



CentralGardens.org



# 2025 HOME & GARDEN TOUR

SUNDAY, SEPTEMBER 7

# Welcome!

The Central Gardens Association is delighted to offer our 49th annual tour of the neighborhood. This year's tour celebrates Central Avenue as all tour sites are on this prominent thoroughfare that runs through the heart of our historic neighborhood. Lined with stunning oaks and expansive green lawns, Central showcases the best of the neighborhood with its blend of grand historic homes and some newer residences. Home Tour guests can anticipate an array of architectural styles, including stately facades and beautifully curated interior design.

We can't wait to see you back next year for our biggest tour yet celebrating the 50th anniversary of the tour.

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1487 CENTRAL AVENUE

# Arthur Merriman House

**T**his Mission-style house is located on Lot 22 of the Carr Subdivision. Mission style was the first of the Spanish Revival styles to migrate from the American Southwest, and this brick-faced mansion on Central Avenue is an early Memphis example.

Mission-style houses borrowed elements of Spanish Colonial Mission architecture for decorative touches, seen here in the ogee-shaped parapet over the second-floor dormer and the tile-roofed porch. The main roof is hipped and a hipped-roof porte cochère is on the right of the façade.

By World War I, the Mission style was fading, hastened by the impact of the Panama-California Exposition in San Diego. Planners of the 1915–1916 World's Fair embraced the Spanish Colonial Revival style, a rich source of ideas borrowed from Spanish architecture and its Moorish, Byzantine, Renaissance, Baroque and Indigenous influences.

The first owner was Arthur Merriman. Mr. Merriman was 56 years old when he moved into 1487 Central Avenue. He was living there in 1910 with his wife Caroline who was 40 years old, his stepson Harry Leath and three servants. While Mr. Merriman was a well-known real-estate broker, he was also known for his prowess in land/field trials, becoming a judge in that sport later in life. Most of the stories found about Mr. Merriman are related to his expertise in the arena. Caroline died in 1917 and Arthur, in 1922. It appears as though the heirs kept the home for several years.

The home was sold in 1926 to James H. Patton. Mr. Patton is found in the 1930 census, living in the home with his large family. He and his wife were 51 when they purchased 1487 Central Avenue and lived there with four sons, two daughters, his mother and a “companion.” This was during the Great Depression and multigenerational living was the norm. Mr. Patton owned National Bedding Company.



In 1958, Elizabeth Patton conveyed the home to Robert and Alice Michie. The Michie family sold the home to Dr. Thomas W. Nichols in 1974. Dr. Nichols and his wife, Jeannie, raised their four children; Penny, Suellyn, Bret, and Heather, in the home. Dr. Nichols passed away in 1991, and Jeannie followed in 2003, at which point the property was sold. Several transfers occurred in the years that followed, until the current owners purchased the home in 2022.





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1565 CENTRAL AVENUE

# James C. Sutton House

**B**uilt in 1927-1928, this Georgian Revival, Neocolonial house has four bedrooms, three baths and approximately 4,200 square feet on a 0.22-acre lot. It was one of the last buildings constructed in the Central Heights Subdivision, originally platted in 1899 as a 16-lot subdivision by developer Frederick R. Fulton. The house originally had balancing porches on either side and the lot extended to York Avenue.

The first owner of the house was James C. Sutton and Louise Sutton. Mr. Sutton was the owner of Memphis Marble & Granite Works located at 649 Mississippi Boulevard. The firm manufactured “artistic memorials” or cemetery headstones. Homeowners since the Sutttons have found many tombstones embedded in the soil at the residence. A rear building (or back house) was home to the family cook, Hattie Amerson, for several years. When it is not rented out, the building is used as a guest house for out-of-town family and friends.

The Sutton family resided in the house until April 1954 when Mr. Sutton quitclaimed the property to his widowed daughter Marguerite H. Moody and her daughter Willaine H. Moody. The Moody women sold the property in 1965.

During World War II the home was converted to a triplex but was returned to a single-family residence after the war. Its latest revision in 2002 included a new bedroom, bathroom and closets upstairs, and a renovation to the kitchen and back hall. The renovation garnered a Compatible Additions award from Memphis Heritage the same year. Kitchen remodel was completed by the current owners in 2020.





1565 CENTRAL AVENUE



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1572 CENTRAL AVENUE

# Robert D. Goodwyn House

**T**he architectural history of this Robert D. Goodwyn house is a fascinating amalgam of periods and styles, the story of a fine Colonial Revival incorporated into a superb Craftsman block.

