

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Inglewood
other names/site number Cockerill, Thomas and Emma Jane Donohoe, House
Petticoat House

2. Location

street & number 701 Randolph Street n/a not for publication
city, town Glasgow n/a vicinity
state Missouri code MO county Howard code 089 zip code 65254

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> structures
	<input type="checkbox"/> object	<u>0</u>	<u>0</u> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing:
n/a

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

G. Tracy Mehan, III
Signature of certifying official G. Tracy Mehan, III, Director Date 5/11/96
Department of Natural Resources and State Historic Preservation Officer
State or Federal agency and bureau

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

Signature of commenting or other official Date _____

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling

Current Functions (enter categories from instructions)

DOMESTIC/single dwelling**7. Description**

Architectural Classification

(enter categories from instructions)

Other: Georgian planItalianate

Materials (enter categories from instructions)

foundation brickwalls brickroof metalother wood

Describe present and historic physical appearance.

SUMMARY: Inglewood is a detached, single family dwelling located at 701 Randolph Street, Glasgow, Howard County, Missouri. The house is an architecturally significant example of the unique combination of type and style in an early mid-Missouri river town. Built of locally molded, red brick, laid in common bond, this vernacular house utilizes a typical, square Georgian¹ floor plan on the first floor with central hall and stair. A two-story ell extension for kitchen and servants' quarters was attached to the left rear of the main block. The Italianate style is used throughout in atypical ways. A federally funded survey of the City of Glasgow has shown this house to be architecturally unique in the city,² and it also appears to be the only house of its type and style built in the entire county.³ Despite alterations, Inglewood retains the distinctive elements and features which define its architectural significance. The front entry is covered by an aluminum storm door and all windows are covered by aluminum storm windows, but all the original fabric remains in place underneath and these modern features are reversible. In 1976, the open space between the house and a summer kitchen located at the rear of the house was filled in with a three-car garage and enclosed porch so that the buildings are connected and form one unit (photos 6 and 13). The garage is merely an addition; no original material of the house was altered in any way. Interior modifications are primarily confined to the second floor and consist of the addition of modern bathrooms to the structure, and the enclosure of a third bedroom in what was once a large open hallway around the turn of the century. The servants' quarters above the kitchen in the ell remain virtually unaltered since construction, never painted or finished in any decorative way. Inglewood retains integrity of design, materials, workmanship, and location. A small, white frame garage constructed circa 1910 sits to the west of the house and now serves for storage (photo 14). It is not substantial in size or scale and is not related to the period or area of significance of Inglewood.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Inglewood

Section number 7 Page 1

ELABORATION: The roof arrangement of transverse gable with a center gable abbreviates the second story spaces so that the central block of the house cannot be classified as two-story; however, the center gable also gives it more space on the second floor than a typical story-and-a-half. The decorative details applied to the basic Georgian house type are primarily Italianate. The term "Petticoat House" dates back to at least the 1920s when these details were termed by citizens of Glasgow as "lacy as a woman's petticoat." The lot slopes away from the front facade in a northeasterly slant, so that on the eastern side, a basement window is exposed at the northeastern corner of the central house block, and the northern elevation of the kitchen ell shows three stories with the basement exposed.

The house and foundation are constructed of brick laid on sand. Ventilation holes near ground level and a window at the northeast corner are visible in the end gables. The roof is standing seam metal and appears to be original. The first story features five symmetrical bays with a centered double-leaf door, and the center gable above features three window bays placed directly over their first story counterparts. A three-bay veranda-style porch surmounted by a balustrade shelters the center three bays of the first story and emphasizes the center gable.

A more complete description of the house and its details follows:

FRONT FACADE (PHOTO 1)

The house faces south to Randolph Street and the center front facade shows two full stories where a wide center gable breaks the line of the medium-sloped transverse gable roof. This gives Inglewood the cottage effect promulgated by the pattern books of the time, and disguises its basic Georgian plan. Inglewood might be used as a textbook example of how "style" may be applied to a different "type" of dwelling. Five symmetrical bays, made up of four rectangular windows and centered door on the first floor are probably drawn from the Georgian ideal, but in the center gable they are surmounted by three windows with rounded arches on the second floor which are not found on any truly Georgian house. The original wooden shutters are still in place and follow the curve

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Inglewood

Section number 7 Page 2

of these windows (photo 2). The rectangular windows are also flanked by their original shutters. The attenuated windows with their vertical two-over-two lights are also found on Italianate rather than Georgian homes. The first floor window lintels are cast iron shaped like a much flattened swan's neck arch with a shell in the center, while the second floor windows are topped by brick segmental relieving arches. All of the windows have plain embrasures and simple lugsills.

A large Italianate front porch with four front posts which create three openings frames the middle three bays of the front facade. Blumenson terms a long porch as very evident of the Italianate style, along with the enriched overdoor.⁴ The wooden columns of the porch are squared, like pilasters, and owe very little to any classical order, although there is a sort of capital at the top. Curved brackets, however, flare outward from the tops, giving each opening the appearance of an arched shape. A pair of shallow steps in the center of the porch leads to the wooden double-leaf front door, which still retains its original hardware and the manual door ringer (photo 3). While an elaborate overdoor is characteristic of the Italianate style, the door itself seems to favor the Rococo Revival style found in furniture of the time, with its curved edgings around the vertical lights and horizontal panel of the lower half of the door.⁵ A transom above the double door is highlighted with a cast iron entablature which matches the lintels above the windows. An ornate wooden balustrade on the porch roof visually separates the first and second stories. Italianate bracketing under the molded cornice with teardrop pendants at the end of each bracket adds the final touch to the roofline. Similar smaller bracketing in pairs is on the porch cornice and provides continuity.

The broken roof line suggests that the middle section is projecting forward, but this is a visual illusion as the entire front facade is smooth common bond with no indentations. A bullet hole which dates from the 1864 Battle of Glasgow remains to the left of the front door. The bricks for the house were locally fired. The foundation rests upon a layer of sand and is still solid and firm. Part of the foundation is exposed, and the walls rise three bricks thick with no apparent separation of the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Inglewood

Section number 7 Page 3

stories. The only chimneys visible from the front facade are plain brick ones on the eastern and western slopes of the center gable, and a modern stovepipe projecting out of the southern slope of the main transverse gable roof, just to the west of the chimney.

WEST ELEVATION (PHOTO 4):

The three-bay west elevation, which includes the gable end of the main block of the house and the west wall of the ell, has rectangular windows on the first floor with lintels, embrasures and lugsills identical to those of the first floor of the front facade. On the second floor, there is one window with a rounded arch in the gable end and a small, square window just below the frieze board in the ell, opening into the servant quarters. The rear ell is recessed the depth of three bricks. On the underside of the gable returns, the Italianate bracketing decorates the frieze boards, matching that on the front facade (photo 5), but the gable end itself is decorated only with a molded cornice and a strip of concave quarter-round molding where the verge and frieze meet. Both east and west gable ends are now bare, and it appears that bracketing was never installed in these locations. As on the front, red common bond brick composes this elevation.

An unusual feature of this end, however, is the upper left portion of the second story just under the cornice line. Here four rafters extend through the brick, trimmed even with the plane of the bricks, and covered with metal caps painted red. No written records have been found which clear up the mystery of why these rafters were treated this way or when the ell was added. It is possible that the rear ell is a later addition and these rafters reflect the local workmen's solution of how to tie the addition to the main block of the house, but according to a local carpenter who performed repair work during the summer of 1988, these rafters appear to have been intended to support a cornice of a flatter roof slope and the exposed wood was added to support a steeper slope.

There are several reasons for believing that the ell was added very soon after the house was constructed, and every likelihood

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Inglewood

Section number 7 Page 4

that the owners changed their minds about the floor plan while the house was under construction. First, the windows in the ell match the others of the house exactly, including lights, lintels, embrasures and sills, and the molding on the cornice matches. On the interior, the millwork is the same also. These items indicate construction while identical items were still available. The single most compelling piece of evidence that the owners did in fact change their minds during the course of construction is a window in the rear ell which is unfinished but still in place in the wall between the ell and the main block on the second floor.

Additionally, the placement of the wood makes it appear that a flatter roof was originally intended and that the plans were changed at the last moment. Chimneys which show from this elevation include the longer plane of the chimney which projects through the center gable of the front facade and the shorter plane of the chimney which projects from the crest of the roof at the edge of the northern wall of the ell. There is also a coal door to the basement on this elevation near the north end of the house. The basement was originally a wine cellar under the ell. Finally, two covered ventilation holes centered under the front two windows provide some air circulation to the foundation.

NORTH ELEVATION (PHOTO 6):

This side of the dwelling presents primarily a blank expanse of red brick wall in the same common bond pattern used on the other elevations. This elevation includes the gable end of the ell, with the same molded boxed cornice with returns used on the other gable ends. These returns, however, are not decorated with bracketing. The ell takes up approximately half the back wall of the main block of the house. On the gable end, there is one window, identical to those on the first floor, offset to the east at the first floor level. Because of the slope of the ground from southwest to northeast, however, the northern wall of the ell is exposed to a height of three stories, and a full sized door near the western wall leads into the wine cellar beneath the ell at ground level. A simple rowlock drip course above a plain wood lintel surmounts a modern storm door with screen. When the driveway was made for the modern garage, a concrete retaining

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Inglewood

Section number 7 Page 5

wall and support at the base of the wall were added. This modern garage, which will be discussed later, connects to the house on the eastern half of the main block of the house.

