Easement

NPS Form 10-900
(Rev. 10-90)
United States Department of the Interior
National Park Service

OMB No. 1024-0018

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Ward Brothers' House and Shop

other names/site number S-424

2. Location

street 3199 Sackertown Road

not for publication n/a city or town Crisfield vicinity x

state Maryland code MD county Somerset code 039 zip code 21817

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this x nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide x locally. (___ See continuation sheet for additional comments.)

Signature of certifying official — Date 9-24-97

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. National Park Service Certification S-424

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 Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)
_x_ private
___ public-local
___ public-State
___ public-Federal

Category of Property (Check only one box)
_x_ building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
		objects
2	0	Total

Number of contributing resources previously listed in National Register 0
Name of related multiple property listing n/a

6. Function or Use

Historic Functions (Enter categories from instructions)
Cat: DOMESTIC Sub: single dwelling
COMMERCE/TRADE business

Current Functions (Enter categories from instructions)
Cat: DOMESTIC Sub: single dwelling
RECREATION AND CULTURE museum

7. Description

Architectural Classification (Enter categories from instructions)
VERNACULAR/one-room-plan house

Materials (Enter categories from instructions)
foundation BRICK, CONCRETE
roof ASPHALT
walls WOOD
other WOOD

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

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

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

____ A owned by a religious institution or used for religious purposes.
____ B removed from its original location.
____ C a birthplace or a grave.
____ D a cemetery.
____ E a reconstructed building, object, or structure.
____ F a commemorative property.
__x__ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
ART

Period of Significance 1918-1985

Significant Dates 1948

Significant Person (Complete if Criterion B is marked above)
Ward, Lemuel T., Jr. (1896-1985)
Ward, Steve (1895-1976)

Cultural Affiliation n/a

Architect/Builder unknown

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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

Primary Location of Additional Data
_x_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

10. Geographical Data

Acreage of Property .7 acre
USGS quadrangle Crisfield, MD
UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
A	18	425780	4202650	B	__	_____	_____
C	__	_____	_____	D	__	_____	_____

___ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Paul B. Touart, Architectural Historian
organization Consultant date February 1997
street & number P. O. Box 5 telephone (410) 651-1094
city or town Westover state MD zip code 21871

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)
name
street & number telephone
city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Description Summary:

The Ward brothers' house and shop are located on a small lot in a watermen's community known as Sackertown, southeast of Crisfield, Somerset County, Maryland. The east side of the property backs up to the marsh of nearby Jenkins Creek. The two-story, two-bay, one-room plan frame dwelling was erected by the brothers' father, Lemuel Travis Ward, Sr., around 1880. The house is supported on a part brick, part concrete block foundation, and is sheathed with asbestos shingles. Two-over-two sash windows light the first and second floors. Contemporary to the main block are lower, one-room plan wings that extend to the south and east to provide spaces for dining room and kitchen. The most recent addition was in 1962 when another single-story, one-room plan wing was attached to the east gable end of the main house for an additional bedroom. Also on the property is the Ward brothers' workshop, a composite building comprised of individual structures grouped together behind a uniform weatherboard wall and covered by a low pitched gable roof. The shop incorporates several early twentieth century frame structures, including the former Ward barber shop.

General Description

Located southeast of the city of Crisfield, Somerset County, Maryland, the Ward brothers' house and shop stand on the east side of Sackertown Road and west of Jenkins Creek. The two-story, two-bay by one-room frame dwelling faces north with the principal gable roof oriented on an east/west axis. Standing southeast of the house is a single-story frame shop, a composite structure that faces west with the gable roof oriented on an east/west axis. The house and shop are located in an area known as Sackertown, a dispersed watermen's community southeast of Crisfield. The marsh of Jenkins Creek, a tributary of Pocomoke Sound, forms the eastern edge of this low-lying, poorly drained property.

Built around 1880, the two-story, one-room plan main house is supported by a low brick foundation, and the exterior is clad with asbestos shingles. The medium pitched roof is covered with asphalt shingles. Extending to the south is a story-and-a-half one-room plan wing used as a dining room, and the kitchen, another one-room plan structure, is attached to the east side of the dining room section. In 1962 a single-story bedroom addition was built off the east gable end of the main block.

The two-bay north elevation of the main block includes door and window openings on the first floor. The door is a modern replacement, but the window retains a two-over-two sash. A pair of two-over-two sash windows light the second floor. Finishing the base of the roof is a boxed cornice trimmed with a crown molding.

The west gable end of the main house is marked by a pair of two-over-two sash windows on each floor. The eaves of the roof are slightly extended with short returns at the base. The interior end chimney stack has been removed above the roofline and covered with a patch of roofing material.

The south side of the main house is largely covered by the story-and-a-half dining room wing, which has a porch on the west side that has been enclosed. A single two-over-two sash window lights the second floor of the main block above the porch roof. The south end of the dining room wing is marked by a pair of six-over-six sash windows that pierce the upper gable end in order to light the bedroom above the dining room.

The east side of the dining room wing is covered by a single story two-bay kitchen. A modern replacement door fills the left bay; a single-pane sash is located to the right of the doorway. The east gable end of the kitchen is pierced by paired multi-pane sash windows.

Extending from the east side of the main house is a single-story frame addition, built in 1962, with a shed roofed concrete block bathroom adjacent to the wing.

The interior has been remodeled over the years, but the floor plans remain unchanged. The first floor of the main block is comprised of one room with an enclosed stair rising in a single flight along the east wall. A small closet door opens into the space beneath the stair. The room has been remodeled with sheet paneling, but the original late nineteenth century mantel remains intact. Plain board trim frames the door and window openings.

The second floor is divided into two rooms by a plastered partition. A shallow raised four-panel door remains centered in the partition, and it is framed by a plain surround. The west room features an original mantel which has plain pilasters, a plain frieze and a thick board shelf.

The final bedroom, a space over the dining room, is plainly finished. A wide pine board floor is the most notable feature.

The Ward brothers' shop is a composite frame structure assembled in different stages and brought together in the early 1960s. The original shop includes the northern two rooms, one of which houses the band saw. During the early 1960s, the Wards moved their father's barbershop next to the initial shop, and then added a painting studio for Lem. After the barbershop was set in place, a false front was erected across the composite structure in order to give the building a uniform facade. Within the past few years, the Ward Brothers' Homeplace, Inc. has supervised some restoration work to the structure in a plan to open the building for public use. A concrete block foundation was placed underneath the composite structure and the asbestos shingles were removed, thereby exposing the original weatherboards. In order to protect the building a roof was built over the entire structure, and it is covered with asphalt shingles.

The interior spaces are largely utilitarian in nature. The old barbershop does retain portions of beaded wainscoting and a section of a built-in cupboard. A wooden vise is fixed in the center of the room. Lem's painting studio is plainly finished with sheetrock covering the walls and plain woodwork framing the window and door openings.

Significance Summary

The Ward Brothers' House and Shop are significant under Criterion B for their association with Lemuel T. Ward, Jr. (1896-1985) and Stephen Ward (1895-1976), nationally recognized experts in the fields of decoy carving and decorative wildlife art. The Ward brothers learned to carve working decoys from their father. Both were trained as barbers, and began to create decoys around 1918 as a part-time occupation. By the 1930s, they had perfected the distinctive Crisfield decoy type, with a flat bottom, exaggerated head shape, and simple painted patterns; they continued to experiment with various positions and shapes, and employed creative painting technique and an impressionistic style to achieve a more realistic decoy. Their lifelike creations brought them state-wide and later national fame; their decoys were included in rigs used by President Franklin D. Roosevelt, and later, Harry S. Truman and Lyndon B. Johnson. They are particularly recognized as innovators in the transition from the production of working decoys to the art of decorative wildfowl carving that is popular today. In 1948 the Ward brothers were awarded first place in the National Decoy Makers' Contest, and during the 1950s and the 1960s their work was featured in National Geographic magazine as well as state and local books and periodicals. Their work has been recognized by scholars in the field of American folk art as having exceptional significance, and the curatorial staffs of numerous museums have included the Ward decoys in exhibits depicting decoy carving. These institutions include the Birmingham Museum of Art, the Shelburne Museum, the American Folk Art Museum, the Museum at Stoneybrook as well as the Ward Museum of Wildfowl Art in Salisbury, Maryland and the J. Millard Tawes Historical Museum in Crisfield, Maryland. Steve Ward died in 1976; Lem Ward was awarded a NEA Heritage Fellowship in 1983 in recognition of the Ward brothers' contributions to decoy carving and ornamental wildlife art. The period of significance, 1918-1986, was selected to extend from the beginning of the brothers' decoy carving career through the date of Lem's death, and is justified by the Ward brothers' exceptional importance in shaping the popular field of decorative wildlife art.

