. According to Shutze's biographer, Elizabeth Meredith Dowling, "Shutze's interior detailing required the combined artistry of his most talented colleagues."[1] In 1932, the design, as artistic collaboration, earned an honorable mention by the Architecture League of New York.

Allyn Cox was an American muralist who painted murals in the United States Capitol and the U.S. Department of State in Washington, D.C. Born in 1896, he apprenticed under his father, a muralist, and studied with his mother, an artist. In New York, Cox trained at the National Academy of Design and the Art Students League. In 1916, he entered the American Academy in Rome as the Fellow in Painting. Cox, a native of New York City, returned home in 1920. He painted numerous murals before receiving the commission to paint the last 32 feet of the frieze of the U.S. Capitol Rotunda in 1953. He painted wall and ceiling murals in the U.S. Capitol in 1971. Cox died in 1982.

In 1916, while at the American Academy in Rome, he met Philip Trammell Shutze. Their mutual admiration of classical design and the Baroque style led to a personal and professional friendship. In 1922, Shutze redesigned the plans for the Calhoun house and gave Cox his first of two Atlanta commissions. Cox painted Italian-themed murals in the entrance hall ("Philemon and Baucis"), the drawing room, the music room, and a bedroom.

[1] Elizabeth Meredith Dowling, *American Classicist: The Architecture of Philip Trammell Shutze.* (New York: Rizolli, 1989), 154.

For the Goodrum house, Shutze hired Cox to paint fanciful Chinoiserie murals in the dining room, which were painted in New York and shipped to Atlanta for installation. Cox's depiction of Chinese figures on three walls of the room derives from the banquet room at the Royal Pavilion in Brighton, England. Cox painted groupings of figures above the chair rail against a mustard yellow field. The figures, painted with shadows to provide relief, are fanciful and whimsical. The centerpiece is the blue Buddha from Thailand seated casually on a plinth above the fireplace with figures on either side making offerings. Cox's correspondence indicates he considered the Goodrum dining room among his best work. As late as 1958, Cox fondly recalled the mural when he confided to Shutze: "[S]omeone told me the other day that he always shows [the Goodrum dining room] when he lectures on mural decoration as a perfect example of paintings that go with the architecture—we really seem to have struck something that time that has lasted all these years."

Athos Menaboni was an Italian-born artist who arrived in Georgia in the 1920s and painted corporate subjects before turning to birds as a subject later in his life. He was born in Livorno, Italy, in 1895. He trained as an artist from the age of nine under painter Ugo Manaresi, muralist Charles Doudelet, and sculptor Pietro Gori, and he later attended the Royal Academy of Art in Florence, Italy. At the outbreak of World War I, Menaboni joined the Italian army and served for four years. After the war, he joined the crew of the U.S. vessel *Colethraps* and sailed to Norfolk, Virginia. He lived initially in New York City, where he struggled financially and in 1924, he accepted the position of art director and interior decorator for a Mediterranean-style resort on Davis Island in Tampa Bay, Florida.

In Georgia, Menaboni worked briefly in Macon before settling in Atlanta, where he remained for the rest of his life. He became an American citizen in 1936. In Atlanta, he initially survived through commissions acquired through architect Philip Trammell Shutze. Menaboni designed murals for Swan House, the home of Emily and Edward Inman, which led to additional commissions for murals and faux finishes in private homes, public buildings, and places of worship. Over a period of 25 years, Shutze and Menaboni collaborated on at least a dozen projects, including the Morris Michael House in Macon, the Inman house, The Temple in Atlanta, the Dan Conklin House, and the Mirador Room of the Capital City Club in Atlanta.

In 1938, the artist, inspired by the work of John James Audubon and Menaboni's own careful observations, began to paint birds. Eventually, Menaboni built two aviaries on the grounds of his home and obtained federal and state permits to capture rare and protected species in order to study them. He was meticulous in painting both the birds and their habitat. At the height of his career in the 1940s and 1950s, he created yearly Christmas cards for Robert Woodruff, the president of the Coca-Cola Company. His work appeared in advertisements and magazines, which led to the publication in 1950 of the book, *Menaboni's Birds.* Menaboni painted murals for Dwight Eisenhower and the the DuPont and Marshall Field families.[2] Menaboni, who died in 1990, had his work exhibited at the American Museum of Natural History and the National Audubon Society office headquarters.

In the Goodrum House, Shutze gave complete design freedom to Menaboni, who painted the ceiling of the octagonal breakfast room as a bamboo gazebo with birds and insects among the branches. The mural includes parakeets, a parrot chasing a dragonfly, and, in a lunette above the door, a blue jay stands watch above a nest of hatchlings. He also painted still-life scenes in gilt ovals above the recessed shelves. The birds in the breakfast room paintings are among the first that Menaboni painted in murals.

