

HO-59

Mount Ida

Architectural Survey File

This is the architectural survey file for this MIHP record. The survey file is organized reverse-chronological (that is, with the latest material on top). It contains all MIHP inventory forms, National Register nomination forms, determinations of eligibility (DOE) forms, and accompanying documentation such as photographs and maps.

Users should be aware that additional undigitized material about this property may be found in on-site architectural reports, copies of HABS/HAER or other documentation, drawings, and the “vertical files” at the MHT Library in Crownsville. The vertical files may include newspaper clippings, field notes, draft versions of forms and architectural reports, photographs, maps, and drawings. Researchers who need a thorough understanding of this property should plan to visit the MHT Library as part of their research project; look at the MHT web site (mht.maryland.gov) for details about how to make an appointment.

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Last Updated: 03-06-2018

HO-59

"Mount Ida"

3691 Sarah's Lane, Ellicott City

Private

Description:

"Mount Ida" is a two-story, three-bay by two-bay structure with a granite ashlar foundation that has a beveled water table. The walls are roughcast, reportedly over rubble stone, and the hipped roof has asphalt shingles and a balustrade in the center. The south elevation has a two-story portico in the center with a deck at the second story. The first story has a center doorway with paired doors and sidelights. The end bays each have a tripartite window. The southwest elevation has a two-story frame addition in the center, on brick piers. The first story has a center passage, with a double parlor to the northeast and a cross-passage with stairway to the southwest, in the center, dividing rooms in the west and south corners. The architrave has patera recessed into the corner blocks. There is a run plaster cornice. On the flat of the ceiling is a pulvinated band of five reeds, and at the corners and intersections of the band are corner blocks with patera. There are three matching ceiling medallions of run plaster, with four small acanthus leaves in the center of each. The double parlor cornice matches the passage, and additionally has a pulvinated band with three reeds set inside the band of five reeds. There are smaller patera where the three-reed bands meet. Each parlor has a matching ceiling medallion of run plaster with a band of shallow cast grape clusters with vines and leaves. Both parlors have a fireplace centered on the northeast wall, with new mantels added. The second story has a passage in the center of the southwest end, containing the stairway, and a passage in the center of the building, with two chambers at the northeast end, two chambers to the northwest of the passage, and two more to the southeast of it.

Significance:

The traditional date for the construction of "Mount Ida" is given as 1828, but documentary research calls this into question, suggesting that construction likely began c. 1831-1833. "Mount Ida" was certainly complete by 1836. The house was designed and the building of it supervised by Baltimore architect R. C. Long, but whether it was the father or the son depends on when construction commenced. The house is in the astylar idiom of neoclassicism, with a hint of influence from the Greek Revival. It is built of rubble stone and was roughcast from the beginning, which helped to give it monumentality. This monumentality is also reinforced by the use of immense pilasters at the corners of the house. The ashlar stonework of the foundation is exceptionally fine. The plan of the house features a large center passage running the depth of the house, with a cross-passage containing the stair and dividing the dining room on the front from the kitchen or pantry to the rear. There was also a kitchen in the cellar, and documentation suggests that it was used for cooking. On the other side of the passage is a very stylish double parlor with immense folding doors. The stairway and mantels were stolen from the house while it sat vacant and awaiting demolition in the 1960s, but many original doors and Greek Revival plaster cornices and ceiling medallions survive. The medallions in the double parlor, with cast grapevine ornament, match one in the Elkridge Furnace Inn, also built in the 1830s for William Ellicott's cousins. Also matching is the architrave with corner blocks containing patera. After William Ellicott's death in 1836 "Mount Ida" was shortly purchased by John S. Tyson, a Baltimore and Howard County attorney and judge. His daughter, Ida, for whom the house was supposedly named, continued to live here until her death in 1927.

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Maryland Inventory of

Historic Properties Form

Inventory No. HO-59

1. Name of Property (indicate preferred name)

historic "Mount Ida"

other

2. Location

street and number 3691 Sarah's Lane not for publication

city, town Ellicott City vicinity

county Howard

3. Owner of Property (give names and mailing addresses of all owners)

name Miller Land Co.

street and number P. O. Box 307

telephone

city, town Ellicott City state MD zip code 21043

4. Location of Legal Description

courthouse, registry of deeds, etc. Howard County Courthouse liber 591 folio 680

city, town Ellicott City tax map 251 tax parcel 197 tax ID number

5. Primary Location of Additional Data

- ☐ Contributing Resource in National Register District
☐ Contributing Resource in Local Historic District
☐ Determined Eligible for the National Register/Maryland Register
☐ Determined Ineligible for the National Register/Maryland Register
☐ Recorded by HABS/HAER
☐ Historic Structure Report or Research Report at MHT
☐ Other: _____

6. Classification

Category	Ownership	Current Function	Resource Count
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> agriculture	Contributing
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> commerce/trade	Noncontributing
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> recreation/culture	1
<input type="checkbox"/> site		<input type="checkbox"/> religion	0
<input type="checkbox"/> object		<input type="checkbox"/> social	0
		<input type="checkbox"/> education	0
		<input type="checkbox"/> transportation	0
		<input type="checkbox"/> work in progress	1
		<input type="checkbox"/> unknown	0
		<input type="checkbox"/> vacant/not in use	0
		<input type="checkbox"/> other:	0
			Total
			1
			Number of Contributing Resources previously listed in the Inventory
			1

7. Description

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Condition

<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins
<input type="checkbox"/> fair	<input type="checkbox"/> altered

Prepare both a one paragraph summary and a comprehensive description of the resource and its various elements as it exists today.

Summary:

"Mount Ida" is a two-story, three-bay by two-bay structure with a granite ashlar foundation that has a beveled water table. The walls are roughcast, reportedly over rubble stone, and the hipped roof has asphalt shingles and a balustrade in the center. The south elevation has a two-story portico in the center with a deck at the second story. The first story has a center doorway with paired doors and sidelights. The end bays each have a tripartite window. The southwest elevation has a two-story frame addition in the center, on brick piers. The first story has a center passage, with a double parlor to the northeast and a cross-passage with stairway to the southwest, in the center, dividing rooms in the west and south corners. The architrave has patera recessed into the corner blocks. There is a run plaster cornice. On the flat of the ceiling is a pulvinated band of five reeds, and at the corners and intersections of the band are corner blocks with patera. There are three matching ceiling medallions of run plaster, with four small acanthus leaves in the center of each. The double parlor cornice matches the passage, and additionally has a pulvinated band with three reeds set inside the band of five reeds. There are smaller patera where the three-reed bands meet. Each parlor has a matching ceiling medallion of run plaster with a band of shallow cast grape clusters with vines and leaves. Both parlors have a fireplace centered on the northeast wall, with new mantels added. The second story has a passage in the center of the southwest end, containing the stairway, and a passage in the center of the building, with two chambers at the northeast end, two chambers to the northwest of the passage, and two more to the southeast of it.

Description:

"Mount Ida" is located at 3691 Sarah's Lane (formerly 3748 Church Road) in Ellicott City, in northeastern Howard County, Maryland. The house sits on a high lot that slopes off to the southeast and southwest, with a flat road trace curving around the southeast side of the house. It is the only building on the site.

Exterior

The house is a two-story, three-bay by two-bay structure with a granite ashlar foundation that has a beveled water table. The walls are roughcast, reportedly over rubble stone, and the hipped roof has asphalt shingles. In the center is a balustrade with square posts at the corners, plain top and bottom rails, a crossbuck between, and a thin oval railing placed behind the crossbuck.

The south elevation has a two-story portico in the center, with five granite steps between cheek walls. There are massive piers that are roughcast, and the porch has a deck at the second story is several inches higher than the floor of the house. The ceilings on both levels are bead board. The first story has a center doorway with paired doors of three panels each that have sunken fields and quirked ogee and fillet moulds. The fillet may be added later. There is a bead run both vertically and horizontally between all of the panels. There are three panels on each jamb and two on the soffit, with sunken, flat panels that have quirked Greek ogee moulds. There is a pilaster on each side of the door, with a torus in

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the center of it and a rudimentary capital. The east pilaster has a block in the center with a hole in it for a door bell pull. There are sidelights with four lights over one panel, with lancet-profile muntins. The panels have sunken fields with quirked Greek ogee moulds. The end bays each have a tripartite window with a granite sill that has a wash and that contains iron catches for shutters for each side sash. There is a bullnose frame with three shutter hinges and/or mortises on each jamb. The center sash is a six-over-six, with a three-over-three sash to each side. It is not clear if there were shutters to cover the center sash. The outer stop on the two mullions is screwed onto the outer face. The house has very wide pilaster strips at the corners. The second story has a center doorway with sidelights. There is a pair of doors with four lights over one panel. The sidelights have the muntins on the exterior; there are four lights over one panel that matches the door. To each side is a six-over-six sash with a granite sill that has a wash, and with shutter hinges and dogs. There is a plain frieze below the eaves and this is carried around the building, including on the pilaster strips which have no other ornament.

The northeast elevation has no openings on the first story. The second story has two six-over-six sash in the center that have granite sills and shutter hinges and dogs. There are very wide pilaster strips at the corners.

The northwest elevation center bay has steps down to a doorway to the basement. The paired doors are new. The stairs have roughcast cheek walls topped with concrete copings. There is a one-story portico with roughcast piers set on the cheek walls. There is no porch deck to the portico, and the roof is a low hip. The first story has a doorway with a pair of three-panel doors like those on the southeast, but with no fillet on the panel moulds. The sidelights match those on the southeast elevation, but the soffit and jambs are plain. The north bay has a tripartite sash identical to the southeast elevation, while the west bay has a six-over-six sash set close to the portico and a doorway set to the west. The window has a granite sill with a wash and shutter hinges. The door has five granite steps, including the sill which has a wash. There is a bullnose frame and a new door with fifteen lights. The corners have very wide plain pilaster strips. On the second story are three typical six-over-six sash.

The southwest elevation has a two-story frame addition on brick piers in the center. It has German siding, a plain frieze beneath the boxed eave that continues the frieze of the main block, and a hip roof. The southeast elevation has a six-over-six sash on both the first and second stories. The southwest elevation has infill on the first story and a six-over-six sash on the second. The northwest elevation also has a six-over-six sash on both stories.

Interior, first story

The first story has a center passage, with a double parlor to the northeast and a cross-passage with stairway to the southwest, in the center, dividing rooms in the west and south corners. There is one room in the addition to the southwest of the stairs. The ceilings are 11 feet, 4 inches high.

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The passage has random-width tongue-and-grooved pine flooring that varies between 3 $\frac{3}{4}$ and 4 $\frac{3}{4}$ inches, is blind-nailed, and runs northwest-southeast. In the center of the floor is an in-filled hole for a heating grate, with two holes in front of the southwest door south jamb architrave for the control chain to open and close the grate. The baseboard has a broken field with a quirked Greek ogee on the top. The walls are plaster on lath. The architrave has a torus recessed between two large fillets, with a small quirked bead on the inner edge. There are plain corner blocks on the northeast and southwest doorways, while the northwest and southeast (exterior) doorways have patera recessed into the corner blocks. There is a run plaster cornice with a quirked bead at the bottom, a large ovolo in the center, and a small ogee above. On the flat of the ceiling is a pulvinated band of five reeds, flanked on either side by a Gothic lancet-profile moulding, and with a bead on the inner edge. This band is also used in the center of the ceiling to divide it into three bays, and at the corners and intersections of the band are corner blocks with patera. There are three matching ceiling medallions of run plaster, with four small acanthus leaves in the center of each. The northwest medallion is complete, the center one is missing one and one-half leaves, and the southeast one is missing all of its leaves. The southeast doors are paired, with three panels on each that have sunken fields and quirked Greek ogee panel moulds. A bead is run in the center dividing the two leaves, and two horizontal beads on each door separate the panels. The doors are mortised and tenoned and pinned at the corners. Each leaf has three cast iron butt hinges with five knuckles, and has a new lock. The doors extend up to the bottom of the cornice. There is a hinged bell pull rod on the east jamb, at lock-rail height, but none of the apparatus above survives. The sidelights have four lights that are reversed, with the puttied side now on the interior; they are set over single panels that match those of the doors. The east and south corners are boxed in, and this cuts through the cornice. The northwest door is identical to the southeast door, but the sidelights are set with the puttied side out. They are mortised and tenoned and pinned at the corners. The northeast and southwest doors match the north and south ones, but are shorter single six-panel doors, with beads dividing all the panels. They have plain cast iron butt hinges with five knuckles and fast joints. The hinges are 5 inches square, with five screws to each leaf, and there are three hinges per door. There are new locks, but there were mortise locks earlier that had the knobs centered on the beads.

The double parlor floor matches that of the passage, but runs northeast-southwest. It has few carpet tack holes; they are about 54 inches apart and run northwest-southeast. The baseboard also matches the passage, except there is new baseboard on the northeast wall of the northwest parlor and in the entire southeast parlor. The latter has half-paneling and chair rail added in 2013. The cornice matches the passage, and additionally has a pulvinated band with three reeds set inside the band of five reeds. There are smaller patera where the three-reed bands meet. Each parlor has a matching ceiling medallion of run plaster with a band of shallow cast grape clusters with vines and leaves. The center of each had cast foliage applied, but it is now all gone. Both parlors have a fireplace centered on the northeast wall, with splayed, parged jambs, concrete smeared over the hearth, and new mantels added. There is a wide doorway between both halves, with a pair of six-panel doors that match the passage doors to these

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rooms, but are much larger. They are mortised and tenoned and pinned at the corners, and have three matching hinges for each. The tripartite sash on the northwest and southeast are identical, and extend from the baseboard up to the bottom of the cornice. The center sash is new, but of wood, while the side sash are original and have Gothic lancet-profile muntins. They are mortised and tenoned and pinned at the corners. The splayed jambs have three panels, with two on the soffit; they match the door panels and have mortised and tenoned and pinned rails. The top side sash have spring latch buttons, and the northwest sash, on the west side at the bottom, has a stop that is cut out apparently for a button.

The stair passage floor and baseboard match that in the center passage, and the floor runs northeast-southwest. The architrave is symmetrical, with a large bead in the center and small quirked Greek ogees to each side. There are bullseye corner blocks. The stair is two runs, with a landing at the southwest end. It ascends to the southwest along the southeast wall, to the landing, and then turns to the northeast along the northwest wall. It has all new balusters, handrails, newel posts, and a new closed stringer over the original stringer. The original is plain with a broken field and a bead on the bottom edge, and is curved at the landing. There is a short, four-panel door under the landing, and the panels match those of the rest of the doors. There are no fields or panel moulds on the inner side of the door. The door is hung on cast iron butt hinges with five knuckles and fast joints, with four screws to each leaf, and are 3 ½ inches long. There is a new lock but formerly had a mortise lock. The stair passage first-floor ceiling has a small medallion of run plaster with four three-lobed leaves in the center. The northwest and southeast doors have six panels and have no beads on the rails and stiles, but otherwise match the rest of the doors. The northwest door has a new lock but originally had a rim lock. It has two 5-inch cast iron butts with five knuckles and four screws to each leaf. The southeast door also has a new lock but originally had a mortise lock in the center of the lock rail. It has two 5-inch cast iron butts with five knuckles and five screws to each leaf, and is heavily painted.

Beneath the stair landing is a modern bathroom. The southwest wall has a doorway with splayed jambs, and a door with two panels that now have mirrors above two wood panels. They have sunken double fields, butt hinges with two knuckles, and a rim lock with metal knobs.

The south room flooring and baseboard match the center passage and the flooring runs northeast-southwest. Chair rail has been added. The architrave matches the center passage, with plain corner blocks on the door but with patera on the corner blocks of the southeast window and closets. There is a run plaster cornice that is small and simple, with a bead at the bottom, a fillet at the ceiling, and a bead inside the fillet on the ceiling. The southeast window matches those of the double parlor. There is a fireplace on the southwest elevation, with a new brick hearth, splayed jambs with new small tiles on it and the surround (added in 2013), and a new wood mantel. To the west of the fireplace is part of a round call bell pull. To either side of the fireplace are original built-in closets with shelves added, and

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with no clear evidence of hinges. The floor has numerous carpet tack holes for 3-foot strips that ran northwest-southeast.

The west room flooring matches the center passage and runs northeast-southwest. The baseboard on the southwest matches the center passage, while that on the northwest, southeast, and northeast is short and plain, with a piece added at the top to create a broken field. The southeast door has a quirked Greek ogee run on the frame. The northwest door is new and added, with plain trim and corner blocks. The northwest window has straight plastered jambs with a bead at the corner, and a new wood sash. Wood crown moulding and a foam ceiling medallion have been added. There is a fireplace centered on the southwest elevation, with a large hearth that has linoleum tiles. The surround appears to be ashlar stone that is painted, and there are splayed jambs that are probably parged and are also painted. There is a simple wood mantel with plain pilaster strips and a plain frieze. The bed mould has a large fillet with a small cavetto below. To either side of the mantel is stone ashlar that extends to 4 feet above the floor. The stone is now painted to match the wall. Above the ashlar are two horizontal boards set flush with the ashlar and extending above the mantel shelf. The fireplace breast above these boards has a bead at either corner. To either side of the ashlar is a narrow closet that butts up against these beads. The closets have a new bead-board door at the bottom enclosing several shelves. The south closet middle shelf is bowed out, while the west one is cut flat and could be altered. Each closet has four shelves above, with plain trim and two hinge mortises on the south jamb of the south closet and the west jamb of the west closet.

The southwest addition room has 2-inch tongue-and-grooved pine flooring that runs northeast-southwest. There are plaster walls and ceiling, plain baseboard, and head-cut trim. The wood six-over-six sash are not pinned and have aluminum weather stripping.

The landing has a doorway on the southwest with five steps up to the southwest addition. The architrave is symmetrical, with a pulvinated center that has two beads on either side, and a larger bead on the inner and outer edges. There are bullseye corner blocks. The door has four lights over two panels, with sunken double fields, butt hinges with two knuckles, and a new lock.

The southwest addition chamber has wood sash identical to the first story of the addition. The architrave is all new and the baseboard, which has a quirked Greek ogee on the top, also appears to be new. There may be plywood on the floor, and a new cornice and fluted pilasters have been added.