HISTORIC CONTEXT

MARYLAND COMPREHENSIVE HISTORIC PRESERVATION PLAN DATA

Geographic Organization: Eastern Shore

Chronological/Developmental Period(s):
Industrial-Urban Dominance: A.D. 1870-1930
Modern Period: A.D. 1930-Present

Historic Period Theme(s):
Art

Resource Type:
Category: Building(s)
Historic Environment: Rural
Historic Function(s) and Use(s):
DOMESTIC/single dwelling
COMMERCE/TRADE/business

Known Design Source:
none

RESOURCE HISTORY AND HISTORIC CONTEXT

The Ward brothers' house and shop are significant primarily for their association with Lemuel T. Ward, Jr. (1896-1984) and Stephen Ward (1895-1976), recognized as highly skilled decoy carvers who were instrumental in establishing the modern movement of decorative wildlife carving in America. The brothers learned wood decoy carving from their father, Lemuel T. Ward, Sr., (1863-1927), who financed construction of the extant house and the barbershop that was later moved and incorporated into the workshop. Working in the folk tradition of decoy carving by 1918, the brothers achieved state-wide and national fame for their interest and skill in creating life-like appearances for their decoys. Their reputation had become so widespread by the 1930s and 1940s that their carved birds were used in shooting rigs for President Franklin Delano Roosevelt; Harry S. Truman and Lyndon B. Johnson are also documented as using Ward decoys on hunting excursions.

In 1948 the Ward brothers were awarded with first place honors in the National Decoy Makers Contest. Beginning as early as the 1920s, the brothers' innovative work, led principally by Lem Ward, started to incorporate purely decorative carving into their repertoire. The decorative birds, often posed in standing positions, were never intended as working decoys. With this early interest and devotion to decorative carving, the brothers are credited with initiating the national and now worldwide fascination with life-like as well as interpretive sculptures of wildlife. The brothers' work has been featured in several issues of National Geographic (Sept. 1950, Sept. 1964, Nov. 1983) and in numerous newspaper and magazine articles. Their lead in decorative carving has been followed by thousands of carvers who have come after them. The brothers occupied their parents' house on Sackertown Road their entire lives, and their artistic work was carried out on the property.

Architecturally, the two-story, one-room plan frame dwelling with its various wings and additions is typical of the modest houses erected in watermen's communities in Somerset County. The two-story, one-room plan structure was one of the most common vernacular house types in the region. Single story wings typically housed a dining room or kitchen. Estimated to date around 1880, the Wards' frame house displays a minimum of decorative detail, reflective of the modest means of most watermen's families.

The shop is a composite structure grafted together for the purpose of increasing work space for decoy carving and painting. Central to the single-story structure is the old Ward barber shop, built for Lemuel T. Ward, Sr. around 1900. While various parts of the building date to the

early twentieth century, the entire structure was conceived and reworked in the early 1960s as a carving workshop with a false-front facade.

Ward family tradition credits Lemuel T. Ward, Sr. (1863-1927) with the construction of the two-story, two-bay frame dwelling that Lemuel T. Ward, Jr. and Steve Ward occupied during their lifetimes. The house is estimated to date around 1880-1890. However, it is uncertain when or how Lemuel T. Ward, Sr. acquired title to the Jenkins Creek land. Neither his father nor his grandfather left wills, and there is no conveyance in the land records to him for the property. In this district southeast of Crisfield, known as Asbury and Sackertown, confusion in the land ownership for the nineteenth century is common. The land is low and largely marsh. Often homesteaders built on the fringe area of the marsh with no clear title to the land. It was usually by verbal agreement through family or friends that construction took place on various parcels. The earliest deed that refers to this property was executed in February 1910 when Lemuel T. Ward, Sr. and his wife, Laura, conveyed one-ninth of an acre to Lewis F. Ward and his wife Alma for $50 (SFD 53/320). Lemuel T. Ward, Sr. worked as a waterman and boat builder, and he is remembered as working on as many as four to six boats in the yard around the house at any one time. In his hours away from waterman's work, he served as he barber for the local community. The central core of the Ward brothers' shop is their father's barbershop, which formerly stood on the edge of Sackertown Road.

In 1927, Lemuel T. Ward, Sr.'s widow Laura and the other heirs to his estate conveyed the Sackertown house to Lemuel T. Ward, Jr. (GWL 96/85). The deed of conveyance described the property as:

> all the real estate in said Asbury District of which Lemuel Travis Ward died seized and possessed, and which descended to the above grantors as the only heirs at law of the said Lemuel Travis Ward, deceased, but is expressly understood, and this deed is executed upon the express condition that the said Laura J. Ward reserves to herself a home that is to say, an abiding place, in the property hereby conveyed, for and during the term of her natural life.

Both Lem and Steve Ward, born in this house in 1896 and 1895 respectively, resided here throughout their lives. Like their father, the brothers took on barbering as a trade, limited mainly to the evening hours after the community watermen returned from their work on the bay. The brothers were also known for their barbershop style singing. Lem Ward married Thelma Grace Coulbourne in 1920, and their daughter Ida was born the next year. Steve continued to reside in the house, and the room above the dining room is still referred to as "Steve's room."

As early as 1918 the brothers started carving decoys for the local market. In some of their earliest working decoys, the Ward brothers displayed a clear interest in creating a more life-like representation of their waterfowl subjects. In 1927 they formed a partnership, "L. T. Ward & Bro." The Ward brothers remained in relative obscurity during the 1930s and 1940s, although their decoys had gained a national reputation and were employed in hunting rigs used by President Franklin Delano Roosevelt, and later, Harry S. Truman and Lyndon B. Johnson (interview, Jack Paul, Feb. 6, 1997). During this period, the craft of decoy carving began to achieve national recognition through shows and contests. In 1948, a friend persuaded the Ward brothers to enter the 11th National Decoy Makers Contest, held in New York City. The Ward decoys were honored with the "Best Decoy in Show," the "Best Diving Duck Decoy," and the "Best Professional Hand-made Decoy." From then on their skill and artistry spread far from the isolated shop on Jenkins Creek. The brothers were interviewed for three National Geographic articles, the first appearing in 1950. Numerous newspaper, magazine, and television features have highlighted their accomplishments. In order to handle the increased demand for their decoys and decorative birds, the brothers stopped barbering in the 1960s, devoting full time to carving and painting. During the early 1960s the brothers decided to move the old barbershop back from the road and place it next to their existing frame shop. Steve used the barbershop room for carving, while Lem's painting studio was housed in a shed addition erected on the south side of the barbershop structure. In order to give the series of structures a uniform appearance, a false front was built with a long sloping line of a gable roof. In one of the center rooms, a band saw cut old telephone poles to appropriate sizes for decoys. During the period after World War II, the brothers used balsa wood taken from surplus lifesaving rafts that they purchased.

The Ward brothers' work, and the broad exposure they received, shaped the development of the modern tradition of wildfowl art. This form of expression has been increasingly recognized through numerous publications, museum exhibits, and events since the late 1940s, and has been the subject of academic as well as popular interest. The most permanent testimony to the Ward brothers' skills, artistry, and accomplishments was the establishment of the Ward Foundation in 1968. In 1971, the Ward Foundation sponsored the first Ward World Championship Wildfowl Carving Competition, the first carving forum where significant purchase awards for artists' work were offered. While carving contests honoring working decoys date back as far as the late 1930s, the Ward Wildfowl Carving contest has emphasized decorative wildlife artistry with a focus on judging realistic, interpretive and sculptural qualities of the animal forms. In 1974, the

Ward brothers were awarded honorary "Doctor of Letters" degrees from Salisbury State College.

In 1975, the Ward Museum of Wildfowl Art opened in a wing of Holloway Hall on the campus of Salisbury State College, placing the significant Ward Collection on permanent exhibit. The Ward Collection was housed in the college building until a new museum, located at the corner of Beaglin Park and Shumaker drives, opened in 1992. In an effort to preserve the Ward brothers' house and shop, a second foundation, the Ward Brothers Homeplace, Inc., has been created to supervise the restoration and operation of the shop for art related activities. The shop has been restored during the past several years. The asbestos shingles were removed from the exterior, and a continuous block foundation was installed to raise the buildings off the ground. In addition, a gable roof was stretched over the composite structure to insure its long-term preservation.

MAJOR BIBLIOGRAPHICAL REFERENCES

Baltimore Sun Magazine, December 1966.

