



**United States Department of the Interior  
National Park Service**

The Architecture of James Maurice Ingram 1929-60  
Name of Multiple Property Listing

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## E. Historic Context:

### The Architecture of James Maurice Ingram in Bowling Green, Kentucky, 1929-1960

#### Introduction

James Maurice Ingram is locally significant as the architect who helped shape the residential landscape of Bowling Green, Kentucky from 1929 to 1960. He was the most prolific architect in Bowling Green's history and had very little professional competition during the years he practiced in Warren County. He was the only architect in the City of Bowling Green to design residential structures in the 1930s and 40s, bringing nationally-favored residential styles to the area. Working through Roosevelt's New Deal agencies and with private contracts, Ingram also designed many commercial and civic structures in the City, bringing new styles to the city such as Art Deco and Art Moderne. Ingram also designed subdivision layouts, signs, entrances, display cabinets, gardens, fixture layouts, swimming pools, and even a Borders Milk Truck.

James Maurice Ingram was born in 1905. He grew up in Paducah, Kentucky, knowing early in life that he wanted to be an architect. When he was in high school, he began working summers with Paducah architect Tandy Smith. Ingram's father died when he was five, so family responsibility kept him from enrolling in college right after high school. In 1924, he matriculated at Notre Dame, and graduated in 1928. Each summer during his college training, Ingram returned to Paducah to work for Smith. In 1929, he came to Bowling Green to run an office for Smith, who had done some projects in the city. Smith was quickly discouraged with the business prospects, so Ingram decided in 1929 to venture out on his own. He saw possibilities for himself in being the sole architect to keep an office in the city. His wife, Ruby Ingram, said in an interview, that her husband went independent, "at a very early age, to tell you the truth" (1986). Throughout his career, Mr. Ingram identified himself as J. M. Ingram.

It did not help the fledgling architect that the stock market crash and Great Depression came shortly after he opened his business. As cited in Clark's *American Family Home*, "Housing starts declined by 90 percent from their peak of 937,000 units in 1925 to their all-time low of 93,000 in 1933" (1986:194). Mrs. Ingram remembers, "It was really rough . . . Money was so scarce you just couldn't believe it . . . we managed to get along." That they did is largely thanks to the Works Project Administration (WPA), which provided most of the major work Ingram did during the 1930s. As Mrs. Ingram explains it, the WPA gave "a hand up to many aspiring architects and builders in those years" (1986).

Many of Ingram's commercial designs have become Bowling Green landmarks. In 1936 he designed Art Deco structures for the Honey Krust Bakery (WA-B-222) and the Warren County Jail (WA-B-53). A few years later in the Art Moderne and International Style, he designed several commercial structures. Ingram's municipal work included the airport and several homes for the elderly in Warren County.

The majority of Ingram's designs were residential. In the 1930s, there were few affluent enough to build a new house. Ingram talked some clients into jobs by agreeing to work inexpensively. For example, in the depth of the Depression, Ingram persuaded Mr. Earl Rabold to build a big new stone house on Parkview for the sum of \$5,000-\$6,000. (Stephens Ingram, 1986). Mrs. Ingram always refers to the total cost of houses, so it is reasonable to speculate that Ingram's commission came as a percentage of the total project cost. In the 1930s, 5% would have been a typical commission. This more than doubled in the 1940s.

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As the 1940s approached, business began to improve, and Ingram finally could buy his own house, at 919 Park Street. That small house was not only the Ingrams' home, it served as his office as well. Mr. Ingram drew the plans while Mrs. Ingram handled all the office paperwork. Sometime around 1943, the Ingrams moved to Louisville. Still, Ingram maintained business connections in Bowling Green, designing a number of projects through the 1950s. He kept his office in Bowling Green open until the late 1940s.

In the post-World War II era, professional architects had to contend with new competition. "Despite their attempts to make the architect an expert in both house design and family life, professional architects were waging a losing battle to get a bigger share of the vast expansion in single-family housing that began after World War II" (Clark 1986:206). When Mrs. Ingram speaks of the hardship of the Depression years, her comments suggest that he was diligent about negotiating deals with prospective clients, which may have afforded him some protection from changing options in the marketplace. These options would have included purchasing house plans in the mail or ordering ready-to-assemble houses from catalogs.