Interior, second story

The second story has a passage in the center of the southwest end, which contains the stairway, a passage in the center of the building, two chambers at the northeast end, two chambers to the northwest of the passages, and two more to the southeast of them.

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The passage is narrower on the southwestern half and the flooring runs northeast-southwest here, while the northeastern half of the passage flooring runs northwest-southeast. It is all tongue-and-grooved pine that varies between 3 $\frac{3}{4}$ and 4 $\frac{3}{4}$ inches wide. There are carpet tack holes 36 inches apart that run northeast-southwest over the whole passage. The architrave is symmetrical, with a bead in the center and a quirked steep Greek ogee to each side, and there are bullseye corner blocks. The baseboard has a broken field, and the southwest half has a quirked Greek ogee on top to match the stairs. This feature stops where the passage widens. The plaster walls here have a bead at the corner. The ceiling is lower over the northeastern half than it is over the stairs, by about 6 inches, with new crown moulding added in 2013. Above the stairway is a ceiling medallion of run plaster. The doors all have six panels with sunken fields, quirked Greek ogee panel moulds, new locks, and 4 $\frac{1}{2}$ -inch cast iron butt hinges with five knuckles, fast joints, and five screws to each leaf. There were originally mortise locks on the lock rails. The floor at the stair well has rectangular patches for the original balusters.

The west chamber flooring matches the passage and runs northeast-southwest. The baseboard is plain on the northeast, southeast, and southwest, and has a broken field on the northwest that is probably the original. The doorways have moulding on the edge of the frame with a fillet and quirked Greek ogee. The doorway on the northeast has a similar moulding, but it is not identical. The door here has four panels with sunken fields and no panel moulds. There is a fireplace on the southwest wall that has been closed off, but the brick hearth survives. To either side is a narrow closet, with no evidence of doors having been hung here. The northwest window jambs are curved and plastered above the window sill, with no architrave. Crown moulding has been added to the chamber.

The northwest-center chamber flooring matches the passage and runs northwest-southeast. The baseboard is plain on the northeast, southeast and southwest, with a broken field on the northwest. There is a doorway on the southwest to the west chamber. The window on the northwest has curved, plastered jambs from the head of the opening down to the floor, and the wood sill is set back from the inner face of the wall. Crown moulding has been added.

The north chamber flooring runs northeast-southwest and has been painted. The baseboard has a broken field, and crown moulding has been added. Both the northwest and northeast windows have curved, plastered jambs that extend down to the floor. There is a fireplace centered on the northeast that has been closed off and has a hearth of painted brick. There is a wood mantel that has been added. The southeast wall, to the east chamber, has a typical six-panel door, and the architrave has a fillet and quirked Greek ogee on the edge of the frame.

The east chamber flooring matches the passage and runs northeast-southwest. The baseboard has a broken field and the door architrave has a fillet and quirked Greek ogee on the edge of the frame. There

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is a fireplace centered on the northeast, but it has been closed off and has no mantel, though the brick hearth survives. The window jambs are curved plaster carried down to the floor, and the northeast window has a window seat that was added, probably in 2013. There are new wood windows. Crown moulding has been added, as has a wood mantel on the southwest wall, also probably in 2013.

The southeast-center chamber now contains a kitchen, with a powder room at the southeast end. The chamber flooring is painted and runs northwest-southeast. A wall has been added near the southeast wall to close off the southeast end, and has a hollow-core door with clamshell moulding. The baseboard is plain. There is an open stair to the attic added on the southwest wall, and it ascends to the northwest. Most of the balusters are missing, but there are several short turned balusters at the top of the stairway. The architrave has a sunken torus in the center, with a bead on the inner edge, and has plain corner blocks. The southeast wall has a pair of doors with four lights over one panel that has a sunken field and quirked Greek ogee panel moulds. The doors must have been reversed, since the lancet-profile muntins are on the exterior, but there is an old slide bolt on the interior face of the south leaf. The 5-inch hinges are cast iron butts with five knuckles, fast joints, and five screws to each leaf. The rim lock is made of bent wrought-iron plates.

The south chamber flooring matches the passage and runs northeast-southwest. There is plain baseboard on the northwest, southwest, and northeast, and that on the southeast has a broken field. The door trim has a fillet and quirked Greek ogee on the edge of the frame. The southeast window jambs are curved plaster carried down to the floor. Crown moulding has been added. There is a fireplace centered on the southwest wall, with a brick hearth, splayed brick jambs, a new tile surround, and a wood mantel that has probably been added. To either side is a closet that had doors hung on the outer jambs, with cast iron butts that had five knuckles.

Interior, attic

The attic joists are sash-sawn and are 2 ¾ inches by 7 ½ inches. There are paired joists that run diagonally from the north to south corner and from the west to east corner, and all of the other joists run from an exterior wall to these diagonals where they are spiked to the diagonals with wrought-headed spikes. The diagonals support four hewn posts that are 5 ½ inches by 8 ½ inches, and these posts are set with their long sides parallel to the diagonals. The posts support a flat roof in the center of the hip. There are now diagonally-crossed rafters in the center of the roof between the posts. The posts also support the upper ends of the hip rafters. The west post has a series of round holes drilled into the south face that align vertically, and some of the holes retain wood bars that are square at the outer end where they have been cut off. The north face of the post has two mortises with the tenons cut off in them, one mortise set high on the post and the other set low. The north post has a series of holes drilled into the east face that align vertically, while the west face has two mortises with the tenons cut off in them, one mortise set high on the post and the other set low. The east post has a series of holes drilled into the

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north face that align vertically, while the south face has two mortises with the tenons cut off in them, one mortise set high on the post and the other set low. The south post west face has a series of holes drilled into it that align vertically. The east face is covered by bead board. The holes are drilled perpendicular to the face of each post, so that the bars here could not have run from one post directly to another. The mortises are cut straight, not an angle, so probably held horizontals and not braces or struts; it is not clear at this time to what the other end of these horizontals was connected. The rafters are sash-sawn, are 3 ¼ inches by 5 ¾ inches, and support solid board sheathing that is probably original.

Interior, basement

The basement plan matches the first story, with a center passage that runs northwest-southeast and has rubble stone walls on both sides of the passage. On the northeast side are two rooms and on the southwest side two rooms divided by a cross-passage with a new stairway. There is linoleum on the floor and heavy whitewash on the stone walls. In the passage the first-story joists run northeast-southwest and are hewn on one side and sawn on the other. They measure 2 ¾ inches by 8 to 8 ¾ inches deep, and are spaced 16 inches on centers. The joists have through tenons with exposed face pegs, and the tenons are housed in a 3 by 10 beam sitting on each of the passage walls. The northwest end has a doorway with splayed jambs and a pair of new one-panel doors. Each passage wall near the northeast end has a hole in it at the top that has a modern duct running through it, but the holes appear to be earlier than the existing ductwork. There was never a ceiling in this room. The southeast end has been closed off for a modern bathroom. The northeast wall has two doorways, each of which centers on the fireplace buttress opposite, and the southwest wall has one doorway in the center.

The east basement first-story joists run northwest-southeast, are 2 ½ to 3 ¼ inches wide by 10 to 11 inches deep, and are spaced 16 inches on centers. There are new joists sistered to the old ones. The joists have a center tenon into a summer beam running northeast-southwest and dividing the north and east rooms. The summer is set into the northeast and southwest walls. There is a new wall built beneath the summer. There was originally countersealing between the joists, indicated by the ghosts of ledger boards with cut nails along the sides of the joists, as well as whitewash below the line of the ledger board ghosts. There are some plaster remnants on the joists, above where the ledger boards were. The northeast wall projects in the center for the fireplace above, and has a stove pipe hole in the center. The hearth support has been completely rebuilt. There is a square hole near the east jamb that is built into the masonry. It is not clear whether this was for a heating duct or for the call-bell system.

The north basement room joists match those in the east room. The fireplace buttress on the northeast has no openings in it, and the hearth support has been rebuilt. There was also countersealing below this floor.

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The west basement room has a fireplace centered on the southwest wall, with a brick hearth and splayed stone jambs. There is an iron eye for a crane on the west jamb. The fireplace opening is 3 feet, 6 inches high and 6 feet, 3 inches wide. The floor level in the room has been dropped. The ceiling was lathed and plastered originally, and a few pieces of riven lath survive. Between the joists is cross-bracing consisting of straight blocks of wood. The studs for the wall above sit on the joists and are lapped along the side of them and toenailed from the side with rusty, square-headed nails. The joists are identical to those in the east and north rooms.

The south basement room joists match the east, north, and west rooms, with straight blocks for cross-bracing, but are whitewashed and have no evidence of countersealing. The southwest wall is hidden by shelves.

8. Significance

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Period	Areas of Significance	Check and justify below		
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> health/medicine	<input type="checkbox"/> performing arts
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> archeology	<input type="checkbox"/> education	<input type="checkbox"/> industry	<input type="checkbox"/> philosophy
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> engineering	<input type="checkbox"/> invention	<input type="checkbox"/> politics/government
<input checked="" type="checkbox"/> 1900-1999	<input type="checkbox"/> art	<input type="checkbox"/> entertainment/ recreation	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 2000-	<input type="checkbox"/> commerce	<input type="checkbox"/> ethnic heritage	<input type="checkbox"/> law	<input type="checkbox"/> science
	<input type="checkbox"/> communications	<input type="checkbox"/> exploration/ settlement	<input type="checkbox"/> literature	<input type="checkbox"/> social history
	<input type="checkbox"/> community planning		<input type="checkbox"/> maritime history	<input type="checkbox"/> transportation
	<input type="checkbox"/> conservation		<input type="checkbox"/> military	<input type="checkbox"/> other: _____

Specific dates N/A Architect/Builder Robert Cary Long (Jr.?)

Construction dates c. 1833

Evaluation for:

☐ National Register ☐ Maryland Register ☒ not evaluated

Prepare a one-paragraph summary statement of significance addressing applicable criteria, followed by a narrative discussion of the history of the resource and its context. (For compliance projects, complete evaluation on a DOE Form – see manual.)

Summary:

The traditional date for the construction of "Mount Ida" is given as 1828, but documentary research calls this into question, suggesting that construction likely began c. 1831-1833. "Mount Ida" was certainly complete by 1836. The house was designed and the building of it supervised by Baltimore architect R. C. Long, but whether it was the father or the son depends on when construction commenced. The house is in the astylar idiom of neoclassicism, with a hint of influence from the Greek Revival. It is built of rubble stone and was roughcast from the beginning, which helped to give it monumentality. This monumentality is also reinforced by the use of immense pilasters at the corners of the house. The ashlar stonework of the foundation is exceptionally fine. The plan of the house features a large center passage running the depth of the house, with a cross-passage containing the stair and dividing the dining room on the front from the kitchen or pantry to the rear. There was also a kitchen in the cellar, and documentation suggests that it was used for cooking. On the other side of the passage is a very stylish double parlor with immense folding doors. The stairway and mantels were stolen from the house while it sat vacant and awaiting demolition in the 1960s, but many original doors and Greek Revival plaster cornices and ceiling medallions survive. The medallions in the double parlor, with cast grapevine ornament, match one in the Elkridge Furnace Inn, also built in the 1830s for William Ellicott's cousins. Also matching is the architrave with corner blocks containing patera. After William Ellicott's death in 1836 "Mount Ida" was shortly purchased by John S. Tyson, a Baltimore and Howard County attorney and judge. His daughter, Ida, for whom the house was supposedly named, continued to live here until her death in 1927. The Miller Land Co. acquired "Mount Ida" in 1972 and renovated the building for offices, in which use it continues today.

Significance:

The traditional date for the construction of "Mount Ida" is given as 1828, but documentary research calls this into question. A 1905 notice about the house stated: "Mount Ida was built in the early thirties by William Ellicott, descendant of the founder of Ellicott's Mills . . .," though it gave no source for this information. Nonetheless, this assertion seems to be completely accurate. "Mount Ida" sits on part of

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the lands of the firm of Ellicott and Company, a partnership consisting of brothers Jonathan Ellicott, Elias Ellicott, George Ellicott and John Ellicott. After the death of John Ellicott the surviving brothers turned the property of the partnership over to trustees in order to liquidate the company in 1823. Before the liquidation was complete, both Jonathan Ellicott and Elias Ellicott also died. The real estate was finally divided among George Ellicott, Samuel Ellicott, Andrew Ellicott, and John Ellicott by a deed of partition in October 1830. Among the property which passed to Samuel Ellicott was Lot No. 5 consisting of 9 ½ acres on the north side of the Baltimore and Frederick Turnpike in Anne Arundel County. Samuel sold a portion of Lot 5 to his brother, William Ellicott (born 15 October 1793), in 1833 for \$100. The deed included use of the road that was then being constructed from the Baltimore and Frederick Turnpike back to William's parcel; this road would become known as Ellicott Street and is now called Church Street. William Ellicott constructed "Mount Ida", but it is unlikely that he built it before 1830, when clear title to the land was finally established. At that time he could have made an agreement with Samuel Ellicott to acquire the parcel on the hill, no doubt drawn by the commanding view of the valley. There are other instances of houses being constructed after the execution of a sale bond but prior to the execution of a deed, and since William was dealing with his brother, he may have felt at ease at commencing construction before having legal title. It seems unlikely that construction would have started before the spring of 1831, at the soonest, and it is also very possible that William waited until he had clear title to the land in 1833. The construction of Church Street could have been commenced either because of William's plans to build or simply because Samuel intended to create more building lots and needed to provide access to them.¹

The construction of "Mount Ida" could have been spurred by the marriage of William to Mary Eleanora Norris of Baltimore on 18 January 1831. "Mount Ida" was first illustrated in an 1834 lithograph showing the lower end of Main Street in Ellicott's Mills, focusing on the property of Andrew McLaughlin that was being offered in a lottery. Entitled "A Sketch from Rock Hill," the house is shown in the upper left-hand corner, and while it is often assumed the house was completed by this time, such a conclusion is untenable. Just to the right and above "Mount Ida" is shown the Patapsco Female Institute, which was designed by Baltimore architect Robert Cary Long, Jr., and was put out to bid in 1834 and not completed until 1837. Long also drew the sketch from which the lithograph was made, so he knew what the Institute would look like and obviously used a little artistic license. As will be seen below, Long apparently also designed "Mount Ida", so he could have applied even more license to show the scene at Ellicott's Mills not as it was, but as it would soon be under his hand. The Historic

¹ "Mr. Powell's New Home." *Baltimore Sun*, 26 September 1905, p. 10. Anne Arundel County Land Records, WSG 9-365. Anne Arundel County Land Records, WSG 15-531. Charles W. Evans, *Biographical and Historical Accounts of the Fox, Ellicott, and Evans Families* (Buffalo, NY: Baker, Jones & Co., 1882), p. 43.

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American Buildings Survey's notes on "Mount Ida" state that Charles Timanus was the builder, but their source for that information is not given and they did not mention the involvement of Long.²

"Mount Ida" was certainly complete by 1836, since Samuel Ellicott described the house in May of that year when he offered it for rent: "The handsome and commodious DWELLING, erected by the late William Ellicott of Ellicott's Mills, with carriage house, stables, a large garden in fine cultivation and other grounds well enclosed and finely improved is offered for rent. The house was designed and the building of it supervised by R. C. Long Esq. Architect, and is finished in the most approved style. The oil-cloth flooring, venetian blinds and plain wardrobes used as cupboards will be rented with the dwelling; also the fire grates and other conveniences. It is well known on account of the beauty of its situation and the fine prospect it commands and is furnished with a supply of the finest water immediately at hand; situated in a thriving village, having constant and easy communication with the city, and surrounded by a most inviting neighborhood" The advertisement provides a number of clues about the house, most importantly that Long designed it, but it is also problematic. It is usually assumed that the architect referred to was Robert Cary Long, Jr. (b. 1810), who was the son of builder/architect Robert Cary Long, Sr. In 1826 Long, Jr. travelled to Europe to study architecture, but soon left because of a cholera outbreak and went to New York to study with the important early architectural firm of Martin Thompson and Ithiel Town. The partnership was dissolved in 1828 and Town then formed a partnership with Alexander Jackson Davis; it is typically assumed that Long followed Town.³

Town and Davis opened a branch office in Baltimore in 1833, perhaps in connection with their design of a building at St. John's College, and it seems likely that Long returned to Baltimore at that time to assume its operation. The building for St. John's apparently was not built, and Long designed another for the college two years later. Long's father died in February 1833 and Long remained in Baltimore where he received numerous commissions and became rather celebrated. By December, 1833 Long was advertising his services as an architect in the Baltimore newspapers. This was at the same time that the building committee for the Patapsco Female Institute advertised a premium for the selected design from those that any architect might submit for their proposed school building. Probably not coincidentally,

² *Baltimore Patriot*, 20 January 1831, p. 3. *Baltimore Gazette and Daily Advertiser*, 24 February 1834, p. 3. The lithograph has been reprinted frequently, including in Joetta Cramm, *Howard County: A Pictorial History*, rev. ed. (Virginia Beach, VA: The Donning Company, 2004), p. 122. Historic American Buildings Survey (HABS), MD-14, Library of Congress. This same information is also found in Celia M. Holland, *Ellicott City, Maryland: Mill Town, U.S.A.* (Tuxedo, MD: author, 1970), p. 169, and she may have been the source for HABS, since she was already working on her book in 1964. Unfortunately, she does not give a source, either.

³ *Baltimore American*, 13 May 1836. Mary Ellen Hayward and Frank R. Shivers, Jr., eds., *The Architecture of Baltimore: An Illustrated History* (Baltimore: The Johns Hopkins University Press, 2004), p. 106.