Fleckenstein, Henry A. Jr. Decoys of the Mid-Atlantic Region. Exton, Pa.: Schiffer Publishing Ltd., 1979.

Interview, Dan Brown, curator, Ward Museum of Wild Fowl Art, 10 August 1992, Salisbury, MD

Interview, Ida Ward Linton, daughter of Lem Ward, 4 August 1992, Crisfield, Maryland.

Interview, Jack Paul, Curator, Tawes Historical Museum, 6 February 1997, Crisfield, Maryland.

Land Records of Somerset County, Somerset County Courthouse, Princess Anne, MD.

Letter, Ralph Eshelman, Museum Consultant, to Gale Yerges, 7 February 1995.

Letter, Ronald Reagan to Lem Ward, 12 March 1981, Tawes Historical Museum, Crisfield, Maryland.

Letter, Ronald Reagan to Lem Ward, 21 June 1983, Tawes Historical Museum, Crisfield, Maryland

Mackey, William J., Jr. American Bird Decoys. Exton, Pa.: Schiffer Publishing Ltd., 1979

Maryland Inventory of Historic Properties, Maryland Historical Trust, Crownsville, MD

Philadelphia Inquirer, November 1949.

Walsh, Roy E. Gunning the Chesapeake. Centreville, Md.: Tidewater Publishers, 1987.

Ward Brothers. Spanish Fork, Utah: Hillcrest Publications, n. d.

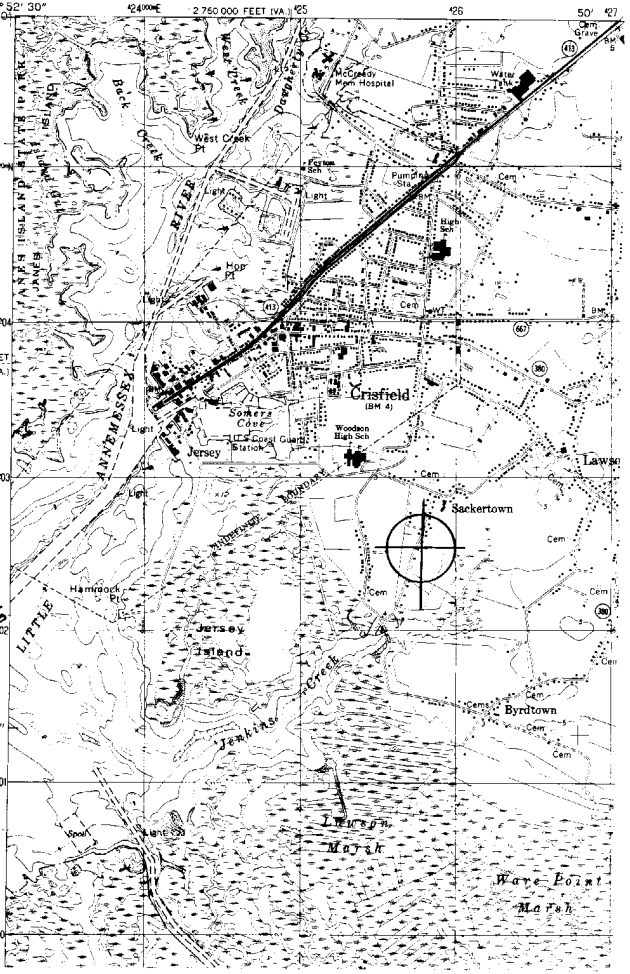
GEOGRAPHICAL INFORMATION

Verbal Boundary Description: Beginning at a point along Sackertown Road at the northwest corner of the property of Ida Ward Linton, indicated as Parcel 807 on the Somerset County tax map 72, grid 16, and heading by and with the eastern edge of Sackertown Road for approximately 250 feet to a point at the southwestern corner of the property of the aforesaid, thence in an easterly direction for approximately 125 feet to the southeastern corner of the aforesaid lot, thence in a northerly direction across the marsh behind the Ward shop for approximately 250 feet to a point at the northeast corner of the aforesaid property, and thence in a westerly direction for approximately 125 feet to the point of beginning, containing seven-tenths of an acre, more or less.

Boundary Justification: The nominated property, 7/10 acre, comprises the single village lot upon which the house and shop are located and with which they are historically associated.

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

5860 III SW
(TERRAPIN
SAND POINT)



Ward Bros.
House &
Shop
S-424
Somerset Co
Maryland
18/425780/
4202650

Crisfield

NPS Form 10-900
(Rev. 8-86)

Easement

RECEIVED 413
OMB No. 1024-0018

JUN 28 1994

INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

790

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

S-424

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 WARD BROTHERS' HOUSE AND SHOP

other names/site number

2. Location

street & number 3199 Sackertown Road N/A [ ] not for publication

city, town Crisfield [X] vicinity

state Maryland code MD county Somerset code 039 zip code 21817

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
[X] private	[X] building(s)	2	0 buildings
[ ] public-local	[ ] district		sites
[ ] public-State	[ ] site		structures
[ ] public-Federal	[ ] structure		objects
	[ ] object	2	0 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 [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.

Signature of certifying official STATE HISTORIC PRESERVATION OFFICER — Date 6/21/94

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)	Current Functions (enter categories from instructions)
DOMESTIC/Single dwelling	DOMESTIC/Single Dwelling
COMMERCE/TRADE/professional	Work in progress

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
VERNACULAR/One-room plan house with modest Victorian trim	foundation Brick, concrete walls Asbestos weatherboard roof Asphalt shingle other Wood

Describe present and historic physical appearance.

DESCRIPTION SUMMARY

The Ward brothers' house and shop are located on a small lot in a watermens' community known as Sackertown, southeast of Crisfield, Somerset County, Maryland. The east side of the property backs up to the marsh of nearby Jenkins Creek. The two-story, two-bay, one-room plan frame dwelling was erected by the brothers' father, Lemuel Travis Ward, Sr., around 1880, and it is joined on the property by the brothers' shop, a composite building comprised of individual structures grouped together behind a long false front. The Ward house is supported on a part brick, part concrete block foundation, and the structure is sheathed with asbestos shingles over weatherboard siding. Two-over-two sash windows light the first and second floors. Contemporary to the main block are one-room plan wings that extend to the south and east to provide space for a dining room and kitchen. The most recent addition was in 1962 when another single-story one-room plan wing was attached to the east gable end of the main house for an additional bedroom. The shop incorporates several turn of the twentieth century frame structures, including the former Ward barber shop, behind the false front.

[X] See continuation sheet no. 1
for GENERAL DESCRIPTION

GENERAL DESCRIPTION:

Located southeast of the city of Crisfield, Somerset County, Maryland, the Ward Brothers house and shop stand on the east side of Sackertown Road and west of Jenkins Creek. The two-story, two-bay by one-room frame dwelling faces north with the principal gable roof oriented on an east/west axis. Standing southeast of the house is a single-story frame shop, a composite frame structure that faces west with the gable roofs oriented on an east/west axis. The house and shop are located in an area known as Sackertown, a dispersed watermens' community southeast of Crisfield. The marsh land of Jenkins Creek, a tributary of Pocomoke Sound, forms the eastern edge of this low-lying, poorly drained property.

Built around 1880, the two-story, one-room plan main house is supported by a low brick foundation, and the exterior is clad with asbestos shingles. The medium pitched roof is covered with asphalt shingles. Extending to the south is a story-and-a-half one-room plan wing used as the dining room, and the kitchen, another one-room plan structure, is attached to the east side of the dining room section. In 1962 a single-story bedroom addition was built off the east gable end of the main block.

The two-bay north elevation of the main block includes door and window openings on the first floor. The door is a modern replacement, but the window opening retains a two-over-two sash window. A pair of two-over-two sash windows light the second floor. Finishing the base of the roof is a boxed cornice trimmed with a crown molding.

The west gable end of the main house is marked by a pair of two-over-two sash windows on each floor. The eaves to the roof are slightly extended with short returns at the base. The interior end chimney stack has been removed above the roofline and covered with a patch of roofing material.

The south side of the main house is largely covered by the story-and-a-half dining room wing which has a porch on the west side that has been enclosed. A single two-over-two sash window lights the second floor of the main block above the porch roof. The south end of the dining room wing is marked by a pair of six-

See Continuation Sheet No. 2

over-six sash windows that pierce the upper gable end in order to light the bedroom above the dining room.

The east side of the dining room wing is covered by a single story two-bay kitchen. A modern replacement door fills the left bay and a single-pane sash is located to the right of the doorway. The east gable end of the kitchen is pierced by paired multi-pane sash windows.