The longer plane of a chimney rises at the apex of the roofline. The back wall of the main block of the house is hidden by the modern additions, but a tall modern chimney stack rises from the family room addition at the first floor level, of a height that just clears the cornice but not the ridge of the roof, so that this chimney cannot be seen from the western elevation. A window between the first and second floors, directly above the entrance door to the family room, lights the principal staircase landing. The only other window on this elevation is on the first floor. This window matches the fifth bay of the front facade and opens into the rear parlor. The absence of a window for the bedroom on the second floor, the symmetrical mate to the blocked window on the west where the ell now attaches, provides another reason for believing the owners simply changed their minds during construction before this portion of the wall was completed.

EAST ELEVATION (PHOTO 7):

The east elevation consists primarily of the gable end of the main block of the house, with the modern additions hiding the east wall of the ell from view. Set back from the plane of the gable end, a one story porch and bathroom were first tucked into the corner formed by the north wall of the main block and the east wall of the ell. This porch was enclosed with frame construction to create a family room during the early 1970s. A door on the first floor opposite the main entrance once led to the porch, but now leads into the enclosed family room area. From the family room, a one story pent roof addition leads to the formerly separate screened-in summer kitchen. Showing on this gable end are two first floor windows identical to all the other first floor windows of the house, and, at the second story, another curved window with matching shutters.

The small portion of wall of the ell showing above the frame additions contains a small, plain window in the servants' quarters, a twin to the servants' window on the west elevation.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Inglewood

Section number 7 Page 6

Like the west elevation, the east elevation has a molded boxed cornice with returns decorated with two brackets and pendants. In addition, the southeast corner has a downspout which leads from a hidden gutter concealed above the cornice. The ground slopes away from the house more steeply on this side to reveal a low level door to the main basement under the structure at the northeastern corner (Photo 7). The basements under the main block of the house are each one course of brick wider than the house, but follow exactly the floor plan above, including interior access to the basements from a staircase under the main staircase in the central hallway. In the basement can be seen the floor joists of 2" x 14" white cedar on 12 inch centers.

To the rear of the house is a modern three car garage attached to the family room addition and a summer kitchen. The west and east walls of the garage align with the west and east walls of the summer kitchen. The summer kitchen was constructed by the former owners in the late 1960s. It was constructed with a concrete floor, car siding tongue and groove boxing on a wood frame with screening on the north, west, and south sides. A large fireplace dominates the east wall. The windows on the north and west sides have been covered with storm windows. The three bay garage, built in the 1970s has a three foot eave overhang on the west and two foot overhang on the east. The northern brick wall of the kitchen ell is enclosed by the garage. The brick walls were not altered in any way by the garage addition.

The access from the house to the garage is made by a 90 degree stairway from the new family room area attached to the old north end porch. There is an exterior door on the east all near the north end of the garage. There is no walk-in door to the garage on the west elevation because the space between the house and the summer kitchen did not allow for such when three ten foot doors were used.

INTERIOR--First Floor: Much of the interior of Inglewood maintains integrity of its decorative details, workmanship and materials. Some floor and wallcoverings or colors may not reflect the period of construction, but the fabric of the house is intact. The rooms on the first floor are square, with eleven

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Inglewood

Section number 7 Page 7

foot ceilings.

Although the name Inglewood means "many fireplaces," the house does not actually have any more fireplaces than any other typical Georgian/vernacular interior of the period. It is apparent that Inglewood had one fireplace in each of the four principal rooms of the first floor, in typical Georgian fashion, plus one fireplace in each of the two original bedrooms of the second floor. A brick chimney rising directly from the northern wall of the ell apparently served a "cooking" fireplace for the kitchen, but the fireplace or large stove which the chimney served is no longer in place. The servants' quarters were evidently served by a small stove, as a flue hole remains.

The entrance hall, which measures fifteen by thirty feet, occupies the center of the house in this typical Georgian floor plan and runs the full depth of the main block of the house. Its principal feature is a beautiful walnut staircase, which rises from the left or western wall. Fourteen steps (photo 8) lead to a window-lit landing, where the staircase turns at two ninety degree angles, so that the five remaining steps to the second floor bring one to the top facing south. The side of the stairway is hand carved with graceful arched turns at the ninety degree angles of the landing. The balusters are machine-turned, thicker at the bottom and attenuated at the top, capped by a smooth pieced wooden handrail, which curves gracefully at the angled turns. The newel post echoes the balusters in a design which is decorative but non-classical. Under the principal staircase is a simple wooden stairway to the basement. A door on the first floor opposite the front entrance originally led to a porch, but now leads to the enclosed family room. A window on the stair landing adds light to the landing and to the entire entrance hall.

The first room to the right of the hall is the more formal half of a double parlor. It contains the original coal-burning cast iron fireplace with slate mantel; elaborate plaster ceiling medallion, now electrified; molded door surrounds; and panelled doors leading to the entrance hall (photo 9). This fireplace was blocked up at some point, although its chimney still projects

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Inglewood

Section number 7 Page 8

through the eastern slope of the center gable. This room is light and airy with two of the large first floor windows in the south wall, and one window in the east wall to provide cross ventilation.

Between the two parlors is a wide opening, now filled with open shelves to divide the double parlor into two rooms. This was added before the present owners purchased the house in 1973. The original dividing doors with glass panels are still secure within the pockets in the walls. The second room of the double parlor was traditionally the less formal one where the family would sit. It retains its original light fixture, now electrified, centered in the original elaborate plaster ceiling medallion. The original window arrangement was altered at an unknown date. A door replaced the westernmost window and now leads to a modern bathroom which was created in a corner of the original north porch. Original windows in the east and north walls remain. The original door and doorway into the central hall are also still in place. The principal alteration to this room was the removal of its fireplace, although the chimney was retained and projects through the north slope of the roof, aligned with its twin on the south slope.

To the west of the entrance hall are three rooms in a straight line, two in the main block and one in the ell. The first room, now designated as a guest bedroom, contains a coal-burning fireplace with slate mantel matching the one in the double parlor (photo 10). Both of these fireplaces are six feet in width, and feature a rounded arch for the grate opening, surmounted by a generic heraldic crest and accentuated at the outside corners with a thin projecting piece of molding for a columnar effect. The original molded woodwork is still in the room, but a closet has been added in the northeast corner. Like the front parlor, this room is lit and ventilated by two windows in the south wall and one in the west wall, all retaining their original hardware. Tradition has handed down no other use for this room, and given the Cockerills standing in the community and their ties to commerce, it is quite possible that this room was intended for the accommodation of guests.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Inglewood

Section number 7 Page 9

Next in line is the dining room which also retains its original woodwork and a fireplace with a wooden mantel, unlike the slate and metal of the front two rooms of the house. At five feet in width, it is narrower than the front two. This mantel is formed with flat engaged Tuscan columns supporting a flattened ogee arch over the grate opening. The molding which forms the tops of the columns is echoed in the molding under the mantel top. A former (westernmost) doorway between the kitchen and the dining room was converted at some time in the past into a china cabinet, with woodwork fashioned to blend with the older millwork. The other millwork which matches that of the rest of the interior has all been retained. This room has only one window, in the west wall, an access door into the central hallway (on the northern side of the fireplace), and an access door into the guest bedroom in the south wall.

The third room in the line is a modern kitchen which follows the same dimensions and walls as the original room. A drop ceiling has been installed, but the original ceiling remains above it. From this room a steep, narrow stair which lies against the southern wall rises to the servant quarters directly overhead. The kitchen has been changed and updated over the years. Also on this floor, the porch in the corner between the ell and the main block was enclosed several decades ago to create a family room adjoining the kitchen. Steps lead from this family room down to the garage. This addition is not visible from the front (Randolph Street).

INTERIOR--Second Floor: The main staircase leads to three upstairs bedrooms (photos 11 & 12). The west bedroom has had closets and a bathroom added. However, the original door and woodwork to the room have been retained. The east bedroom has also had the same treatment. In both cases, original dimensions of the room are maintained. In both bedrooms, the front arched windows have a rectangular frame with a rectangular bottom sash so the bottom window can open up and fit flush into the top half. This rectangular portion of the top window is visible from the interior but not the exterior, where the window surround has an arched Italianate top. The millwork is severely plain on the second floor.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Inglewood

Section number 7 Page 10

The third bedroom appears to have been formed from part of the upper entrance hall around the turn of the century. Evidence that this was a later addition includes the different style of baseboard and the different style of bedroom door which features a glass transom above. The middle window of the three "arched" windows in the central gable illuminates this room, and it is an original one, matching exactly the "arched" windows of the original bedrooms.

Servant Quarters: Above the kitchen and entered only through the kitchen stairway is the servant quarters. This plastered room has never been painted nor the woodwork finished. There are no closets and the original wooden floor is still in situ. A blocked window whose frame is unfinished and contains no glass is between this servant room and the west bedroom. The presence of this window gives rise to speculation concerning the construction of the dwelling, as mentioned earlier in discussion of the exterior of the ell. This window suggests that the ell was a later addition. However, the exterior details of the ell, such as brickwork, window trim, and cornice treatment suggest it was constructed at the same time as the main block of the house.

