NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *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 an 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 OAKLEY, ANNIE, HOUSE

other names/site number D-708

2. Location

street & number 28 Bellevue Avenue N/A ☐ not for publication

city or town Cambridge ☒ vicinity

state Maryland code MD county Dorchester code 019 zip code 21613

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant ☒ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title 3/20/96 Date STATE HISTORIC PRESERVATION OFFICER

State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper Date of Action

- ☐ 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:) _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
		objects
2	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling
DOMESTIC/secondary structure

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling
DOMESTIC/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th & Early 20th Century
American Movements/Bungalow

Materials
(Enter categories from instructions)

foundation Brick
walls Brick
roof Asphalt
other Wood

Narrative Description SEE CONTINUATION SHEET NO. 1
(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.
- ☒ **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.)

Property is:

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

Areas of Significance
(Enter categories from instructions)

Entertainment/Recreation

Period of Significance

1913-1917

Significant Dates

1913

Significant Person
(Complete if Criterion B is marked above)

Annie Oakley

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance SEE CONTINUATION SHEET NO.
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References SEE CONTINUATION SHEET NO.

Bibilography
(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:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository:

Dorchester Co. Public Library, Cambridge Maryland

10. Geographical Data

Acreage of Property 1.5

USGS quad: Cambridge, MD

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

	Zone	Easting	Northing
1	18	405100	4271570
2			
3			
4			

☐ See continuation sheet

Verbal Boundary Description SEE CONTINUATION SHEETS NO.
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification SEE CONTINUATION SHEET NO.
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Stephen G. Del Sordo

organization Historic Cambridge, Inc. date June 1995

street & number 305 Oakley Street telephone (301) 652-2215

city or town Cambridge state MD zip code 21613

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 SHPO or FPO.)

name Mark and Jeannette Resnick

street & number 28 Bellevue Avenue telephone (410) 228-2495

city or town Cambridge state MD zip code 21613

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 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 Projects (1024-0018), Washington, DC 20503.

DESCRIPTION SUMMARY:

The Annie Oakley House is a 1½-story, brick and frame, Colonial Revival-influenced bungalow with a raised foundation located in Cambridge, Maryland. It was constructed in 1913 for the international sharpshooting star Annie Oakley. The house is a three-bay, center-hall dwelling with a main room on each side of the central hall. At the rear of the house is the kitchen, a small office/parlor, and a modern addition that contains a family room. The house retains the majority of its exterior materials and interior decorative detailing intact, including built-in shelves originally designed to display Annie Oakley's trophy collection. Behind the house is a small garage and studio apartment built at the same time as the main house. There is a modern in-ground swimming pool at the rear of the lot. The house faces Hambrooks Bay, a protected body of water off the Choptank River.

GENERAL DESCRIPTION:

Set back from the road, the Annie Oakley House is surrounded by mature trees and plantings that provide an appropriate setting for the house. Little changed from Annie Oakley's ownership, the house remains a good example of a pre-World War I bungalow with Colonial Revival details. In classic bungalow form, the main facade of the house is defined by the full porch. This porch is located underneath an extension of the main gable roof. Set into that main roof is a three-bay shed dormer. There is a similar three-bay dormer on the rear elevation of the house. The garage/apartment at the rear of the property is also dominated by a large, projecting dormer.

The raised foundation and first story of the house are laid in flemish bond with dark red brick. The cement mortar is undecorated and is set in medium-size joints. A belt course defines the separation between the foundation and the first floor. The porch is supported by brick piers. Wooden lattice is set between the piers. The exterior approach to the porch is by way of a set of three brick steps. The steps have a low parapet wall on each side with a built-in planter at the ground level. The brick porch columns are square and set on granite bases with granite caps. Wooden railings are set between the porch columns. The porch floor is composed of narrow, tongue-and-groove boards.

The openings on the facade maintain the simplicity of the Colonial Revival style and

See Continuation Sheet No. 2

reflect their period of construction. The first-floor windows are fitted with eight-over-one sash with thin, plainly molded muntins. Each window on the first level is topped with a rubbed-brick jack arch. The second floor windows are six-over-one. Their trim matches that of the main floor windows. The main door is set in a neo-Palladian, three-part, wooden frame with four-light sidelights. The main door is a six-panel solid wood door.

The current roof covering of asphalt shingles replaces the original wood shingles. The recess of the front wall dormer into the roof creates a small and narrow second story patio, accessible only through the second-floor bedroom windows. The shed dormer is sided with wood shingles, as are the gable ends of the second floor.

The left side of the house is marked by three sets of windows on each floor. These are duplicates of the front facade windows, including the jack arches over the first floor windows. Single-pane cellar windows are aligned under the first and second floor windows on this side of the house.

The right side of the house is similar in fenestration and design to the other side, except for the projecting bay at the dining room. This narrow bay contains a single-light opening on the bay face. There are no openings on either side of the bay.

The rear of the house has two wings. The first is an original enclosed porch. Covered in wood shingle, it served as a mud room and access to the kitchen. The other wing is a shed-roofed modern addition covered in aluminum siding. Access to this wing from the exterior is through a modern sliding glass door. This room only has windows on the far side. Coming off of both wings is a modern wood deck with a wood railing. The deck is slightly raised to match the elevation of the rear of the dwelling.

The two chimneys of the house are only visible from the rear elevation. One vents the central heating system; the other serves the large fireplace located in the rear wall of the living area on the left side of the house. Both chimneys are without decorative features.