Extending from the east side of the main house is a single-story frame addition, built in 1962, with a shed roofed concrete block bathroom adjacent to the wing.

The interior has been remodeled over the years, but the plans on each floor remain unchanged. The first floor of the main block is comprised of one room with an enclosed stair rising in one flight along the east wall. A small closet door opens into the space beneath the stair. The room has been remodeled with sheet paneling, but the original late nineteenth century mantel remains intact. Plain board trim frames the door and window openings.

The second floor, on the other hand, is divided into two rooms by plastered partition. A shallow raised four-panel door remains on center doorway, which is framed by a plain surround. The west room features an original mantel which has plain pilasters, a plain frieze, and a thick board shelf.

The final bedroom, a space over the dining room, is plainly finished. A wide pine board floor is the most notable feature.

The Ward brothers' shop is composite frame structure assembled in different stages and brought together in the early 1960s. the original shop includes the northern two rooms, one of which houses the band saw. Supported by brick piers, the small gable roofed shop is made up of a shed roofed structure that was enlarged by a smaller shed roofed section giving the building an asymmetrical roof shape. The interior of this structure consists of exposed framing elements and shelves are built across the east wall for lumber and materials storage. The smaller shed room houses the band saw and has a dirt floor.

See Continuation Sheet No. 3

During the early 1960s the Wards moved the old barbershop next to the initial shop and then added a painting studio for Lem. After the barbershop was set in place, a false front was erected across the front of the structure in order to give the building a uniform facade. To the rear of the structure in order to give the building a uniform facade. To the rear of the structure the individual roof lines of the separate buildings are visible. Exposed as well is the weatherboard siding and boarded over window openings. The eaves to the roof are extended and finished with short returns. Rising through the center of the building is a concrete block stove flue, and a second block stack rises against the rear wall of the painting studio.

The interior spaces are largely utilitarian in nature. The old barbershop does retain portions of beaded board wainscoting and a section of a built-in cupboard. A turn of the century mirror remains on the wall as well. Lem's studio is plainly finished also with sheetrock covering the walls, and plain woodwork framing the window and door openings.

In a larger sense, the recycling of these buildings for the shop and the modest size of the frame house points to the often hardscrabble existence of families that resided in most watermens' communities. Money was never in much surplus. The Ward brothers were hardworking, inventive, and resourceful men who, by no means of their own design, liberally carved out a place for themselves in the history of waterfowl and wildlife sculpture.

Ward family tradition credits Lemuel Travis Ward, Sr. (1863-1927) with the construction of the two-story, two-bay frame dwelling that Lemuel Travis Ward, Jr. and Steve Ward occupied during their lifetimes. The house is estimated to date to around 1880-1890. However, it is uncertain when or how L. Travis Ward, Sr. Acquired title to the Jenkins Creek land. His father nor his grandfather left wills, and there is no conveyance in the land records to him for the property. In this district southeast of Crisfield, known a Asbury and Sackertown, confusion in land ownership for the nineteenth century is common. The land is low and largely marsh. Often homesteaders built on the fringe area of the marsh with no clear title to the land. It was often by verbal agreement through family or friends that construction took place on

See Continuation Sheet No. 4

various parcels. The earliest deed that refers to this property was executed in February 1910 when Lemuel T. Ward, Sr. and his wife Laura conveyed one-ninth of an acre to Lewis F. Ward and his wife Alma for $50. (SFD 53/320) Lemuel T. Ward, Sr. earned a living like many Crisfield residents who lived close to the water. He worked as a waterman and boat builder, and his is remembered as working on as many as four to six boats in the yard around the house at any one time. In his hours away from waterman's work, he cut hair for the local community. The center core of the Ward brothers' shop is Travis's barbershop, which formerly stood along Sackertown Road.

See Continuation Sheet No. 5

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
ART	1918-1980s	1918
	1880-1960s	1980s
		1880
		1960s

Cultural Affiliation
N/A

Significant Person
Ward, Lemuel Travis, Jr.
Ward, Steve

Architect/Builder
Unknown

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

SIGNIFICANCE SUMMARY

The Ward brothers' house and shop are nominated for their association with Lemuel T. Ward, Jr. (1896-1985) and Steve Ward (1895-1976), recognized as the fathers of the modern movement in decorative wildlife carving in America. Working in the folk tradition of wood decoy carving by 1918, the Ward brothers' achieved state-wide and later national fame for their skill in creating life-like appearances for their working decoys. Beginning as early as the 1920s, the brothers' innovative work, led principally by Lem Ward, started to incorporate purely decorative carving into their repertoire. In 1948 the Ward Brothers were awarded with first place honors in the National Decoy Makers Contest, and during the 1950s and the 1960s their work was featured in National Geographic as well as state and local periodicals. The period of significance represents occupation of the house by Lemuel and Steve Ward, both of whom were born in the house and both died while still living here. No other property clearly represents their way of life, both personal and professional.

☒ See continuation sheet no. 9 for HISTORIC CONTEXT and MARYLAND COMPREHENSIVE PRESERVATION PLAN data.

HISTORIC CONTEXT

MARYLAND COMPRESHESIVE HISTORIC PRESERVATION PLAN DATA

Geographic Organization: Eastern Shore

Chronological/Developmental Period(s):

Agricultural-Industrial Transition A.D. 1815-1870
Industrial-Urban Dominance A.D. 1870-1930
Modern Period A.D. 1930-Present

Prehistoric/Historic Period Theme(s):

Social/Education/Cultural

Resource Type:

Category: Building

Historic Environment: Rural

Historic Function(s) and Use(s):

DOMESTIC/single dwelling
COMMERCE/TRADE/professional

Known Design Source: none

See Continuation Sheet No.10

HISTORIC CONTEXT:

The Ward brothers' house and shop are nominated primarily for their association with Lemuel T. Ward, Jr. (1896-1984) and Steve Ward (1895-1976), recognized as the fathers of the modern movement in decorative wildlife carving in America. Working in the folk tradition of wood decoy carving by 1918, the brothers achieved national fame for their interest and skill in creating life-like appearances for their working decoys. In 1948 the Ward Brothers were awarded with first place honors in the National Decoy Makers Contest. Beginning as early as the 1920s, the brothers' innovative work, led principally by Lem Ward, started to incorporate purely decorative carving into their repertoire. The decorative birds, often posed in standing positions, were never intended as working decoys. With this early interest and devotion to decorative carving, the brothers are credited with initiating the national and now worldwide fascination with life-like as well as interpretive bird and animal artistic sculptures. The brothers' work has been featured in several issues of National Geographic (Sept. 1950, Sept. 1964, Nov. 1983) and The Baltimore Sun, and Maryland Magazine. Their lead in decorative carving has been followed by thousands of carvers that have come after them. The Ward brothers occupied their parent's house their entire lives, and the property on Sackertown Road was the scene of carving throughout their entire lives.

The architectural importance of this site is less obvious but by no means insignificant. The two-story, one-room plan frame dwelling with various wings and additions is typical of the modest houses erected by families in watermen communities in Somerset County. The one-room plan structure was one of the most common vernacular house types used in watermen's communities with single-story one-room plan wings housing a dining room or kitchen. Estimated to date to around 1880, the frame house displays a minimum of decorative detail, reflective of the modest means on which most watermen families made their living. The shop is a composite structure grafted together for the purpose of increasing work space for decoy carving and painting. Central to the single-story structure is the old Ward barber shop, built for the Ward brothers' father, Lemuel Travis Ward, Sr. around 1900. While other parts of the shop date to the turn of the century as well, the

See Continuation Sheet No.11

entire structure was conceived and reworked in the early 1960s with its false-front facade. The reuse and reworking of these old structures for the alternative purpose of a carving shop indicates the Ward brother careful use of the resources available to them. Little was wasted, and they made do with whatever they had.

In a larger sense, the recycling of these buildings for the shop and the modest size of the frame house points to the often hardscrabble existence of families that resided in most watermens' communities. Money was never in much surplus. The Ward brothers were hardworking, inventive, and resourceful men who, by no means of their own design, literally carved out a place for themselves in the history of waterfowl and wildlife sculpture.