### **Professional Design in Bowling Green-Warren County: 1929-1960**

During Ingram's local career only three other architects were known to have done any substantial work in Bowling Green and the rest of Warren County. Two of the architects had a tremendous influence on the look of Western Kentucky University, Brinton B. Davis and Frank D. Cain. Brinton B. Davis (1862-1952) practiced out of Paducah and Louisville and designed eleven buildings for Western Kentucky University as well as Bowling Green's City Hall (WA-B-055). He did not however, design any residential buildings in Warren County. In the late 1950s Frank D. Cain, Jr., designed several residential structures in the city. He began his practice in 1957, designing his own home at 1909 Cedar Ridge Road. However, the bulk of his work took place on Western Kentucky University's campus, where he oversaw nearly 50 different projects. He made additions to Van Meter Auditorium (WA-B-205) and the Kentucky Building (WA-B-206, 1978) and designed Diddle Arena, Cravens Graduate Center, Rodes-Harlin Hall (1966), Tate C. Page Hall, Jones-Jaggers Hall, and the Kelly Thompson Complex for Science North Wing. Off campus, Cain designed the Boy's Club on 11<sup>th</sup> Street (1960), the Delafield School (1961) and the Grover C. & Myrtis Cole Memorial Chapel in Smiths Grove (1967). Joseph Wilk also began his career in 1957. Wilk practiced as an architect for about 20 years before taking the position of chief building inspector for the city. Wilk's best known designs are the Newman Center, Bowling Green Municipal Utilities, Holy Spirit Catholic Church, Bowling Green High School (WA-B-135), American National Bank, First Federal Savings & Loan, Cora Barlow Educational Building of State Street Baptist Church and the Margie Helm Library at Western Kentucky University. At least three of Ingram's competitors greatly influenced Western Kentucky University but their designs had little impact on the rest of Bowling Green compared to the prolific and extensive career of James Maurice Ingram.

### **James Maurice Ingram's Commercial Designs: 1929-1960**

Several factors provided work for Ingram during the difficult periods of our national history that corresponded with his career, the Great Depression and World War II. The Works Project Administration (WPA), the state-mandated Sullivan Law requiring a county system of schools, and the growing popularity of the automobile, all gave Ingram work. Between 1933 and 1937, the federal government responded to the Depression with a host of reform programs, called the New Deal, orchestrated by the administration of President Roosevelt. The goals of the Public Works Administration (PWA) were to provide jobs and stimulate the construction industry. Projects of the PWA included roads, schools, model housing, courthouses, and state

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office buildings. In Kentucky, \$162 million was invested in 14,000 miles of improved highways, 9,000 public buildings and pack horse libraries (Kleber, 678). At least two buildings Ingram designed are known to have been funded by the WPA: a building in Russellville and the Music Building for Western Kentucky University. Two school projects, one in Alvaton and the Smith's Grove Colored School, took place during the Depression and may also have been funded by a New Deal agency. Another fourteen school projects have been found in his archived architectural designs; these were undated.

By 1936, and at least through 1959, Ingram designed no less than 26 educational buildings for the Warren County Board of Education, including high schools, gymnasiums, farm shops, and cafeterias in the communities of Rich Pond, Richardsville, Alvaton, Bristow, Hadley, Smiths Grove, and Oakland. His design for the Richardsville School was used as a model throughout Kentucky.

The automobile created a demand for a variety of new structures. By 1930, the number of cars on America's roads rose at a fast pace, reaching 23 million. With the increase came a need for gas stations, auto salerooms, and car repair shops. Ingram designed at least four service/filling stations, a bus stop for Cooper Smith and a master service station for Leachman Potter Motor Company in 1949. In 1936 he designed art deco structures for the Honey Krust Bakery and the Warren County Jail. In 1946, Ingram designed two dealerships for the Galloway Brothers, the Galloway Motor Company Building and the Galloway Farm Equipment building, located on opposite corners at 6<sup>th</sup> Avenue and State Street (Dixie Highway). Ingram did not hesitate to explore new design concepts for his commercial structures, but with residential structures, he hewed to traditional designs.