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the building committee included William Ellicott. Long's earliest work in Maryland seems to be his project(s) in Ellicott City. Given his apprenticeship (or employment) in New York, it seems a bit of a stretch to think that Long, Jr., would have been hired in 1831 to design "Mount Ida". Rather, if the building was started that early, it would seem that his father was responsible for the design and construction. If, however, construction began in 1833 after William Ellicott had title to the land, then the design more likely came from the hand of Long, Jr., and he certainly would have had to have superintended the construction at that time.⁴

The house that either of the Longs designed for Ellicott is in the astylar idiom of neoclassicism, with a hint of influence from the Greek Revival. It is the logical extension of the neoclassicism of French architect Claude-Nicolas Ledoux, English architect John Soane, and American architect Benjamin Henry Latrobe and his student Robert Mills, emphasizing mass, solidity, and monumentality over the "fussiness" of the earlier Federal style. It is built of rubble stone and was roughcast from the beginning, which helped to give it monumentality. This monumentality is also reinforced by the use of immense square columns on the front portico and even larger pilasters at the corners of the house. Neither the columns, nor the pilasters, are given an order, however. Instead, they simply have a plain frieze at the top, which is carried around the entire house under the eave as a simple band of slight projection. Long, Jr., clearly knew how to design a proper classical order, as can be seen in old photographs of the Patapsco Female Institute before it burned, and as one would expect after having worked for at least several years with one of the premier Greek Revival architects of the time in Ithiel Town. Perhaps this suggests that it was the father, not the son, who designed "Mount Ida", though Long, Jr. was undoubtedly familiar with the work of Soane and Latrobe. At issue here, too, is the influence of William Ellicott, a Quaker, on the design of his house. The stripped-down simplicity of the exterior contrasts markedly with the decorative plasterwork of the interior, but whether this reflects the public face of Quaker simplicity versus the private taste of a Quaker moving away from such strictures, or merely the general taste of the period, is debatable.

In any case, there are other features of the house that are also of note. The ashlar stonework of the foundation is exceptionally fine, of a quality rarely found around Ellicott City. This fact is probably related to the advent of the Baltimore and Ohio Railroad in this section, since the railroad brought in highly skilled stonecutters to build the viaducts and other stonework used on the line. Once this work was done, or once the stonecutters tired of working for the company, they cast about for other work in the area, with the result that the quality of stonework around Ellicott City improved greatly in the 1830s.

⁴ *Baltimore Gazette and Daily Advertiser*, 15 May 1833, p. 4, col. 5. Laura Trieschmann and Kim Williams, "Humphreys Hall" (AA-676), *Maryland Inventory of Historic Properties*, Maryland Historical Trust, 2000. *Baltimore Gazette and Daily Advertiser*, 22 February 1833, p. 3. *Baltimore Gazette and Daily Advertiser*, 16 December 1833, p. 3, col. 6. *Baltimore Gazette and Daily Advertiser*, 20 November 1833, p. 3, col. 2. Hayward and Shivers, Jr., eds., *The Architecture of Baltimore*, p. 106.

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Equally monumental in the design of "Mount Ida" are the front and rear doors, which extend to near the ceiling of the very tall first story without the use of transoms, even though sidelights were provided. This arrangement mirrors (certainly intentionally) the windows used on both south rooms and in the northeast room, which are given a tripartite arrangement that was very popular among the stylish at this time. These windows themselves are absolutely immense, the openings being 7 feet wide and 10 feet tall.

The plan of the house features a large center passage running the depth of the house, with a cross-passage containing the stair and dividing the dining room on the front from the kitchen or pantry to the rear. There was also a kitchen in the cellar, and documentation suggests that it was used for cooking (see below). The first story kitchen could have been for warming and prep work, since the firebox is small and does not contain a crane. Unusual to this space is the use of ashlar on the walls to either side of the firebox, a treatment that seems more expensive than what a kitchen space would warrant. This stone is now painted, and its original treatment is unknown. This room also reportedly contained a row of call bells on the wall. The built-in cupboards were probably added later because the outer corners of the fireplace breast contain a bead, a detail not needed if the cupboards were to be there from the beginning. On the other side of the passage is a very stylish double parlor with immense folding doors that open the space to be virtually one room. The double parlor was still a new feature to Baltimore houses, probably being introduced c. 1810. The stairway and mantels were stolen from the house while it sat vacant and awaiting demolition in the 1960s, but many original doors and Greek Revival plaster cornices and ceiling medallions survive. The medallions in the double parlor, with cast grapevine ornament, match one in the Elkridge Furnace Inn, also built in the 1830s for William Ellicott's cousins, John, Nathaniel, Jonathan and Andrew Ellicott. Also matching is the architrave with corner blocks containing patera. This could reflect the use of the same architect, but more likely is the work of the same stucco worker and carpenter, since at this date most details were selected by the workman, not the architect; it was at this time, however, that this pattern began to change as architects asserted more individual control over all aspects of design.⁵

Another unusual feature of the house is the curved walls to the window jambs on the second story, rather than simply splaying the jambs. The house also had countersealing beneath the floors of three of the four first-story rooms. The south room, which seems to have been a family dining room and/or sitting room, did not have it, and the basement room below was probably used for food storage, since the walls and ceiling were whitewashed. If so, the room would not have had noises or smells emanating from it that might otherwise have filtered up to disturb the family. As for drafts, the center passage of the basement clearly would have provided many that could rise up through an unsealed floor. However, it is

⁵ Holland, *Ellicott City*, p. 172. Evans, Fox, *Ellicott and Evans Families*, p. 29. Kenneth M. Short, "Elkridge Furnace Complex" (HO-367), *Maryland Inventory of Historic Properties*, Maryland Historical Trust, 2009.

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hard to see why these drafts would flow to three of the other rooms and not the fourth. The countersealing seems to have more to do with what was going on in the basement than what was happening on the first floor. Omitting the countersealing from only one room is certainly telling us something about the functioning of the house, but what exactly that is, is not entirely clear at this time. The attic is also problematical. There were originally wood bars that closed off portions of the space, most likely for storage (perhaps for madeira), but since much of the structure seems to be missing and the remnants do not line up, it is not clear exactly how the space functioned.

The 1836 advertisement for "Mount Ida" also makes some other relevant points, including the significance of the setting in the placement of the house and the influence of the Romantic Movement on landscape design at that time. The location was not only picturesque, but convenient now that the Baltimore and Ohio Railroad provided easier access to Baltimore, and Long referenced this fact in his sketch by including a steam locomotive behind the hotel. At least some of the floors in "Mount Ida", most likely the passages, were covered with oil cloths, and the windows probably had curtains along with the stylish venetian blinds. The smaller of the chambers have closets, but those over the double parlor, which read as the most important, do not, and it may have been those rooms that were outfitted with the plain wardrobes. Also noted was the carriage house and stables, implying more than one building. In 1965, when HABS documented "Mount Ida", one outbuilding survived to the northwest of the house. The drawings show what must have been a carriage house, and it could have had stabling on the northeast half of the building, with a hayloft above that must have been accessed via a ladder through the trap door. Unfortunately, this building no longer survives. The best early view of the house, with the carriage house in the background, topped by a cupola, is found in a Sachse & Co. lithograph of Ellicott's Mills in 1854, which features important individual buildings in vignettes that comprise a border to the central image. The cupola would have served as important ventilation to the hay stored in the upper story of the carriage house.⁶

William Ellicott was a member of the firm of Jonathan Ellicott & Sons, and it is not known whether he lived in Baltimore and built "Mount Ida" as a summer home, or whether it was intended for year-round living; the latter is suggested since he died in Ellicott's Mills in March 1836. Two years before his death William Ellicott and his wife placed "Mount Ida" under trust to Sarah Norris, Mary's mother. This was likely done to protect the home from creditors in case his business suffered reverses, and was a common practice with Baltimore businessmen. This did not protect the property, however, from his own brothers and sisters, who sued his estate to have the property sold and divided between them since William and Mary Ellicott had no children. The suit was dismissed (and was not recorded), no doubt because the

⁶ HABS, MD-14. E. Sachse & Co., "View of Ellicott's Mills". Lithograph by E. Sachse & Co., 1854. Maryland Historical Society, Hambleton Print Collection, Special Collections Department, H71.

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house was held by his mother-in-law in trust for his widow and they likely had no legal right to any part of it.⁷

The inventory of William Ellicott's estate provides some indication of how the house was furnished and used. In the cellar were stored casks of vinegar, half barrels of flour and salt, and jars with lard, syrup, and pickles. There were numerous cooking utensils, including a cook stove valued at \$47.50 and three refrigerators (ice boxes) worth \$32.50 combined. Smaller utensils included pots, frying pans, a waffle iron, tin ware, stone ware, kettles, buckets, a sieve, tubs, a griddle, skillet, Dutch oven, bread pans, a lemon squeezer, a rolling pin, a safe (presumably for pies), and a table, no doubt to prepare meals on. The crane and hooks were also mentioned, even though the crane was generally not movable property. The Ellicott's cook must have been using both traditional open-hearth techniques as well as cooking on the stove. There were numerous items stored in the cellar, including some coal, which was probably used for heating the house, not for cooking, a rotary pump that was no longer in use, some of the venetian blinds already mentioned, and empty casks and demijohns. There were also some tables and chairs that were likely for the servants to use while taking their meals.⁸

The first story (called here the ground floor, in common with continental parlance) rooms were not named, but one was clearly set aside for fine dining. Among the appropriate items were a silver-plated tea set worth \$55, a coffee urn worth \$46, a china tea set worth \$30, silver-plated waiters, castors, and cake basket; decanters; glasses for wine, champagne, cordials, lemonade, and jelly; tumblers; silver cutlery; a large quantity of cheaper cutlery; a set of Liverpool China for dining; Queens ware bowls, dishes, and plates; common china; oyster knives; wine coolers; a mahogany table, several pine tables, five chairs, and a carpet. There were basic food items such as olives, preserves, catsup, pickles, coffee, sugar, wine, and chocolate. While some of this stuff was in the main dining room, it seems likely that some of it was also stored in the back room. There were also the necessary table linens. There was only one clock listed and its location is not clear, being listed between dining items and a looking glass in the sitting room. The latter object and many of the following items must have been in the double parlor, including an astral lamp, a mantel lamp, and two other, smaller lamps, a lounge, 24 cane-bottom chairs, a center table, a pier table, two more looking glasses, and a piano forte. There was "carpet for 2 rooms" that was likely identical and used in the double parlor, plus hearth rugs, and a parlor lounge. The mention of another carpet suggests that all four downstairs rooms were carpeted, and if so, then the back room must not have been used for food preparation. Worth noting is that no curtains or venetian blinds were listed on the first story. This seems like it must have been an oversight since fabrics were

⁷ *Baltimore Gazette and Daily Advertiser*, 26 March 1836, p. 2. *New York Spectator*, 31 March 1836, p. 3. Nathaniel Ellicott, et al v. Edward Tyson et al, Maryland State Chancery Court #7714, Maryland State Archives 17,878-7714.

⁸ William Ellicott Estate, Inventory, Anne Arundel County Register of Wills, SB 1-283, Maryland State Archives.

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expensive and were thus most commonly found in the public rooms where they would be seen; it also raises the question of what else might have been missed. There was a lamp in the passage, plus two tables and an oil cloth that was valued at \$45. This was as high as most of the carpets, so it must have been substantial, perhaps covering the whole floor. Between the last two items was listed a thermometer, which was almost certainly also hung in the passage. George Cook of Hazlewood, near Columbia, noted in his diary in the 1840s that he had a thermometer in the passage of his house. The stairway was carpeted, in two runs of different values which suggests that perhaps there were two different qualities of carpet used; the first stair carpet listed was valued at \$24 and was likely covering the lower half of the stairs, where it would be seen by all visitors, while the second stair carpet was only worth \$8.⁹

Presumably on the second story, since it was listed after the stair carpet, could be found items that are not listed by room but seem to group into five different spaces, the number of functional chambers on this floor. In one was probably a wardrobe, looking glass, table, 28 yards of window curtains, a dressing glass, table, wash stand, five chairs, bed and trundle bed (worth \$41 and \$28 respectively), and 20 yards of carpeting. Another room could have been simply for storage, or for sleeping and had also accumulated items for storage, with a bed (valued at \$41), a wash stand, two chairs, three fire boards (for covering the fireplaces, but they are all listed together, and since it was April, they could have been in storage until warmer weather arrived), a gun, and linens. The next room likely held a bed (valued at \$60), a looking glass, a table, wash stand, and 12 cane-bottom chairs. If the inventory takers followed in order from the first room at the top of the stairs (the west), then the storage would have been in the northwest-center chamber and the last room in the north corner. It and the east chamber were the largest and likely the best bedrooms in the house, and this is suggested by the items in the next room, which must have been the master bedroom. It began with a bed with curtains worth an astounding \$132. In colonial America beds were almost always the single most expensive item in a house, and that pattern seems to have continued with the affluent into Jacksonian America. Also in the room were a bureau (worth \$40), a wardrobe, wash stand, and a carpet (valued at \$37.50). The last bedroom perhaps held a bedstead (valued at \$40), a wardrobe, looking glass, linens, three window curtains, carpet, and a hearth rug. No chamber had more than two windows, so the three curtains must have been a compilation of more than one room, and serve as a cautionary reminder that while the items seem to group together in rooms, often beginning with a bed and ending with the carpet, these interpretations are impressionistic and not dead certainties. Another impression that one gets from the inventory is that the number and

⁹ William Ellicott Inventory. Donna Louise Hoyert, ed., "The Diary of George Cook: Twenty-three Years on a Maryland Plantation, 1826-1849." Typescript, 1986.

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value of the furnishings suggests that the Quaker injunction against luxury had taken a hit, at least with the Ellicotts.¹⁰

At this point the inventory takers probably proceeded outside, where they found garden tools, a wheel barrow, a chicken coop, hot bed covers, and Ellicott's livestock, including five pigs or shoats, five cows, six turkeys, ten chickens, and two ducks. This clearly shows that, though the property was small, Ellicott was raising as much of the families dietary needs as possible at "Mount Ida". The one thing that is missing is a horse or two, which he had to have since he owned a carriage valued at \$150. Ellicott was almost certainly not plowing any ground, and the inventory lacks any real farming implements, but his garden was likely both culinary and ornamental. Certainly, the 1836 advertisement suggests so, calling the other grounds "finely improved". Listed after these items was additional furniture that was probably in a living space for a servant or two. This included a bed whose value (\$8) certainly suggests it was for a servant, a wardrobe (worth \$30), three more beds, linens, a bureau, several wash stands, rocking chairs, a cheap carpet (valued at \$2.50), and candle sticks, not lamps. Since the Ellicotts were Quakers, their servants were most likely free, not enslaved, but could have been white or black.¹¹

After William Ellicott's death the history of "Mount Ida" gets a bit confused. A deed notes that John Glenn was appointed a trustee for the sale of Ellicott's estate and notes a deed of conveyance that could not be located. Jonathan H. Ellicott reportedly acquired the house, but in 1840 he turned it over to another trustee, Robert Mickle, and it was shortly purchased by John S. Tyson, a Baltimore and Howard County attorney and judge, and his wife, Rachel (nee Snowden). Tyson was a descendent of the Germantown, Pennsylvania Tysons, and his grandfather, Isaac, moved to Jericho, Baltimore County, in the eighteenth century. The Tysons were members of the Society of Friends, which likely drew him to Ellicott City and/or to the Snowden and Ellicott families. Tyson borrowed the money from Joseph and Edward Patterson and agreed to repay them \$5,000 in seven years. In 1847 they brought suit against him because of his failure to pay, and an arrangement was worked out which delayed the payment for several more years. However, Tyson must have been unable to meet the new requirements, and in 1851 he offered the house, on three acres, for sale, along with an adjoining six acres. Tyson described it, naturally, in glowing terms that were, nonetheless, little exaggerated: "The DWELLING is one of the most elegant and spacious in the State, with handsome Stabling, &c. The location is one of the finest for picturesque scenery, salubrity of climate and purity of water. It adjoins the celebrated Patapsco Female Institute, and is in the immediate neighborhood of other Seminaries of learning, Male and Female. The grounds are most tastefully laid out; the soil is rich, and there are on it abundance of excellent Fruit Trees." Before selling "Mount Ida", Anna Maria Hopkins stepped in to cover the outstanding payments

¹⁰ William Ellicott Inventory.

¹¹ William Ellicott Inventory.

Maryland Historical Trust

Maryland Inventory of Historic Properties Form

Inventory No. HO-59

Name

Continuation Sheet

Number 8 Page 9

and to keep the property insured. Both John Tyson's and Rachel Tyson's mothers were Hopkinses, but the exact relationship of Anna Maria to either one of them is not known at this time. The insurance records call the property "Mount Ida Cottage" as early as 1852, and it is assumed that this name was given it by the Tysons; what the Ellicotts called the property is not known. An 1860 policy noted that it was "a two story roughcast dwelling house."¹²

John Tyson died in 1864 and Anna Hopkins' trustee, John Snowden, sold "Mount Ida" to Rachel Tyson. She lived here until her death in 1889, and her three unmarried daughters continued to live here subsequently. In the last quarter of the nineteenth century the Tysons added a two-story frame wing to the southwest side of the house, attached to the stairway. The second story room was probably designed as a modern bathroom, though no documentation has been found regarding this addition. The last of the spinster daughters to live here was Ida Tyson, for whom the house is often believed to have been named. She apparently lived here alone until the autumn of 1905, when she leased "Mount Ida" to Mr. and Mrs. W. S. Powell for a year while Ida travelled and visited friends. It was described as being "furnished with rare treasures in antique mahogany and old-time ornaments and china." Powell had just recently purchased the *Ellicott City Times* newspaper and probably purchased his own home after the lease was up. There is no evidence that Ida rented the house to anyone else. Ida continued to own the house and live here, apparently cared for by a second cousin, Adelaide Snowden, from 1915 up to her death. Snowden reportedly had a sister, Marie Antoinette Snowden, and five children who also lived at "Mount Ida" until the house was auctioned in 1927. The property was described at that time as "improved with a large colonial mansion of exceptionally handsome architecture, and is considered one of the show places of Ellicott City." There seems to have been no time in the history of the house that it was ever considered ugly or unimportant. It was purchased in 1927 by Louis and Desiree Clark for \$8,500, and remained in the Clark family until 1964, when the Tyson Square Management Corp. acquired it. At that time the plan was to demolish the building and build new on the site. The carriage House was demolished at this time and the house was vandalized and the marble mantels and stairway were either stolen or destroyed, but not before the Historic American Buildings Survey made measured drawings and some documentary photographs of the building. The Miller Land Co. acquired "Mount Ida" in 1972 and renovated the building for offices, in which use it continues today.¹³

¹² J. D. Warfield, *Founders of Anne Arundel and Howard Counties, Maryland* (Baltimore: Kohn & Pollock, 1905), p. 364. Emily Emerson Lantz, "Maryland Heraldry, History of Distinguished Families and Personages: Tyson Lineage and Arms." *Baltimore Sun*, 22 January 1905, p. 8. *Baltimore American*, 23 June 1851, p. 3, col. 6. Joseph W. Patterson and Edward Patterson v. John S. Tyson, Chancery Court of Maryland, #161, Maryland State Archives.