Robert Goodwyn rose to prominence in Memphis after he joined L. D. Hines in establishing the Memphis Queensware Company in 1896. The term “Queensware” was associated with Wedgwood of Staffordshire, England, which was given a royal warrant to produce decorative ceramic wares for the Court beginning in the 1700s. Over time, the term was applied more generically to most types of ceramic tableware, including inexpensive products such as ironstone.

The Memphis Queensware Company was similar to contemporary housewares dealers such as Williams-Sonoma. The Memphis Queensware Company did not manufacture its products but purchased goods from American and European potteries and resold them at wholesale and retail throughout the Mid-South.

Their Main Street store, still standing next to the One Commerce Square tower, was a vast emporium filled with cut and pressed glass, hand-painted porcelains, colorful transferware patterns, decorative art pottery, plain white ironstone dinnerware, bisque dolls and toys. The wholesale side of the business covered a vast network of dry goods stores in small towns and cities in at least four states.

The success of the Memphis Queensware Company made Goodwyn’s fortune, and in 1902 he built a distinctive new house in the developing Central Avenue suburbs. No photographs of this earlier house are known, but the remaining visible portions reveal that it was a notably early example of the Colonial Revival style, with a gambrel roof laid out parallel to the street.

Only a few years later, Goodwyn bought L. D. Hine’s interest in the Memphis Queensware Company and became its president, changing the name to the Goodwyn Crockery Company. Reflecting his continued business success, around

1910, Goodwyn built an extensive front addition in the Craftsman style, more than doubling the size of the house and creating the existing street façade.

The addition's asymmetrical massing, its deep, bracketed cornice, multilight top window sashes, rough-faced limestone exterior cladding and the straight, heavy stone balusters of the porch rail are characteristically Craftsman. The arch, however, is not part of the Craftsman vocabulary.

The addition's arched windows with limestone surrounds and keystones are more closely associated with the Romanesque Revival style of the 1870s and '80s, another example of the Craftsman style encompassing influences from many sources, and in the hands of a skilled architect, creating a strong and cohesive composition such as the façade of the Goodwyn house.

An unusually wide front door, possibly dating from the house's first building period, leads to the entry vestibule. Concealed lighting behind the vestibule's cornice washes the ceiling, accentuating the extraordinary quality of the architectural details and creating a dramatic entrance to the house. The vestibule is separated from the stair hall by a screen of fluted columns with Scamozzi capitals; the columnar screen supports a Classical cornice with modillion brackets.

The stairway is a delightful confection, designed to span an arched inglenook with an elaborate, classically detailed fireplace that retains its original subway tile surround and hearth. The chimney is cleverly worked into the wall, with the

chimney stack diverted to the sides to avoid interfering with the placement of an arched stained glass window on the landing above the fireplace.

The elegant Colonial Revival millwork of the stair hall is carried into the dining room. Both the parlor and dining room open off the stair hall, with the parlor at the front of the house. The fireplaces in the parlor and dining room are set into a corner and share a common flue, instead of being placed in the middle of long walls, as would be expected in a Colonial Revival treatment.

A grand sunporch sweeps down the east side of the house, accessible from the parlor through massive, multilight pocket doors. The room is flooded with light from its arcade of windows. The fireplace with modillion blocks supporting its mantelshelf is the focal point of the room and one of the truly outstanding features in a house rich with fine detail.

While simple, crackle-glaze white tiles comprise the surround and the hearth, a panel of handcrafted, polychrome scenic tiles above the firebox is the epitome of Craftsman detail. The landscape with trees, water and distant mountains is of a style and quality found in the workshops of the Grueby Faience Company or the studio of Ernest Batchelder in Pasadena, both among the premier art potteries of the period.

A third significant building period for the house was completed in the 1990s with an addition/renovation of the kitchen, breakfast room and den executed in Craftsman-derived details, and construction of a neo-traditional back house.



1572 CENTRAL AVENUE



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1581 CENTRAL AVENUE

# The Tuli House

**T**his property is constructed on parts of Lots 11 & 12 of the Central Heights Subdivision platted in 1899. In 1910, Jesse C. Norfleet (1854-1927), a wealthy cotton broker, built “one of the most original and imposing of the houses on Central Avenue. The scrolled gables on the top ... the narrow arches in the porches ... and a central porch dominated by Tuscan columns were out of the architectural vocabulary of ancient Rome. A big third story, with a ballroom inside, dominated all the architectural activity below.”\*

The home sat on almost three acres of land at the southwest corner of Central Avenue and Roland Street, and was approached by a sweeping driveway at 1585 Central.