### **James Maurice Ingram's Residential Design: 1929-1960**

Located in South Central Kentucky, the city of Bowling Green is today a commercial hub for surrounding rural counties, a center for manufacturing, and home to Western Kentucky University. This was not the case when Ingram opened his office in 1929; Bowling Green then was largely a retail and service center for the agrarian hinterlands. The majority of houses that Ingram designed were built during the 1930s and 1940s, when residential development began moving outward from the city's downtown core. By the early 1940s, Ingram designed primarily in the Colonial Revival Vernacular, remaining faithful to that style until he retired. Neighborhoods designed by Ingram are distinctly different from other sections of the city, such as the Magnolia Street District (1989, NRIS 89002017), which is noted for its bungalows. In the many Ingram drawings that the authors of this nomination have observed, an Ingram-designed bungalow has not been found.

Ingram's substantial body of residential work in the city of Bowling Green and throughout Warren County follows national housing trends of the period. Ingram's house designs incorporated both the English Revival style, drawing on Medieval, Gothic and Tudor elements, and the Colonial Revival style which drew heavily on Georgian and Federal elements. According to historians Massey and Maxwell, "Colonial Revival was well underway in the 1890s, but it didn't really catch on with architects until the late 1920s" (2003:90). Ingram combined selected elements of this style in distinctive manner. No two houses he designed look exactly the same, though they all bear the stamp of Ingram's approach. Starting in the 1930s, Colonial Revival houses became less ornate, possibly in reaction against the extensive ornamentation of Victorian houses. "By combining Queen Anne features (on the interior) with Georgian and Federal style ornament (on the exterior), an acceptable new colonial style was sure to evolve in due time." (Massey 1996:181)

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According to Virginia & Lee McAlester in *A Field Guide to American Houses*, the Eclectic Movement, which included Ancient Classical, Medieval, Renaissance Classical and Moderne-inspired styles, became popular in the late 1800s with architects who designed for wealthy clients. This trend was interrupted during the first two decades of the 20<sup>th</sup> century with Moderne styles including Craftsman and Prairie. After World War I, taste shifted back to the more traditional styles. The McAlesters, write, “Soon even modest cottages began to mimic, in brick veneer, the masonry facades of Old World Landmarks. The resulting burst of period fashions drew on the complete historical spectrum of European and Colonial American housing styles and dominated domestic building during the 1920s and ‘30s” (McAlester, 319).

While English Revival faded as a popular choice following the onset of World War II, Colonial Revival remained prominent. This is not to say that homeowners desired a return to the floor plans of the Colonial era. “American homeowners were in the mood for a Colonial Revival, but only on their own terms. The Queen Anne house would have to go, but the country was not about to give up the expansive interiors, flexible floor plans, interesting building shapes, and big porches it had so recently taken to its heart” (Massey and Maxwell 1996:181). The sheer volume of commissions Ingram received suggests that the local population approved of his use of styles that were in vogue at the time. Colonial Revival houses are pervasive in American suburbs. Massey and Maxwell write, “The most popular architectural style in America’s history, the Colonial Revival, took root in the late 1870s and has continued to flourish into the present” (1996:177). Ingram was very loyal to this style.