¹³ *Baltimore Sun*, 4 October 1864, p. 2. *Baltimore Sun*, 3 May 1889, pp. 2, supplement, p. 2. This statement was made in 1927, when the house was sold to settle the late Ida Tyson's estate. *Ellicott City Times*, 6 October 1927, p. 1, col. 4. Emily Emerson Lantz, "Suburban Baltimore: Quaint and Historic Ellicott City . . ." *Baltimore Sun*, 22 October 1905, p. 8. "Mr. Powell's New Home." *Baltimore Sun*, 26 September 1905, p. 10. See Holland, *Ellicott City*, p. 170. I have found no

Maryland Historical Trust Maryland Inventory of Historic Properties Form

Inventory No. HO-59

Name
Continuation Sheet

Number 8 Page 10

confirmation of Adelaide Snowden's residence, and the source for this information is not given. There are some factual errors in this account of "Mount Ida", so the information must be considered with caution. *Ellicott City Times*, 8 September 1927, p. 4, col. 2.

9. Major Bibliographical References

Inventory No. HO-59

See footnotes

10. Geographical Data

Acreage of surveyed property 3.631 A.
Acreage of historical setting 5 A.
Quadrangle name Ellicott City

Quadrangle scale: 1:24000

Verbal boundary description and justification

The boundaries consist of the outlines of the property, tax map 251, parcel 197, which encompasses all of the historic buildings and features on the site.

11. Form Prepared by

name/title	Ken Short		
organization	Howard County Department of Planning & Zoning	date	November 2014
street & number	3430 Courthouse Drive	telephone	410-313-4335
city or town	Ellicott City	state	MD

The Maryland Inventory of Historic Properties was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

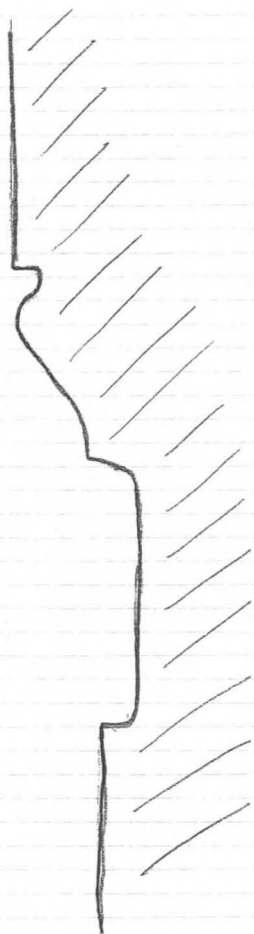
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DHCD/DHCP
100 Community Place
Crownsville, MD 21032-2023
410-514-7600

1/6

MOUNT IDA (HO-59)

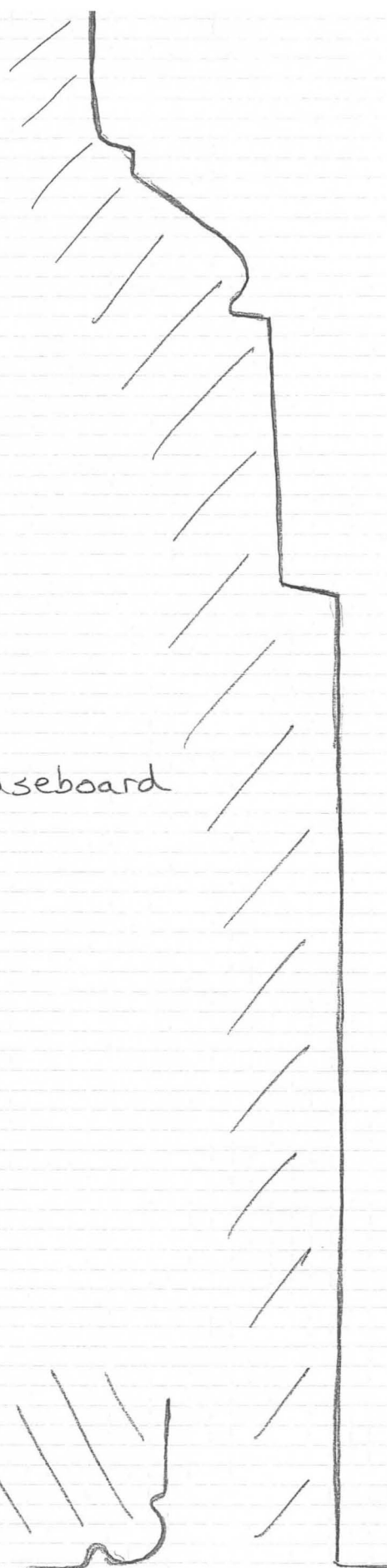
PASSAGE Moulding Profiles

KMS. 20 JUNE 2014

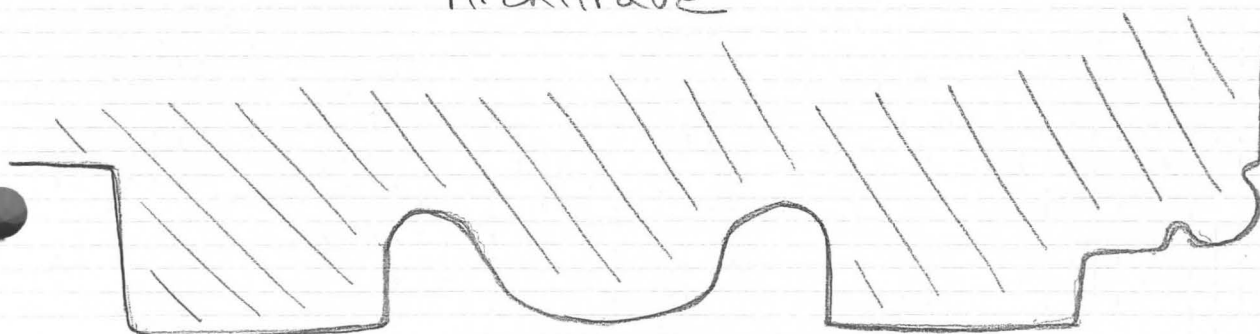


Door
Panel

Baseboard



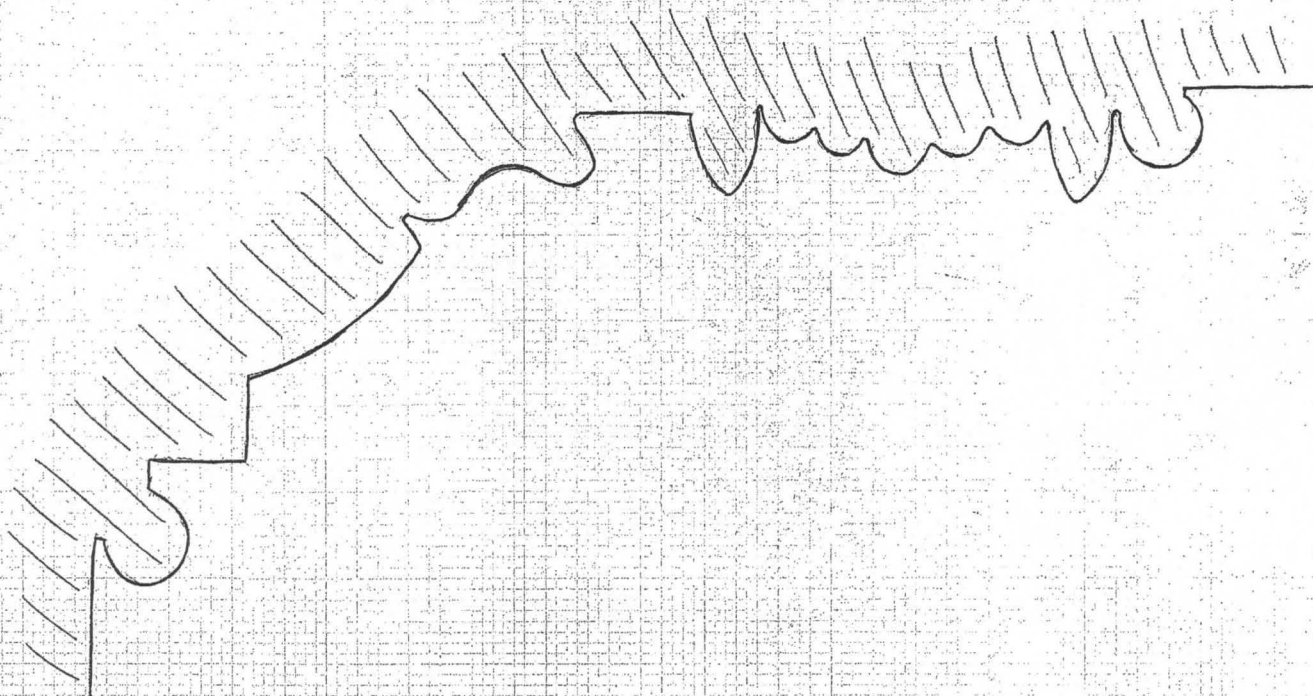
Architrave



2/6

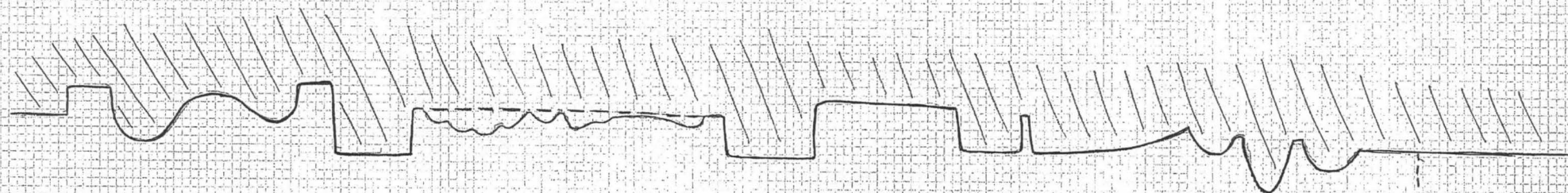
MOUNT IDA (HO-59)
PASSAGE CORNICE

KMS
23 JUNE 2014



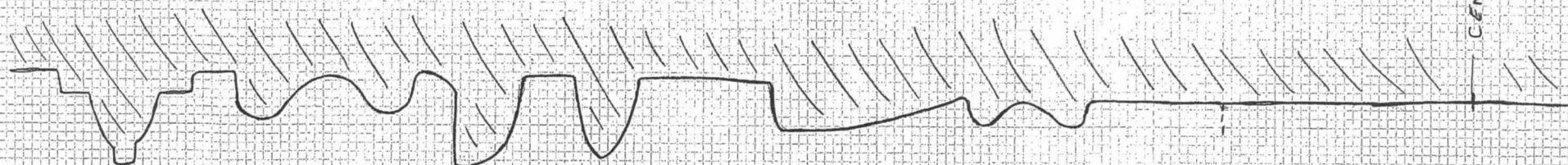
3/6 MOUNT IDA (HO-59)
CEILING MEDALLIONS

KMS
23 JUNE 2014



DOUBLE PARLOR

x — peak to peak - 12"

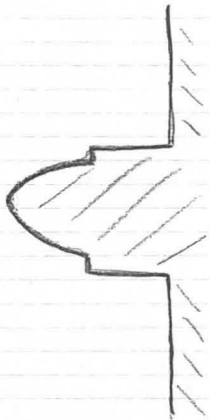


PASSAGE

CENTER LINE

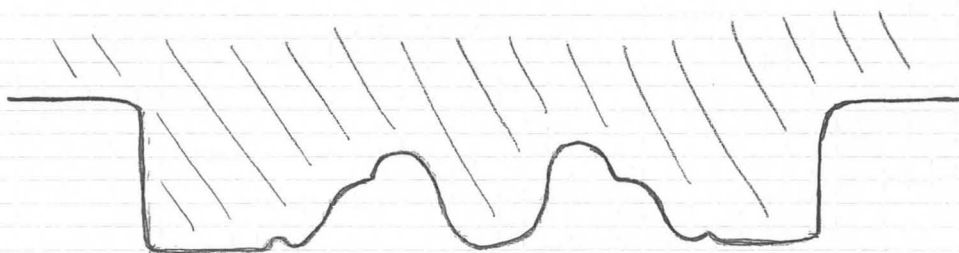
4/6 MOUNT IDA (40-5A)
MOULDING PROFILES

KMS
20 JUNE 2014



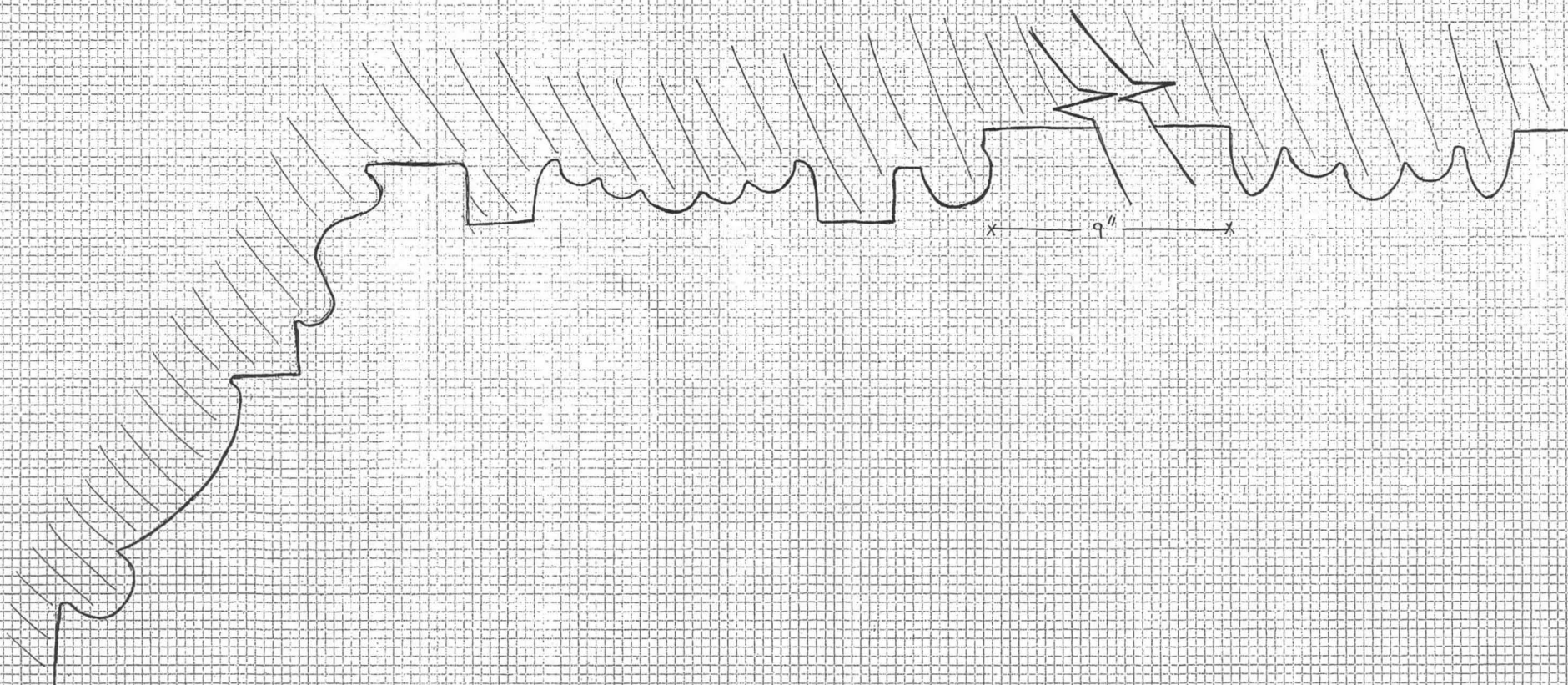
Window
Sidelight
Muntin

Stair Passage
Architrave



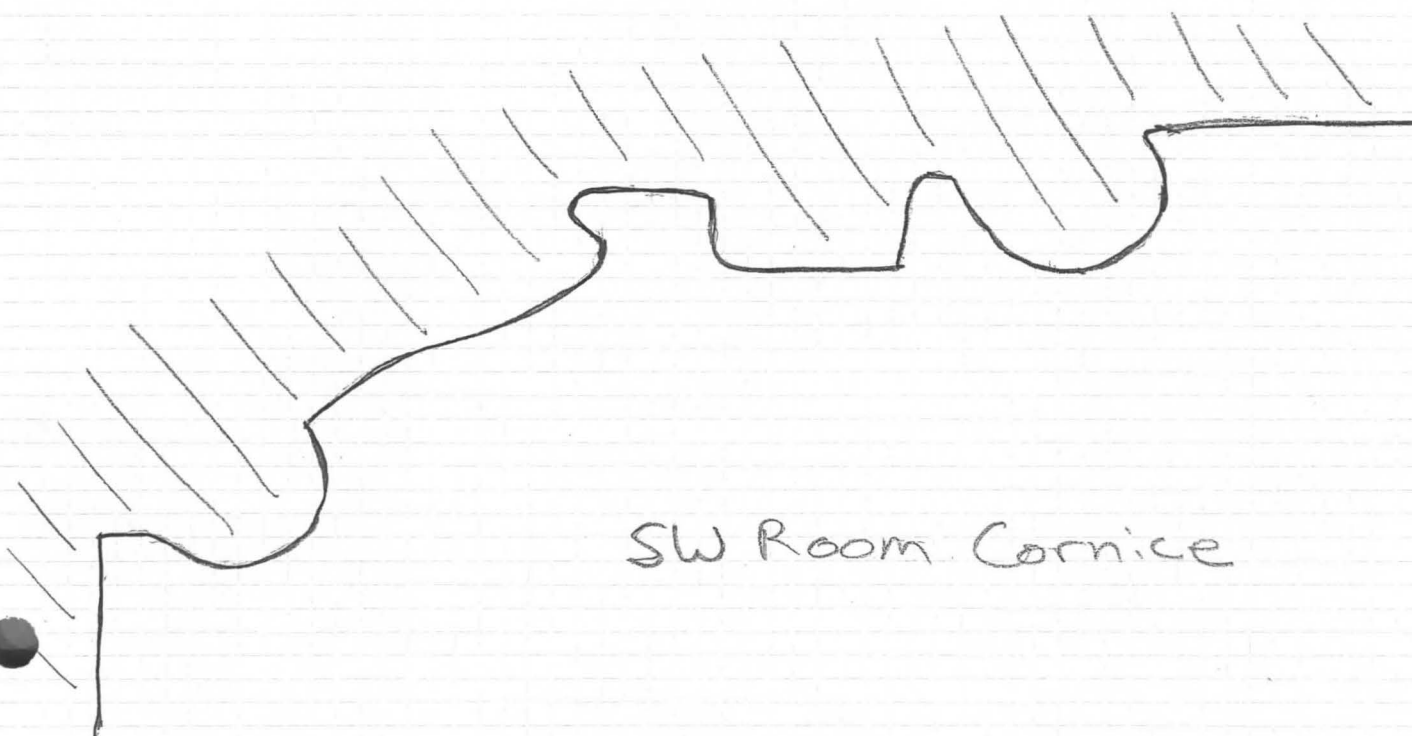
5/6 MOUNT IDA (HO-59)
DOUBLE PARLOR CORNICE