By 1918, Mr. Norfleet was a widower. In 1920, his daughter, Ada, married in Virginia and had her only child, son William Fuller, in 1922. Her marriage, however, did not last long. In 1924, Ada and young William moved into the mansion at 1585 Central, where Ada took care of her ailing father, Jesse, until his death in 1927. Ada lived there until her death in 1979. Maintaining that he could not keep up

the mansion and forbidden to use it for commercial purposes, William Fuller had the home torn down in December 1990.

The property sat vacant for 11 years, before Mr. Fuller sold the land to James “Bubba” Shepherd’s Shepherd Construction Co. for \$500,000 in 2001. This property was constructed in 2002 under Memphis Landmarks Commission design review to ensure compatibility. With its asymmetrical façade, gabled roof and decorative, arched front entry with pediment, the new home is a stunning example of Colonial Revival styling and blends seamlessly with older homes in Central Gardens.

*\*Memphis An Architectural Guide*  
by Johnson and Russell



1720 CENTRAL AVENUE

# Charles F. Farnsworth House

**D**esigned in the Eclectic and Colonial Revival styles, this imposing house is characterized by symmetrical façades, a high-pitched roof and classical detailing like columns and trim. The home, constructed in 1910 in Willie New's Linwood Subdivision, was first owned by Charles Francis Farnsworth and his wife, Katie Church. Farnsworth was a prominent cotton merchant. Gaining considerable wealth from cotton, he was able to finance several buildings in the new, bustling downtown Memphis.

One of those buildings, located at 88 Union Center, was known as the Farnsworth Building. It later held a ladies apparel store and was known as "The Three Sisters Building." Farnsworth was listed as a member in 1911 of Who's Who in Tennessee. He was born in Nashville, Tennessee, in 1858, educated in Memphis and married to Katie Church in 1882. He also was a member of the Presbyterian Church. Farnsworth died in 1927 while living at the residence.



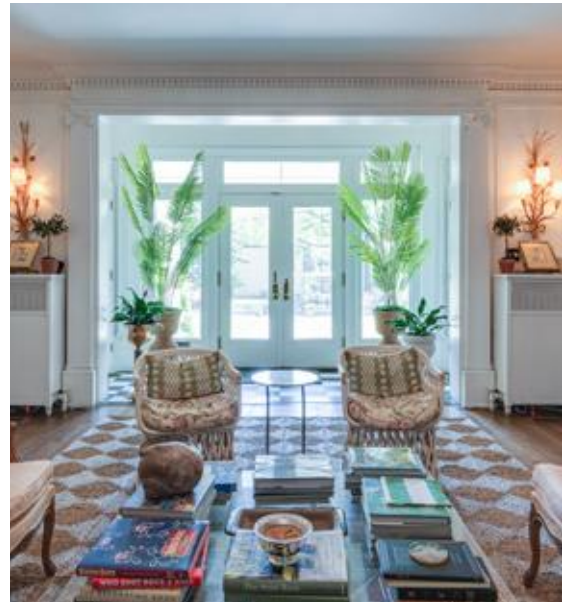
Another one of its illustrious residents was Marguerite Piazza, a famous opera singer. Piazza was born in 1920 in New Orleans, Louisiana. She also was an actress, known for *Musical Comedy Time* (1950), *Shower of Stars* (1954) and *Nash Airflyte Theatre* (1950). She was married to William Condon from July 1953 until his death in 1967, and they had four children. She sold the home in 1984 to William and Brenda Little.

Later, the home was owned by James Robert Smoot. Dr. Smoot was dean emeritus of the Cecil C. Humphreys School of Law. As law school dean, he led the project to secure the former U. S. Courthouse building located at Madison Avenue and Front Street as the school's new home.

The result of his work is a facility that ranks among the most impressive buildings for American law schools. He was saluted for his efforts at the grand opening of the building in January 2010. Dr. Smoot taught at the University of Memphis law school beginning in 1990 and was named dean in 2005. He was admitted to the bars of New York and Tennessee, the United States Supreme Court and various other federal courts.

The Smoots sold the property to Dr. Mathilda Coday and David Gearhardt in 2003. Dr. Coday is a clinical psychologist and behavioral health scientist in the Department of Preventive Medicine, Internal Medicine, & Psychiatry at The University of Tennessee Health Science Center. They sold it to David Haskins in 2010. Mr. Haskins was a corporate bond trader.

The current owners purchased it in December 2018.







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1742 CENTRAL AVENUE

# Willie A. New House

**T**his home stands on land that was originally part of the 492-acre Rozell Tract. By the late 19th century, a 14.5-acre portion known as the Anderson Tract was operated as a dairy farm by John and Willie C. Webber Anderson. After John's death sometime before 1892, Willie remarried Reverend James A. New, who later left the family and returned to Kentucky.