Ward family tradition credits Lemuel Travis Ward, Sr. (1863-1927) with the construction of the two-story, two-bay frame dwelling that Lemuel Travis Ward, Jr. and Steve Ward occupied during their lifetimes. The house is estimated to date to around 1880-1890. However, it is uncertain when or how L. Travis Ward, Sr. acquired title to the Jenkins Creek land. His father nor his grandfather left wills, and there is no conveyance in the land records to him for the property. In this district southeast of Crisfield, known as Asbury and Sackertown, confusion in land ownership for the nineteenth century is common. The land is low and largely marsh. Often homesteaders built on the fringe area of the marsh with no clear title to the land. It was often by verbal agreement through family or friends that construction took place on various parcels. The earliest deed that refers to this property was executed in February 1910 when Lemuel T. Ward, Sr. and his wife Laura conveyed one-ninth of an acre to Lewis F. Ward and his wife Alma for $50. (SFD 53/320) Lemuel T. Ward, Sr. earned a living like many Crisfield residents who lived close to the water. He worked as a waterman and boat builder, and he is remembered as working on as many as four to six boats in the yard around the house at any one time. In his hours away from waterman's work, he cut hair for the local community. The center core of the Ward brothers' shop is Travis's barbershop, which formerly stood along Sackertown Road.

In 1927, Lemuel T. Ward, Sr.'s widow Laura and the other estate heirs conveyed the Sackertown house to Lemuel Travis Ward,

See Continuation Sheet No.12

Jr. (GWL 96/85). The deed of conveyance described the property as:

> all the real estate in said Asbury District of which Lemuel Travis Ward died seized and possessed, and which descended to the above grantors as the only heirs at law of the said Lemuel Travis Ward, deceased, but it is expressly understood, and this deed is executed upon the express condition that the said Laura J. Ward reserves to herself a home that is to say, an abiding place, in the property hereby conveyed, for and during the term of her natural life.

Both Lem and Steve Ward, born in this house in 1896 and 1895 respectively, resided here throughout their lives. Like their father, the brothers took on barbering as a trade, limited mainly to the evening hours after the community watermen returned from their work on the bay. The brothers were also known for their barbershop style singing.

As early as 1918 the brothers started carving decoys for the local market. In some of their earliest working decoys, the Ward brothers displayed a clear interest in creating a more life-like representation of their waterfowl subjects. The Ward brothers carved decoys, cut hair, and hunted on the marsh--pursuing modest, but satisfying livelihoods along Jenkins Creek. Lem Ward married Thelma Grace Coulbourne in 1920, and a daughter they named Ida was born the next year. Steve continued to reside in the house, and the room above the dining room is still referred to as "Steve's room."

The two brothers remained in quiet obscurity as to their decoy carving abilities until a friend persuaded them to enter the National Decoy Makers Contest in 1948, held in New York City. The Ward decoys swept the show with the highest awards. From then on their skill and fame spread far from the isolated shop on Jenkins Creek. The brothers were interviewed for three National Geographic articles, the first appearing in 1950. Numerous newspaper, magazine, and T.V. features have highlighted their accomplishments. In order to handle the increased demand for their decoys and decorative birds, the brothers stopped barbering in the 1960s, devoting full time to carving and painting. During the early 60s the brothers decided to move the old barbershop back from the road

See Continuation Sheet No.13

and set it next to their existing frame shop. Steve used the barbershop room for carving, while Lem's painting studio was housed in a shed addition erected on the south side of the barbershop structure. In order to give the series of structures a uniform appearance a false front was built with a long sloping line of a gable roof. In one of the center rooms, a band saw cut old telephone poles to an appropriate size for decoys. During the period after World War II, the brothers used balsa wood taken from surplus lifesaving rafts that they purchased.

In 1974 the brothers were awarded an honorary "Doctor of Letters" degree from Salisbury State College. However, the most permanent testimony to their skills, artistry, and accomplishments was the founding of the Ward Foundation in 1968. In 1971, the Ward Foundation sponsored the first Ward World Championship Wildfowl Carving Competition, the first carving forum where significant purchase awards for artists' work were offered. The emphasis has always centered on the artistry and sculptural elements of bird carving.

Four years after the first show the Ward Museum of Wildfowl Art opened in a wing of Holloway Hall at Salisbury State College. The Ward Collection was housed in the college building until a new museum, located at the corner of Beaglin Park and Shumaker Drives, opened this year (1992). In an effort to preserve the Ward brothers' house and shop, a second foundation, the Lem and Steve Ward Center for the Arts was established in the summer of 1992 to aid in fund raising and the planning of art-related activities.

[X] See continuation sheet no. 14

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

Primary location of additional data:
- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: Maryland Historical Trust

10. Geographical Data

Acreage of property .7 acre
USGS Quad: Crisfield, MD

UTM References

	Zone	Easting	Northing
A	18	427870	4202650
B			
C			
D			

[ ] See continuation sheet

Verbal Boundary Description

[X] See continuation sheet no. 15

Boundary Justification

The seven-tenths of an acre that join the house and shop in nomination includes the immediate land around the two structures, and the acreage comprises the extent of this village lot.

[ ] See continuation sheet

11. Form Prepared By

name/title Paul B. Touart, Architectural Historian
organization Private Consultant date 9/28/92
street & number P.O. Box 5 telephone (410) 651-1094
city or town Westover state MD zip code 21871

*U.S.GPO:1988-0-223-916

BIBLIOGRAPHY

Fleckenstein, Henry A. Jr. Decoys of the Mid-Atlantic Region. Exton, Pa.: Schiffer Publishing Ltd., 1979.

Land Records of Somerset County, Somerset County Courthouse, Princess Anne, Maryland.

Mackey, William J., Jr. American Bird Decoys. Exton, Pa.: Schiffer Publishing Ltd., 1965.

Maryland Inventory of Historic Properties, Maryland Historical Trust, Crownsville, MD

Personal interview with Dan Brown, curator, Ward Museum of Wild Fowl Art, 10 August 1992, Salisbury, Maryland.

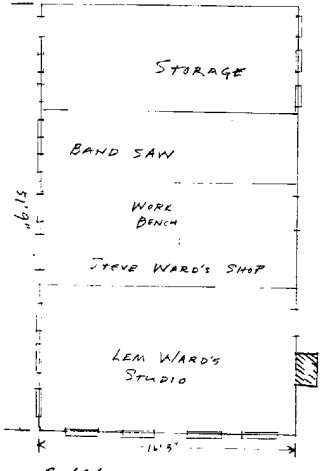
Personal interview with Ida Ward Linton, daughter of Lem Ward, 4 August 1992, Crisfield, Maryland.

Stump, Brice Neal, Somerset County. Norfolk, Va; The Donning Co., 1985.

Ward Brothers, Published by North American Decoys. Spanish fork, Utah: Hillcrest Publications, N.D.

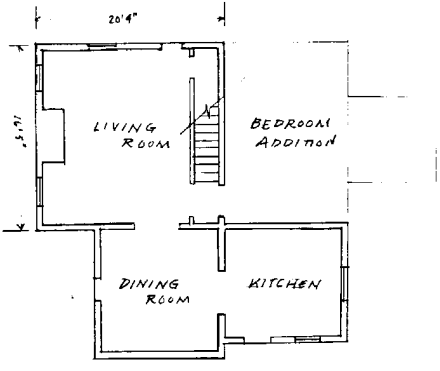
BOUNDARY DESCRIPTION

Beginning at a point along Sackertown Road at the northwest corner of the property of Ida Ward Linton, indicated as Parcel 807 on the Somerset County tax map 72, grid 16, and heading by and with the eastern edge of Sackertown Road for approximately 250 feet to a point at the southwestern corner of the property of the aforesaid, thence in a easterly direction for approximately 125 feet to the southeastern corner of the aforesaid lot, thence in a northerly direction across the marsh behind the Ward shop for approximately 250 feet to a point at the northeast corner of the aforesaid property, and thence in a westerly direction for approximately 125 feet to the point of beginning containing seven tenths of an acre more or less.