ENVIRONMENT AND OUTBUILDINGS: A separate drive has been constructed for access to the garage and summer kitchen discussed in paragraph 1 of this section, even though they are attached to the house. The original drive at the front of the house curves from the southwest corner of the lot in a circle sweeping up to the veranda-style front porch. The original main drive contains a single car garage constructed circa 1910. Located to the west of the house, the garage is now used as a tool shed. Because it is not substantial in size or scale and is not related to the period or area of significance of Inglewood, it is not included in the resource count. The grounds are well kept with flowering shrubs and large trees.

SUMMARY: Inglewood serves as an example unique in its community

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Inglewood
Section number 7 Page 11

and its county of a vernacular Georgian house type which has been decorated with the machine-made choices of the Italianate style. The alterations made to the basic Georgian house type, transplanted to the trans-Mississippi west, illustrate how a builder might retain conservative, cultural values in the way the family lives in its house, while expressing other cultural values in the decorative elements chosen -- the romantic, up-to-date Italianate. The basic house plan with its central hallway and symmetrical double-pile arrangement of rooms and ell extension to the rear is an example of the basic Georgian house type. The center gable, long porch, elaborate entry door, and other exterior and interior details clearly belong to the Italianate.

¹Maryellen H. McVicker and Sharon Korte, "Historic Survey of Glasgow, Missouri," [copy in the Missouri State Cultural Resource Inventory] (1987-1988).

²Maryellen H. McVicker, Field Notes from Doctoral Dissertation Research for James M. Denny of Antebellum Houses of Howard County, Missouri, 1979 [Unpublished county wide research project for a doctoral dissertation; the dissertation has not been completed].

³Denny, p. 13.

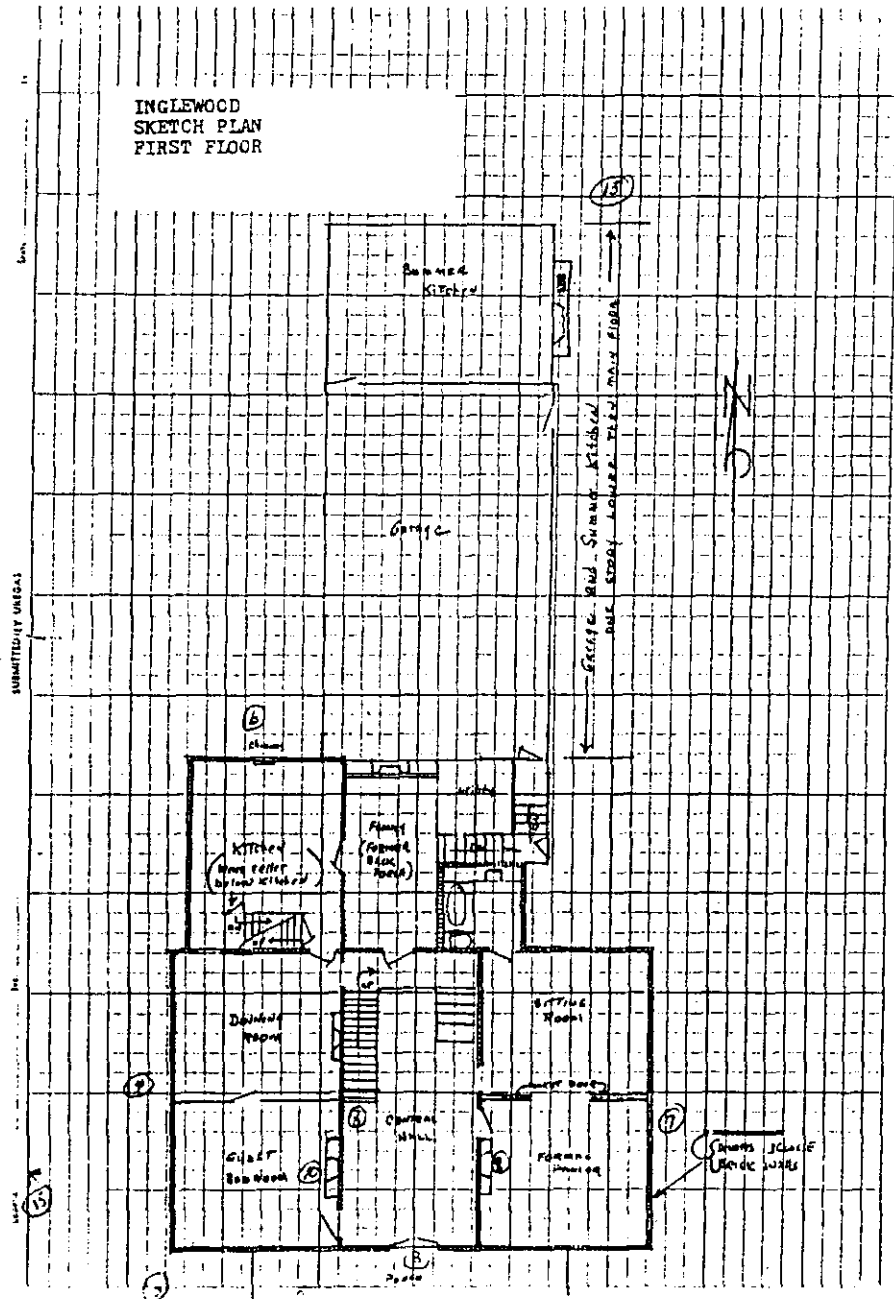
⁴John Blumenson, Identifying American Architecture (Nashville, Tennessee: American Association for State and Local History, 1977), pp. 36-37.

⁵Wayne Andrews, Architecture, Ambition and Americans (New York: The Free Press, 1984), p. 124.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

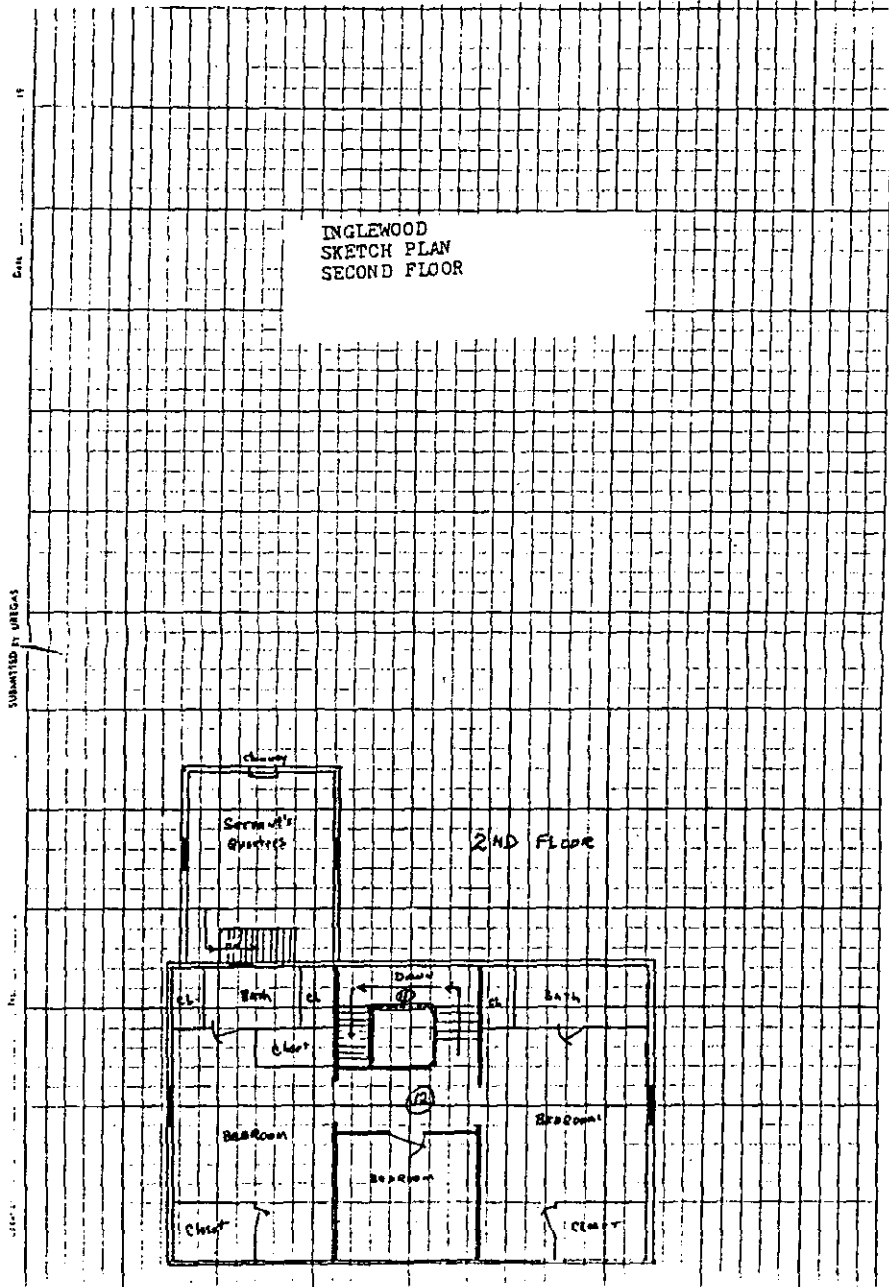
Inglewood
Section number 7 Page 12



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Inglewood
Section number 7 Page 13



8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture

1857

1857

Cultural Affiliation

n/a

Significant Person

Architect/Builder

n/a

Unknown

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

SUMMARY: Inglewood is significant under Criterion C in the area of ARCHITECTURE. Constructed in 1857 for Thomas N. and Emma Jane Donohoe Cockerill, Inglewood is the only example in Glasgow of the imposition of Italianate style designs and the cottage motif typical of Romanticism on a traditional Georgian house type. Despite several additions to the rear of the house, Inglewood retains the pattern book-inspired details characteristic of its period of significance. The house is essentially unaltered and retains integrity of materials, workmanship, design, and location.