Upon entering the house from the front, one is in the front hall. This space provides access to the dining room on the right and the living area on the left. Access to these other rooms is through a wide, open doorway. There never have been any provisions made to set doors into the doorway. At the rear of the hall is the stair to the second floor. The open

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string stair has a decorative, turned newel post. The balusters are thin posts common to Colonial Revival stairs. The stairs have two runs to the upper floor. There is a small landing between the two. The walls of the central hall have plain wood wainscoting under a narrow chair rail. Above the chair rails, the walls are smooth plaster. The top of the walls are defined by flat crown molding.

To the left of the center hall is the living area. This large room extends the width of the house. A massive brick fireplace and chimney breast that dominates the rear wall. A narrow mantel shelf with Colonial Revival dentils divides the brick fireplace from the plastered chimney breast. On either side of the fireplace is a built-in bookcase with a single-light window above the bookcase. The plaster ceiling is decorated with wooden beams set into a cornice molding at the top of the wall. The front wall contains a full set of floor-to-ceiling bookcases set around the single front window in this room. These bookcases were specifically designed and ordered by Annie Oakley as display cases for her trophies and awards. At the top of the bookcases is a wide, flat architrave that is decorated with a thin scalloped wooden applied ornament.

Across the center hall from the living area is the dining room. This room occupies half of the space of this part of the house. An extravagant plaster cove cornice that runs around the entire room. On the side wall, a projecting bay contains built-in shelving under a narrow shelf. Above the shelf and set high into the projecting bay is a large, single-light window with a heavy wooden frame. This room also features two built-in corner cupboards or display cabinets with scrolled and broken pediments and Colonial Revival hardware.

Behind the dining room is the kitchen. This simple room is L-shaped. The appliances are arranged down the exterior side of the room. Across the rear of the kitchen is the access to the rear enclosed porch or mudroom. Access to the full basement is through a door set into the interior wall. The appliances and finish of this room are fairly modern but the room shape is consistent with the original layout of the house.

The last room in the original part of the main house is a small parlor/office. Located behind the center hall, access is through either the living area or the kitchen. Originally plastered, this room is now finished with pine paneling. When the house was built, this room contained a door to the rear yard. This door now leads to a modern

See Continuation Sheet No. 4

addition that contains a recreation room. This modern room is paneled. Access to the rear yard is through a set of sliding glass doors. There are two one-over-one windows on the side of the room.

The second floor of the house has three bedrooms and a full bathroom. These plainly decorated rooms retain their original finish. Heat is provided by a hot-water radiator system. This is the original heating system although the boiler has been replaced.

To the right or north side of the house is the driveway. This leads to a garage and studio apartment behind the house. Constructed at the same time as the house, this building had two functions. The first floor was a garage. The second was an apartment either for servants or for some of the long-term house guests who lived with Annie Oakley and her husband and who helped them with their shooting and other social and professional activities. This building is of frame construction, sided in wood shingles that are similar to those used on the main house. The double garage doors are modern replacements for the original double-leaved wooden doors. The roof is dominated by a large multiple-window dormer. This dormer provided light into the studio apartment located on the upper floor. Access to this apartment was through a set of stairs that led from the garage to the upper floor. The trim and decoration of the interior of this building is very plain, consisting of undecorated window and door moldings and plain walls.

The subdivision in which the Annie Oakley House is located, and for which it was the first house built, was completed over the course of almost twenty years. The result is a mix of early- to mid-twentieth-century dwellings that front on Bellevue Avenue. The avenue separates the main parcel of each lot from additional land that extends to the edge of Hambrooks Bay.

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SIGNIFICANCE SUMMARY:

The Annie Oakley House is significant under Criterion B for its association with Annie Oakley, the internationally renowned sharpshooter and star of western shows in the late 19th and early 20th century. The house in Cambridge, Maryland is the only surviving property in the nation that was either owned or occupied by Oakley as her primary and permanent residence. It was constructed in 1913 as a retirement home for Annie Oakley and her husband, Frank Butler, and served as the couple's residence until 1917, when Annie Oakley returned to public life. The house retains a high degree of integrity to the period of significance, and includes architectural features, such as built-in shelves originally intended to display shooting trophies, which directly reflect its specific association with Annie Oakley.

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OAKLEY, ANNIE HOUSE
Dorchester County
Maryland

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HISTORIC CONTEXT:

MARYLAND COMPREHENSIVE HISTORIC PRESERVATION PLAN DATA

Geographic Organization: Eastern Shore

Chronological/Developmental Period(s):

Industrial/Urban Dominance A.D. 1870-1930

Prehistoric/Historic Period Theme(s):

Architecture/Landscape Architecture/Community Planning

Resource Type:

Category: Buildings

Historic Environment: Suburban

Historic Function(s) and Use(s):

DOMESTIC/Single Dwelling
DOMESTIC/Secondary Structure

Known Design Source: none

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HISTORIC CONTEXT

The Early Years

Annie Oakley was born on August 13, 1860 in Darke County, Ohio, the fifth daughter of Jacob and Susan Moses. Following the death of her father in 1866, Annie helped her family by trapping and performing chores on the family farm. At the age of eight or nine, she went to live with the Superintendent's family at the county poor farm, and remained there until she was thirteen or fourteen. While there she learned to sew and received an education.

Upon returning to her family, Annie supplemented their meager income by hunting small game for sale in Greenville and hotels and restaurants in northern Ohio, using her father's old Kentucky rifle. She was so successful at hunting that she was able to pay the entire mortgage on the family farm with the money she had earned from the sale of her game (Oakley 1926: 14). At the time she was fifteen.