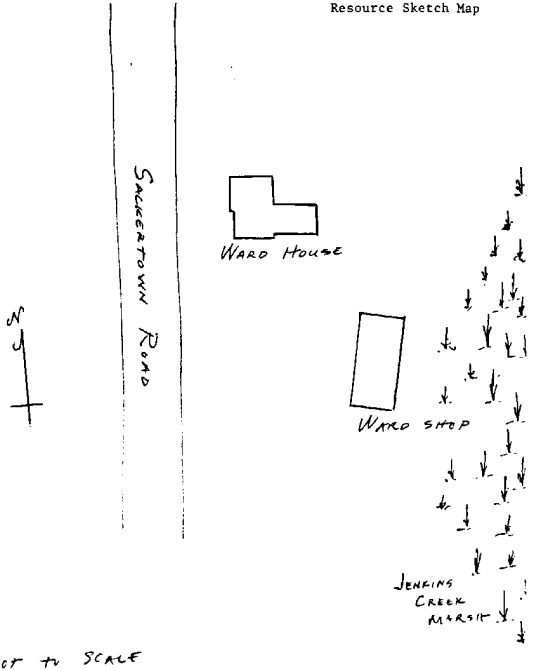
S-424
WARD BROTHERS' SHOP
CRISFIELD VICINITY, SOMERSET COUNTY
NOT TO SCALE

See Continuation Sheet No. 8



S-424
WARD BROTHERS' HOUSE
CRISFIELD VICINITY, SOMERSET COUNTY
NOT TO SCALE

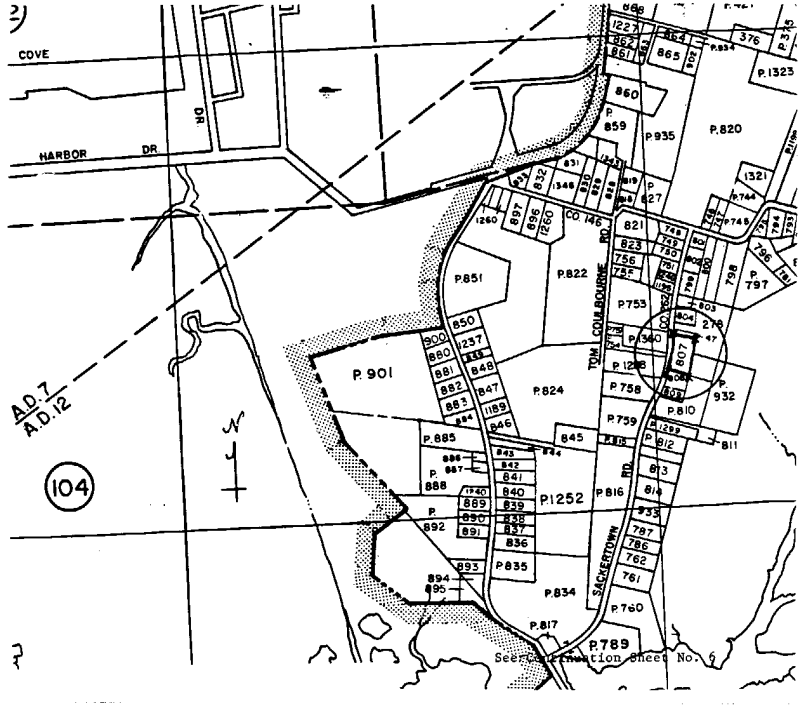
Resource Sketch Map



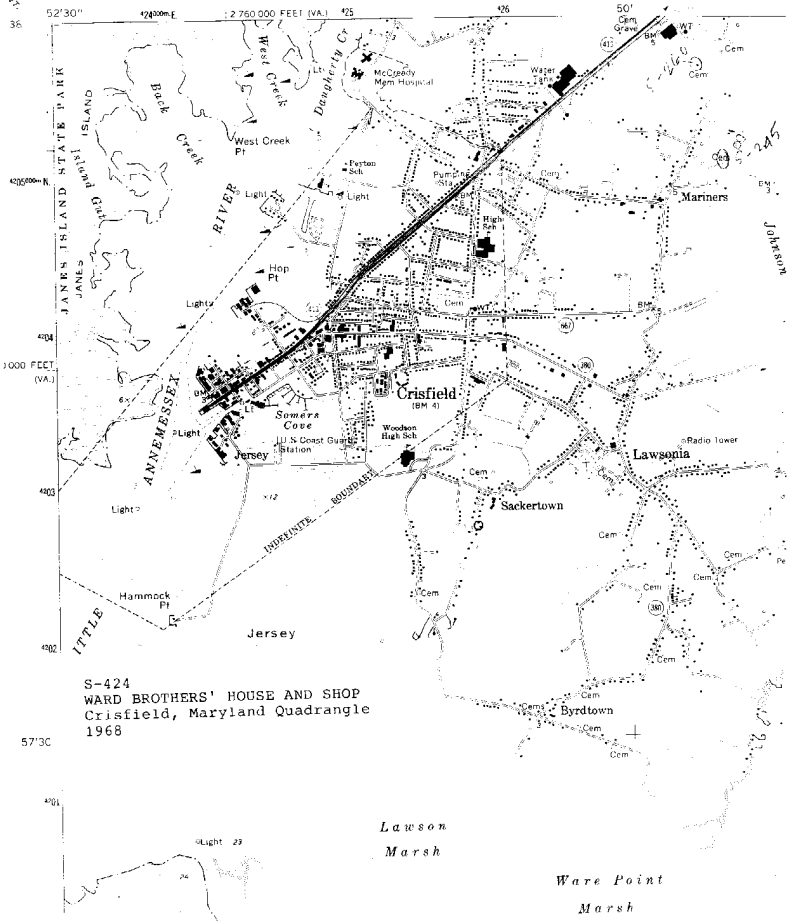
NOT TO SCALE

See Continuation Sheet No. 7

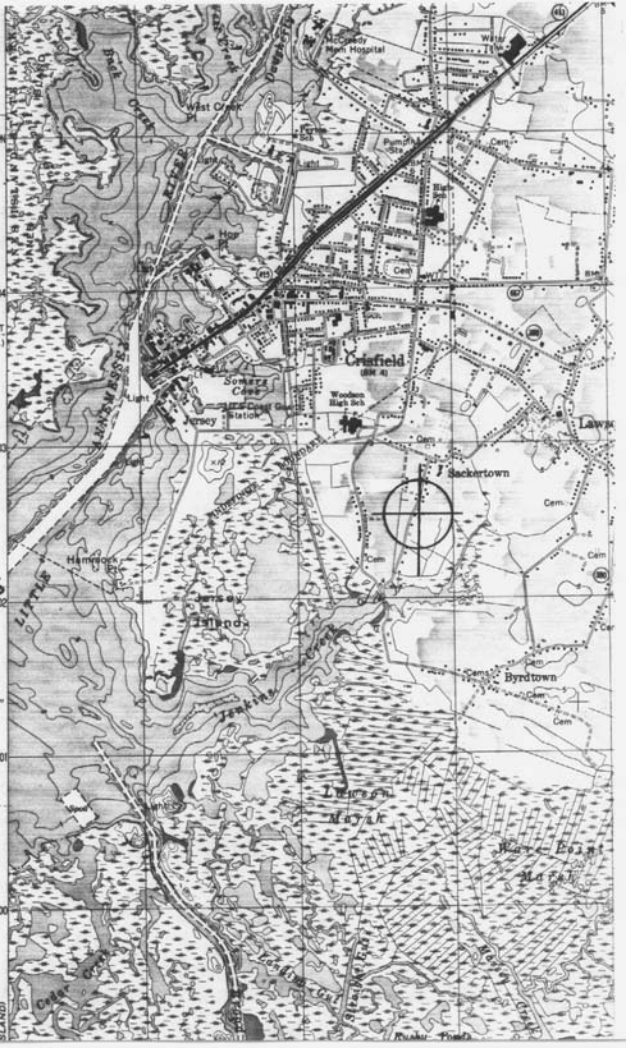
Location Map



UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY



S-424
WARD BROTHERS' HOUSE AND SHOP
Crisfield, Maryland Quadrangle
1968



Ward Bros.
House & Shop

5-424

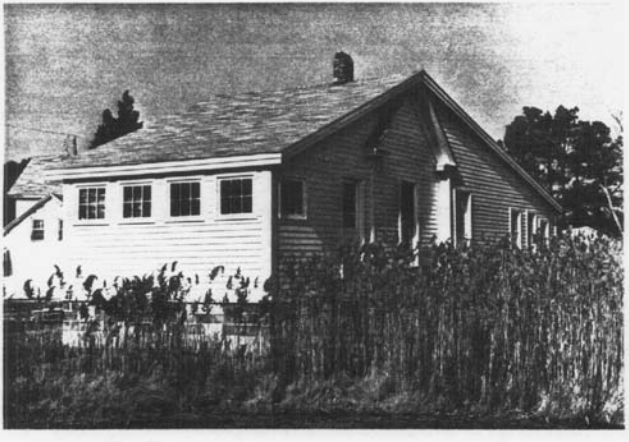
Somerset Co
Maryland

18/425780/
4202650

57'30"