He designed Colonial Revival houses right up to his retirement in the 1960s. After retirement, he traveled to Chicago and other cities to design Williamsburg courtrooms. Despite this fondness for the Colonial Revival style, Ingram also utilized the Cape Cod style for residential structures. One way to characterize the post-WWII housing boom in the United States is to say: “The dominant image of 1940s suburbia is the freshly minted, bare-bones Cape – the iconic starter house for thousands of returning veterans and their families” (Massey 2003:89). This statement alludes to the vast suburban expanses built by large-scale developers such as the Levitts on Long Island, New York, and the partnership of Weingart, Taper, and Boyar in Lakewood, California. Interested in maximizing profit and productivity, those developers minimized design features. Throughout the United States, many small-scale operations also erected neighborhoods of Cape Cod-derived houses, often incorporating more design features than the huge outfits did. “The cozy Cape Cod houses many of us see today have a Colonial Revival aspect, due mainly to the popularity of that style during the 20s. The term “Cape Cod,” however, still denotes almost any small, white, one-and-one-half story house with a simple gable roof and center entrance” (2003:48). Brick versions were common in the 1940s-1950s. In many places, houses are still built to resemble Cape Cods on the exterior. As Janet Daub Erickson writes, “This authentic exterior is available with a variety of interior arrangements, in a thoroughly postmodern reversal of form following function” (1991:48). In Ingram’s work, the Cape Cod appears most often when designing small rental properties for local builders. However, a number of larger homes designed by Ingram qualify in form as a Cape Cod. They usually have dormers, and often have dependencies.

Ingram’s clients included individual homeowners and some small-scale developers interested in rental property. So, along with large houses for wealthier homeowners and modest houses for the middle class, Ingram designed very small cottages and apartment houses. Mrs. Ingram credits her husband with having designed the first efficiency apartments in Bowling Green. During the 1930s and 1940s, Bowling Green was

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expanding, and Ingram designed house after house. Covington Avenue, for example, is lined with houses in the English Revival style. Mrs. Ingram estimated that her husband designed 25% of the houses on that street; when all of the drawings at the Kentucky Library are inventoried it might prove to be a higher percentage. Certain neighborhoods in Bowling Green most probably will prove to have been almost entirely designed by Ingram. Sumpter Avenue in the Cedar Ridge Neighborhood, Nutwood Avenue, and Edgewood Avenue and Normal Drive adjacent to Western Kentucky University's campus each have many Ingram-designed houses.

**Ingram and the Architecture of War**

In the era following the First World War, the realization of life's impermanence and fragility was deeply realized by the residents of Bowling Green, and it seems that they poured their uncertainty into historic building styles. In a world which had been rocked by conflict, people wanted something that they felt would last. Drawing from archival research, it is fairly certain that the first major stylistic design that Ingram would come to be associated with is the English Cottage Revival, which seemed to speak to Bowling Green residents' desire for permanence. In the revival of historic building styles, Ingram was giving his clients a space with ties to historical longevity along with a wider range of personal expression.

By working within historical styles that were traditionally asymmetrical, Ingram allowed for more creativity in the buildings that he was producing, and this satisfied his client's desires. In the 1928 edition of *The Builders Home Catalogue*, there is a description of the English Cottage/Tudor styles, both of which make their appearance in Ingram's early designing career, and gives some insight into the type of things that clients wanted from their houses:

The soaring, evanescent spirit of Gothic architecture seems to have little to do with domestic buildings. And in actuality it is impossible to find such salient features as high vaulted ceilings, delicate buttresses and real stained glass windows short of a mediaeval castle. Yet if we look at it in a broader way, if we remember that the desires for buoyant freedom, for romance itself is at the core of Gothic architecture we can find some domestic expression of it. Chief among these are the half-timber houses of Tudor and Elizabethan England.

The principle behind the Gothic home is one of frankness. That is the exterior is a frank expression of the interior. The floor plan is first laid out and, regardless of its intricacy, the exterior is made to reveal what it encloses. Thus the Gothic style is the most flexible of all. Though symmetry is sacrificed it is more than made up for in the subtle balancing of parts. The finished result, if carefully watched, will be a beautiful composition of shapely architectural forms, varied wall surfaces, projecting casements and rich, decorative detail. For the expression of one's personality in a home, nothing could be more pliable, and in the end satisfying.

The quoted passage's essential desires find themselves echoed in several other books from the period, such as the 1928 work by the Standard Homes Company, *Best Homes of the 1920's* and *124 Distinctive Design Plans* produced by National Buildings publications in 1929.