In 1903, Willie subdivided the Anderson Tract into 23 lots under the name Lynwood Subdivision. The subdivision plat was recorded on July 6, 1903, and included new streets named Anderson Avenue and Cowden Avenue. Lot 4, on which 1742 Central Avenue sits, comprises the western 65.5 feet of the lot.

Construction of the house occurred between 1903 and early 1906. Built in the Craftsman style, it features overhanging eaves, exposed rafter tails and a broad front porch associated with the style. The architect and builder are unknown.

The property was initially owned by Willie Anderson New, who transferred title to her daughter, Lulie B. Anderson, in December 1906. Lulie held the property as a landlord while residing next door with her mother and brother at 1756 Central Avenue.

In 1917, Lulie Anderson sold 1742 Central Avenue to Mary Flowers Parker Conly. Mary, along with her husband, Landon Haynesworth Conly, moved into the home with their three children and Mary's parents, Robert A. Parker Jr. and Sarah Flowers Parker.

The Parker family had deep roots in Memphis, with ties to the cotton trade and city leadership. Both Sarah and Robert Parker died in the home in 1922 and 1928, respectively. The Conlys undertook a significant renovation in 1922 following a fire, enclosing both the side and rear porches.



In 1935, the Conlys deeded the house to their eldest daughter, Maryelinor Conly Colbert, and her husband, Dr. William Campbell Colbert, a medical professional and World War I veteran. After the transfer, the elder Conlys relocated to a nearby home, though Mary Conly later returned to 1742 Central Avenue and died there in 1948.

Dr. Colbert, whose initials “WCC” remain in the front door, served as president of both St. Joseph and Baptist Hospitals and as a professor at the University of Tennessee College of Medicine. He died in the home in 1967.

Maryelinor Conly Colbert remained in the house until her death in 1991, residing there for 73 years. Her estate passed to her daughter, Jane Campbell Colbert, and to two granddaughters, Ruth Kuykendall Gordon White and Maryelinor Colbert Gordon Mays. The family sold the home in 1992 to Arthur Peter and Jerri S. Overstreet Bridges. The Bridges completed cosmetic updates and lived there with their daughter until they sold the house in 2011.

In 2011, N. Scott and Dr. Courtney Stroupe Woodmansee purchased the property. They undertook substantial renovations, including a new garage and rear addition in 2012 and a finished third-floor living space in 2016. These alterations established the home’s current layout. The Woodmansees sold the house in 2023 to its current owners.