Crisfield

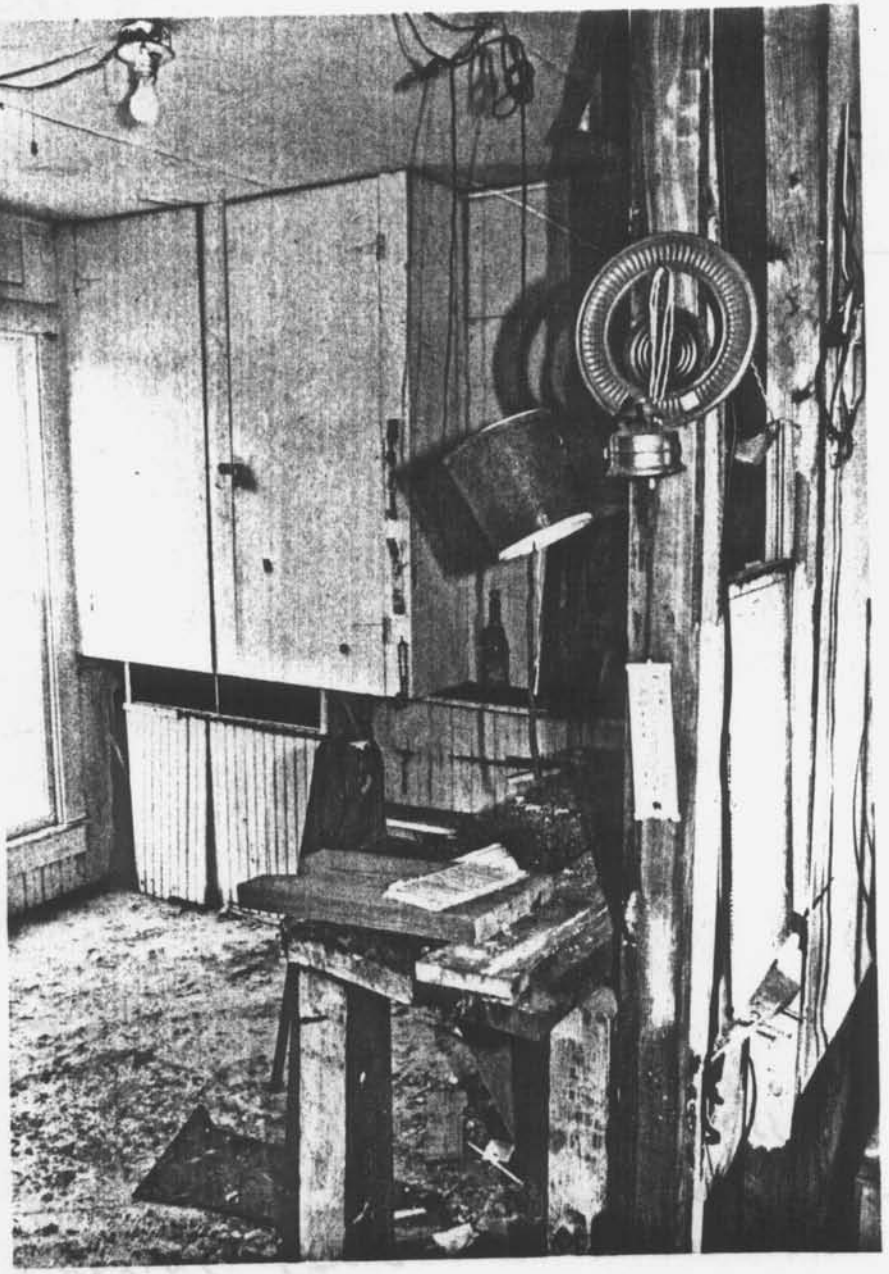
S-424



S-424
WARD BROTHERS SHOP
SACKERTOWN, CRISFIELD VIC., SOMERSET CO. MD
WEST ELEVATION
2/97, PAUL TOMARS, PHOTOGRAPHER
NEG. / MD. HISTORICAL TRUST
#3/9

S-424
WARD BROTHERS SHOP
SACKERTOWN, CRISFIELD VIC., SOMERSET CO. MD
SOUTHEAST ELEVATION
2/97, PAUL TOMARS, PHOTOGRAPHER
NEG. / MD. HISTORICAL TRUST
#4/9

S-424

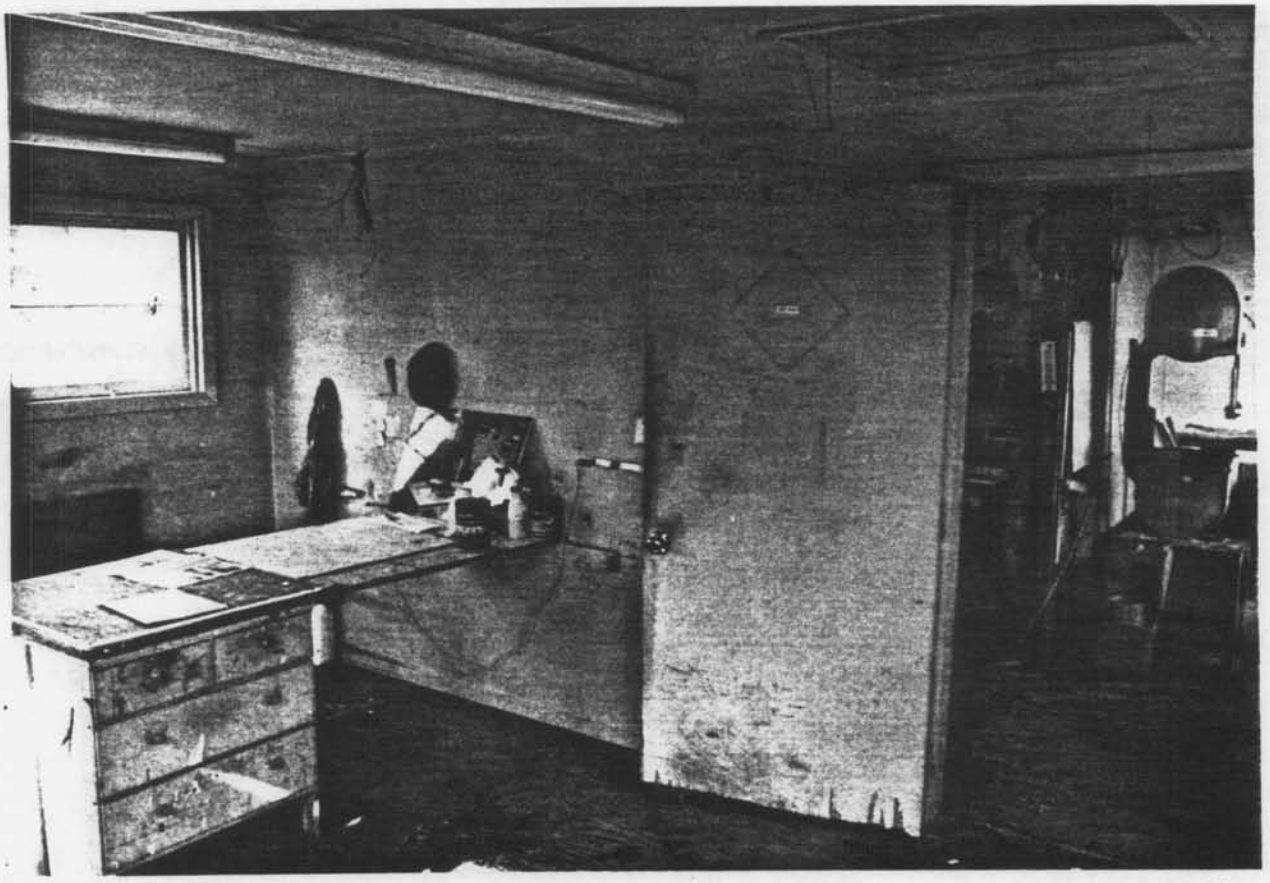


S-423

WARD BROTHERS' SHOP
SACKERTOWN, CRISFIELD VIC.,
SOMERSET COUNTY, MD.
CARVING STUDIO
2/97, PAUL TOUART, PHOTOGRAPHER
NEG. / MD. HISTORICAL TRUST
#5/9

S-424

WARD BROTHERS SHOP
SACKERTOWN, CRISFIELD VIC.,
SOMERSET CO., MD.
CARVING ROOM
2/97, PAUL TOUART, PHOTOGRAPHER
NEG. / MD. HISTORICAL TRUST
#6/9