KMS
23 JUNE 2014



6/6 MOUNT IDA (H0-59)
MOULDING PROFILES

KMS
23 JUNE 2014



SW Room Cornice

Mount Ida (HO-59)
3691 Sarah's Lane, Ellicott City
CHAIN OF TITLE

GRANTOR/HOME	GRANTEE/HOME	DATE	LIBER/ FOLIO	INSTRU- MENT	CONSIDER- -ATION	ACREAGE	NOTES
Tyson Square Management Corp. / MD	The Miller Land Co. / MD	8 May 1972	CMP 591-680	Deed – fee simple	\$5.00	4.445 A.	Lot 15, Lots 83-93 p/o Lots 104 & 105 Lots 106-116
James T. Clark & wf Mary D. / Howard	Tyson Square Management Corp. / MD	7 August 1964	WHH 424-457	Deed – fee simple	\$5.00	4.445 A.	
Louis T. Clark & wf Desiree B. / Howard	James T. Clark & wf Mary P.	28 February 1958	RHM 294-221	Deed – fee simple	\$5.00	5 A.	5 th parcel in 262-164
Jerome A. Loughran & wf Mary T. / Howard	Louis T. Clark & wf Desiree Branch	21 October 1954	MWB 262-164	Deed – fee simple	\$1.00	?	
Louis Thomas Clark & wf Desiree Branch / Howard	Jerome A. Loughran	21 October 1954	MWB 262-162	Deed – fee simple	\$1.00	?	① W. Side Court Ave. – see HBN 110-441 ② bet. Court Ave & Church Rd; see MWB 251-153 ③ @ Oakland Mills ④ John Smallwood stone house & lot @ Oakland Mills ⑤ Mount Ida
William Stanley, exec of Ida Tyson / Howard	Desiree B. Clark / Howard	4 June 1928	HSK 134-1	Deed – fee simple	\$8,500	5 A.	Will 30 March 1909, RD 6-427 Cornelia Tyson d. intestate & unmarried c.1893 – property passed to sisters Auction 1 Oct. 1927
Anna M. Tyson	Ida Tyson	25 February 1895	<u>Wills</u> IS 3-352	Bequest			
Patapsco Female Institute	Cornelia Tyson Anna M. Tyson Ida Tyson	1 May 1890	JHO 55-639	Deed – fee	\$50.00	?	Part of lot in 26-1

Mount Ida (HO-59)
3691 Sarah's Lane, Ellicott City
CHAIN OF TITLE

GRANTOR/HOME	GRANTEE/HOME	DATE	LIBER/ FOLIO	INSTRU- MENT	CONSIDER- -ATION	ACREAGE	NOTES
Rachel Tyson		26 July 1883	<u>Wills</u> IS 3-9				
John Snowden, trustee / PG Co. Cornelia Tyson Anna M. Tyson John S. Tyson Ida Tyson	Rachel Tyson / ?	4 December 1866	WWW 26-114	Deed – fee simple	\$2,000	?	Anna M. Hopkins' will made Snowden trustee for benefit of Rachel & her kids: Cornelia, Anna, John and Ida Sale plat of Jonathan Ellicott & Sons Lots 92, 93, 99-116, 15
Farmers Nat'l Bank of Annapolis (formerly Farmers Bank of MD)	Rachel Tyson / Howard	30 October 1866	WWW 26-2	Deed – fee simple	\$250	?	Lots 86, 87, 89, 91
Joseph W. Patterson & wf Charlotte G. Edward Patterson & wf Sydney / Balto. City	Anna Maria Hopkins / ?	24 January 1857	WHW 18-92	Deed - ?	\$5,806.15	?	13 July 1840 Bond of Conveyance to John S. Tyson for \$5,000 – he stopped making payments Patterson v Tyson, Court of Chancery orders sale John Glenn, trustee for sale Before sale, grantee agreed to pay 20 Nov. 1851
John S. Tyson & wf Rachel / Howard	Anna Maria Hopkins / Howard	25 November 1851	WHW 12-100	Deed – Indenture	\$500	?	Lots 99, 100, 101
John S. Tyson & wf Rachel / Howard	Anna Maria Hopkins / Howard	21 November 1851	WHW 12-97	Deed – Indenture	\$600	?	Lots 102-105 p/o lot 5 in deed of partition, Geo. Ellicott et al – 18 Oct. 1830, WSG 21-175

Mount Ida (HO-59)
3691 Sarah's Lane, Ellicott City
CHAIN OF TITLE

GRANTOR/HOME	GRANTEE/HOME	DATE	LIBER/ FOLIO	INSTRU- MENT	CONSIDER- ATION	ACREAGE	NOTES
Isaac Tyson Jr. & wf Hannah Ann / Balto. City	Anna Maria Hopkins / Howard	5 December 1851	WHW 12-102	Deed – Indenture	\$182	?	Adjoins residence of John S. Tyson Lots 106-116 See EPH 8-13
Thomas Burgess, late sheriff of Howard Dist., AA Alexander H. Hobbs / Balto. City	Isaac Tyson Jr. / Balto. City	5 May 1848	8-13	Deed – Indenture	\$5.00	?	20 Sept. 1845 writ in Ho. Dist. Court, Thomas Love v. John S. Tyson. \$200 damages for non- perform. Sheriff seized lots adjoin residence of John S. Tyson – lots 106-116; public sale 22 April 1848. A. H. Hobbs high bidder for \$420 [no prev. ref.]
Robert Mickle, trustee / Balto. City of Jonathan Ellicott & Sons	John S. Tyson / Howard Dist.	22 September 1845	JLM 6-39	Deed – Indenture	\$600		Lots in Ellicotts Mills #90, 102-105, 106-116
Robert Mickle, trustee of Jonathan Ellicott & Sons / Balto. City	Farmers Bank of Maryland	15 August 1843	JLM 4-295	Deed – Indenture	\$8,725	6 ¼ + A.	Lots 50, 83, 85, 86, 87, 88, 89; 6 lots in Balto. Co. 155-160; 9 lots in Balto. Co. 176-184 Lots 265-273 in Balto. Co. Lots 283-317 in Ho. Dist.
Jonathan H. Ellicott / Monongalia Co., VA	Robert Mickle, trustee / Balto. City	8 December 1840	Ho. Dist. JLM 3-18	Deed – Indenture	\$10.00	?	
Robert Mickle, trustee / Balto. City	Joseph W. Patterson Edward Patterson / Balto. City	13 July 1840	JLM 1-122	Deed – Indenture	\$5,000	3-0-27 ARP	Lot 15 w/dwelling house of late William Ellicott
Nathaniel H. Ellicott & wf Thomasina / AA Jonathan H. Ellicott Benj. H. Ellicott & wf Mary Ann W. Sam Ellicott	Robert Mickle / Balto. City Trustee	19 July 1839	Balto Co. TK 293-176 AA Co. WSG	Indenture	\$5.00		Nathaniel, Jonathan & Benj., trading as Jonathan Ellicott & Sons – indebted. Jonathan's will gave Sarah an annuity - \$1,000/yr. for life Sam has right to prop. via will

Mount Ida (HO-59)
3691 Sarah's Lane, Ellicott City
CHAIN OF TITLE

GRANTOR/HOME	GRANTEE/HOME	DATE	LIBER/ FOLIO	INSTRU- MENT	CONSIDER -ATION	ACREAGE	NOTES
Sarah Ellicott, widow of Jonathan / Balto. City			24-285				
John Glenn, trustee for sale of estate of William Ellicott	Jonathan H. Ellicott	8 December 18?? (instant)		Deed of Conveyance			[not found]
① Roger Brooke / Mont. Co. Joshua Pearce / Mont. Co. Nathan Tyson / Balto. City Trustees of estate of Geo. Ellicott, dec'd. ② Jonathan Ellicott of Jonathan / Balto. City ③ John Ellicott of Elias Elias Ellicott of Elias / Balto. City		2 May 1836	WSG 21-175	Indenture	--	① 186 ½ A ② 5-3-8 ARP ③ 73 ½ A ④ 8-0-30 ARP ⑤ 33-3-0 ARP ⑥ 51-3-12 ARP ⑦ 13 ½ A	Geo. had 1/3 rd ; interest Jonathan had 1/3 rd interest John & Elias had 1/3 rd interest George's will 15 March 1832 in Balto. Co.
William Ellicott & Mary Eleonora (wf) / AA	Sarah H. Norris / Balto. City, in trust	7 April 1834	WSG 19-39	Indenture	\$5.00	240 sq. P.	p/o lot 5
Samuel Ellicott / Balto. Co.	William Ellicott (bro. of Samuel) / Balto. Co.	25 May 1833	WSG 18-294	Indenture	\$100.00	240 sq. P.	p/o lot 5 in Division bet. George Ellicott, Samuel Ellicott & Andrew & John Ellicott w/ use of rd. now being constructed fr. Fred. Tpke.
George Ellicott / Balto. Co. Samuel Ellicott / Balto. City Andrew Ellicott John Ellicott / Balto. City		18 October 1830	WSG 15-531	Indenture Division of lands of Jonathan Ellicott, Elias	--	⑤ 9 ½ + A	Geo. lots: 2, 6, 8, 9, 13, 16, 20, 26, 31, 32 & 38 Sam gets lots: 1, 3, 5, 10, 12, 15, 18, 19, 22, 23, 28, 30, 34, 35, 37 & 39 Andrew & John get lots: 4, 7,

Mount Ida (HO-59)
3691 Sarah's Lane, Ellicott City
CHAIN OF TITLE

GRANTOR/HOME	GRANTEE/HOME	DATE	LIBER/ FOLIO	INSTRU- MENT	CONSIDER -ATION	ACREAGE	NOTES
				Ellicott, George Ellicott & John Ellicott of John			11, 14, 17, 21, 24, 25, 27, 29, 33, 36, 40 & 41

HO-59
"Mount Ida"
3691 Sarah's Lane
Howard County, Maryland
Ken Short, photographer

Photo Log

Nikon D-70 camera
Epson Ultra Premium Photo Paper Glossy
Epson Matte Black UltraChrome ink cartridge

HO-0059_2014-06-20_01
Southeast elevation

HO-0059_2014-06-20_02
Northwest elevation

HO-0059_2014-06-20_03
Southwest elevation

HO-0059_2014-06-20_04
Southwest elevation, foundation detail

HO-0059_2014-06-20_05
Interior, first story, center passage, view
northwest

HO-0059_2014-06-20_06
Interior, first story, center passage, ceiling
medallion

HO-0059_2014-06-20_07
Interior, first story, center passage, cornice

HO-0059_2014-06-20_08
Interior, first story, east room, view
northwest

HO-0059_2014-06-20_09
Interior, first story, east room, ceiling
medallion

HO-0059_2014-06-20_10
Interior, first story, east room, cornice

HO-0059_2014-06-20_11
Interior, first story, stair hall, ceiling
medallion

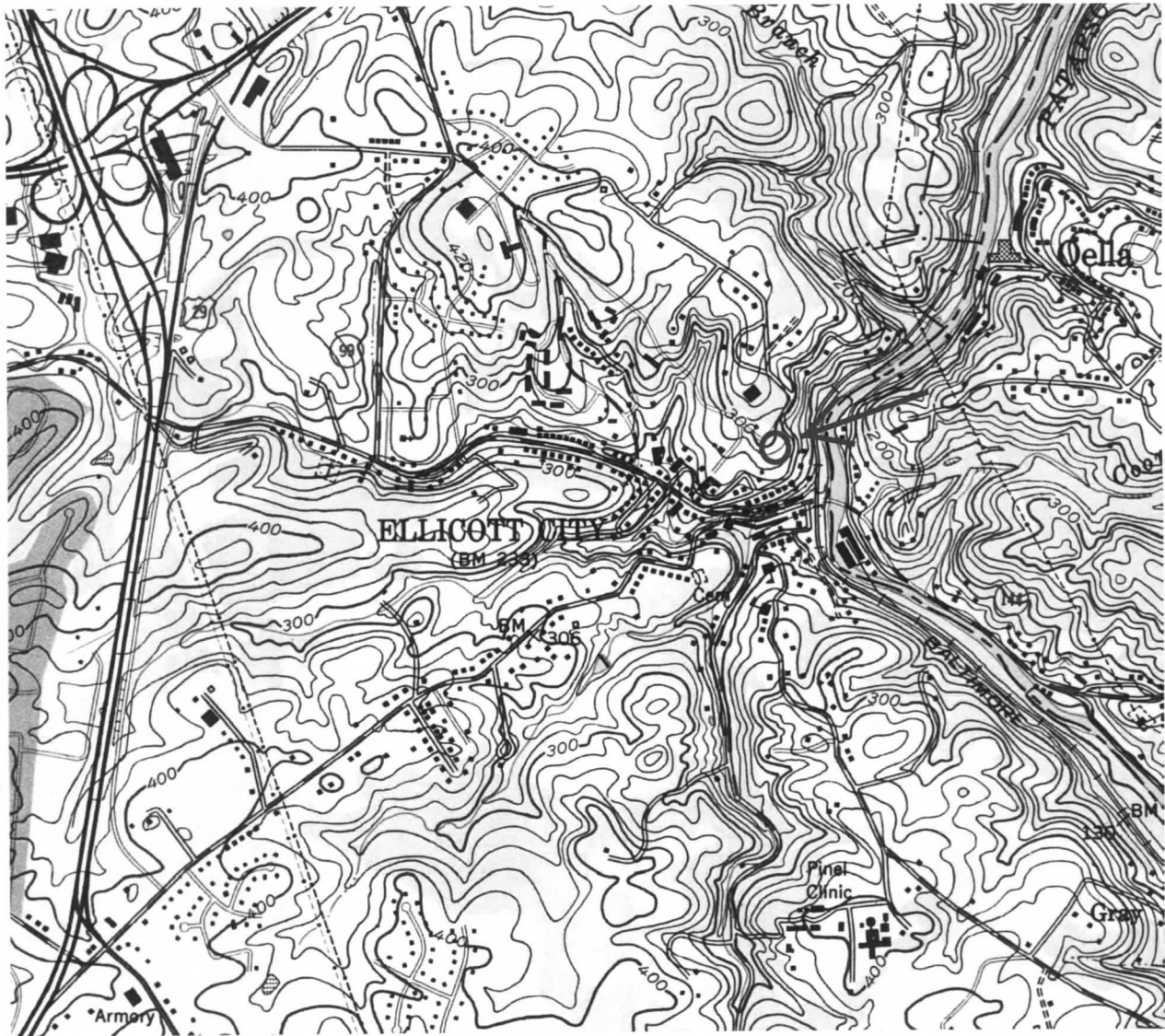
HO-0059_2014-06-20_12
Interior, first story, south room, view
southwest

HO-0059_2014-06-20_13
Interior, first story, west room, view
southwest

HO-0059_2014-06-20_14
Interior, second story, stair hall, ceiling
medallion

HO-0059_2014-06-20_15
Interior, second story, east chamber, window

HO-0059_2014-06-20_16
Interior, basement, west room fireplace



HO-59
"Mount Ida"
3691 Sarah's Lane
Ellicott City quad



H0-59

Mount Ida

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Southeast elevation

1 of 16



40-59

Mount Ida

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Northwest elevation

2 of 16



H0-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Southwest elevation

3 of 16



H0-59

'Mount Ida'