ELABORATION: According to James M. Denny, the type of house with a four-room, central hall floor plan had roots in the Tidewater area of Virginia,¹ although its movement to the trans-Mississippi west took the type many decades past its primary popularity of colonial times. Dell Upton studied this characteristic plan at its point of origin in Virginia. The Georgian plan with its two-room depth with a central hall and symmetrical facade was a significant departure from the traditional story-and-a-half homes with one or two rooms on each floor, pervasive since the earliest days of the Virginia colony.² Inspired by, but much removed from, the Italian Renaissance,³ this new type of house was carried across the Atlantic Ocean to this continent and then began the slow process of assimilation and transformation into smaller versions.⁴

The first settlers of Glasgow were Southern in ancestry and carried with them all the cultural bias of a Southern society, including their ideal house type. These people perpetuated the traditions of Virginia via Kentucky, and often built double pile mansions of brick.⁵ Thomas N. Cockerill, the man who built

See continuation sheet

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Inglewood

Section number 8 Page 1

Inglewood, was a native of Fayette County, Kentucky, and the son of a native of Loudon County, Virginia, so that the cultural influences operating upon him place him directly in the mainstream for the transmission of the Georgian house type to the new lands of the west. In addition, Emma Jane Donohoe Cockerill, the woman who built Inglewood, was born in Loudon County, Virginia.

Glasgow is located in the Boon's, or Boone's, Lick Country, the mid-Missouri region named for Daniel Boone, whose sons operated a salt works there, and whose reputation drew many Kentuckians to the region. According to Charles van Ravenswaay in "Architecture in the Boon's Lick Country," this area contained some of the finest examples of domestic architecture in Missouri.⁶ The idea of double-pile planning in the exterior profile evidently did not arrive until the early 19th century in Missouri and surrounding states. Denny stated that it was not until after 1840 that houses of refined brick two-story double-pile construction appeared in areas of Missouri outside of St. Louis.⁸

By the 1850s scores of this type of house were constructed in the Boonslick region of Missouri by the wealthy plantation owners. Greenwood in Howard County, the William B. Sappington House in adjacent Saline County, the Jackson Home in Fayette, and the Vaughan/Montague Home in Glasgow are examples of his type from this decade. As was typical for most the houses of this Georgian type, a rear ell was added to one side. Upton shows that a single pile addition was also typical in Virginia and the roots for such an addition date back to the 18th century.⁹ Inglewood thus belongs to a well established type of antebellum Missouri dwelling. Inglewood is an excellent example of a house where such planning was considered and utilized in the main block area. It is highly likely that the choice of this type of house was conscious and deliberate, since the Cockerills in 1857 were already the builders and owners of a relatively new (1851) classic Missouri vernacular I-house, characterized by two stories with one room in depth, a central hall, and an ell at the rear.

The persistence of the Georgian house type to this 1857 construction time and the choice of the romantic, Italianate

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Inglewood

Section number 8 Page 2

style to bring it up to date illumine the cultural and aesthetic influences at work. The construction of this house exemplifies the differences between "type" and "style," as outlined by Dr. Howard W. Marshall in his book, Folk Architecture of Little Dixie.¹⁰ Glasgow is located in Howard County in what is commonly called the Boonslick Region, but which is really a subgroup of the larger Little Dixie Region of Missouri, the name coming from the dominant ethnic group at the time of white settlement. As defined by Marshall, type means the basic floor plan. The type of house is Georgian.

The basic Georgian floor plan, however, was dressed up with the decorative details of the Italianate style. As Marshall pointed out:

The surface features of a type of house may vary with application of stylish trim ..., but the house's ideal core--its floor plan--does not change. To the family inside, their house is comfortably traditional in layout and use, while outside the house may have the appearance of the current pattern book.¹¹

Inglewood conforms to this type of house by utilizing the Romantic sentiment so popular during this time to achieve a "cottage" effect. It also diverged in its second floor plan from the more common Missouri Georgian double-pile house. Instead of two bedrooms on either side of a central hall, only two large bedrooms were separated by a very wide central hall.

The reference to a pattern book is particularly apt in the case of Inglewood, since its front facade roughly resembles Solon Robinson's famous illustration for "A Cheap Farm House," published in 1846,¹² itself a response to A. J. Downing's published designs for rural homes. The proportion and arrangement of the rooms in "Inglewood's" floor plan, of course, do not resemble Robinson at all, but remain true to the Georgian cultural tradition. Fred W. Peterson states that the pattern books created by Downing and others such as Alexander Jackson Davis enjoyed immense popularity throughout the country. Sentiment was emphasized as necessary to excellent taste.¹³

Downing's belief that a house ought to fit the character of the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Inglewood

Section number 8 Page 3

man living in it probably struck a chord with Thomas Cockerill who was a self-made merchant. The inventory of the Cockerill estate does not mention what books were in Inglewood, but Glasgow contains the Lewis Library which houses the collection of Benjamin Lewis, the library's founder. His collection contains references to the above mentioned books and abstracts to other properties show that Lewis and Cockerill collaborated on property investments. Certainly, pattern books were available to be used by this family. The Cockerills would have been aware of the philosophy of Downing and Davis and the patterns drawn for rural residences.

Indeed, magazine editors of the period writing in editions aimed at rural areas often emphasized the necessity of applying acceptable and redeeming taste to rural buildings and homes. This emphasis on current taste is one possible explanation of the sawn-off rafters and unfinished window of the ell: such proponents as Solon Robinson espoused the notion of building houses in sections as need for expansion arose.¹⁴ The Cockerills may have originally planned construction of the ell at a later date, then moved up the timetable once construction was underway.

The Italianate decorative motifs chosen to embellish both the illustration and Inglewood include such elements, as defined by Blumenson, as a long front porch, arched tops on the most important windows, attenuated windows, bracketing under the cornices, and a double-leaf front door with an elaborate overdoor.¹⁵ In addition, Inglewood exhibits such miscellaneous details as a shell motif in the window lintels, arch-topped shutters on its arched windows, and elaborately machined posts and balusters on the porch in non-classical motifs. Some of these characteristics appear to be almost random selections, based upon the personal tastes of the owners, a phenomenon which Wayne Andrews has described as being "tempted by the poetic freedom" of such architects of the romantic age as Alexander Jackson Davis.¹⁶ The romantic age had experienced a revulsion of feeling against the strict and accurate reproductions of earlier architecture and "citizens high and low displayed an astonishing concern for the art of architecture" as expressions of their own lives in their own century.¹⁷ The evidence indicates that the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Inglewood

Section number 8 Page 4

Cockerills shared in the freedom of the romantic age.

This sense of poetic freedom in architecture probably is the source of the gabled second story which is reminiscent of the Solon Robinson illustration, but makes the house larger than the illustration by the addition of a true second story. As shown by a survey of Glasgow, no other dwelling is still extant in the town that matches Inglewood architecturally. Field notes reveal that no other building of this Italianate style combined with the Romantic cottage motif survives in the city and no written records survive that any other was constructed.¹⁸

SUPPLEMENTAL HISTORIC CONTEXT:

Glasgow, Missouri, was platted in 1836 on the high bluffs overlooking the Missouri River. Other settlements to the north on the Missouri flood plain had suffered so much sickness and flooding that agitation was strong for a new healthful town and the hills seemed natural in contrast to the flood plain. The town was founded by a group of sixteen men who were early settlers of Howard County who sought a healthy location with good river access for their proposed settlement. Each man owned one or more shares in the town company. The town was named for James Glasgow, who owned the most shares in the company--three of the twenty-two total shares. Several of the shareholders, such as Thomas Cockerill and his father-in-law, Stephen Donohoe, located their homes on the highest ridge of land at the eastern edge of the new town.

Steamboat traffic caused the town to boom and at one point a lot in Glasgow could be traded evenly for a lot in St. Louis, 150 miles east on the same river. By the late 1850s, however, James Glasgow had moved to St. Louis and died, and Cockerill had acquired three shares outright, and control of three more. He and William Dunnica were the only two of the original shareholders to purchase additional shares. Then for some reason not yet discovered and documented, there was a virtual frenzy of mansion building in 1857 and 1858. No doubt the venerable human desire for "one-upmanship" was at work in Glasgow at that time, as Richard Earickson, Thomas Birch and Weston Birch erected

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Inglewood

Section number 8 Page 5

classic I-houses, Stephen Donohoe a Greek temple, Benjamin Lewis, Will Montague and Thomas Shackelford double-pile Georgian houses, while William Dunnica already had built a traditional Georgian double-pile home. (Not all were town founders, but all were leading citizens at the time.)

