NPS Form 10-900 (3-82)				AL-IV-	
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Nationa	al Register	of Historic P	aces red	eived AUG I	3 198 6
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	ns in <i>How to Complete i</i> s—complete applicable	National Register Forms		Se	
1. Nam					
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historic	Truog, George,	House			
and or common	Leasure-Stein	Funeral Home			<u></u>
2. Loca	ation		······		
street & number	230 Baltimore	Avenue	N	A not for publ	ication
city, town	Cumberland	$\frac{N/A}{M}$ vicinity of S	ixth Congressional	District	
state	Maryland co		Allegany	code	001
	sification		niicgany		
Category	Ownership	Status	Present Use		
district	public	X occupied	agriculture commercial	museun	ı
X buildIng(s) structure	<u> </u>	unoccupied work in progress	<u> </u>	park private i	residence
site	Public Acquisition	Accessible	entertainment	religious	
object	in process being considered	<u> </u>	government industrial	scientifi transpo	
	X not applicable	eno	military	other:	
<u>4. Own</u>	er of Prope	rty			
name	Leasure-Stein 1	Funeral Home, Inc.			
street & number	230 Baltimore A	Avenue			
city, town	Cumberland	N/A vicinity of	state	Maryland	21502
5. Loca	ation of Leg	al Descriptio	n		
courthouse, regi	stry of deeds, etc.	Allegany County Cour	thouse		
street & number	·····	30 Washington Street			
		Cumberland	-4-4-	Maryland	21502
city, town	acontation	in Existing S	state		
	nd Eistorical Trust	in Existing S			
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date 1975-19	976		federal stat	e county	local
depository for su	irvey records	Maryland Historical	Frust, 21 State Ci	rcle	
city, town		Annapolis	state	Maryland	21401

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good	deteriorated ruins <u>X</u> altered unexposed	Check one _X original site moved dateN/A
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Number of Res	ources	Number of previously listed National
Contributing	Noncontributing	Register properties included in this
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	0 objects	uses: residential
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DESCRIPTION SUMMARY:

The George Truog House at 230 Baltimore Avenue in Cumberland, Allegany County, Maryland, stands on the north side of the street in the block between Henderson Avenue and Decatur Street. The house is a circa 1903 brick structure, two and a half stories high with a recessed entrance with stone lancet arches, polygonal corner bay windows on the second floor, a lancet arch window on the third level, and roof cresting. The large windows have a variety of stained glass and tracery patterns. The interior is highly ornate, mosaic and Delft tile fireplace surrounds, paneled wainscoting, molded ceiling ornament, and mural paintings.



GENERAL DESCRIPTION:

A recessed porch spans the full width of the south facade, behind an arcade of three Gothic arches constructed of rusticated stone with sculptural keystones. The central arch rests on paired columns; a flight of stone steps rises through this arch. The building is set back slightly from the sidewalk; a stone curb defines the line, with a decorative iron fence.

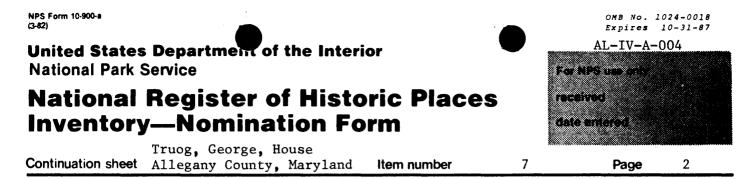
Within the recessed porch, the entrance is offset to the east, and consists of a wide door with a large oval plate-glass panel surmounted by a pointed-arch transom of beveled and engraved glass. A three-part 1/1 window flanks the entrance on the west, and a single 1/1 window lies to the north; lintels and sills are stone. The recessed wall, like the rest of the south facade above the firststory stone arcade, is constructed of yellow brick laid in common bond with fine joints of dark-colored mortar.

The second story features octagonal oriels projecting from each corner. These oriels have steeply pitched tent roofs, clad in tile, with lightning-rod finials and flaring eaves. Each facet holds a large plate-glass casement window surmounted by an elaborate transom of stained and beveled leaded glass; the area below each window is filled with a panel enriched with swags and festoons. The oriels are supported by curved brackets.

Between the oriels, a pair of plate-glass doors open onto a balcony. Each of these doors has an elaborate five-part enframement of colored, leaded glass; the east composition represents a grapevine, and the west one features a Prairie School geometric design. The two-door openings are linked by a continuous rusticated stone lintel. The balcony rests on curved brackets and has a balustrade.

In the half-story, a two-part lancet-arched window with Gothic tracery is centered in the gable peak, within a stone-arched opening. The stone arch springs from a molded brick belt course; below this belt course, on either side of the central window, a square tile with a floral motif is set within a slight recess. The slightly-projecting eave is finished with a molding, and the gable peak is capped by a finial.