3691 Saratoga Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Southwest elevation, foundation detail

4 of 16



H0-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

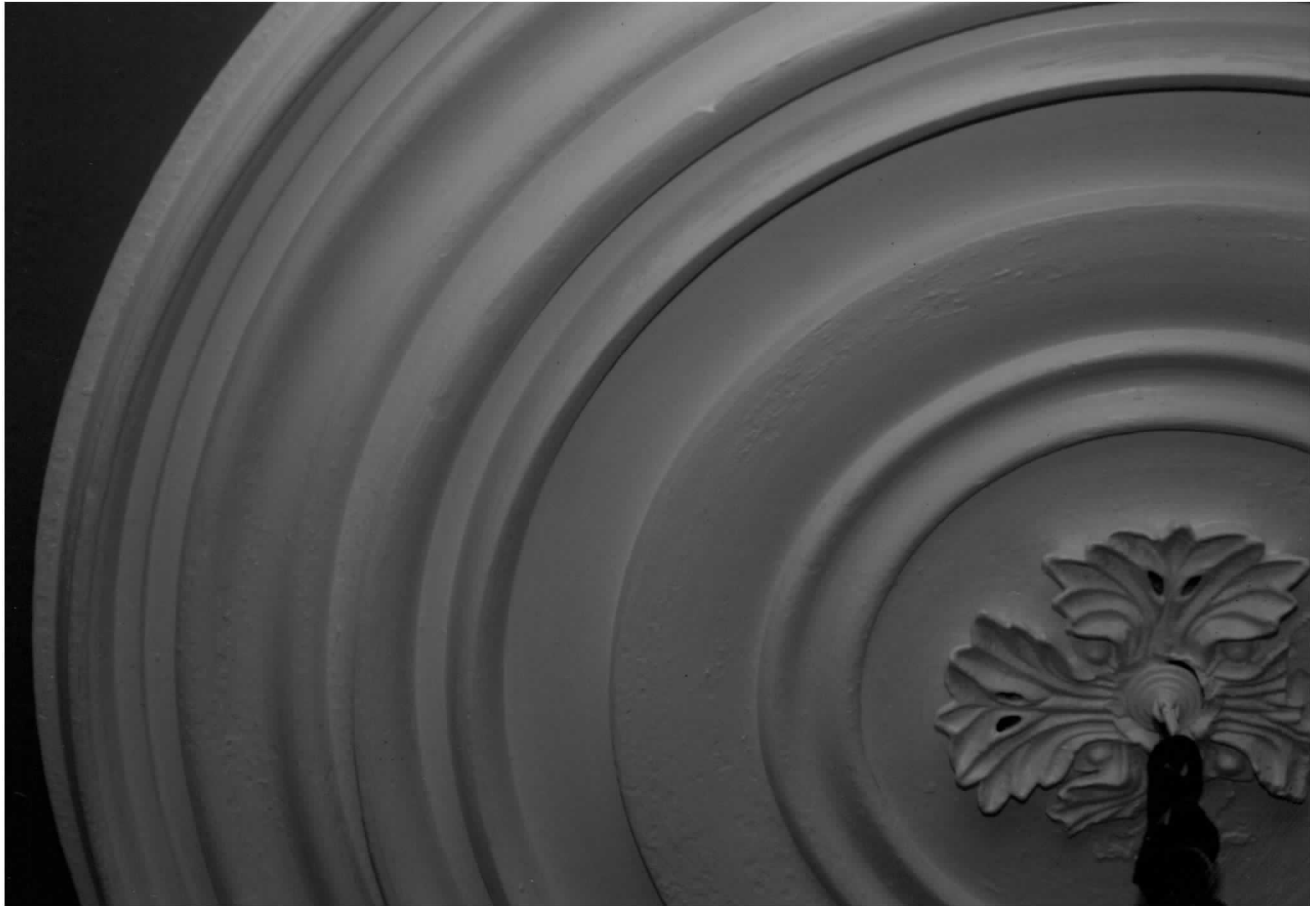
Ken Short

2014-06-20

MD SHPO

Interior, first story, center passage, view
northwest

5 of 16



HO-59

Mount Ida

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Interior, first story, center passage,
ceiling medallion

6 of 16



HD-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Interior, first story, center passage, cornice

7 of 16



H0-59

(Mount Ida)

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Interior, first story, east room,
view northwest

8 of 16



HO-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

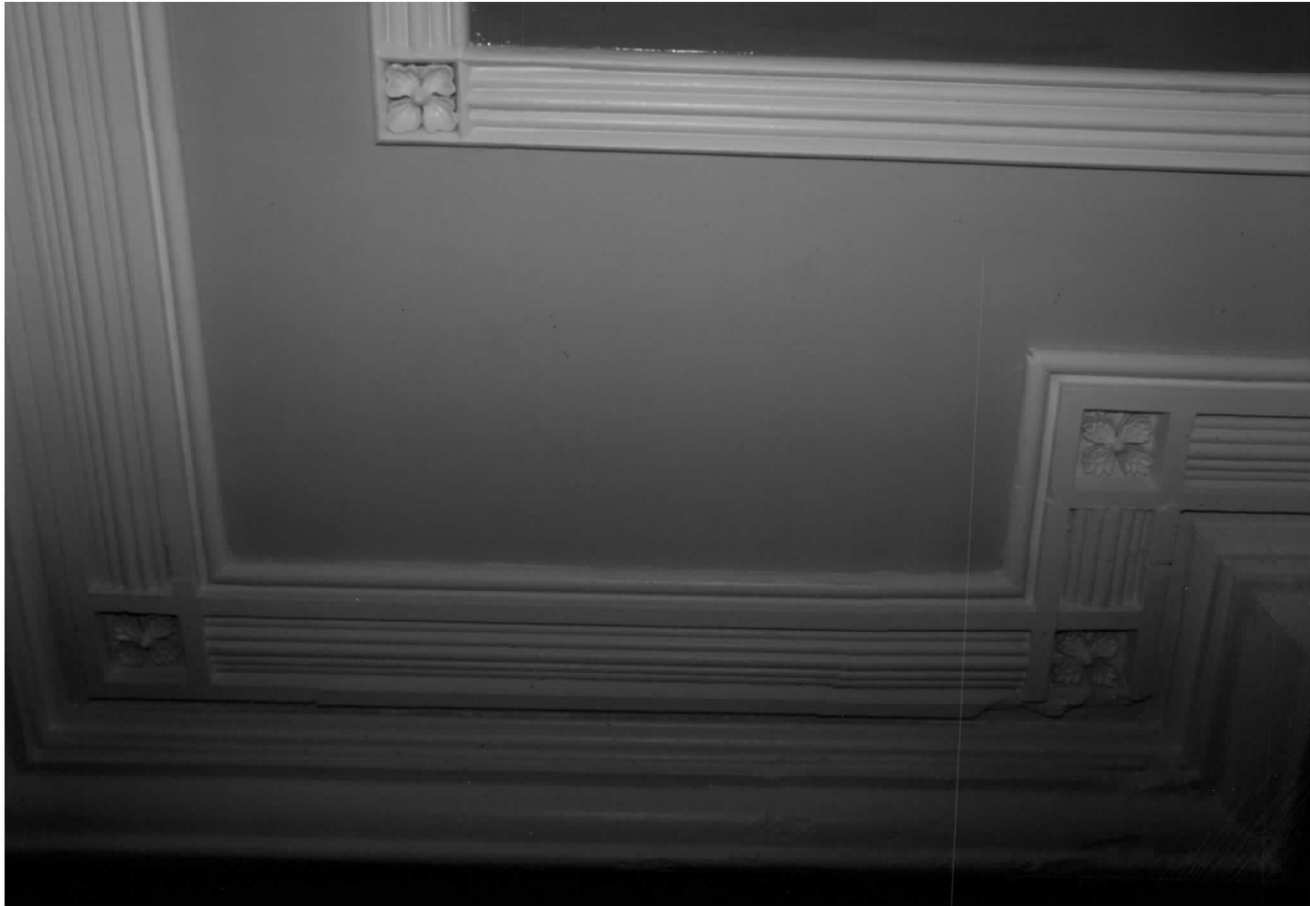
Ken Short

2014-06-20

MD SHPO

Interior, first story, east room,
ceiling medallion

9 of 16



HO-59

'Mount Ida'

3691 Saratoga Lane

Howard County, Maryland

Ken Strat

2014-06-20

MD SHPO

Interior, first story, east room, cornice

10 of 16



HO-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Interior, first story, stair hall, ceiling
medallion

11 of 16



H0-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

Keri Short

2014-06-20

MD SHPO

Interior, first story, South room, view
Southwest

12 of 16



HD-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

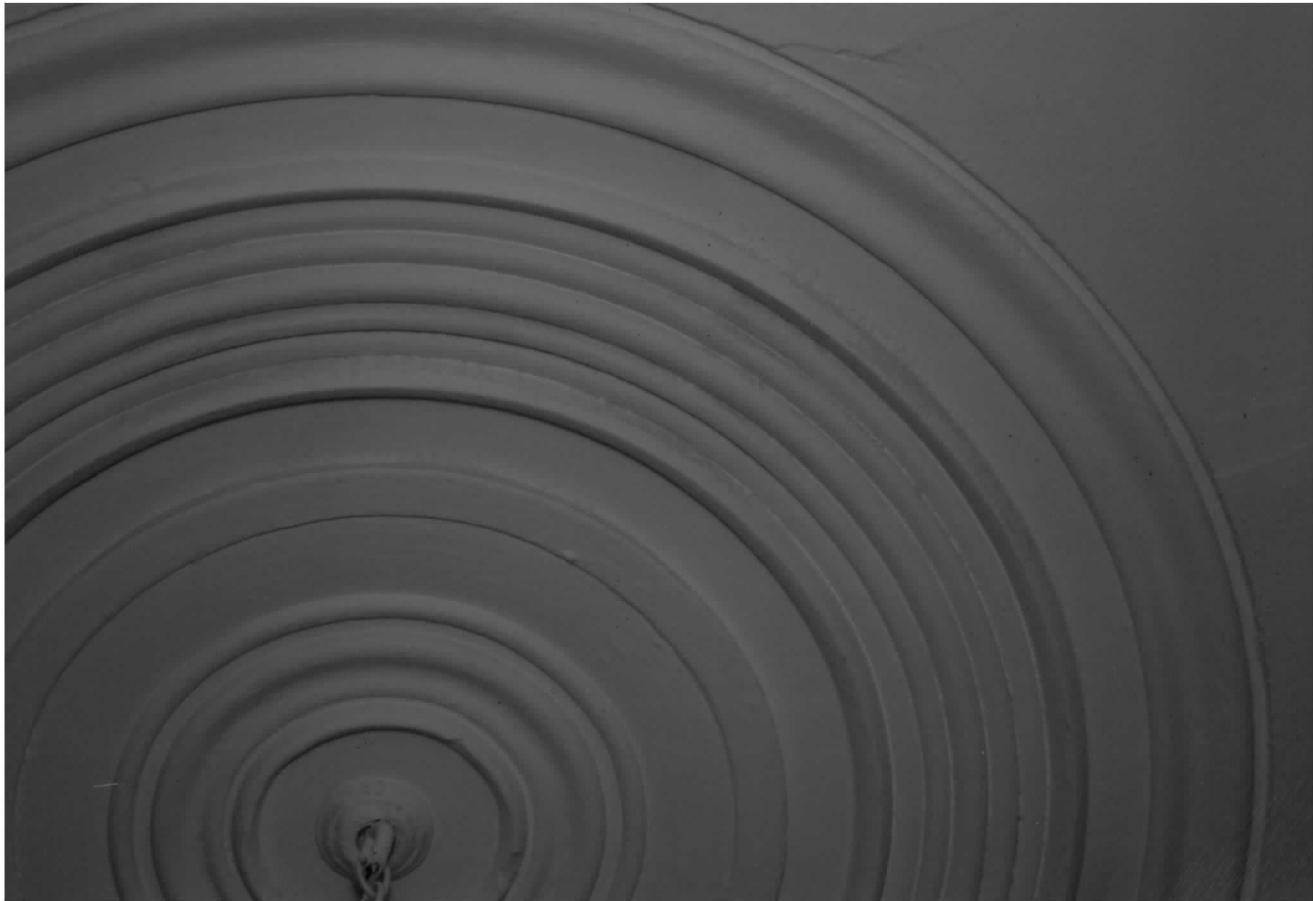
Ken Short

2014-06-20

MD SHPO

Interior, first story, west room, view
Southwest

13 of 16



H0-59

Mount Ida

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MD SHPO

Interior, second story, stair hall,
ceiling medallion

14 of 16



HD-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-06-20

MB SHPO

Interior, second story, east chamber,
window

15 of 16



HO-59

'Mount Ida'

3691 Sarah's Lane

Howard County, Maryland

Ken Short

2014-04-20

MD SHPO

Interior, basement, west room fireplace

16 of 16

MARYLAND HISTORICAL TRUST WORKSHEET

NOMINATION FORM
for the
NATIONAL REGISTER OF HISTORIC PLACES, NATIONAL PARKS SERVICE

1. NAME				
COMMON: <i>Mt. Ida</i>				
AND/OR HISTORIC: <i>same</i>				
2. LOCATION				
STREET AND NUMBER: <i>3691 Sarah's Lane</i>				
CITY OR TOWN: <i>Ellicott City</i>				
STATE <i>Md. 21043</i>		COUNTY: <i>Howard</i>		
3. CLASSIFICATION				
CATEGORY (Check One)		OWNERSHIP		STATUS
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object		<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both		<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
		Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered		ACCESSIBLE TO THE PUBLIC Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)				
<input type="checkbox"/> Agricultural <input type="checkbox"/> Government <input type="checkbox"/> Park <input type="checkbox"/> Transportation <input type="checkbox"/> Comments <input checked="" type="checkbox"/> Commercial <input type="checkbox"/> Industrial <input type="checkbox"/> Private Residence <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Educational <input type="checkbox"/> Military <input type="checkbox"/> Religious _____ <input type="checkbox"/> Entertainment <input type="checkbox"/> Museum <input type="checkbox"/> Scientific _____				
4. OWNER OF PROPERTY				
OWNER'S NAME: <i>Howard County News</i>				
STREET AND NUMBER: <i>3691 Sarah's Lane</i>				
CITY OR TOWN: <i>Ellicott City</i>		STATE: <i>Md. 21043</i>		
5. LOCATION OF LEGAL DESCRIPTION				
COURTHOUSE, REGISTRY OF DEEDS, ETC.: <i>Court House</i>				
STREET AND NUMBER: <i>Court Ave</i>				
CITY OR TOWN: <i>Ellicott City</i>		STATE: <i>Md. 21043</i>		
Title Reference of Current Deed (Book & Pg. #): <i>339/403 p. 197</i>				
6. REPRESENTATION IN EXISTING SURVEYS				
TITLE OF SURVEY:				
DATE OF SURVEY: <input type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local				
DEPOSITORY FOR SURVEY RECORDS:				
STREET AND NUMBER:				
CITY OR TOWN:		STATE:		

SEE INSTRUCTIONS

7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	
DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE						

SEE INSTRUCTIONS

Mt Ida was built in 1828 by Wm. Ellicott, son of Johathan and Sarah Ellicott and grandson of Andrew (one of the founders of Ellicott City). He resided in the home until his death 8 years later. The home was then sold to Judge John Snowden Tyson and his wife Rachel. He lived there until his death c. 1878 when the property was listed as belonging to his heirs. An only son died in a boating accident and his three sisters - all maiden ladies - lived in the family home during their lifetimes. One sister, Anna M. Tyson, left her share of the estate to her sister Ida who lived to be the last survivor of the family and after whom the house was named -- Mt. Ida. In her later years she was cared for by a second cousin, Adelaide Snowden, widow of George Addison Hodges, Sr., who with her six children lived at Mt. Ida until Ida Tyson's death.

The property was then purchased in October 1930 by Mr. and Mrs. Louis T. Clark who lived there until 1959. The house was then sold to business interests who planned to demolish it (the small carriage house was torn down) and build a complex of modern office buildings on the site. The building was allowed to stand for some years unoccupied and vandalized until purchased by the Miller Land Co. and restored as an office building for the Howard County News. The surrounding land is to be developed as office buildings de-

HO-59

signed to blend with the existing structure. Injunctions filed by neighbors who wish to prevent the additional buildings from being built are at present in the courts so the grounds surrounding the building have not been finished. The building itself however is once again functioning as a viable part of the Ellicott City community.

The architectural significance of Ellicott City is unique in its record of an early mill town done in granite ashlar with the strong simplicity of its Quaker creators. There is little in its design to tie in with any of the well-known and named styles. It is a complete concise expression of a local and shortlived culture.

In the first third of the 19th century, the prosperous town felt the impact of fashionable revivals of old forms in architecture and, as elsewhere, simplicity gave way to fashion. On the hills above Ellicott City stand the remains of three imposing structures, each of which was a fine example of one of the three revivals. The Patapsco Female Institute was good strong Roman, almost brutal; now a ruin, it probably will remain so. Angelo Cottage is one of the first and most interesting of the examples of a nostagic medieval revival, almost finicky in its romance and a far cry from the granite of the town streets. But most interesting, to a historian, is the old house, Mount Ida.

Mount Ida is better Greek Revival than most expressions of the style found elsewhere in the country, better than the forms

generally recognized as such in the histories. Its design is a reflection of archaic aegean, symmetrical to a fault, practically devoid of ornament, strong and simple as a megaron but curiously done in the geometrical approach of Ledoux.

NO-59

Its cultural significance lies in its clear exposition of a Quaker background, still so apparent in its form, affected by a new desire to show both acquired worldly goods and acquired knowledge of the world. Plain building with the best of local material in order to achieve good function in the most direct way no longer satisfied its first owner, or the town, by inference.

~~GRANITE AND RUBBLE STONE COVERED WITH SAND MORTAR AND MARKED OFF TO SIMULATE DRESSED STONE COURSING WITH PILASTERS AT ITS CORNERS AND A MOST RESTRAINED BIT OF VINE ORNAMENT ON ITS HALL CEILING COMPLETED THE BUILDING.~~

~~ing~~ Robert Carey Long, jr., was the architect who designed the building and, besides his work on the Patapsco Institute building he is well know for his work in Baltimore. The house is perhaps the most perfect instance of a surface change in local character, done at a human scale, to be found anywhere in the country.

During the rebuilding by the Miller Land Co. an additional ~~portico~~ ^{portico} was created at the rear entrance to the building in order to give access to offices in the basement. While the remodeling of the building would not satisfy the pure restorationist it has been adapted quite nicely to its commercial function and most importantly ~~it~~ ^{The building} still stands.

Careful architectural drawings were obtained before any of the work was done so a record is available of the original.

NO-59

The small carriage house demolished in 1965 was an exact replica of the original building though only about 20 feet square. No drawings were done of ^{that} the building though photos exist.

Interior photos of the ornate plaster ceilings and early hardware exist also. The ceiling ornamentation remains--the door locks and hardware and marble mantels fell victim to the vandals who also destroyed the original stairway.