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By placing Ingram's work within a larger architectural conversation, we are able to gain a clearer sense of the intentions that lay behind many of these characteristic buildings, and the broader social factors that went along in determining the aesthetic dimensions of Bowling Green. Furthermore, by attaching Ingram's work to the broader revival of English Cottage architecture in a national level, we are able to compare his work with areas already on the National registry of Historic Places, such as the North Hills Historic District, in Knoxville, TN. Whether in Bowling Green or Knoxville, the desire for historic and personal permanence were key factors in their specific architectural character. For the large concentration of Ingram's work in Bowling Green, we have found a similar material profile that locks Ingram's work within the National desire for lasting presence. The most direct of which is the use of long lasting materials like stone, and brick. When one drives up Bowling Green's Covington Street, for instance, Ingram's style is infectious, with almost all areas of the neighborhood announcing his work. The historicity that his style transmitted has been repeated throughout the neighborhood.

Ingram's work was influential in shaping the architectural identity of the entire town, with later architects working in other areas, attempting to produce works of similar artistic resonance.

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## F. Associated Property Types

### Name of Property Type: James Ingram-designed House

#### Description of Ingram-designed Houses:

Ingram's house designs followed both the English Revival style—drawing on medieval, Gothic and Tudor elements—and the Colonial Revival style, which drew heavily on Georgian and Federal elements. According to historians Massey and Maxwell, “Colonial Revival was well underway in the 1890s, but it didn't really catch on with architects until the late 1920s” (2003:90). Architects in certain parts of the country designed in the style earlier than that, but by the late 1920s, architects as a group recognized the broad appeal of the style.

Ingram's practice was to combine selected elements of a particular architectural style in different configurations. His distinctive approach resulted in a recognizable Ingram style, where no two houses he designed look exactly the same, though they all bear the stamp of his aesthetic.

Ingram's English Revival style appears most often in the houses he designed early in his career. Gelernter observes that the English style is generally referred to as Tudor, and it “became a defacto American vernacular style between the wars” (1999:234). Ingram's style of handling English Revival resulted in many small rubble stone houses with projecting gable entries, chimneys placed at the front of the house as a prominent design element, vertical openings in gables, catslide rooflines, and arched porch openings. The chimneys he placed on the front of houses often contained a small niche or pattern of contrasting stone or brick. Porches usually appeared to the side of the house.

Based on available Ingram architectural drawings, he moved generally from English Revival in the 1930s increasingly towards Colonial Revival in the 1940s. Here, too, he employed certain signature combinations of stylistic elements. The designs were symmetrical, the doorway often featured an arched transom or a pediment. He continued to use side porches in his designs, but now he topped them with balustrades and used lattice work or columns. Typical elements would also include end chimneys, dormers, side porches, balustrades, sidelights, and open pediments with engaged columns—textbook features of the Colonial Revival style. Ingram achieved what Massey describes about the style: “Variety for the sake of variety had been replaced by a subtle, and to the millions of Americans who lived in such houses, deeply satisfying traditionalism” (Massey 1996:186).

In both of his signature styles, Ingram seems to have been especially fond of rubble stone as a building material. As Bowling Green is blessed with an abundance of limestone, this would have been an inexpensive way to lend substance to a building. Rubble stone is generally quarry scrap applied as surface treatment to a frame structure. Some of the fancier houses Ingram designed used dressed rubble stone. There is no evidence that Ingram ever used burr stone, a red-color stone seen on many other stone houses in Bowling Green.

#### Significance of the Property Type:

Ingram brought what has proven to be a broadly appealing post-Victorian approach to a city that accepted the look. The appeal of Ingram's English Revival style can be summarized in what Massey

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and Maxwell say about the style generally: it “bespoke old-fashioned coziness (the cottage), dignified prosperity (the manor house), or even ancient nobility (the castle), while keeping the solid comfort of 20<sup>th</sup> century amenities” (1996: 219). Typical elements of this style include prominent chimneys, often placed in the front of the house as ornament, projecting gabled entry, stone facing, and asymmetry, as well as catslide roofs over entries. Gelernter adds to this subject that the English style, generally just referred to as Tudor, “became a defacto American vernacular style between the wars” (1999:234).