Thomas Cockerill was a prominent local doctor and opened the first drugstore in the community. He made money from a trip to Santa Fe with merchandise in 1832. Matilda Donohoe Aull, a sister of his wife, Emma Jane Donohoe Cockerill, was married to Robert Aull, a merchant in Lexington, Missouri, who was famous for outfitting the Santa Fe traders. The profit from this association allowed Thomas Cockerill to purchase stock in the new town of Glasgow.

Emma Jane Donohoe Cockerill was the daughter of Stephen and Rachel Harper Donohoe. Stephen Donohoe was also one of the original proprietors of the community. Rachel Harper Donohoe was a member of a Virginia family, with Harper's Ferry named for her uncle. The status enjoyed by this clan is shown by the number of portraits they commissioned noted Missouri artist George Caleb Bingham to paint. To have a formal portrait painted established one as a member of the local aristocracy as the fee was more than an ordinary citizen could afford. Bingham painted the leading citizens of Glasgow in 1838 soon after establishment of the town and the Cockerills wasted no time in being immortalized for posterity like most of the other proprietors. Thomas died in 1862, and his will was probated. In 1867 when the War Between the States was finally over and the will of Thomas Cockerill could be settled, the house and property was appraised at \$5,000.00. Emma Jane died in 1871, and the house sold out of the Cockerill family.

Emma Jane Donohoe Cockerill was the great-niece of the Harper family for whom the town, Harper's Ferry, was named. Additionally, Dr. Thomas and Emma Jane Donohoe Cockerill were the beneficiaries of parental benevolence when Stephen and Rachel Harper Donohoe called all their children to their home in the late 1850s and distributed the inheritances before their deaths to avoid infighting. Thus, the Cockerills had plenty of money to

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

**National Register of Historic Places
Continuation Sheet**

Inglewood

Section number 8 Page 6

build Inglewood. Stephen and Rachel Harper Donohoe were constructing a home directly across the street from Inglewood during the mid 1850s which no doubt played a role in the selection of the site. The Donohoe house is a Greek Revival, single story brick building, very different in appearance from Inglewood. Also in 1857, Emma's sister and Emma's niece had homes next door. By the time Inglewood was constructed, the Cockerill children were grown so it was built as a retirement home.

In addition to the aesthetic and philosophical qualities expressed by the house through its type and style, Inglewood also maintains a high degree of integrity. The alterations to the exterior (primarily additions to the rear elevation) are not visible from the street, and materials, workmanship and structure of the house, including its Italianate decorative details, have been maintained and repaired, rather than replaced, since the time of construction. The site is little altered, either, and the house conveys a strong sense of its placement among the homes of the other founders on Randolph Street.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Inglewood
Section number 8 Page 7

ENDNOTES

¹James M. Denny, "Early Southern Domestic Architecture in Missouri, 1810-1840: The 'Georgianization' of the Trans-Mississippi West," P.A.S.T.: Pioneer America Society Transactions (1984): 11-22.

²Dell Upton, "Vernacular Domestic Architecture in Eighteenth-Century Virginia," Common Places: Readings in American Vernacular Architecture, edited by Dell Upton and John Michael Vlach (Athens, Georgia: University of Georgia Press), p. 315.

³Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (New York: Penguin Books, 1982), p. 23.

⁴Rhys Isaacs, The Transformation of Virginia, 1740-1790 (Chapel Hill: University of North Carolina Press, 1982), p. 11.

⁵Denny, p. 17.

⁶Charles van Ravenswaay, "Architecture in the Boon's Lick Country," Bulletin of the Missouri Historical Society 6(): 491-502.

⁷Ibid., p. 20.

⁸Denny, p. 20.

⁹Upton, p. 325.

¹⁰Howard Wight Marshall, Folk Architecture in Little Dixie: A Regional Culture in Missouri (Columbia, Missouri: University of Missouri Press, 1981), p. 22.

¹¹Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Inglewood

Section number 8 Page 8

¹²Fred W. Peterson, "Vernacular Building and Victorian Architecture: Midwest American Farm Homes," in Common Places, p. 433.

¹³Ibid., p. 439.

¹⁴Ibid.

¹⁵John J.-G. Blumenson, Identifying American Architecture (Nashville: American Association for State and Local History, 1977), p. 37.

¹⁶Wayne Andrews, Architecture, Ambition and Americans (New York: The Free Press, 1964), p. 108.

¹⁷Milo M. Naeve, Identifying American Furniture (Nashville: American Association for State and Local History, 1981), p. 35.

¹⁸Memories of Missouri, "Survey of Glasgow, Missouri" [unpublished survey], copy on file in the Missouri State Cultural Resource Inventory, Department of Natural Resources, Jefferson City, Missouri.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Inglewood

Section number 9 Page 1

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United States Department of the Interior
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**National Register of Historic Places
Continuation Sheet**

Inglewood
Section number 9 Page 2

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Interviews

Denny, John Harrison (Jack). Interview notes in the possession of Willard and Janice Warford.

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United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Inglewood
Section number 11 Page 1

1. Maryellen H. McVicker and Sharon Korte
Memories of Missouri, Inc.
P. O. Box 228
Boonville, Missouri 65233
Date: April 7, 1988
Original draft nomination

2. Steven Mitchell
National Register Historian and State Contact Person
Department of Natural Resources
Division of Parks, Recreation and Historic Preservation
Historic Preservation Program
P. O. Box 176
Jefferson City, Missouri 65102
Date: March 30 1990
Telephone: 314/751-5368
Editor and revision. Item 7 and 8

9. Major Bibliographical References

Previous documentation on file (NPS): n/a
 preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

State historic preservation office
 Other State agency
 Federal agency
 Local government
 University
 Other

Specify repository:

Glasgow Area Preservation and Historical Society

10. Geographical Data

Acreage of property less than one acre

UTM References

A

1	5	5	1	3	9	6	5	4	3	4	2	0	9	0
Zone			Easting					Northing						

C

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

B

Zone			Easting					Northing						

D

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

See continuation sheet

Verbal Boundary Description

The nominated property is the south 250 feet of Lot 13, North Addition, City of Glasgow, Howard County, Missouri.

See continuation sheet

Boundary Justification

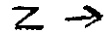
The boundary includes the remaining portion of the city lot that has historically been associated with the property.

See continuation sheet

11. Form Prepared By

name/title see continuation sheet
organization _____ date _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

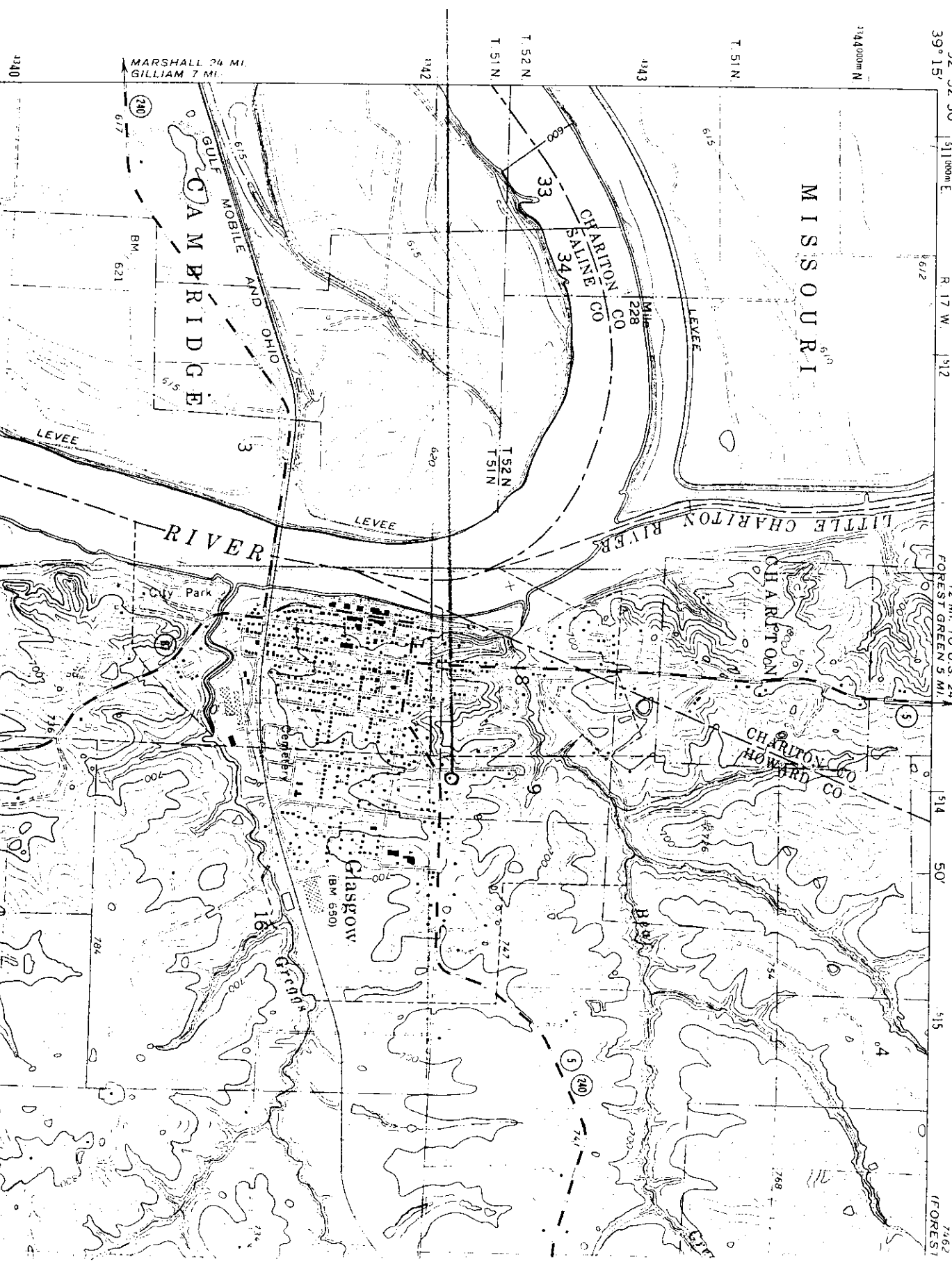
Inglewood, 701 Randolph St., Glasgow, Howard County
15/513965/4342090