The front walk of Mt. Ida was originally lined by large English boxwood which were removed when the property was sold. Early pictures show the boxwood and many large trees surrounding the house while a placid figure (possibly Miss Ida) rocks on the upstairs porch over the front entrance.

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known) 1828

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|--|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input checked="" type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | _____ |
| <input type="checkbox"/> Conservation | | | _____ |

STATEMENT OF SIGNIFICANCE

SEE INSTRUCTIONS

Mt. Ida ranks among the three most important buildings in Ellicott City--the B & O station (already in the National Register of Historic Places) and the Patapsco Institute leading the list. It takes first place as the town's "'fanciest"' building despite it's pure Greek Revival lines and the luxury of its molded plaster ceilings,,which are in stark contrast to the unadorned Quaker lines found in most of Ellicott City's frame and granite buildings.

It is one of the few remaining buildings built by one of the founders of the Mills. The building was designed by Robert Carey Long,jr., who designed the Patapsco Female Institute in Ellicott City and is well know for his work in Baltimore.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Ellicott City, Md. Mill Town USA, Celia Holland, Adams Press, 1970, pp. 8, 35, 160, 168-173, 178.

Origin & History of Howard County, Md. Stein, Schneidereith, Balto. 1972, pp. 221, 336, 260.

The Founders of Anne Arundel & Howard Counties, Warfield, Regional Pub. Co. 1967, p. 156

Howard County News, E.C. Md.

Howard County Times, E.C. Md.

Jan C. MacCallum, Architectural Description of Mt. Ida.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES				
CORNER	LATITUDE				LONGITUDE				
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"	°	'	"
NE	°	'	"	°	'	"	°	'	"
SE	°	'	"	°	'	"	°	'	"
SW	°	'	"	°	'	"	°	'	"

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 4.5 acres

Acreage Justification:

Original acres.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:		COUNTY:	
STATE:		COUNTY:	
STATE:		COUNTY:	
STATE:		COUNTY:	

11. FORM PREPARED BY

NAME AND TITLE: <i>Jean J. Hannon, V. Pres. HEC.</i>		DATE: <i>1/75</i>
ORGANIZATION: <i>Historic Ellicott City, Inc.</i>		
STREET AND NUMBER: <i>2416 McKenzie Rd.</i>		
CITY OR TOWN: <i>Ellicott City</i>	STATE: <i>Id.</i>	<i>21043</i>

12.

State Liaison Officer Review: (Office Use Only)

Significance of this property is:

National ☐ State ☐ Local ☐

Signature _____

SEE INSTRUCTIONS

1. STATE <u>Maryland</u> COUNTY <u>Howard</u> TOWN <u>Ellicott City</u> CITY <u>Ellicott City</u> STREET NO. <u>Church Street</u>		HISTORIC AMERICAN BUILDINGS SURVEY INVENTORY <u>H0 - 59</u>	
ORIGINAL OWNER <u>William Ellicott</u> ORIGINAL USE <u>dwelling</u> PRESENT OWNER <u>Tyson Square Mtg. Corp.</u> PRESENT USE <u>vacant</u> <u>oration</u> WALL CONSTRUCTION <u>stone-stucco</u> NO. OF STORIES <u>2</u>		2. NAME <u>Mt. Ida</u> DATE OR PERIOD <u>1828</u> STYLE <u>Greek Revival</u> ARCHITECT BUILDER <u>William Ellicott</u>	
4. NOTABLE FEATURES, HISTORICAL SIGNIFICANCE AND DESCRIPTION		3. FOR LIBRARY OF CONGRESS USE	
OPEN TO PUBLIC <u>no</u>			
<p>Mt. Ida, located just below the Patapsco Female Institute on Church Street in Ellicott City, was built in 1828 by William Ellicott. It is a Greek Revival building constructed of rough granite covered with stucco to simulate ashlar masonry. The foundation of basement is made of dressed granite, chamfered at the water table, where the stucco begins. It is three bays long, two bays deep and two stories high with a low pitch hipped roof. In front of the central entrance is a two-story portico with square columns and dressed granite steps; the entrance has very tall double doors with sidelights leading to a central hall. On each side of the portico with square columns and dressed granite steps; the entrance has very tall double doors with sidelights leading to a central hall. On each side of the portico is a three-part window, now covered with louvered shutters extending nearly to the floor while the second story windows are small and have six over six sash. At the corners of the building are pilaster strips, like the columns of the portico. The cornice consists of a flat strip extending around the building like the pilaster</p> <p>(continued on reverse side)</p>			
5. PHYSICAL CONDITION OF STRUCTURE Endangered <u>yes</u> Interior <u>poor</u> Exterior <u>poor</u>			
6. LOCATION MAP (Plan Optional)			
7. PHOTOGRAPH			
8. PUBLISHED SOURCES (Author, Title, Pages) INTERVIEWS, RECORDS, PHOTOS, ETC.		9. NAME, ADDRESS AND TITLE OF RECORDER <u>Michael Bourne</u> <u>Maryland Historical Trust</u> DATE OF RECORD <u>June 19, 1968</u>	



strips. On the south side is a small two-story frame wing. The north and south walls contain two chimneys each. Two windows between the chimneys of the second floor, north facade, light the two bedrooms on that side.

A central hall passed entirely through the building unobstructed. To the north are two parlors connected by huge double doors and each lighted by only one three-part window extending to the floor, with nine over nine sashes in the middle and three over three sash on each side.

The following commentary by Ian C. MacCallum, Architect, was prepared for the Historic American Buildings Survey, National Park Service, 1964.

MOUNT IDA
Ellicott City, Maryland

The architectural significance of Ellicott City is unique in its record of an early mill town done in granite ashlar with the strong simplicity of its Quaker creators. There is little in its design to tie in with any of the well-known and named styles. It is a complete concise expression of a local and shortlived culture.

In the first third of the 19th century, the prosperous town felt the impact of fashionable revivals of old forms in architecture and, as elsewhere, simplicity gave way to fashion. On the hills above Ellicott City stand the remains of three imposing structures, each of which was a fine example of one of the three revivals. The Patapsco Female Institute was good strong Roman, almost brutal; now a ruin, it probably will remain so. Angelo Cottage is one of the first and most interesting of the examples of a nostalgic medieval revival, almost finicky in its romance and a far cry from the granite of the town streets; it is probably beyond restoration. But most interesting, to a historian, is the old house, Mount Ida.

Mount Ida is better Greek Revival than most expressions of the style found elsewhere in the country, better than the forms generally recognized as such in the histories. Its fault, practically devoid of ornament, strong and simple as a megaton but curiously done in the geometrical approach of Ledoux.

Its cultural significance lies in its clear exposition of a Quaker background, still so apparent in its form, affected by a new desire to show both acquired worldly goods and acquired knowledge of the world. Its very name has a Quaker sound, a most pagan meaning. Plain building with the best of local material in order to achieve good function in the most direct way no longer satisfied its first owner, or the town, by inference. Not able to discard basic simplicity for fashion, completely, he built into Mount Ida that same simplicity--and then stuccoed the granite, marked off the stucco to simulate dressed stone coursing, placed pilasters at its corners and a most restrained bit of vine ornament, almost with a feeling of mixed audacity and guilt, on its hall ceiling.

MOUNT IDA

Page 2

The house is perhaps the most perfect instance of a surface change in local character, done at a human scale, to be found anywhere in the country. It is in excellent structural condition, having been occupied as a residence until very recently. Its complete and faithful restoration could be accomplished easily and inexpensively.



MATERIAL NOTES.

1. Base course, watertable, and window sills are cut native gray granite.
2. Walls are stucco in poor repair exposing rubble stone walls (laid with pilaster and spandrel reveals). Panels are ochre tone. Spandrel, pilasters and columns, white. Wing is frame with clapboards painted ochre. Wood fascia above clapboards is white.
3. Shutters and doors are wood painted deep green.
4. Roof is modern black asphalt shingles presumably replacing gray slate shingles found in attic.
5. Dotted lines represent assumed location and size of original chimneys and roof balustrade.

SOUTHEAST ELEVATION

$\frac{1}{4}'' = 1'-0''$



DRAWN BY: CALVIN CORELL

THE DEALE MUSEUM
WILBUR H. HUNTER, DIR. BALTIMORE, MD.
UNDER DIRECTION OF THE NATIONAL PARK SERVICE,
UNITED STATES DEPARTMENT OF THE INTERIOR

HOWARD CO.

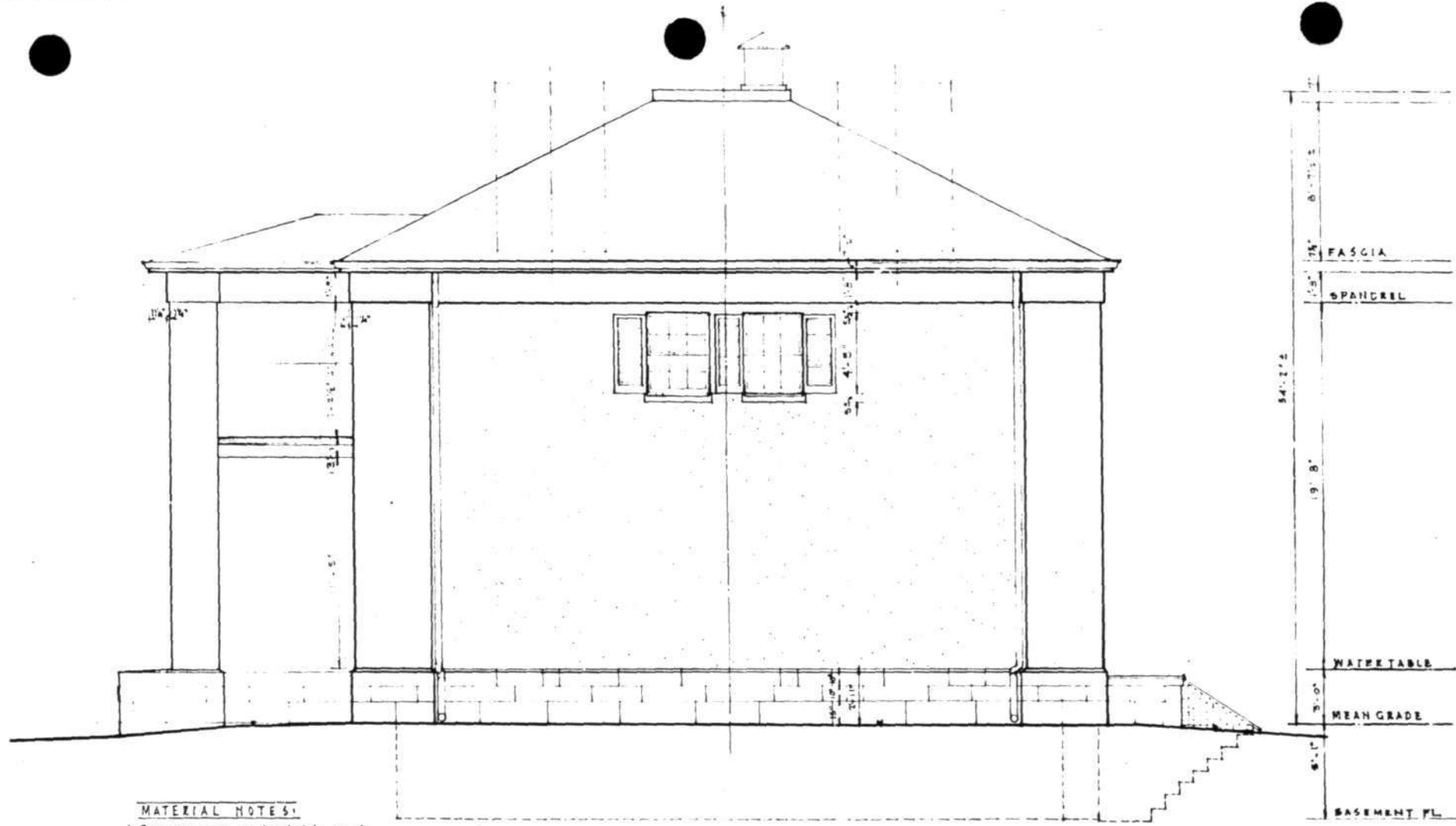
NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLICOTT CITY

MARYLAND

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 5 OF 13 SHEETS

HO-59



MATERIAL NOTES:

1. Base course, watertable, and window sills are cut native gray granite.
2. Walls are stucco in poor repair exposing rubble stone walls (laid with pilaster and spandrel reveals). Panels are ochre tone. Spandrels, pilasters and columns white.
3. Shutters are wood painted deep green.
4. Roof is of modern black asphalt shingles.
5. Gutters, downspouts, and roof ventilator are modern unpainted galvanized steel.
6. Dotted lines represent assumed location and size of original chimneys.

NORTHEAST ELEVATION

1/4" = 1' - 0"



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NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLICOTT CITY

MARYLAND

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 6 OF 15 SHEETS

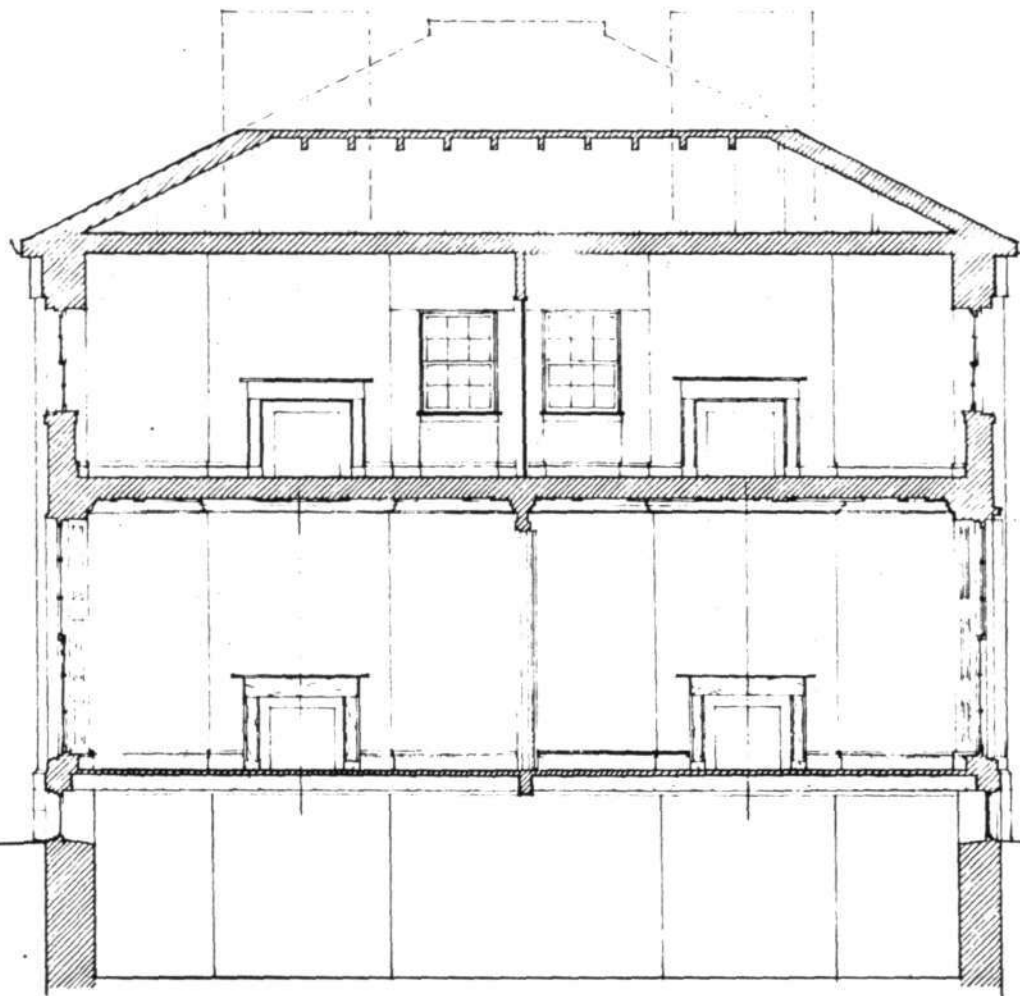
HO-59

ATTIC

BEDROOM HQ2

NORTH PARLOR

STORE ROOM



BEDROOM HQ1

SOUTH PARLOR

STORE ROOM

ATTIC FLOOR
CEILING

SECOND FLOOR
CEILING

FIRST FLOOR

BASEMENT FL.
(HALLWAY)

NOTES

1. Basic structure is wood joists bearing on exterior stone walls and interior wood stud walls. Dotted line indicates roof line behind section and assumed height of original chimneys.
2. Ceilings and walls are plaster. Moldings in PARLORS are plaster.
3. Walls in basement are random stone. Floors in STORE ROOMS are earth.
4. Doors, door facings, baseboards, window facings, and floors are wood.
5. Mantles on first floor are gray native marble except in KITCHEN. All other mantles are wood.

TRANSVERSE SECTION

1/4" = 1' - 0"



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NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLCOTT CITY

MARYLAND

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 10 OF 15 SHEETS

DATE OF SURVEY

BY

40-59



NOTES:

1. See sheet #6 for materials and colors except doors are deep green. Wing is frame construction with 4 1/2" clapboards (standard pattern #105) painted ochre to match stucco panels. Wood fascia over clapboard is painted white to match spandrel.
2. Exposed corner of kitchen door blocked down with stucco.
3. Top of kitchen chimney is new brick construction on original chimney, apparently of stone.