The east elevation is six irregular bays wide. On the first floor, the southernmost bay is defined by a large 1/1 window with a stained-glass transom depicting four cherubs playing musical instruments. North of this window is an exterior paneled chimney with a tall corbeled stack. The next bay holds a basement entrance, with a round-arched, etched-glass casement window above it, lighting the stair landing between the first and second stories. A three-sided projecting bay occupies the third bay from the south; its central facet features a grapevine motif in colored and leaded glass. The remaining bays are defined by 1/1 sash.



GENERAL DESCRIPTION (continued)

Second-story windows are all 1/1 sash. A double 1/1 window lights the stair at the landing between the second and third floors; it is glazed with flashed glass, with etched scenes in the upper sash.

The roof is clad in patterned slate; scroll-sawn brackets support the deep overhanging eaves. A hipped dormer is located south of the exterior chimney; another corbeled chimney rises from the interior, just north of the gable which caps the projecting bay. All ridges have iron cresting.

The interior plan is irregular. Despite minor alterations to suit the current function of the building as a funeral parlor, the majority of the original decorative detailing remains intact.

The main entrance opens into a large foyer, focusing on the broad triplerun closed-well stair. Squat columns form the newels at the bottom of the stair; three twisted balusters per tread support the handrail; the newels at the landing between stories are square in section and paneled. Paneled wainscoting encircles the room, and similar paneling continues up the stair. The ceiling is enriched with molded beams radiating from an open octagon in the center; four small electric lights with cut-glass pendants are spaced around the octagon, and a large fluted globe is suspended from the center. The foyer is heated by a fireplace with an outstanding polychrome mosaic surround and hearth depicting juxtaposed Swiss and American shields flanked by foliated designs. The composition is framed by an elaborate mantel constructed entirely of gray veined and cream white marble; pilasters flank the opening, below a molded shelf supported by four consoles, and four columns rise from the shelf to support a frieze and cornice above a paneled overmantel. A large sash window to the right of the mantel has a painted-glass transom depicting four cherubs playing musical instruments on a flowering branch, framed by a row of colored glass beads.

Beyond the foyer is a large sitting room, lighted by a bay window featuring a grapevine motif. The ceiling has heavy molded beams framing a central mural depicting birds in flight, and has original light fixtures similar to those in the foyer. A light frame partition was inserted in 1937 to create a small lounge at the north end of this room; its insertion did not disturb the original fabric. The walls of this room are trimmed with paneled wainscoting identical to that in the foyer.

A single large room accounts for more than a third of the first-floor area; spanning the north end of the house, this room originally functioned as a ballroom, and is now used as a funeral chapel. It features tripartite lancetarch stained-glass windows in its north and west walls; otherwise the room is finished plainly. A dropped ceiling has been installed here.



GENERAL DESCRIPTION (continued)

The eastern front room on the second floor features a recessed fireplace with a tiled surround which incorporates a pastoral scene in Delft tile. Above the mantel shelf is a cabinet with leaded-glass doors in a geometric design reflecting early Prairie School influence; similar glasswork frames the door opening onto the balcony from this room. The floor features elaborate parquetry, with eight-pointed stars and diamonds the principal motifs. Ceiling detailing, light fixtures, and paneling are similar to those in the foyer.

In the west front room on the second story, the balcony door is framed with a transom and sidelights with an intricate grapevine design worked in colored glass. The oriels in both front rooms have transoms comprising a variety of stained and beveled glasswork in geometric, curvilinear, and representational designs.

Other noteworthy features on the upper floors include a marble mantel in the room above the sitting room, and a pair of etched-glass windows lighting the third-story landing depicting "The Apple of Discord" (a monkey and a child on a branch, the child tasting the apple), and "Susannah at the Bath" (child bathing in a wooden tub). Architrave trim is broad and fairly plain throughout the house, typical of the period.

8. Significance

AL-IV-A-004

	oric conservation law economics literatur education military engineering music exploration/settlement philoso	phy social/ humanitarian theater
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Specific dates 1903

Builder Architect Wright Butler, Architect

Statement of Significance (in one paragraph)

Applicable Criteria: B, C Applicable Exceptions: none Significance Evaluated: local

SIGNIFICANCE SUMMARY:

The George Truog House is significant for its association with George Truog, proprietor of the Maryland Glass Etching Works in Cumberland from 1893-1911. Truog's enterprise, billed as the only factory of its kind in the United States, specialized in etching and engraving designs and trade marks on glassware for advertising purposes. The George Truog House reflects this association by incorporating numerous examples of the glassmaker's art, including windows, transoms, panels, and mirrors variously etched, chipped, engraved, beveled, stained, leaded, colored and painted. The house derives architectural significance from this unique collection of decorative glass, in combination with other elements making up a richly-detailed eclectic design, the work of prominent local architect, Wright Butler.

9. Major Bibliographical References

Quadrangle scale 1:24000

See Continuation Sheet No. 5.