First years as a Competitive Shooter

As a result of her accurate shooting and prolific small-game hunting, she gained a reputation in the region. She was particularly noted for her ability to place the shot in the head of the animal so as to leave the meat unspoiled by the shotgun pellets or bullets. The owner of a hotel in Cincinnati invited her to participate in a shooting contest near that city against a well-known marksman, Frank E. Butler. Butler was in Cincinnati on a tour with several other marksmen. While on tour, Butler always offered a challenge to local shooters, claiming that he could outshoot "anything then living, save Carver or Bogardus" (Riley 1994: 16). She agreed to the competition and, along with a brother, put up $50.00 as an entry fee. Butler is reported to have laughed when he learned that the young woman was to be his local competition. However, she won the match with twenty-five shoots out of twenty-five attempts. Mr. Butler missed one of his shoots. The two shooters began a relationship that resulted in marriage on August 23, 1876.[1]

[1] There is some confusion over the exact year of the shooting match and the date of her marriage to Frank Butler. Her autobiography records the year as 1875 for the match and 1876 for her marriage. However, the match is more usually recorded as

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Annie Oakley and Frank Butler first appeared in a show together on May 1, 1882. Butler's usual partner was taken ill and Annie filled in by holding objects for Frank to shoot at and also doing some of her own shooting. It was at this time that Annie adopted the stage name of Oakley.[2] In private, she was always Mrs. Frank Butler. For the next couple of years, the Butlers traveled across the country giving shooting exhibitions with their dog, George, as an integral part of the act.

It was at a performance in March 1884 in St. Paul, Minnesota, that Oakley befriended Sitting Bull. Sitting Bull, the victor over George Custer at the Battle of Little Big Horn in 1876, was impressed with Oakley's shooting and with her appearance and manner. Only five feet tall, she always appeared self-confident and dressed modestly. Sitting Bull arranged to meet her, and subsequently adopted her as his daughter, whom he called "Little Sure Shot" (Riley 1994: 145).

Later in life, Oakley would use this name as part of the advertising for her shooting skills, particularly when she was with the wild west shows. This was the first step in the close identification of Annie Oakley with the wild west of fact and fiction. In fact, she was an Ohio girl and had not taken part in the settlement of the West. The relationship with Sitting Bull became an important part of the lore that developed around Annie Oakley in later life and after her death.

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occurring in 1881, with the marriage the following year. Apparently, the dates were changed to reflect a birth date of 1866 for Annie Oakley while she was a performer in Buffalo Bill's Wild West Show. A birth year of 1866 would have made her too young for marriage. There was also the matter of a prior marriage for Butler that may not have been ended at an appropriate time (Oakley 1926: 14 and Riley: 14-20).

[2] The reason for the name change is not clear. One source attributes the name to the fact that the location of her match with Butler was at a neighborhood outside of Cincinnati known as Oakley (Sayers 1981: 5), although others provide the place name as Fairmount.

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The Wild West

In 1884,[3] the Butlers joined the Sells Brothers Circus as "champion rifle shots" (Riley 1994: 24). They stayed with the circus for that one season. Although the Sells Brothers Circus was successful and competed against some of the larger shows such as Barnum and Bailey, Butler and Oakley felt that the working conditions were not safe. At one point, Oakley led a protest against unsafe equipment (Riley 1994: 25). Butler and Oakley left the Sells Brothers Circus after one season.

After a brief period on their own, Butler and Oakley joined "Buffalo Bill's Wild West."[4] They had been rejected on their first attempt to join the "Wild West" because the show already featured champion shooters Captain Adam H. Bogardus and his sons. However, Bogardus left the show in 1885 and Oakley and Butler were signed to replace him. This was a significant turning point in Annie Oakley's life and in her relationship with Butler. Until this time either Butler had received top billing or they had shared the limelight. However, with the "Wild West," Oakley was the star. It was her name that was on the advertising posters as "Champion Markswoman." From this time forward, Butler was her manager and assistant; Annie Oakley was the star. However, in private and off the stage, she was always Mrs. Frank Butler. Oakley and Butler prospered with the "Wild West" and stayed with it until 1901.[5]

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[3] Some sources provide an 1883 date (Sayers 1981: 11) and some (Riley 1994:25) a date of 1884. The difference lies in the fact that the during the 1883 season, only Butler was featured in the show. The next season, Butler and Oakley were featured on the playbill.

[4] Buffalo Bill never titled his production a "show." It was always just the "Wild West."

[5] There was a brief period from the end of 1887 until early 1889, that Butler and Oakley went off on their own, either as a separate act or as part of Comanche Bill's Wild West and then as performers with Pawnee Bill's Historical Wild West Exhibition and Indian Encampment. The cause for the break has been attributed to the pairs dissatisfaction with Cody's management and Oakley's place in the show or it might have been conflicts with another performer in the show (Riley: 43-46).

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The "Wild West" was a unique production that played to audiences all over the world. First popular in the United States, the production was designed to showcase the talents and stories of Buffalo Bill Cody and his band of cowboys, scouts, and Indians. Many of the performers in his production had been with Buffalo Bill during his adventures in the west; others had become legends in their own right, either through dime novels or because they were true historical figures.

William F. Cody or Buffalo Bill, as he was mostly known, had been a part of the American West since the beginning. Born in 1846, Buffalo Bill had been a pony express rider, solder, trail scout, hunter, indian fighter, a state legislator, cattle rancher and an entertainer. He received his nickname because of his skill at buffalo hunting for the Kansas Pacific Railroad construction crews. He made his first effort at show business in 1882, organizing a show in Nebraska for the 4th of July. The next year, he organized a show for the summer season titled "The Wild West, Hon. W.F. Cody and Dr. W.F. Carver's Rocky Mountain and Prairie Exhibition." The next year, with a new partner, Nate Salsbury, Cody opened a new show entitled "Buffalo Bill's Wild West." This show would continue to play to audiences across the continent and the world until Buffalo Bill sold the production in 1913.