James Maurice Ingram changed housing in Bowling Green by arriving as tastes were shifting, bringing with him styles which were embraced not just in Bowling Green, Kentucky, but all over the United States. Ingram’s persistence in securing contracts resulted in an impressive number of commissions, especially during the lean years of the Depression. The quantity of houses he designed and re-designed comes in contrast to the lack of ability of depression homeowners to build newer and bigger homes. Certainly, Ingram’s house designs made very attractive and durable homes. They have contributed significantly to the architectural flavor of Bowling Green.

**Registration Requirements:**

The nominated resources must be located within the present geographic boundaries of Bowling Green, Warren County, Kentucky, specifically on Covington Street between Scottsville Road and Lehman Avenue. To be considered eligible, nominated resources must have been built during the period covered by this MPS: 1929-1960. Ingram-designed houses should include the components described in the historic component resources described in the Property Types section and continue to illustrate the shift in the style of local architect, James Maurice Ingram.

To be eligible for registration under Criterion C, Ingram-designed Houses should maintain a high proportion of the basic components identifying the Ingram-designed house property type. The most basic components include either a Tudor Revival or Colonial Revival style paired with distinct Ingram elements such as window details, decorative corbels, ornamental elements on the exterior chimney, arched door openings, or built-in shelves and cabinetry.

All aspects of integrity should be considered: location, setting, design, workmanship, materials, associations with established historic contexts, and the ability of a particular house to convey the feeling of its original construction date. Generally, this requires that an Ingram-designed house retain the architectural composition, ornamental details, and materials of its original primary exterior elevation. Additionally, changes over time in materials should be sympathetic to the original design. Integrity of feeling will be the key judgment necessary for eligibility.

Houses with these elements will be eligible for listing in the National Register of Historic Places. The degree of integrity required must be sufficient to support the significance of the building's specific contribution to the historic context identified in Section E of the Architecture of James Maurice Ingram MPS.

Because the property type is defined by Ingram’s adaptations of prominent national styles, the retention of these character-defining elements and their component parts is required. Reversible alterations, such as the loss or removal of ornamental detailing, replacement of doors, window sashes and framing elements, and scarring of architectural elements will have happened. They obviously diminish a building's faithfulness to its

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valuable historic design. Buildings having lost these details will be considered carefully for nomination, and when necessary, additional justification for the conclusion of eligibility will be made, weighing the impact of the lost fabric and design.

High quality workmanship may be evident in details such as window trim, decorative corbels, ornamental elements on the exterior chimney, or original foundations. Found in either Tudor Revival or Colonial style houses, these details illustrate the aesthetics of residential subdivision architecture from 1929-60. These features reveal local and national applications of construction practices. These details are instrumental in identifying the work of local architect James Ingram, and in determining the period of construction for the house in question. An abundance or lack of these aspects of workmanship may also provide general indications about the level of wealth of the original owners of the house—an important fact, because Ingram found ways to provide architect-designed housing to a mass-market audience. Integrity of workmanship will enhance the historic feel of an Ingram-designed house, but possession of this integrity factor is not generally required as a basis for eligibility.

In addition, a large number of these buildings have side porches. Over time, some building owners have screened or enclosed these porch openings. Interior changes observed include the loss of ornamental detailing and architectural elements, and even the rearrangement of floor plans. A building with a wide array of interior changes, which maintains a high degree of exterior intactness, may be considered eligible, but its losses must be reported and its perceived architectural value must be discussed in greater depth than is discussed with Ingram-designed buildings which retain greater amounts of overall materials and design. Conversely, a building that has undergone exterior changes, yet retains a high degree of interior design intactness, can be proposed for listing, with sufficient justification for the way it contributes to our appreciation of Ingram's design schemes.