7462 1/4 SW
(CAMBRIDGE)

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

STATE OF MISSOURI
GEOLOGICAL SURVEY A
WALLACE B. HOWE,
7462 (FOREST)



1340

240

617

621

617

617

617

617

617

617

MARSHALL 24 MI.
GILLIAM 7 MI.

1342

T. 51 N.
T. 52 N.

1343

T. 51 N.

1344 0000 N

92° 52' 30"
39° 15'

1311 0000 E

R. 17 W.

1312

12 MI. TO U.S. 24

FOREST GREEN 5 MI.

514

50'

515

7462 (FOREST)

1
Inglewood, 701 Randolph Street
Glasgow, Howard County
Willard W anford

August 1989

#1 of 15



2

Inglewood, 701 Randolph St.
Glasgow, Howard County

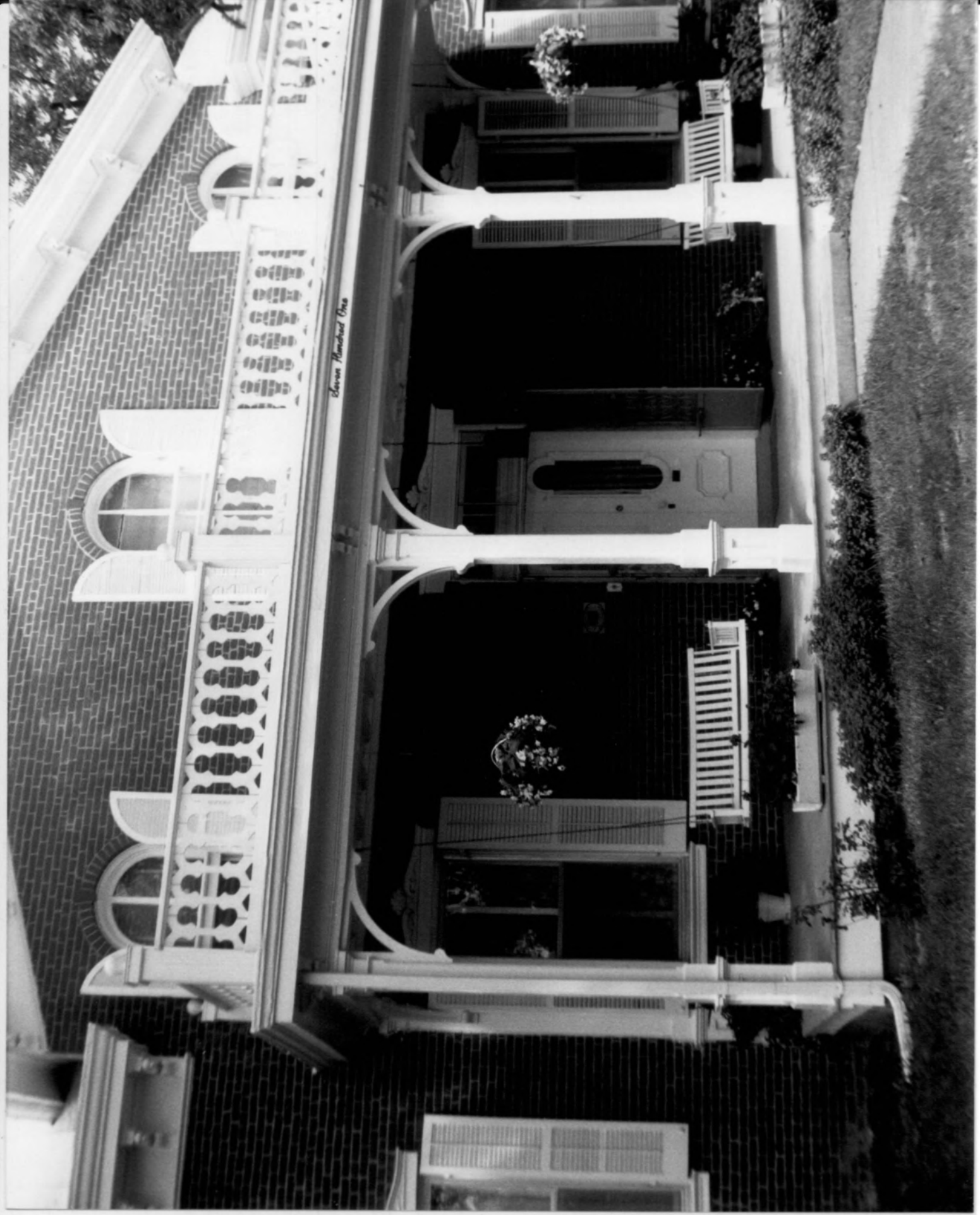
Willard Warford

August 1989

Willard Warford, 701 Randolph St., Glasgow, MO 65254

View from South

2 of 19



Seven Hundred One

Inglewood, 701 Randolph St.

3

Glasgow, Howard County

Willard Warford

August 1989

Willard Warford, 701 Randolph St., Glasgow, MD 65254

View from South

3 of 15



Historic Glasgow Landmark
1870-1880

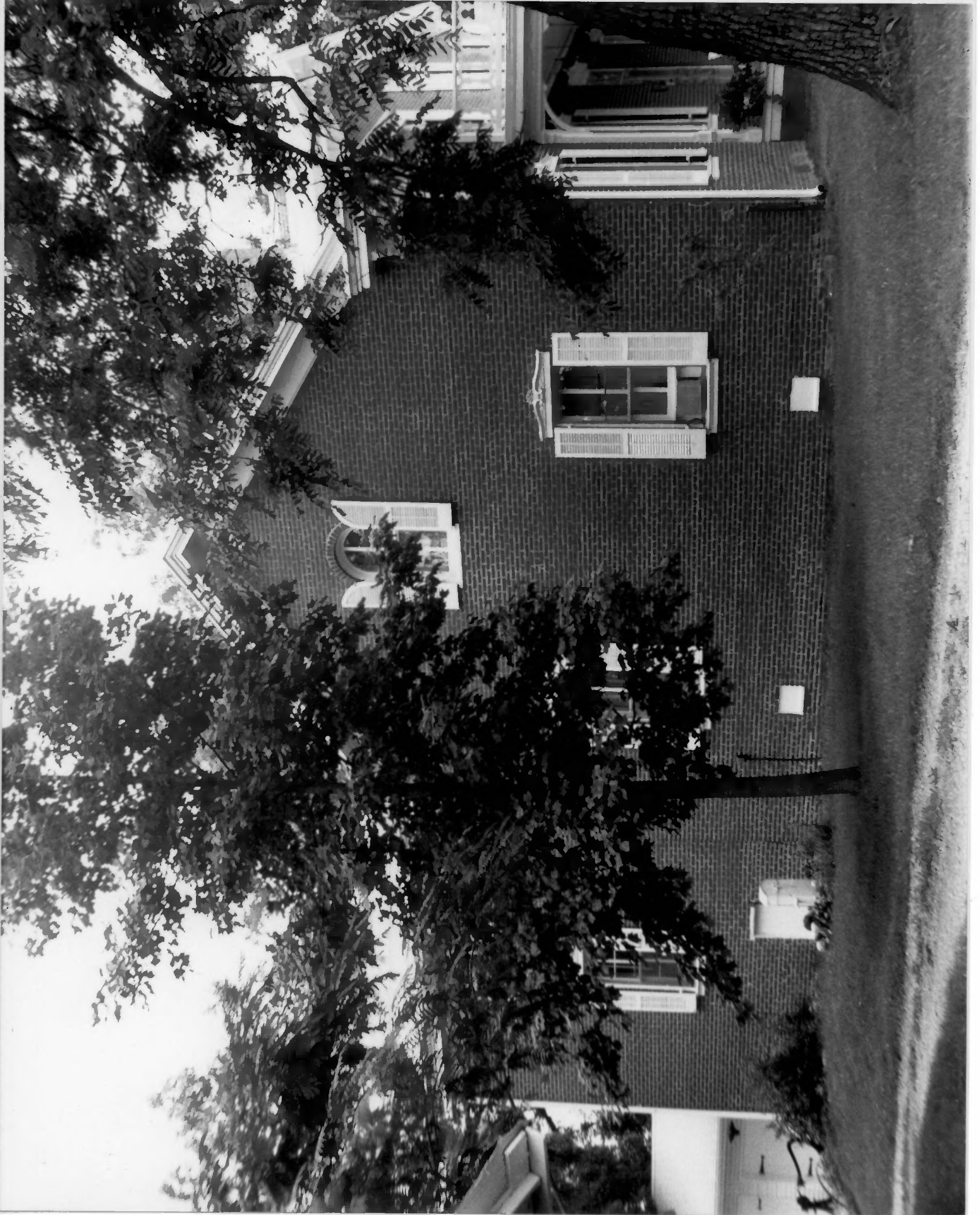
Inglewood, 701 Randolph St.
Glasgow, Howard County
Willard Warford

August 1989

Willard Warford, 701 Randolph St., Glasgow, MO 65254

View from West

4 of 15



Inglewood, 701 Randolph St.