Herbert J. Millard, a woodcarver, was born in Bath, England in 1885. He came to the United States in 1919 as a master woodcarver with a studio in Cincinnati, Ohio. When, in 1949, Philip Shutze enlisted him to work on the lavish Whitehead Memorial Room at Emory University Hospital, Millard permanently relocated to Dunwoody, Georgia, where he lived until his death in 1978. Shutze also collaborated with Millard on the Swan House in 1928, Glenn Memorial Chapel in 1939, the Julian Hightower House in 1947, the Harry Dwoskin House in 1948, and the Charles Daniel House in 1957. Millard's work attracted national attention and he received several commissions in Washington, D.C., including one for the John Quincy Adams room in the White House. Millard dined with President Richard Nixon in 1972, a supper in which his woodcarving was formally recognized. In the Goodrum house, Millard executed Rococo-style floral-patterned plasterwork in high relief in the mantel, above the doors in the living room, and in the stringer of the main stair.

[2] Klacsmann, Karen Towers, "Athos Menaboni" The New Georgia Encyclopedia. Georgia Humanities Council and the University of Georgia, 2000. http://www.georgiaencyclopedia.org/nge/Home.jsp

Developmental history/additional historic context information (if appropriate)

**The following historic content derives from Tad Brown, "Goodrum House." Draft *National Register of Historic Places Registration Form*. On file at the Georgia Department of Natural Resources, Historic Preservation Division, Atlanta, Georgia, 2009.

In 1929, May Patterson Goodrum, recently widowed from Atlanta businessman James J. Goodrum, hired architect Philip Trammell Shutze to design a house on five acres fronting West Paces Ferry Road. The house and landscaped grounds were completed in 1932. The Regency-style house is among the architect's finest houses. May Goodrum resided at the house until 1958, when she and her second husband, Francis Abreu, moved to Sea Island, Georgia.

James J. Goodrum, Jr., married May Patterson in 1926. Goodrum was born in 1879 in Newnan, Georgia and was educated at the Georgia Military Academy and the University of Georgia. At age 27 he started the J. J. Goodrum Tobacco Company, a chain of Atlanta retail stores whose central office was at Five Points in downtown Atlanta. In 1911, Goodrum sold his company to the American Tobacco Company. He then started an investment career with Robinson, Humphrey, Wardlaw Co. In 1917, Goodrum joined the bond department of the Trust Company of Georgia as a vice president. In 1919, he managed the $25 million initial public offering of common stock of the Coca-Cola Company. Goodrum managed the bond department at the Trust Company until his death in 1928. Goodrum was also director of the Atlanta and Lowry National Bank and the Continental Gin Company. He was also a member of the Druid Hills Golf Club, Piedmont Driving Club, and the Capital City Club. Goodrum married Elizabeth Emerson High in 1914. She died two years later and the couple had no children.

May E. Patterson, a native of Atlanta, was born in 1891. She was the only daughter of Mollie Huff and William J. Patterson. Her father was a stonecutter and contractor. Patterson lived with her parents at 85 Stonewall Street in the Castleberry Hill section of Atlanta. In 1908, she took a job as a sales clerk at Rich's department store and later clerked at E. H. Cone, and at the cosmetics counter at Jacob's Pharmacy in Five Points. After her father's death c.1914, May and her mother moved to 106 Cherokee Avenue, and then to 108 Oak Street in Atlanta.

May Patterson and James Goodrum married in 1926 in New York City. The couple initially lived at James Goodrum's house at 58 West Eleventh Street in Atlanta. In 1928, James J. Goodrum died. The next year, May Goodrum bought two tracts of land on West Paces Ferry Road between Habersham and Arden roads. She hired noted Atlanta architect Philip Trammell Shutze to design a house and by August 1929, he had completed designs for a large, two-story English Regency-style house and the landscaping for the surrounding grounds. The last landscape feature that Shutze designed for the Goodrum house was the boxwood garden with May Goodrum's monogram. Built in 1936, the boxwood garden was later removed when a parking lot was installed. Shutze also designed a guest cottage for the nurse of Goodrum's ailing mother. The cottage, which is located on the west side of the main house, was completed in 1936.

In 1938, May Goodrum married architect Francis Abreu. Both were active members of Atlanta society. Francis liked to golf, hunt, and fish. May enjoyed the fine arts, opera, and symphony. She was involved in numerous charitable causes and considered herself a "fulltime volunteer." In 1944, she was the first woman to be honored "Atlanta's Woman of The Year," for her support of the Red Cross. She also supported the Atlanta Humane Society. In 1958, May and Francis Abreu sold their Atlanta home to Mary P. Rushton and moved to Sea Island, where they resided in a home designed for them by Philip Shutze. Francis Abreu died in 1969. May Abreu died in 1976 and is buried with Francis Abreu at Christ Episcopal Church cemetery on St. Simons Island.

Mary Rushton built an elevator in the house to connect the first and second floors. In the kitchen, it is believed, Rushton modified the window on the south wall into a doorway. The pot storage room and the storeroom in the kitchen were removed. Jerry Cates purchased the Goodrum house in 1984, subdivided the property, and sold two lots on the south side of the property, which totaled two acres. As a result, the axial walk that led from the rear terrace to the greenhouse was demolished. The wall along the south side of the property was also demolished. In 1984, in preparation to host Atlanta's

annual Decorators' Show House, the boxwoods that lined the front drive were removed and replaced with American boxwoods and the two brick screening walls were added north of the main house.