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## H. Summary of Identification and Evaluation Methods

### The 2014 Survey

In 2014, a survey was conducted on homes in the Covington Street neighborhood by several graduate students attending Western Kentucky University. At the same time, the students worked with recorded interviews with Ingram's widow, Ingram's own journals, previous student scholarship on Ingram, and a large collection of Ingram's original drawing and blueprints which had been donated to the WKU Library and Special Collections. The intent of this research was to track down the original designs, and their owners, in order to match to and detect any alterations in the structures of the surveyed homes. Ingram's work and aesthetic style, as well as his fondness for rubble stone and English-cottage revival housing, is one of the most noticeable elements in the neighborhood. However, his mark appears even on the simpler and more basic houses.

Of the fifty-six houses on Covington Street, fifty houses were included in the survey by bearing a resemblance to Ingram's styles. Of those, twenty-one were confirmed to be Ingram houses by close similarity in each to an original Ingram blueprint. Three were chosen to have their interior recorded, so that the breadth of Ingram's design periods could be examined to a small degree. The interior survey consisted of going inside the confirmed Ingram homes, taking photographs of interior architectural details, and documenting changes in home structure and design. Special attention was given to interior flow plans, acuteness of door angles, and smaller interior details that Ingram was fond of including in his architectural drawings, such as built-in shelving, picture rails, and telephone niches.

The architectural drawings that were chosen by their close resemblance to a Covington Street home are represented in the below chart. Some, but not all, drawings have the names of the client and the year of the drawing. This is supplemented by information from county tax records, which identifies the year each home was built, which is not necessarily the year it was drawn.

The following chart is a guide to managing the information from the survey of Covington Street houses in Bowling Green:

House #	Archive Folio #	Original Commissioner and/or Owner	Year on Drawing	County tax office: construction date	Current Owner
803	AD472	Mr.&Mrs. E.O. Pearson	1940	1938	WATKINS, CECILIA
805	AD586	Mr.&Mrs. John Lally	1941	1941	JENT, JOHN & PATRICIA
807	AD236	Mr.&Mrs. Ray Russell	1941	1939	BROWN, NELLIE
810	AD505	Mr. W.L. Stevens	1940	1938	GILBERT, KEVIN & KIMBERLY
811	AD556	Mr.&Mrs. John H. Green	1941	1940	OLSON, LYNN
812	AD447	Mr.&Mrs. R.W. Wettleson	1939	1937	CLARK, BENNY & ALICIA
814	AD644	Mr.&Mrs. J.C. Givens	1939	1938	WILLIAMS, MICHAEL ANN &

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					CARPENTER, DAVID
815	AD127	Mr.&Mrs. J.L. Thurber	none	1936	GILPIN, JEFF
825	AD197	Mr.&Mrs. Charles Hildreth	1941	1940	BROOKS, KEVIN & GAIL
832	AD473	Mr. H.E. Eubank	none	1938	RICE, SUSAN
933	AD188/ 726	Mr. & Mrs. Roy Cooksey	none	1938	OLSON, LYNN & JULIE
936	AD425	Dr. & Mrs. L.K. Causey	1939	1939	STEIN, J. & M.
942	AD560	Mr.&Mrs. Kemp Cullen	1936	1937	GRAY, HOLLY
943	AD722	Mr.&Mrs. J.D. Dodson	1934	1933	JOHNSTON, BARBARA
945	AD438	Mr.&Mrs. W.L. Stevens	none	1936	JOHNSON, JEFFREY & NORMA
1011	AD129	Mr.&Mrs. W.H. Duncan	none	1932	KERNOHAN, JOHN & FREDERICA
1015	AD631	Mr. J.L. Thurber	1934	1933	ANDREWS, WILLIAM & LEANNA
1017	AD201	Mr.&Mrs. A.W. Gentry	none	1934	MAGNOLIA LANE INVESTMENTS
1035	AD450	Mr.&Mrs. K.M. Kasdan	1936	1934	MAGNOLIA LANE INVESTMENTS
1043	AD125	Mr.&Mrs. Hubert DeVasier	1935	1933	ALLEN, DR. MARK & ANN
1107	AD705	Mr.&Mrs. Maurice D. Burton	1931	1937	REYNOLDS, E.

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