The second year that Oakley and Butler were with the show, Buffalo Bill took the entire production on a tour of Europe. It was during this tour that Oakley and Butler learned a great deal about showmanship and that Oakley's reputation as a sharpshooter and as a lady were highlighted. The production was going to England to participate in the Golden Jubilee of Queen Victoria's reign as Queen of the British Empire. When the show opened in May 1887, Oakley enjoyed a considerable press following because of her shooting skills. At the same time, the English newspapers began to embellish Oakley's western background. She also received a great number of invitations to social events and to hunting and shooting events. She received many presents and tokens, especially on her birthday. This tour also helped Oakley increase her growing collection of shooting medals, awards, and trophies.

When the "Wild West" returned to Europe, Oakley had become a seasoned performer with many tricks in her presentation. When they arrived in France in 1889, Oakley had star billing. They remained in Paris for a six-month exhibition and then traveled to other parts of France, to Italy, and Spain. When they returned to the United

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States in 1890, the performers of the "Wild West" were greeted with the news that, according to U.S. Census figures, the frontier west or Wild West had passed into history, the victim of increasing population density.

During the next decade the "Wild West" and Annie Oakley toured the world to offer both Americans and others a look at the wild west. Buffalo Bill often used the phrase "a visit West in three hours to see scenes that have cost thousands their lives to view" in his advertising (Riley 1994: 38). Buffalo Bill expanded the production to include scenes from the western experience. These included stage robberies, gun fights, indian raids, military engagements, and exhibitions of the crafts required to survive in the west. During all of this period, Oakley was a featured performer, usually second on the program. She was especially popular with women and was used by Buffalo Bill to demonstrate that shooting was not harmful and that the extensive gunfights and other shooting exhibitions were not too intense for women and children.

With all of her success and travels, Oakley wanted another side of life for herself and her husband, a permanent house. In 1892, she and Butler bought property in Nutley, New Jersey, about thirteen miles south of New York City. They lived in the house between tours, sometimes the house was rented during their longer travels. Oakley and Butler both acknowledged that they enjoyed homeownership but that Oakley was not a housekeeper and was not happy having servants and not being in control of her domestic arrangements. They finally sold the house in Nutley in 1904. It was demolished in 1937 (Riley 1994: 126).

One event that is worth noting during this period, is Oakley's performance in an early film. Buffalo Bill and Thomas Edison were good friends, Edison had personally designed the electrical plant for the "Wild West," claimed to be the largest in the world at the time. In 1894, had Buffalo Bill and fifteen of his Indians appeared in an Edison film. Later, Oakley would demonstrate her shooting skills for Edison. He was particularly interested in the potential for his cameras to follow the flight of a bullet. Edison had these films made into nickelodeons (Riley 1994: 171).

Oakley and Butler's period of homeownership and their desire for a change in the extensive travel required by the "Wild West" caused them to leave the show in 1901. Oakley had injured her back in a 1901 train accident, and required five operations on her

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spine. Oakley continued to perform and eventually joined another wild west show, "The Young Buffalo Show" in 1911. During this period, Butler signed a contract as a representative for the Union Metallic Cartridge Company in Connecticut. This was a position that allowed both Butler and Oakley to make endorsements for the company and to continue their shooting exhibitions. Finally, in 1913, the couple retired from the arena and settled down.

Retirement

During their years with the "Wild West" and while on their own, Oakley and Butler had made large sums of money and had been careful with their finances. A significant portion of that income had been sent to Annie's family in Ohio, particularly to her mother and her nieces and nephews. She had also sent money to orphans and to others who had come into her life. She was so generous with free passes to her shows that this type of pass is known in the theater as an "Annie Oakley."

Their travels with the "Wild West" and with the "Young Buffalo Show" had taken Oakley and Butler to Cambridge on Maryland's Eastern Shore. Butler had liked the rural location and the hunting potential and had suggested that they retire to the community. They bought two properties in Cambridge, the first in 1912, and the second in 1913.[6] The latter purchase consisted of two lots,including the lot on which they would build their retirement home. Oakley directed that the rooms were to be square with no projecting closets and the sink and work areas in the kitchen were to be suitable for a five-foot woman. The unusual plaster cove cornice in the dining room was also, most likely, a suggestion from her because it is not common to other early twentieth century houses in Cambridge.

During their retirement in Cambridge, the Butlers hunted and fished. Frank Butler referred to Cambridge as a "sportsman's paradise" and wrote a poem about the Eastern

[6] The properties were bought in Annie Butler's name. Frank Butler did not sign the deeds of purchase but he did sign the deeds of sale in 1917.

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Shore of Maryland and its people.[7] They were popular with the local community. Several residents remember the Butler's walking through town and corresponded with Oakley after they left the community. The Butler's also spent time at the Alfred I. du Pont estate just outside of Cambridge. du Pont and other wealthy sportsman had hunting preserves in the surrounding countryside, a tradition that remains today. While in Cambridge, Oakley wrote her first autobiography. Titled *Powders I have Used*, it was published in 1914 by the du Pont Powder Company. She also wrote articles for sportsmen's and other magazines on the pleasures of shooting and hunting and encouraged other women to take up the sport. She also continued to encourage women to learn to shoot as a means of self defense.