The Southern Center for International Studies purchased the house and preserved some of the original paint schemes. To accommodate the zoning change from single family to institutional, the Southern Center built a gravel-surface parking lot on the northwest corner of the property, which resulted in the loss of the boxwood monogram garden. In addition, two fire escape stairs were built from the rear second story of the house. The west stair uses an extant doorway; the east required the modification of a window. The original slate roof of the house was replaced with composite tile. Over the years the serpentine garden fell into decline and all of its original plant material died. The serpentine wall at the west elevation partially collapsed. In 2009, the house was purchased by the current owner, the Watson-Brown Foundation, which has undertaken a restoration of the house.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Abreu, Peter M. Interview by Tad Brown and Mary Catherine Martin. Atlanta, GA. January 14, 2010.

Brown, Tad. "Goodrum House." Draft *National Register of Historic Places Registration Form*, December 2009. On file at the Georgia Department of Natural Resources, Historic Preservation Division, Atlanta, Georgia.

Busby, John. Interview by Tad Brown and Mary Catherine Martin. Atlanta, GA. September 24, 2010.

Cooney, Lorraine Meeks, comp. *Garden History of Georgia, 1733-1933*. Atlanta: Garden Club of Georgia, 1976.

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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 #_____
____recorded by Historic American Landscape Survey #_____

Primary location of additional data:

__X__ State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 3.0 acres
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	16	740940	3747850	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary includes the remaining parcel associated with the May Patterson Goodrum House.

Boundary Justification (Explain why the boundaries were selected.)

The National Register boundary is indicated by a heavy black line on the attached map, which is drawn to scale.

11. Form Prepared By

name/title Steven Moffson, Architectural Historian
organization Historic Preservation Division, GA Dept. of Natural Resources date February 20, 2013
street & number 254 Washington Street, SW telephone (404) 656-2840
city or town Atlanta state GA zip code 30334
e-mail Steven.moffson@dnr.state.ga.us

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: May Patterson Goodrum House

City or Vicinity: Atlanta

County: Fulton State: Georgia

Photographer: Charlie Miller

Date Photographed: May 2011

Description of Photograph(s) and number: 52

1 of 52. Main façade, photographer facing southwest.

2 of 52. Main façade, photographer facing south.

3 of 52. Main facade, photographer facing south.

4 of 52. Front entrance, photographer facing south.

5 of 52. Main façade and east side, photographer facing southwest.

6 of 52. East side, photographer facing west.

7 of 52. Pond, photographer facing northeast.

8 of 52. Rear façade, photographer facing northwest.

9 of 52. Rear entrance, photographer facing north.

10 of 52. Rear terrace, photographer facing southwest.

11 of 52. Garden gate, photographer facing west.

12 of 52. Serpentine garden with serpentine walls, and pavilion, photographer facing southwest.

13 of 52. Serpentine garden with serpentine wall, photographer facing south.

14 of 52. Serpentine garden, photographer facing south.

15 of 52. Serpentine garden pavilion, photographer facing south.

16 of 52. Garage, photographer facing north.

17 of 52. Guest house and Arden Road entrance gate, photographer facing west.

18 of 52. Garage, photographer facing southwest.

19 of 52. Garage and drive, photographer facing east.

20 of 52. Main façade and entrance gates, photographer facing south.

21 of 52. Interior, hall, photographer facing north.

22 of 52. Interior, hall, photographer facing south.

23 of 52. Interior, hall, stair, detail of plasterwork, photographer facing south.

24 of 52. Interior, hall entrance to living room, photographer facing east.

25 of 52. Interior, living room, photographer facing northeast.

26 of 52. Interior, living room, photographer facing southwest.

27 of 52. Interior, living room, detail of plasterwork above door, photographer facing west.

28 of 52. Interior, living room, fireplace and plaster mantel, photographer facing east.

29 of 52. Interior, library, photographer facing southwest.

30 of 52. Interior, hall entrance to dining room, photographer facing west.

31 of 52. Interior, dining room with murals, photographer facing northwest.

32 of 52. Interior, dining room, detail of mantel, photographer facing west.

33 of 52. Interior, dining room, detail of mural, photographer facing north.

34 of 52. Interior, dining room, photographer facing southeast.

35 of 52. Interior, dining room, detail of mural, photographer facing east.

36 of 52 Interior, kitchen, photographer facing northwest.

37 of 52. Interior, breakfast room, photographer facing west.

38 of 52 Interior, breakfast room, photographer facing east.

39 of 52. Interior, breakfast room, photographer facing east.

40 of 52 Interior, breakfast room, view of ceiling mural.

41 of 52. Interior, breakfast room, detail of mural above door, photographer facing east.

42 of 52. Interior, breakfast room, detail of ceiling mural.

43 of 52. Interior, second floor, stair landing, photographer facing north.

44 of 52 Interior, second floor, stair landing, photographer facing south.

45 of 52. Interior, second floor, southeast bedroom, photographer facing southeast.

46 of 52 Interior, second floor, southwest bedroom, photographer facing southwest.

47 of 52. Interior, second floor, northeast bedroom, photographer facing northeast.