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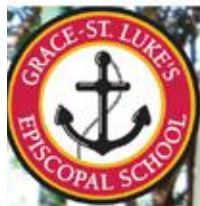
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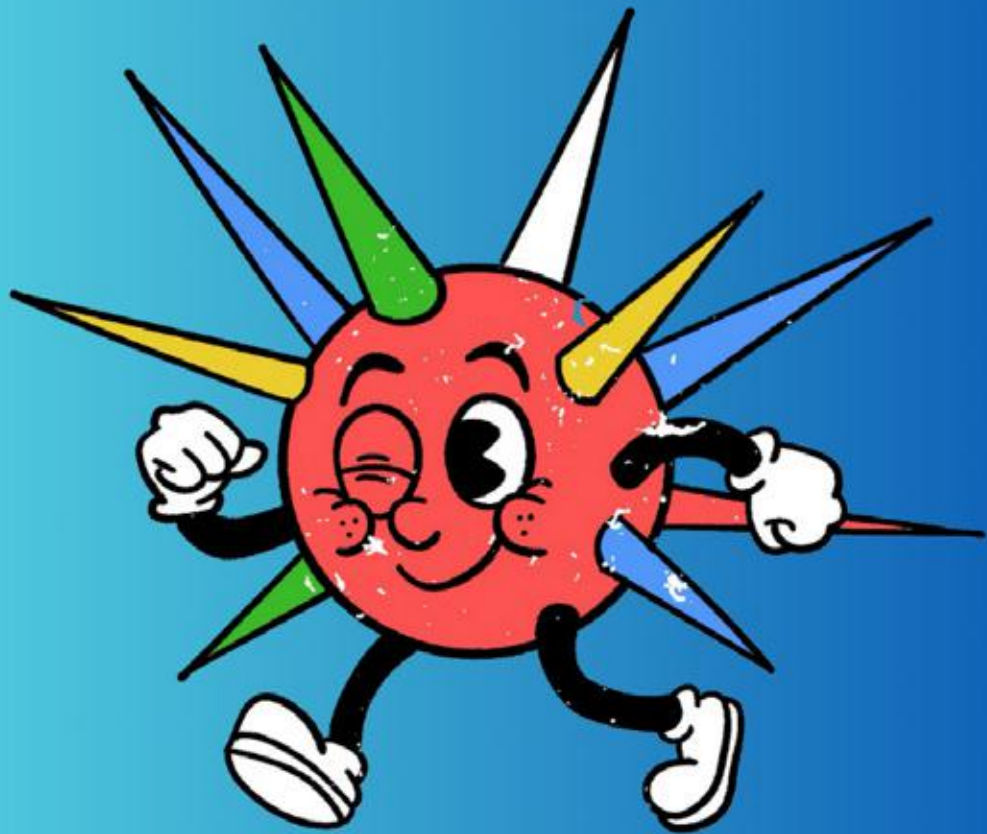
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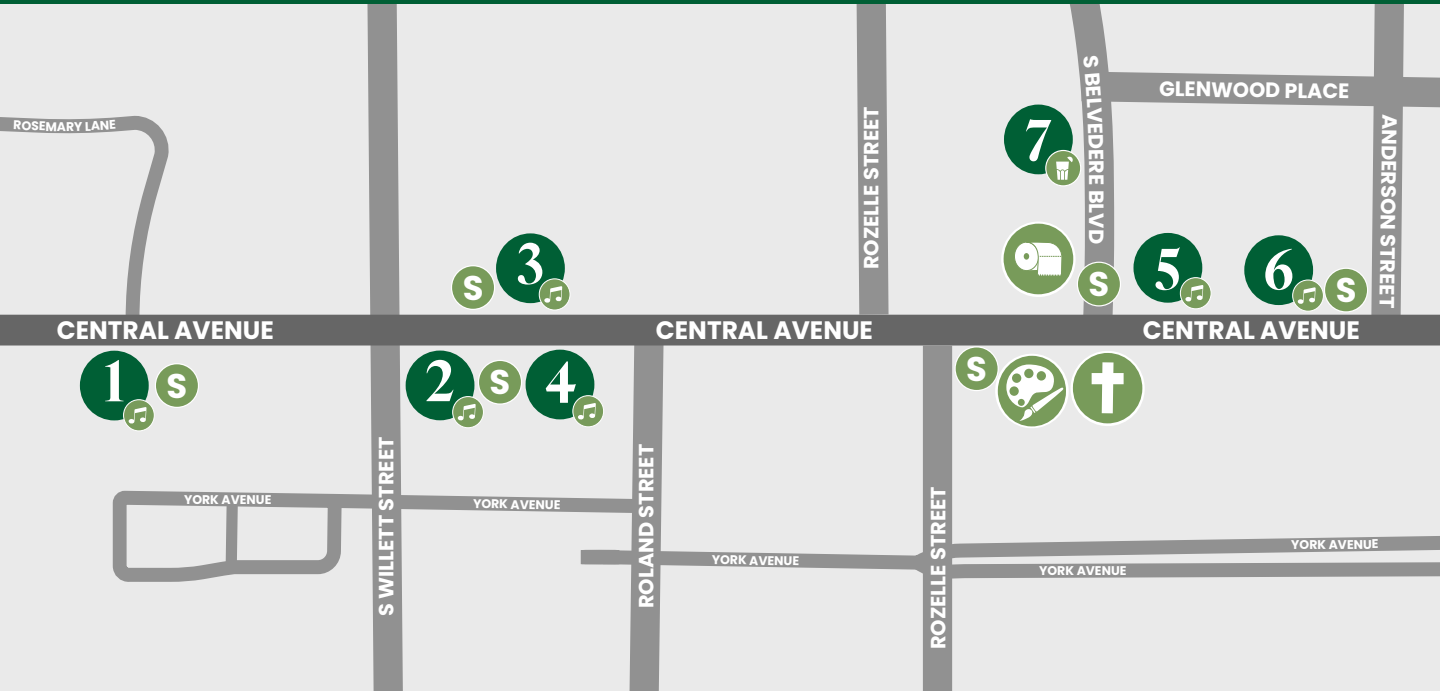
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# Map of Homes & Gardens



**1**

## 1487 Central Avenue

*Beethoven Club  
Young Artist Winners-  
Mackenzie Saylor, Flute  
& Isaac Ripple, Oboe*

**2**

## 1565 Central Avenue

*Opera Memphis*

**3**

## 1572 Central Avenue

*Jackson Pieratt, Piano*

**4**

## 1581 Central Avenue

*Opera Memphis*

**5**

## 1720 Central Avenue

*Piano Students of  
Andre Duvall*

**6**

## 1742 Central Avenue

*Ben Minden-Birkenmaier,  
Guitar*

**7**

## Hospitality



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