Although life was pleasant for the Butlers in Cambridge, Oakley found it difficult to settle down. She was quoted as saying "I went all to pieces under the care of a home." Her husband is said to have made the statement that "She was a rotten housekeeper. Her record in this department was seven cooks in five days" (Riley 1994: 178). After about a year of retirement, Oakley became somewhat restless. As a cure, Butler took her and her niece, Fern, for a motor trip across the country. While on the tour in 1915, they came upon Buffalo Bill. He had sold his production in 1913 and was performing in other shows.

During their retirement, the Butlers began to travel south, particularly to Leesburg, Florida and to Pinehurst, North Carolina for shooting and hunting. While they enjoyed Leesburg, Oakley found the bugs and snakes disagreeable. As a result, they began to spend more time in Pinehurst. There they found an active social life at the resort and found that they were in demand for shooting and hunting exhibitions and that there was a large demand, especially among the women, for shooting lessons.

During 1915 and 1916, the Butlers traveled between Pinehurst, Cambridge, and Newcastle-by-the-Sea, New Hampshire. The latter was a small resort owned by the owner of their hotel in Pinehurst. Finally, in 1917, the Butlers sold their home in Cambridge and moved to Pinehurst, where they took up residence in a resort hotel. That same year, Buffalo Bill Cody died. Oakley wrote a long eulogy for him and for the passing of the wild west era.

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[7] Butler wrote a great deal of poetry, some as letters to his wife, but most for publication in newspapers and magazines.

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Out of Retirement

With Buffalo Bill gone, Oakley continued to press on with her own career. Although she did not return to the traveling arena, she continued to give performances and to remind people how she had fought for her right as a woman to compete with men and to be a performer. She also took great care to remind her fans that she had always been careful to be a lady and to act and dress as such. She and Butler were often unhappy about the costumes and manners of performers in other shows and would never associate with them. However, she also made a great effort to make a distinction between her efforts for women's rights and the women's suffrage movement.

When the United States was pulled into World War I, Oakley offered to raise a regiment of women volunteers to fight in the war. She had made the same offer during the Spanish-American War. At neither time was that offer accepted. She also offered to teach marksmanship to the troops. She did travel across the country for the National War Council of the Young Men's Christian Association and War Camp Community Service. At stops at training camps, she gave shooting demonstrations. She also raised money for the Red Cross.

After the war, the Butlers returned to Pinehurst. They continued to give shooting exhibitions and lessons to the guests at the hotel in which they stayed. In 1922, Oakley began to make plans for a comeback. She performed before 100,000 people in Brockton, Massachusetts. She also attracted crowds in New York and other major cities. In addition, she had plans to star in a motion picture. Unfortunately, at the end of the year, she and Butler were severely injured in an automobile accident.

Oakley took almost one-and-one-half years to recover from her injuries. By 1924, she was performing and setting new records. Unfortunately, her recovery did not last long. By 1925, she was frail and in poor health. She and Butler moved to her hometown in Ohio so that they could be near her family. They attended shooting matches in the local area and Oakley began to write some of her memoirs. These were published by newspapers across the country.

Annie Oakley died on November 3, 1926, and Frank Butler died less than three weeks later, on November 21. Both died of natural causes after a long and adventuresome

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life.

Annie Oakley; the Legend

Annie Oakley, a champion shooter and star of Buffalo Bill's Wild West, is remembered as a western folk hero and American legend. She has been the subject of numerous books. Television shows, movies, and stage plays have been written about her life and her exploits with a gun. Among the most famous are the various movie and stage productions of *Annie Get Your Gun.* Also well known is the 1950s television show *Annie Oakley and Tagg.*

Annie Oakley memorabilia and artifacts are very much sought after in the western collectors markets. Her guns, medals, and trophies rarely come on the market but when they are available, they sell for large sums of money. There are also several museums that contain artifacts from Annie Oakley. The Garst Museum in Greenville, Ohio has a considerable collection of Oakley materials that she left with various relatives in the area. The Nutley Historical Society in Nutley, New Jersey has additional material. Also, the Dorchester County Public Library and the Dorchester County Historical Society in Cambridge, Maryland have Annie Oakley collections. There is also a great deal of material on Oakley and on the Wild West Shows at the Buffalo Bill Historical Center in Cody, Wyoming.

Resource evaluation

The Annie Oakley House in Cambridge, Maryland is the only surviving property in the nation that was owned or occupied by Oakley as her primary and permanent residence. Other properties with this association have all been destroyed. A residence located in Nutley, New Jersey, which the Butlers owned and occupied between 1892 and 1904, was demolished in 1937. The Butlers also made extended stays at resort hotels in Leesburg, Florida; Pinehurst, North Carolina; and Newcastle-by-the-Sea, New Hampshire; none of these properties remains extant.

The period of significance, 1913-1917, was selected to encompass the period during which Annie Oakley occupied the house, beginning with its initial construction in 1913 and ending with the sale of the house and Oakley's return to show business in 1917.

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BOUNDARY JUSTIFICATION

The nominated property, less than one acre, represents the remnant of the parcel historically associated with the Annie Oakley House which comprises the house and outbuilding within their historic setting. The parcel originally purchased by Annie Oakley consisted of two lots: Lot 1, on the southwest side of Bellevue Avenue, on a portion of which the house was constructed, and Lot 2, directly opposite Lot 1 on the northeast side of Bellevue Avenue, fronting on the Great Choptank River (Hambrooks Bay). The parcel was subdivided following Annie Oakley's occupation, but the portion on which the house stands remains intact and retains its original setting and orientation toward the river view across the road.