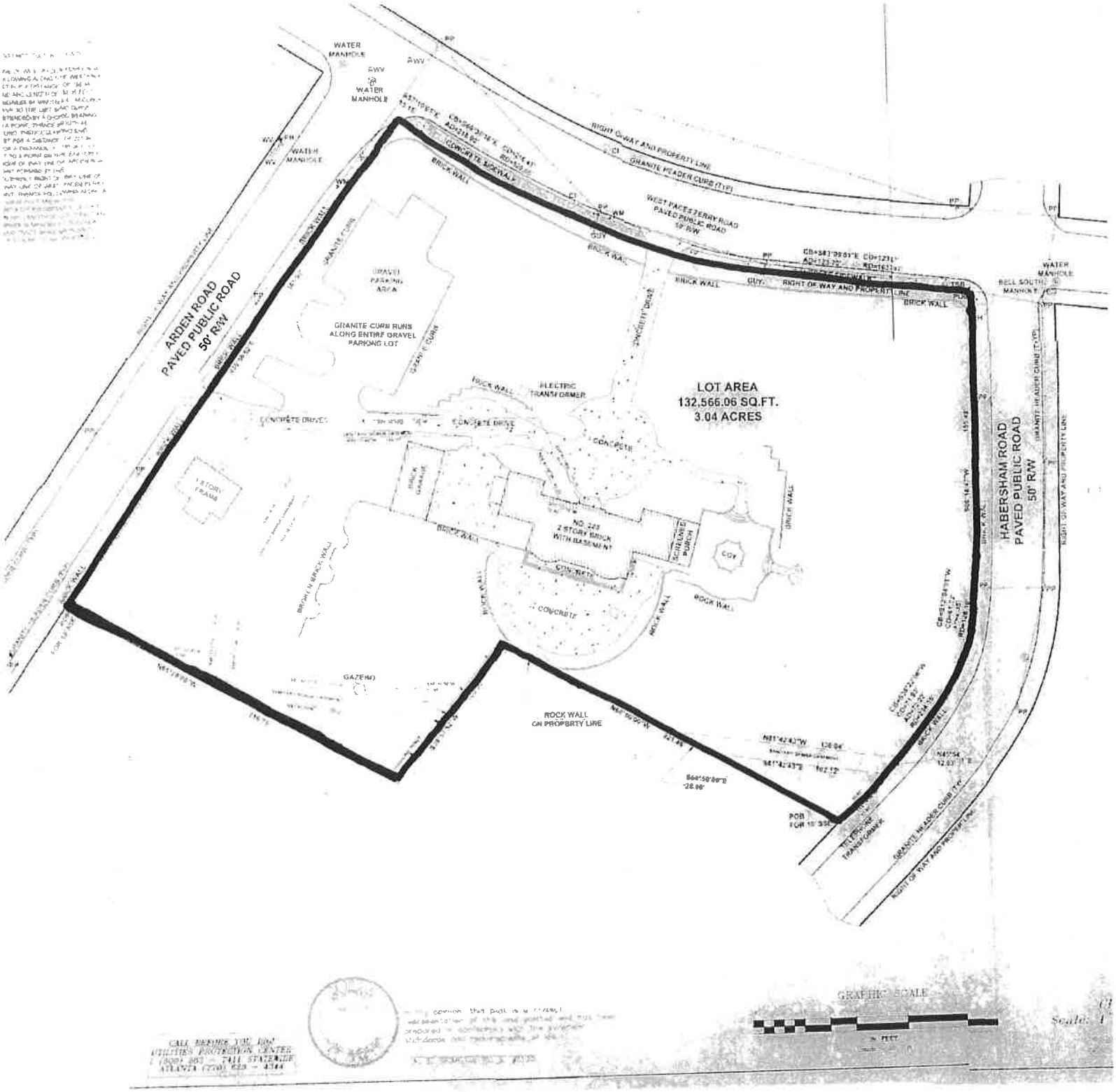
48 of 52 Interior, second floor, hall, photographer facing west.

49 of 52. Interior, second floor, hall, photographer facing west.

50 of 52, Interior, second floor, southwest servants' bedroom, photographer facing east.

51 of 52. Interior, third floor, corridor, photographer facing east.