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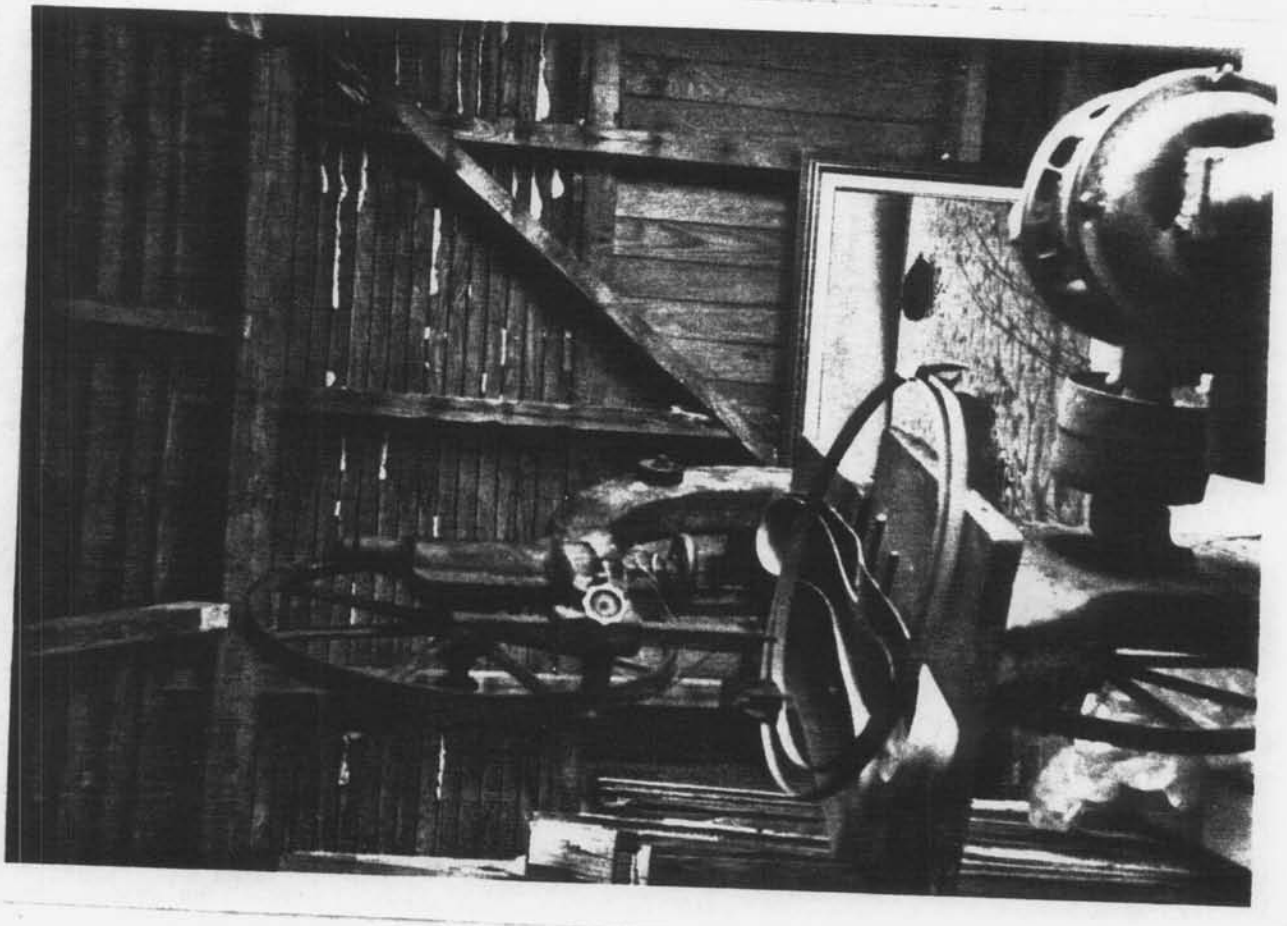
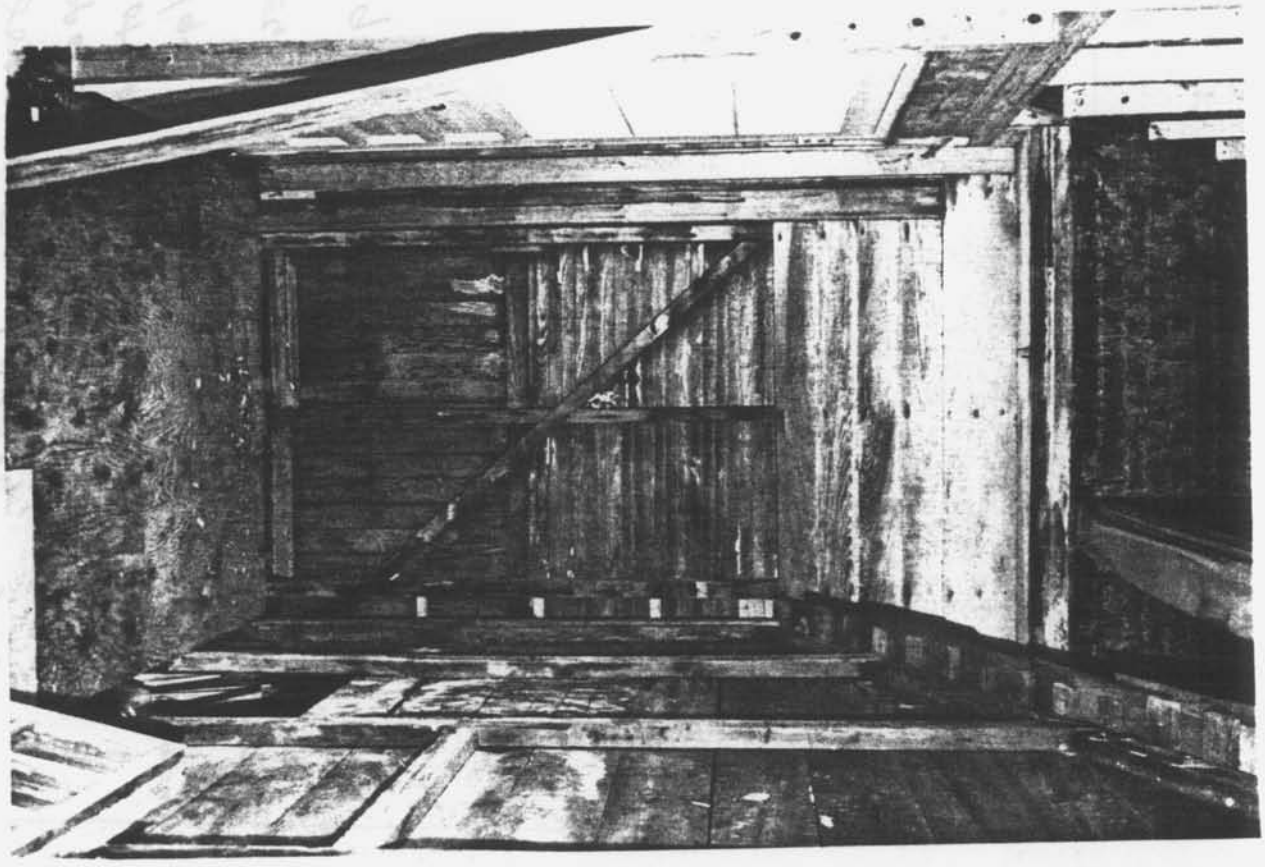


S-424
WARD BROTHERS SHOP
SHELLERTOWN, CRISFIELD VIC., SOMERSET CO. MD
PAINTING STUDIO
2/97, PAUL TOUART, PHOTOGRAPHER
NEG., MD. HISTORICAL TRUST
#7/9

S-424
WARD BROTHERS' SHOP
SHELLERTOWN, CRISFIELD VIC.,
SOMERSET CO. MD.
BAND SAW ROOM
2/97, PAUL TOUART, PHOTOGRAPHER
NEG., MD HISTORICAL TRUST
#8/9

S-424



S-424
WARD BROTHERS SHOP
SHACKELTOWN, CRISFIELD VIC.,
SOMERSET COUNTY, MD.
EXPOSED SIDE OF BARBER
SHOP
2/97, PAUL TOUART, PHOTOGRAPHER
NEG. / MD. HISTORICAL TRUST
#9/9

S-424
WARD BROTHERS' SHOP
Crisfield vic., Somerset Co., MD
West elevation
3/92, Paul Touart, photographer
Negative/MD Historical Trust

S-424
WARD BROTHERS' HOUSE
Crisfield vic., Somerset Co., MD
West ~~East~~ elevation
3/92, Paul Touart, photographer
Negative/MD Historical Trust

S-424
WARD BROTHERS' HOUSE
Crisfield vic., Somerset Co., MD
South elevation
3/92, Paul Touart, photographer
Negative/MD Historical Trust

S-424
WARD HOUSE AND SHOP
CRISFIELD VICINITY, SOMERSET COUNTY, MD.
7/92, PAUL TOWNES, PHOTOGRAPHER —
SOUTHEAST ELEVATION OF SHOP
NEGATIVE / MD. HISTORICAL TRUST —