VERBAL BOUNDARY DESCRIPTION

The boundaries of the nominated property are described in the deed dated March 12, 1982 and recorded among the Land Records of Dorchester County, Maryland in Liber 222, Folio 79, as follows:

> LOT NO. 1: All that lot or parcel of land situated on the southwest side of Bellevue Avenue, and which is particularly described as follows: Beginning for the outlines of said lot at a cement post planted in the ground on the southwest edge of said Bellevue Avenue, distant, in a northerly direction, 300 feet from the northwest corner of said Bellevue Avenue and Johnson Street, thence runs, (1) South 68 degrees 20 minutes West 647 feet to a cement post planted in the ground, (2) North 24 degrees 27 minutes West 201 feet to a cement post planted in the ground, (3) North 68 degrees 20 minutes East 656.6 feet to the southwest edge of said Bellevue Avenue to a cement post, and then with the southwest edge of said Bellevue Avenue, (4) South 21 degrees 40 minutes East 200 feet to the place of beginning.

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EXCEPTION NO. 1

EXCEPTING therefrom, however, all that lot or parcel of land situated on the southwest side of said Bellevue Avenue, which is particularly described as follows: Beginning for the same at a cement post planted in the ground on the southwest edge of Bellevue Avenue, distant in a northerly direction 300 feet from the northwest corner of said Bellevue Avenue and Johnson Street; thence, with the divisional line between the land hereby excepted and the land formerly owned by Henry J. Peak, (1) South 68 degrees 20 minutes West 647 feet, more or less, to Oak Street and to a cement post there planted; thence, with Oak Street (2) North 24 degrees 27 minutes West 100 feet 6 inches, (3) thence, running North 68 degrees 20 minutes East 651.8 feet, more or less, to the southwest edge of said Bellevue Avenue, and thence, with the southwest edge of said Bellevue Avenue (4) South 21 degrees 40 minutes East 100 feet, to the place of beginning.

EXCEPTION NO. 2

SAVING AND EXCEPTING FROM the above described Lot No. 1, also all that lot or parcel of land situate, lying and being in the Hambrooks Section, near the northwestern limits of the City of Cambridge, in the 7th or Cambridge Election District of Dorchester County, Maryland, and which according to a Certificate of Survey and Plat by L. Alan Evans, Surveyor, dated June 26, 1965, is more particularly described as follows:

BEGINNING for the same at a point on the East side of Oak Street, said point being at the beginning of the 3rd line of the land which by deed dated July 16, 1958, and recorded among the Land Records of Dorchester County in Liber R. S. M. No. 110, folio 313 was conveyed by Eleanor K. Stickney et al., to Douglas G. Sites and Carol B. Sites and Mabel Sites, said point also being situate South 24 degrees 43 minutes East

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97.36 feet from the corner formed by the intersection of said East side of Oak Street and with the South side of Maple Avenue as shown on the Map of Hambrooks and recorded among the Plat Records of Dorchester County in Plat Book J. F. D. No. 1, page 57, thence running and binding on a part of said 3rd line, (1) North 68 degrees 20 minutes East 347.54 feet to a concrete monument now set, thence running for a new line of division through the land of which this parcel is a part, (2) South 21 degrees 40 minutes East 100.00 feet to a concrete monument now set in the 3rd line of the exception to the 1st lot of the 1st herein mentioned deed, thence running and binding reversely on a portion of said 3rd line of the exception to the 1st lot of the 1st herein mentioned deed, (3) South 68 degrees 20 minutes West 342.22 feet to a concrete monument now set on the East side of Oak Street and to intersect the 2nd line of the 1st herein mentioned deed, thence running and binding on the East side of Oak Street and on a part of said 2nd line as now surveyed, (4) North 24 degrees 43 minutes West 100.14 feet to the place of beginning; CONTAINING 34,386.34 square feet of land, more or less.

EXCEPTION NO. 2 above described is the same land and all thereof which was conveyed unto Winnie Belle P. LeCompte by Douglas G. Sites et ux by deed dated August 23, 1965, and now of record among the Land Records of Dorchester County, Maryland, in Liber P. L. C. 143, folio 676.

LOT NO. 2: All that lot or parcel of land situated on the Northeast side of said Bellevue Avenue and immediately opposite and in front of Lot No. 1 hereinbefore described, as follows: Beginning for the outlines of said Lot No. 2 at a cement post planted in the ground at a point on the northeast edge of Bellevue Avenue, which bears North 68 degrees 20 minutes East 30 feet from the place of beginning of said Lot No. 1 thence runs with the northeast edge of said Bellevue Avenue (1) North 21 degrees 40 minutes West 200 feet to

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a cement post planted in the ground, (2) North 68 degrees 20 minutes East to the shore of the Great Choptank River, (Hambrooks Bay), thence runs, (3) up said river or bay, and bounded therewith until it reaches the point where a line drawn South 68 degrees 20 minutes West will strike the place of beginning; and thence, (4) with the said last named line or course, South 68 degrees 10 minutes West to the place of beginning on the northeast edge of said Bellevue Avenue.

EXCEPTION NO. 1

EXCEPTING therefrom, however, all that lot or parcel of land situated on the northeast side of said Bellevue Avenue, and immediately opposite and in front of the lot hereinbefore excepted from this deed, and which is particularly described as follows: Beginning for the outlines of the same at a point on the northeast edge of the said Bellevue Avenue which bears North 68 degrees 20 minutes East 30 feet from the beginning point of the lot hereinbefore excepted; thence, runs (1) North 21 degrees 40 minutes West 100 feet; thence, (2) North 68 degrees 20 minutes East to the shore of the Great Choptank River (at this point sometimes called Hambrooks Bay) thence (3) runs up said river or bay and bounds therewith until it reaches to a point where a line drawn South 68 degrees 20 minutes West will strike the place of beginning; and thence, (4) South 68 degrees 20 minutes West to the place of beginning, on the northeast edge of said Bellevue Avenue.