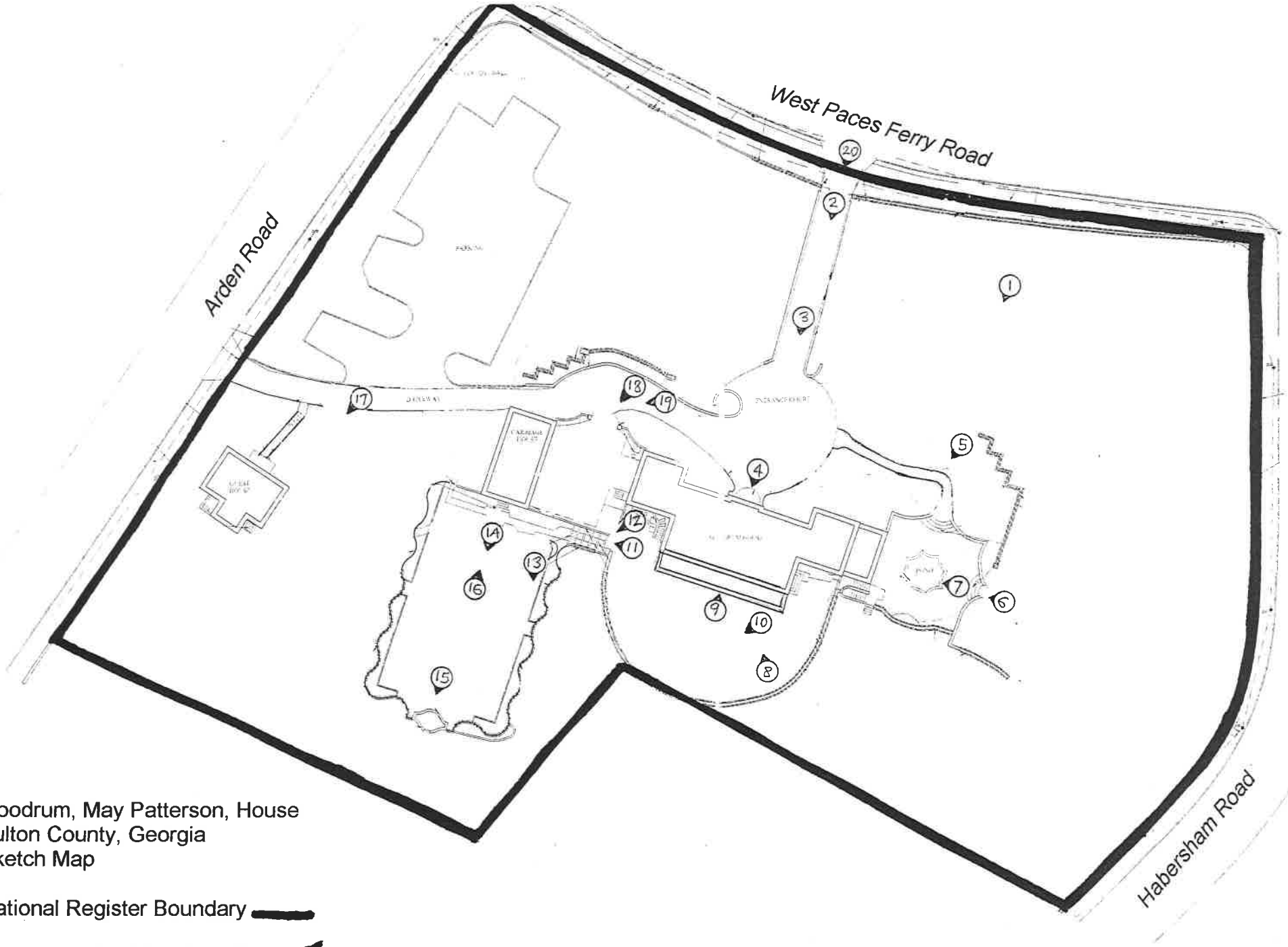
52 of 52 Interior, third floor, bedroom, photographer facing south.