5

Glasgow, Howard County

Willard Warford

August 1989

Willard Warford, 701 Randolph St., Glasgow, MO 65254

View from Southwest

5 of 15



Inglewood, 701 Randolph Street

Glasgow, Howard County

willow warford

August 1989

6 of 15

6



Inglewood, Randolph Street

Glasgow, Howard County

Willard Warford

August 1989

7 of 15



Stinglewood, 701 Randolph St.
Glasgow, Howard County

Willard Warford

August 1987

Willard Warford, 701 Randolph St., Glasgow, Mo.
65254

Stairway in entrance hall

#8 of 15



9 Inglewood, 701 Randolph St,
Glasgow, Howard County
Willard Warford

August 1987

Willard Warford, 701 Randolph, Glasgow, Mo. 65254
Fireplace in front room of double parlor
#9 of 15



10

Englewood, 701 Randolph St.
Glasgow, Howard County

Willard Warford

August 1987

Willard Warford, 701 Randolph St., Glasgow, Mo,

65254

Fireplace in guest bedroom

#10 of 15



// Inglewood, 701 Randolph St.

Glasgow, Howard County

Willard Warford

August 1987

Willard Warford, 701 Randolph St., Glasgow, Mo. 65259

Second floor landing

#11 of 15



12

Inglewood, 701 Randolph St.,
Glasgow, Howard County
Willard Warford

August 1987

Willard Warford, 701 Randolph St., Glasgow, Mo. 65254
Second floor landing

#12 of 15



#13

Inglenwood, 701 Randolph St.,
Glasgow, Howard County
Willard Warford

August 1987

Willard Warford, 701 Randolph St., Glasgow, Mo. 65254
View from the northeast

#13 of 15

6/21/90



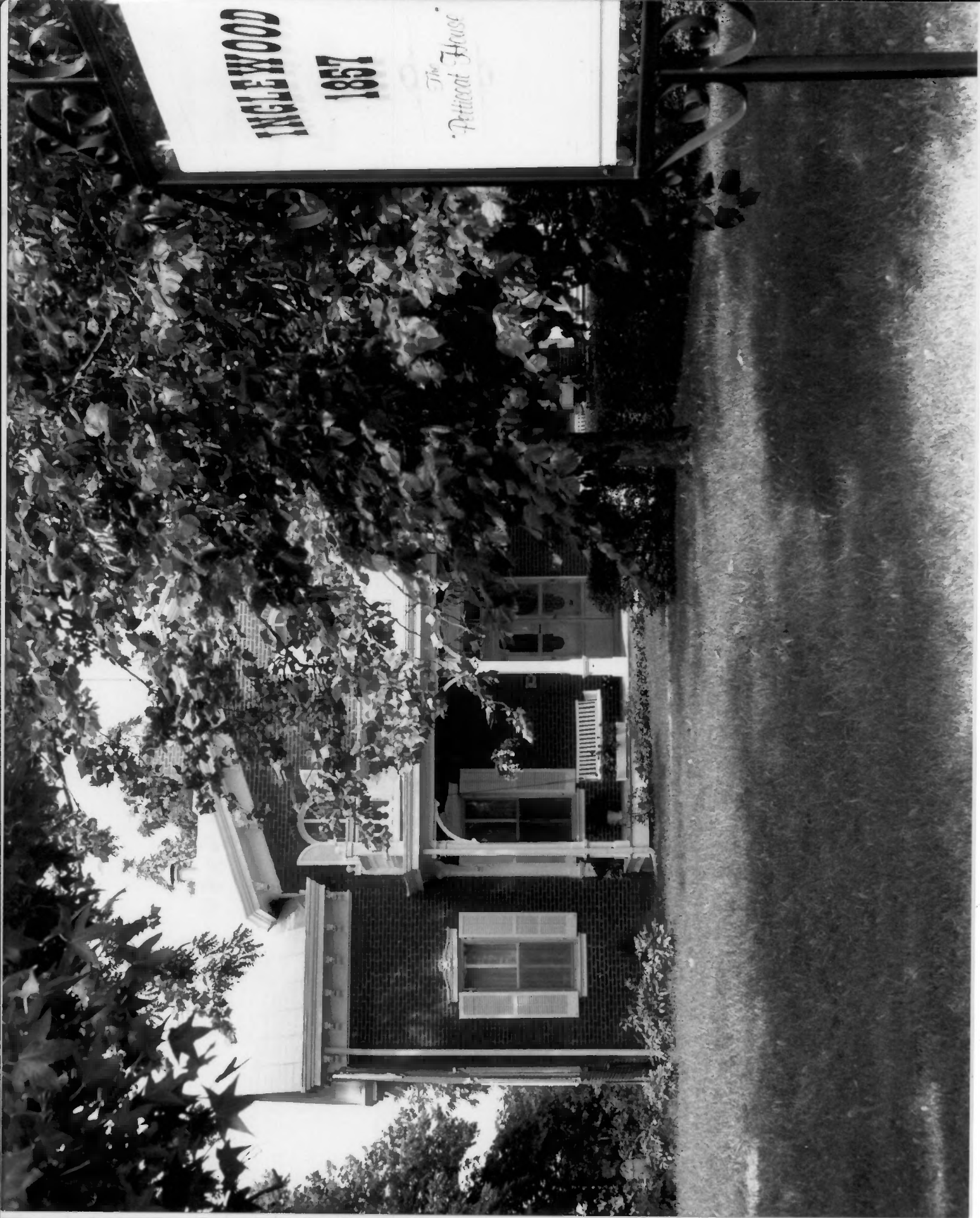
14
Inglewood, Randolph St.
Glasgow, Howard County
Willard Warford