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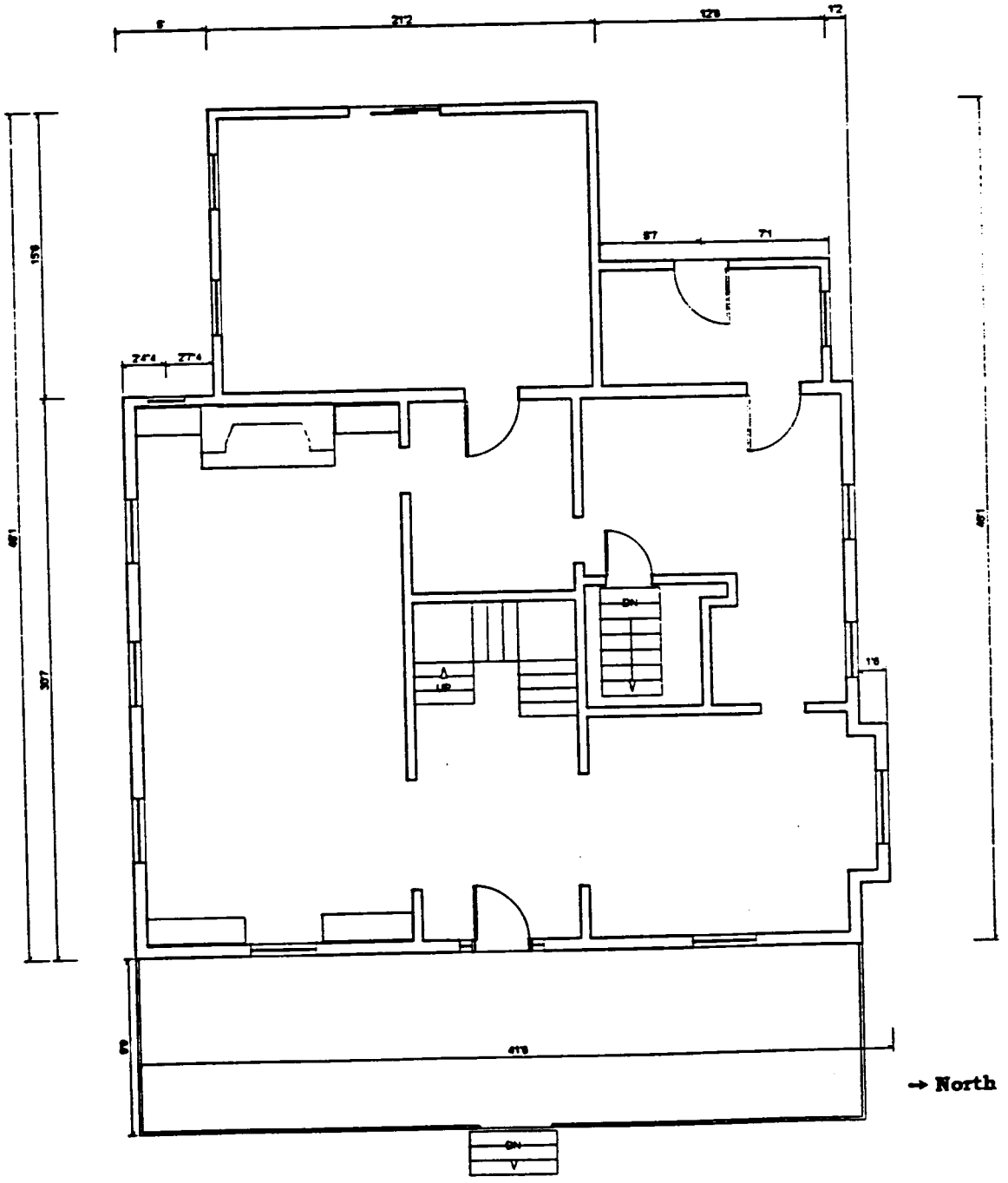
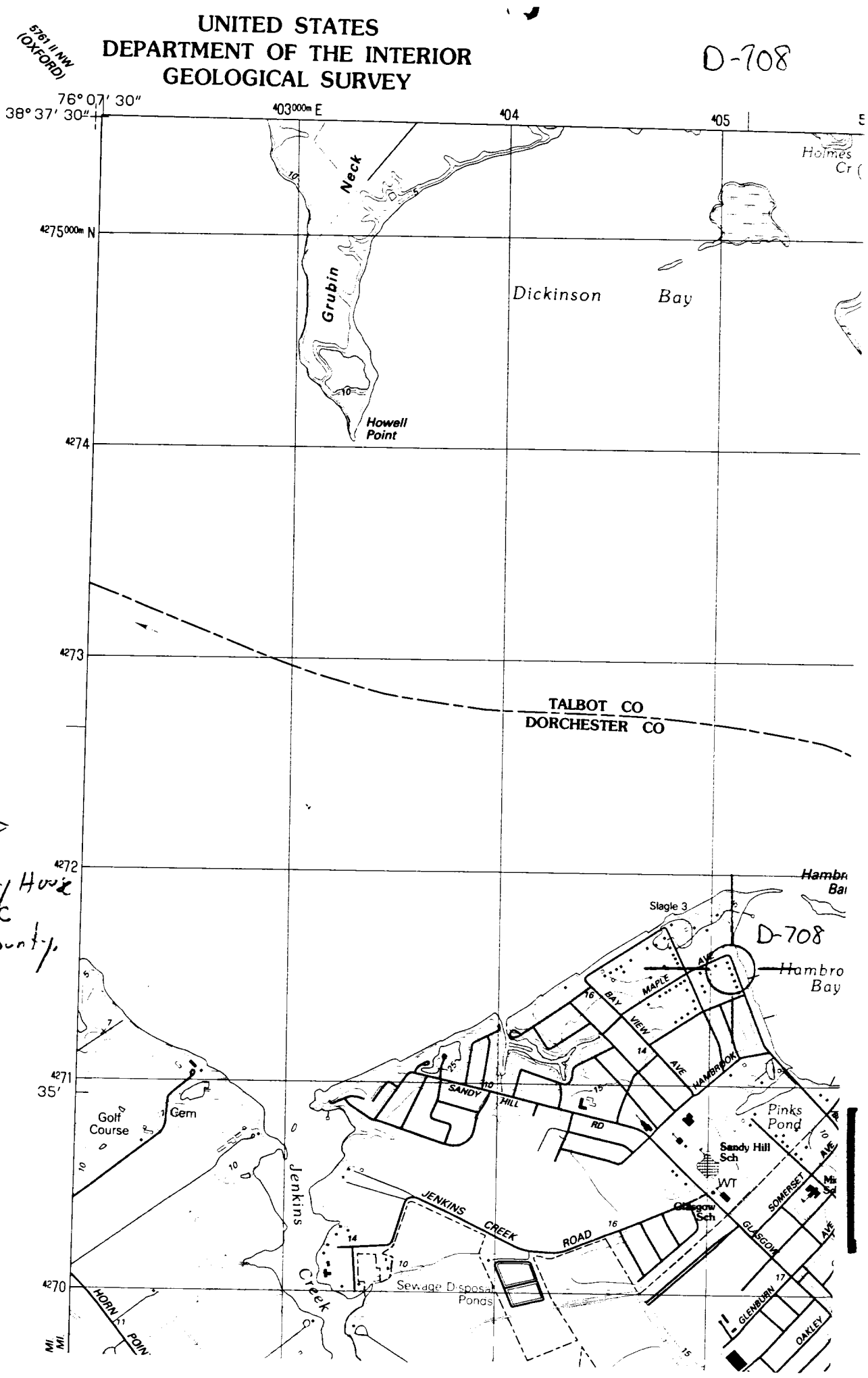
FIRST FLOOR PLAN