Goodrum, May Patterson, House
Fulton County, Georgia

National Register Boundary ▬▬

Scale: 1 inch = 45 feet

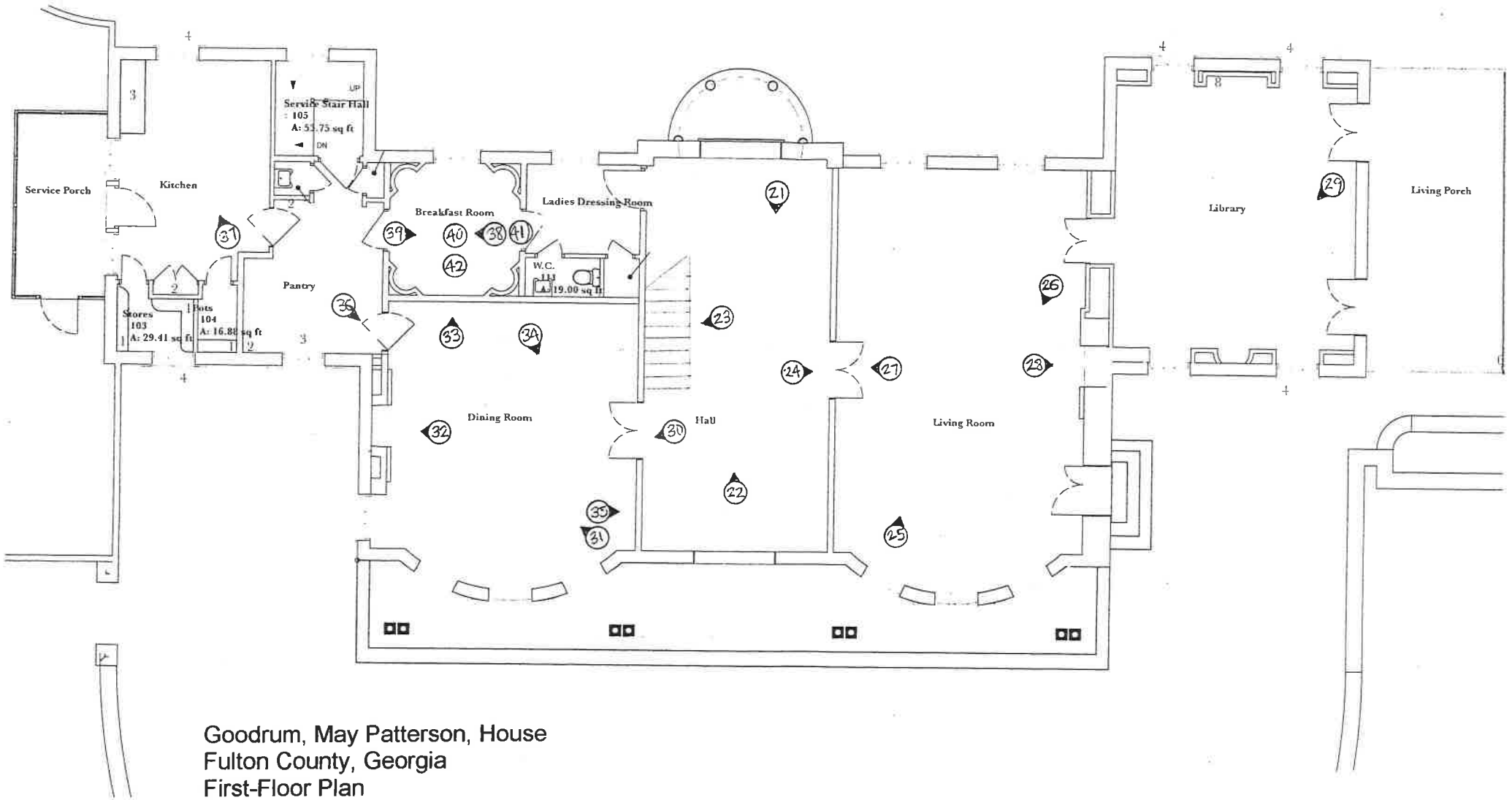


Goodrum, May Patterson, House
Fulton County, Georgia
Sketch Map

National Register Boundary

Photos number/direction of view

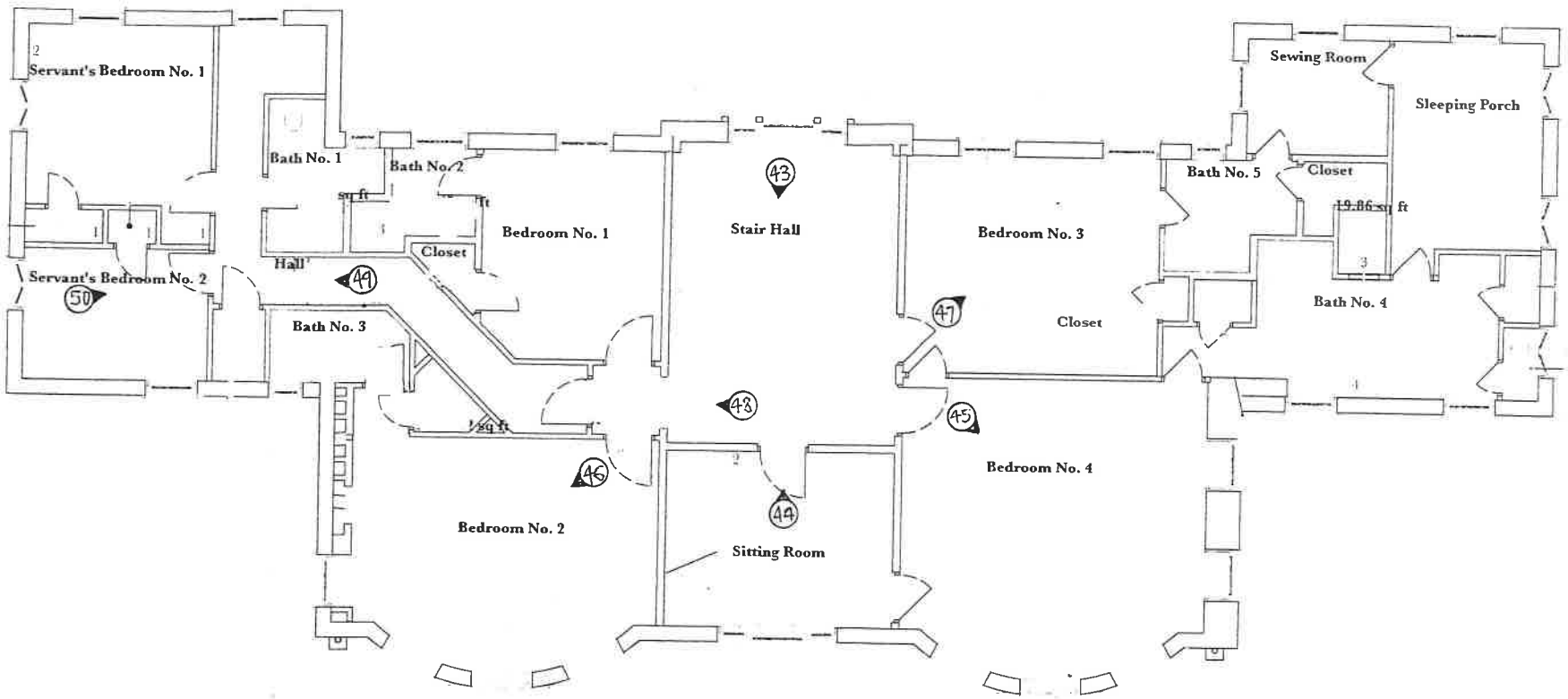
No Scale



Goodrum, May Patterson, House
Fulton County, Georgia
First-Floor Plan

Photos number/direction of view

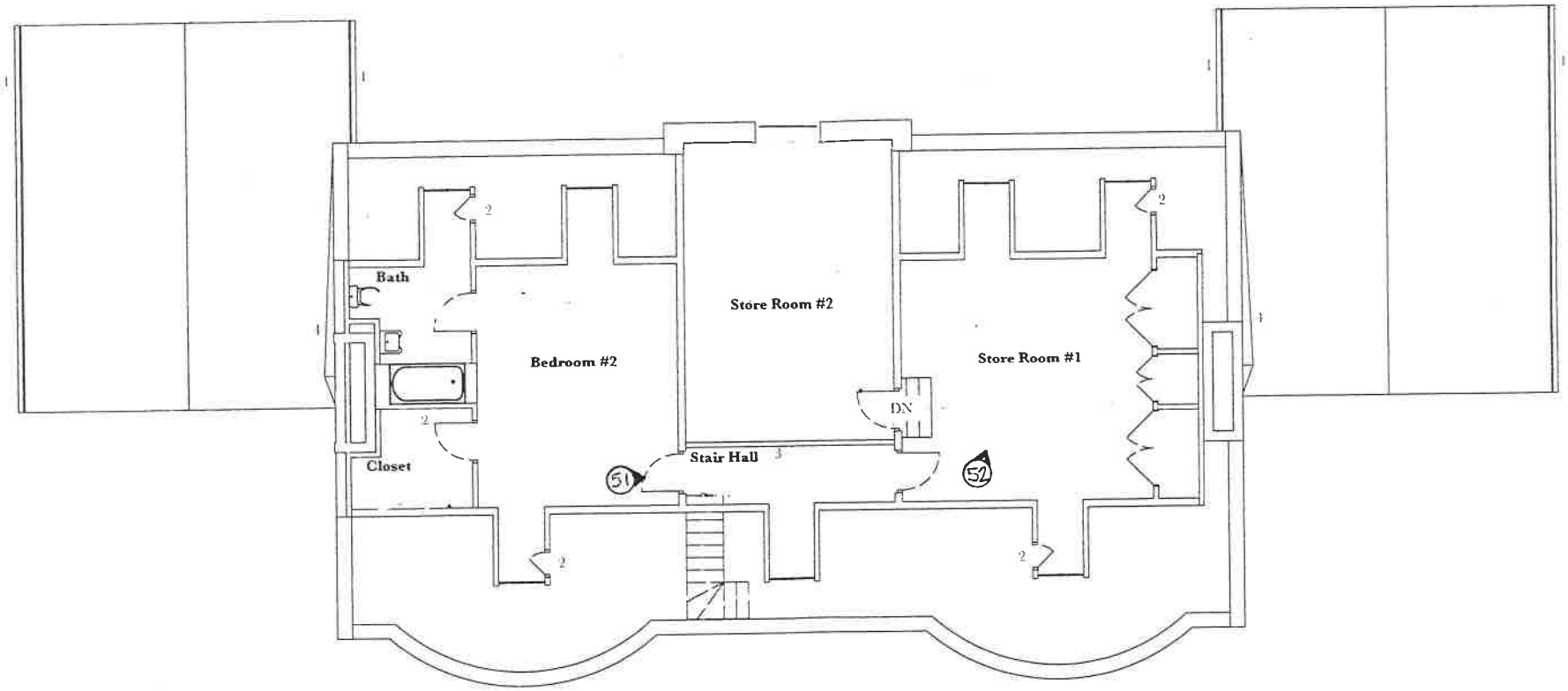
No Scale



Goodrum, May Patterson, House
Fulton County, Georgia
Second-Floor Plan

Photos number/direction of view

No Scale



Goodrum, May Patterson, House
Fulton County, Georgia
Attic-Floor Plan

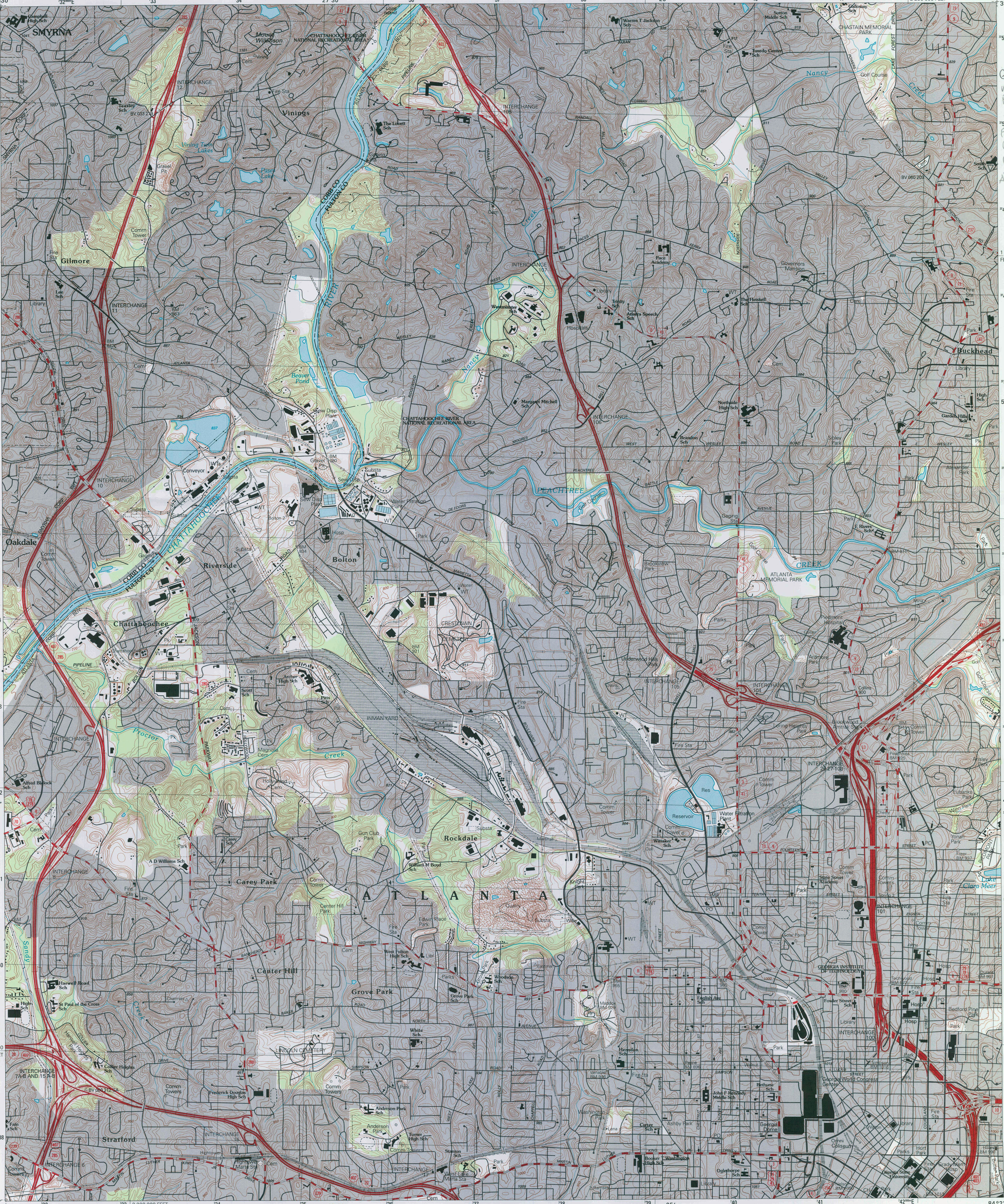
Photos number/direction of view

No Scale

USGS science for a changing world

U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