August 1989

Willard Warford, 701 Randolph St., Glasgow, MD 21224

View from South

#14 of 15



INGLEWOOD

1857

The Petticoat House

Inglewood, 701 Randolph St.
Glasgow, Howard County

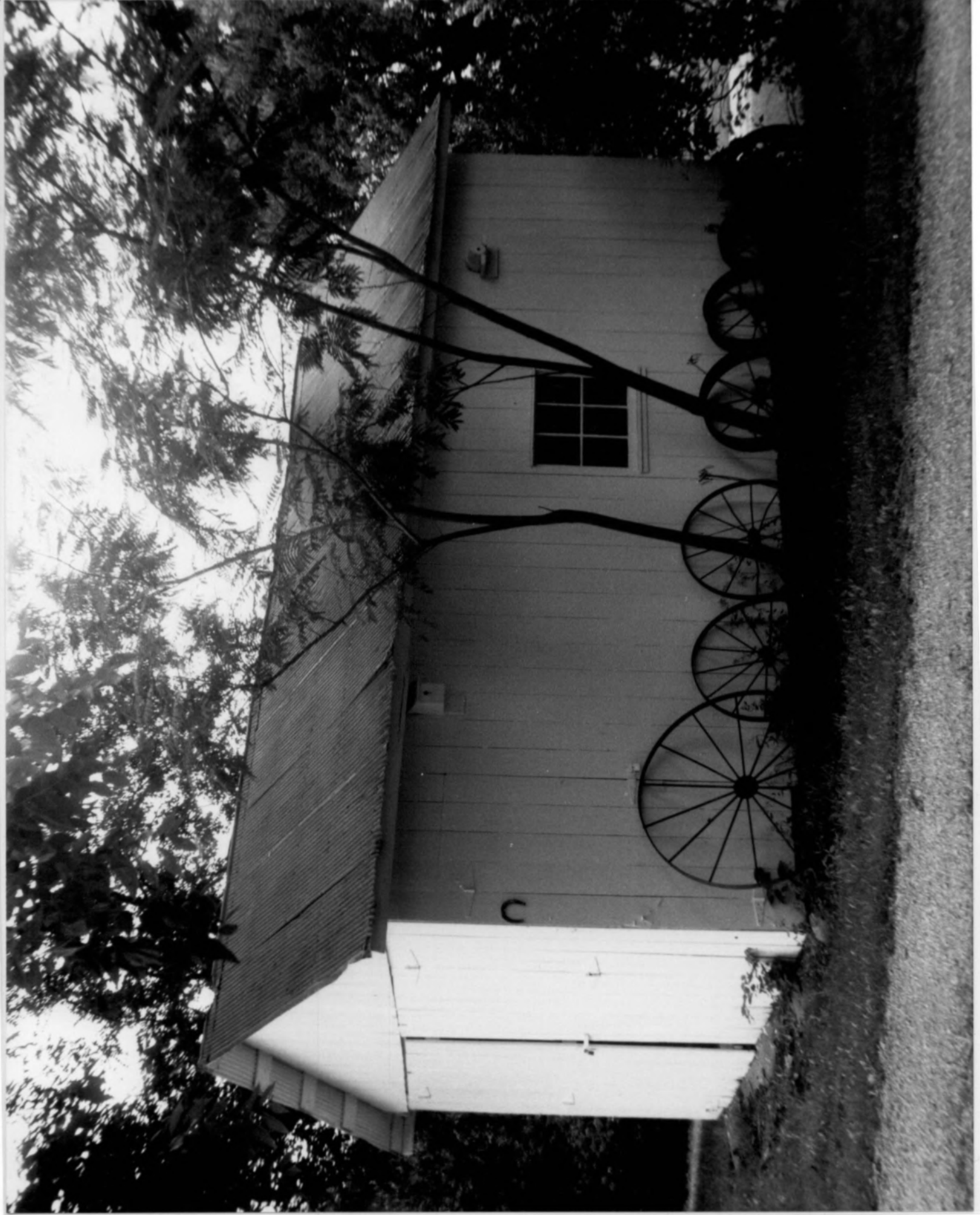
Willard Wierbed

August 1989

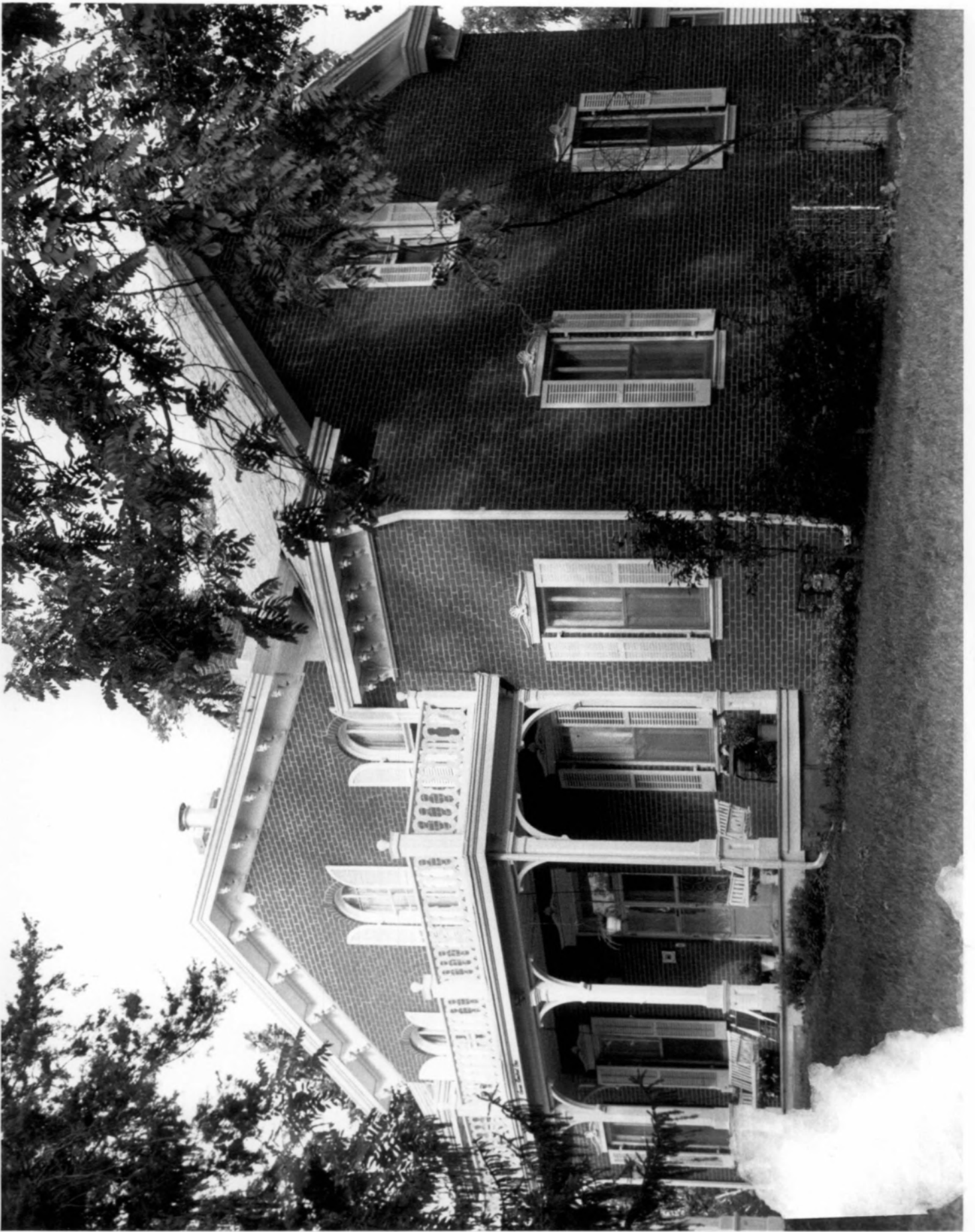
Willard Wierbed, 701 Randolph St., Glasgow, MO 65254

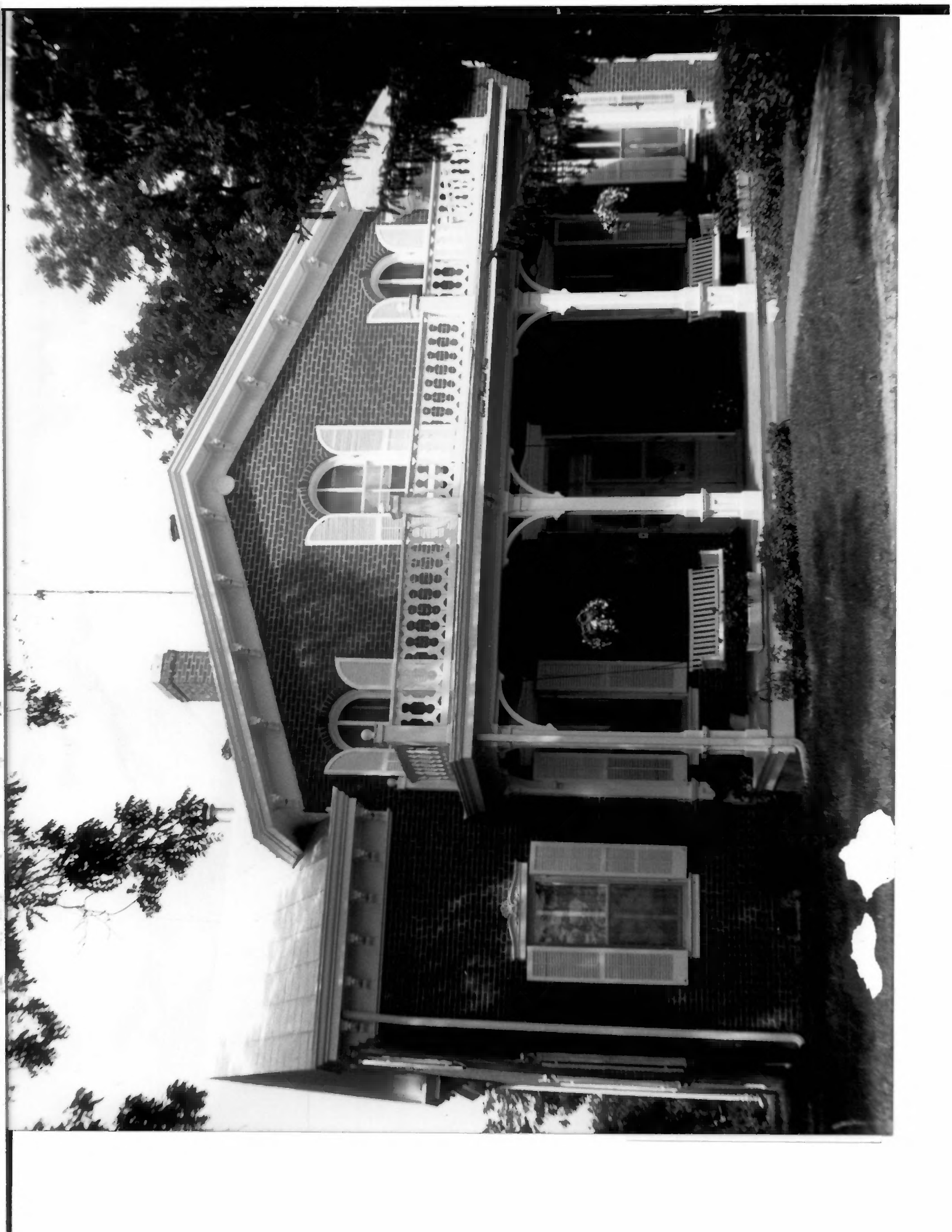
Garage, view from Southeast

#15 of 15



EXTRA
PHOTOS







Seven Hundred One