ANNIE OAKLEY HOUSE
CAMBRIDGE, MARYLAND



UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

D-708



D-708
Annie Oakley House
Cambridge VAC
Dorchester County,
Maryland

UTM
18/405100/
4271570

S. DEL SORDO, 2/95

EAST FACADE

D-708

Annie Oakley House, Dorchester Cty, MD #1

S. DEL SORDO, 2/95

VIEW FROM NE

D-708 Annie Oakley House, Dorchester County, MD #2

S. DEL SORDO, 2/95
VIEW FROM SE

D-708 Annie Oakley House, Dorchester County, Maryland #3

S. DEL SORDO, 2/95
VIEW FROM NW

D-708 Annie Oakley House, Dorchester County, MD

S. DEL SORDO, 2/95
FRONT DOOR - EXTERIOR

S. DEL SOLDO, 3/95
FRONT DOOR - INTERIOR

S. DEL SORDO, 2/95

CENTER HALL

D-708 Annie Oakley House, Dorchester County, Maryland #7

S. DEL SORDO, 2/95

LIVING ROOM, VIEW FROM EAST

S. DEL SORDO, 2/95

LIVING ROOM, VIEW FROM WEST

D-708 Annie Ockley House, Dorchester County, Maryland #9

FATSO
EXTRA INNINGS
Now Pitching BOB FELLER
WINFIELD
Five O'Clock Lightn
SPARKY
SLICK
CASEY & MR. McGRAW
DON DRYSDALE
OFF BASE
KAREEM
DAVID HALBERSTAM
SUMMER OF
RUNNING TOUGH
On the Run
FOREVER BOYS
PETER GOLENBOCK
BUMS
BILLY MARTIN & PETER GOLENBOCK
NUMBE
THE LAST YANKEE
HARDBAI
THE ARTFUL DODG
Baseball For Th
THE GREEN TRAIN
Windhaven Plantation
DRACULA • Bram Stoker

S. DEL SORDO, 2/95

BOOKCASE DETAIL

D-708 Annie Oakley House, Dorchester County, Maryland #10

The
PHANTOM
of the
OPERA

S. DEL SOROO, 3/95

PARLOR, VIEW FROM WEST

D-708 Annie Oakley House, Dorchester County, Maryland #11

S. DEL SORDO, 2/95

DINING ROOM, VIEW FROM SOUTH

D-708 Annie Oakley House, Dorchester County, Maryland #12

5, DEL SOTO, 3/95
CORNER CUPBOARD DETAIL

D-708 Annie Oakley House, Dorchester County, Maryland #13

S. DEL SORDO, 2/95

DINING ROOM, VIEW FROM NORTH

D-708 Annie Oakley House, Dorchester County, Maryland #14

S. DEL SORDO, 2/95

KITCHEN, VIEW FROM EAST

D-708 Annie Oakley House, Dorchester County, Maryland #15

S. DEL SORDO, 2/95

ADDITION, VIEW FROM N.E.

D-708 Annie Oakley House, Dorchester County, Maryland #16

SLAM-IT

S. DEL SORDO, 2/95
GARAGE, FROM N.E.

D-708 Annie Oakley House, Dorchester County, Maryland #17

S. DEL SORDO, 2/95

GARAGE, FROM S.E.

D-708 Annie Oakley House, Dorchester County, Maryland #18