10. Geographical Data

Acreage of nominated property <u>less than one acre</u> Quadrangie name <u>Cumberland</u>, MD-PA-WV

UTM References

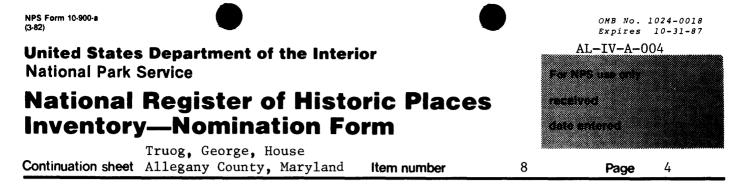
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Verbal boundary description and justification

See Continuation Sheet No. 5.

state N/A	code	county			code
state	code	county			code
11. Form	n Prepared By				
ame/title	Peter E. Kurtze, Ass	istant Nationa	l Register	Administra	tor
rganization	Maryland Historical	Trust	date Ju	ly 1986	
treet & number	21 State Circle		telephone	(301) 269-	-2438
tity or town	Annapolis		state	Maryland	21401
	e Historic Pres	e state is:	Offic	er Cert	ification
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HISTORY AND SUPPORT:

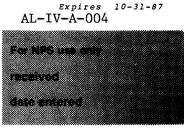
George Truog was born in Verona, Italy, in 1861. He was educated in art schools in Switzerland, and attended the University of Zurich. He emigrated to the United States in 1883 and worked for several glass manufacturing companies before opening his own factory, the Maryland Glass Etching Works, on North Centre Street in Cumberland in 1893. This enterprise offered decorative glassware for advertising purposes specializing in etching and engraving the logos and trade marks of brewers, distillers, and hotels on barware. Its promotional literature stated that it was the only industry of its kind in the country. Works were shipped throughout the United States, and to Mexico, Canada, South America, and the Antilles.

At the height of his business, in 1903, George Truog purchased an undistinguished late-19th-century house on East Baltimore Street and engaged prominent Cumberland architect Wright Butler to plan a thorough and lavish remodeling, the cost of which was reportedly \$40,000. Truog's improvements, recalled by the daughter of a successive owner of the property, included a ballroom complete with a pool table that converted into a sofa upholstered in tufted black leather, three servants' bedrooms on the third floor with their own fireplaces, bath, and cedar closets, and an elaborate self-contained water system. Perhaps this extravagance contributed to the financial difficulties that forced Truog to sell the house in 1909; the Maryland Glass Etching Works was dissolved shortly thereafter, in 1911.

The architectural work of Wright Butler is of major importance to the heritage and character of Cumberland. A son of one of the city's foremost furniture manufacturers, H. Kennedy Butler, Wright Butler studied architecture at the Maryland Institute of Baltimore for about three years before opening an office in Cumberland in 1891. His first major commission was the imposing Romanesque Revival Allegany County Courthouse on Prospect Square in the Washington Street area. Incredibly prolific in the number of designs he supplied in his hometown, Butler left his mark in almost every section of the city in both commercial and residential buildings. Other major works include the Masonic Temple on the site of Fort Cumberland, the present Liberty Trust Bank building on Baltimore Street, the Stein-Curl Building on North Centre Street, and the Schwarzenbach Building on Baltimore Street. Butler designed a number of fine Queen Anne style and Colonial Revival homes on Washington Street in the early twentieth century. The homes he later designed in the Mountain View-Magruder Street area on the west side of Cumberland exhibit more restraint but are representative of the less exuberant Georgian and Spanish mission styles popular in the second and third decades of this century. Butler's own home at 205 Columbia Street in the North End is an urban adaptation of the Queen Anne style to meet the restrictions of a narrow city lot, as is the Footer House at 301 Decatur Street. Butler excels in his manipulation of materials - shingle, brick, tile, slate, and stone. He was a local pioneer in using concrete block as an exposed wall surface and hollow tile walls covered with cement stucco.

United States Department of the Interior National Park Service

National Register of Historic Places Inventory—Nomination Form



OMB NO. 1024-0018

Truog, George, House Continuation sheet Allegany County, Maryland Item number 9 and 10 Page 5

MAJOR BIBLIOGRAPHICAL REFERENCES:

Keller Survey of Cumberland, 1976, ms. on file at MHT.
Leasure-Stein Funeral Home pamphlet
"George Truog" Allegany Community College, Micro film APL, TP 858, T78
Kevin L. Kamauf, Professional Glass Designer
Letter, Virginia Franklin Reynolds to Ronald L. Andrews, 15 August 1982.
Research by Faye Purdham and Mel Collins, MHT Allegany County Committee.

GEOGRAPHICAL DATA:

Verbal Boundary description and justification: Westerly side of Baltimore Avenue, beginning at Stone marked M.B., South 37 3/4 degrees, West 41 feet, North 52 degrees, West 100 3/4 feet (to Shinbone Alley) along Alley North 43 5/6 degrees East 42 feet, South 52 1/4 degrees East 100 feet to the beginning. The nominated property comprises the single city lot upon which the resource stands.