NORTHWEST ATLANTA QUADRANGLE
GEORGIA
7.5-MINUTE SERIES (TOPOGRAPHIC)



INTERIOR–GEOLOGICAL SURVEY, RESTON, VIRGINIA–1999

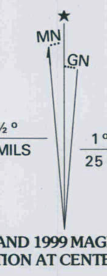
Produced by the United States Geological Survey

Derived from imagery taken 1993 and other sources. Photoinspected using imagery taken 1997; no major culture or drainage changes observed. Survey control current as of 1991
Boundaries, other than corporate, verified 1999

North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 16
10 000-foot ticks: Georgia Coordinate System of 1983 (west zone)

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

There may be private inholdings within the boundaries of the National or State reservations shown on this map



UTM GRID AND 1999 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

20% TOTAL RECOVERED FIBER

SCALE 1:24 000

KILOMETERS 1 0.5 0 1 2
METERS 1000 0 1000 2000
MILES 1 0.5 0 1
FEET 1000 0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10000

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

GEORGIA
QUADRANGLE LOCATION

1	2	3
4		5
6	7	8

1 Marietta
2 Sandy Springs
3 Chamblee
4 Mableton
5 Northeast Atlanta
6 Ben Hill
7 Southwest Atlanta
8 Southeast Atlanta

ADJOINING 7.5′ QUADRANGLE NAMES

ROAD CLASSIFICATION

Primary highway hard surface ....
Light-duty road, hard or improved surface ......
Secondary highway hard surface ....
Unimproved road ......
Interstate Route U.S. Route State Route

NORTHWEST ATLANTA, GA
1997
NIMA 4151 IV SW-SERIES V845

ISBN 0-607-92536-1

Goodrum, May Patterson, House, Fulton Co., GA. UTM Ref.: A) 16/740940 3747850

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