NORTHWEST ELEVATION

1/4" = 1' - 0"



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NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLICOTT CITY

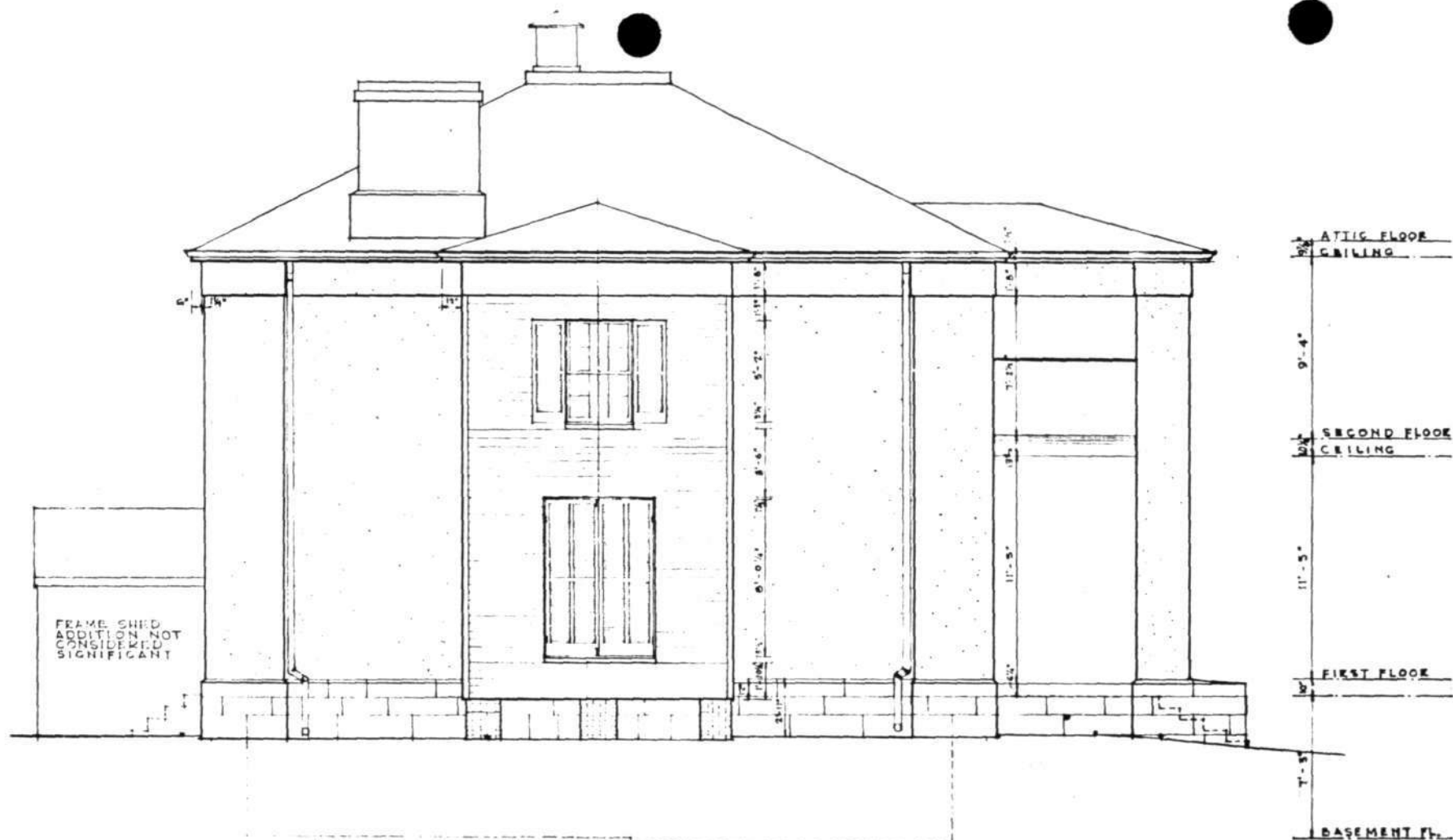
MARYLAND

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 7 OF 13 SHEETS

PROPERTY OF HISTORIC
BUILDINGS SURVEY

40-59



NOTES:

1. Base course and waterable are cut native gray granite.
2. Walls are stucco over rubble stone (laid with pilaster and spandrel reveals). Panels are ochre tone. Spandrel and pilasters are white. Wing is frame with clapboards painted ochre. Wood fascia over clapboards is white.
3. Lower window is false. Wood shutters are deep green.
4. Top of Kitchen chimney is new brick construction on original chimney, apparently of stone.

SOUTHWEST ELEVATION

$\frac{1}{4}" = 1' - 0"$



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NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLICOTT CITY

MARYLAND

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 8 OF 13 SHEETS

DATE OF SURVEY

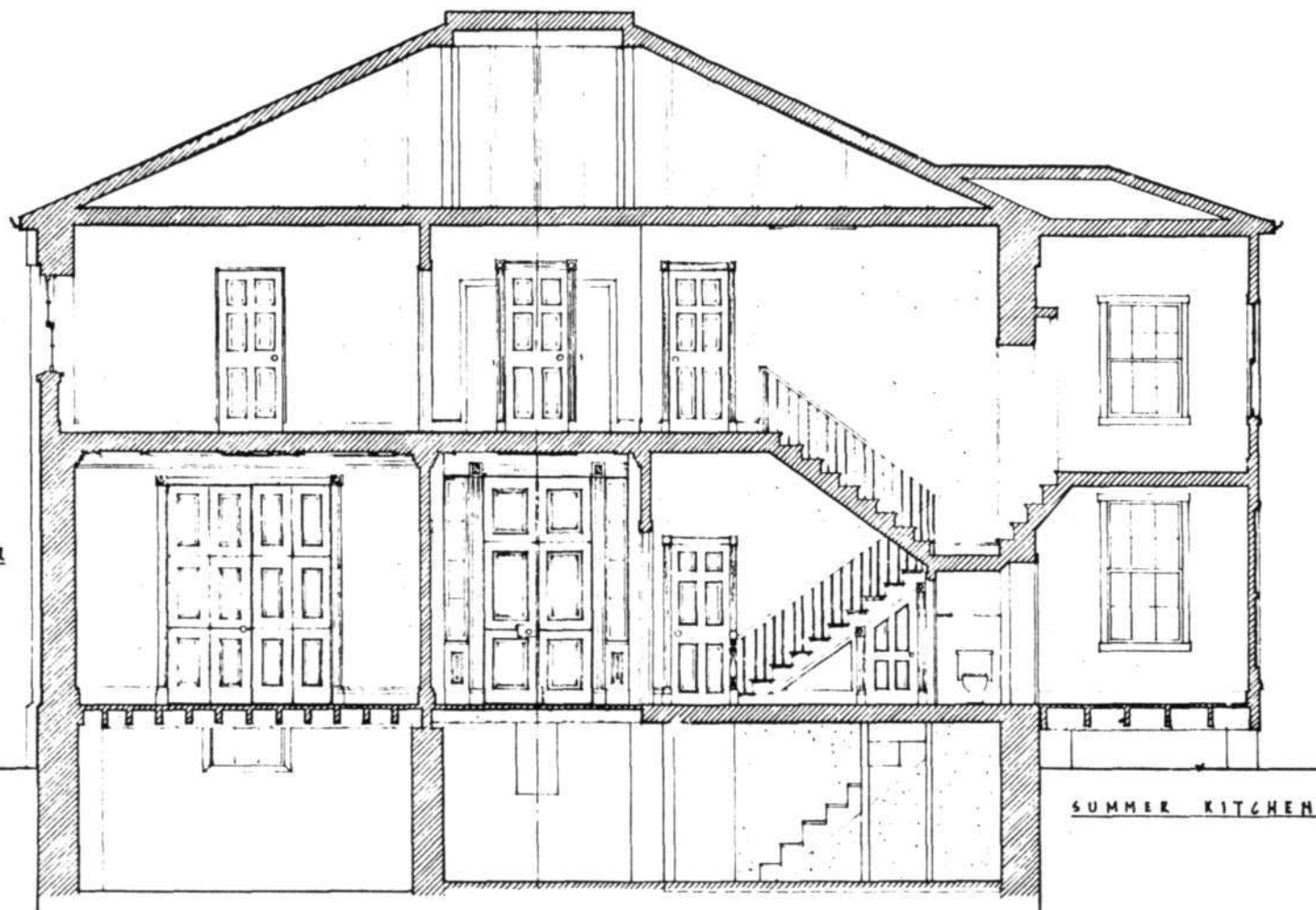
65-04

ATTIC

BEDROOM No. 2

NORTH PARLOR

STORE ROOM



WING CEILING

10'-8"

WING FLOOR

WING CEILING

9'-10 1/2"

FIRST FLOOR

8'-1"

BASEMENT FL.

SUMMER KITCHEN

NOTES

1. Basic structure is wood joists bearing on exterior stone walls and interior wood stud walls. Wing is wood frame construction.
2. Ceilings and walls are plaster on living floors and in the SUMMER KITCHEN. Moldings in HALL and PARLORS are plaster. Basement HALL and STORE ROOMS have exposed stone walls and wood joist ceilings. Floors in basement HALL and SUMMER KITCHEN are brick.
3. Doors, windows, trim, baseboards, floors, stairs and banister are wood.

LONGITUDINAL SECTION

1/4" = 1'-0"



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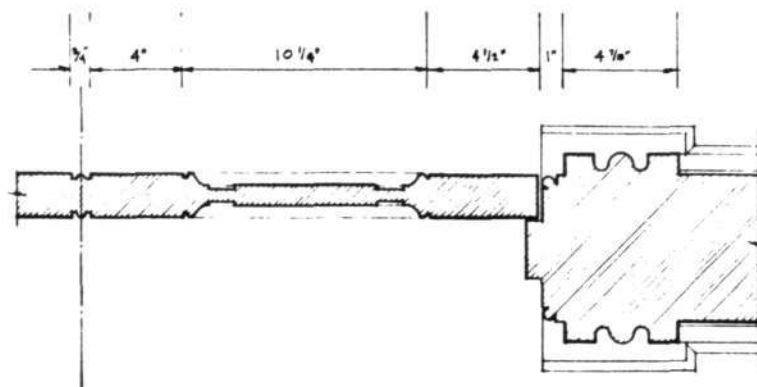
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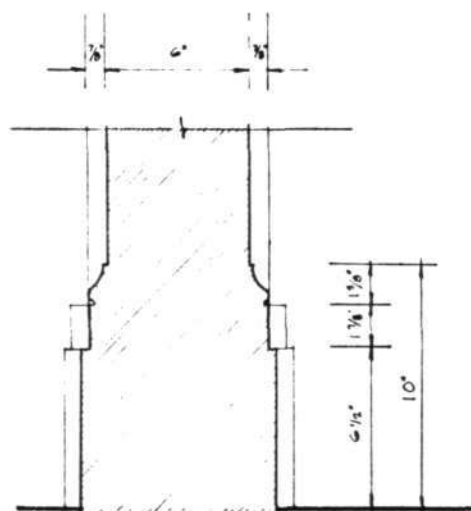
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SHEET 9 OF 13 SHEETS

DATE OF SURVEY

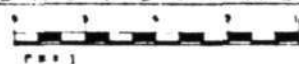
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SECTION THROUGH DOOR

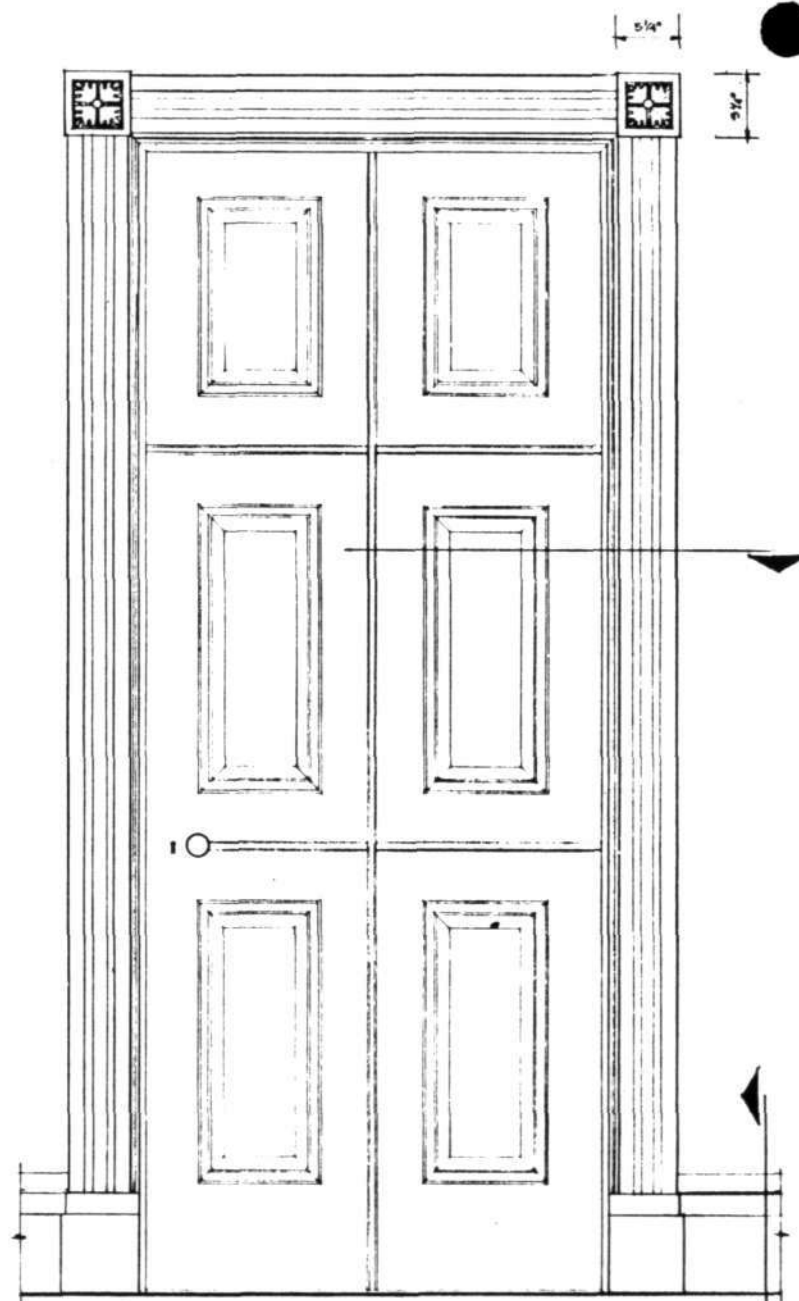


BASEBOARD

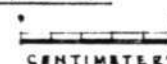
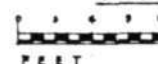


NOTE

First floor HALL doors typical of architectural detail. Half-round fluting. Carved grape leaves in corner blocks. All trim shown is wood. Walls plaster on wood lath.



ELEVATION



HALL DOORS FIRST FLOOR

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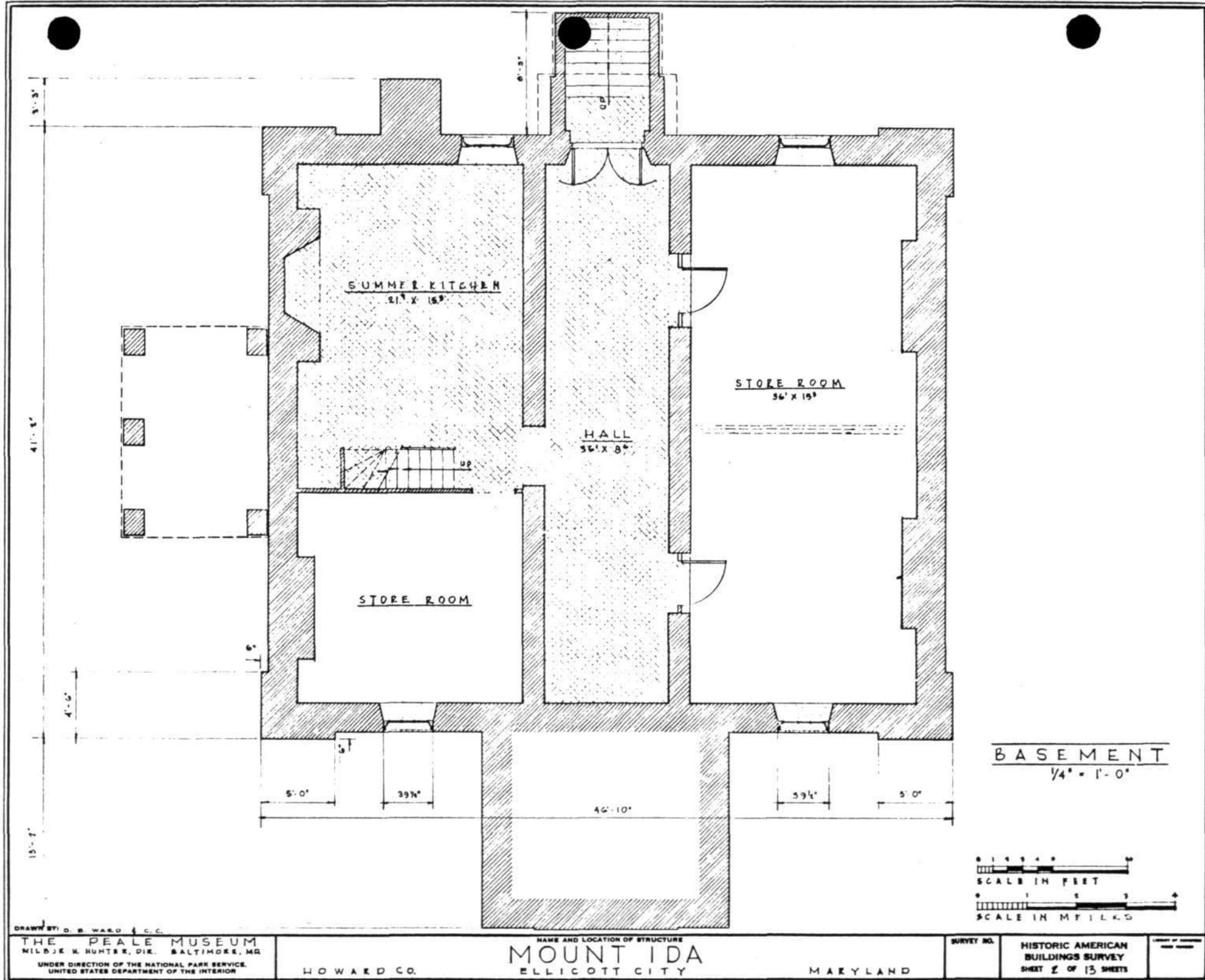
NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLICOTT CITY

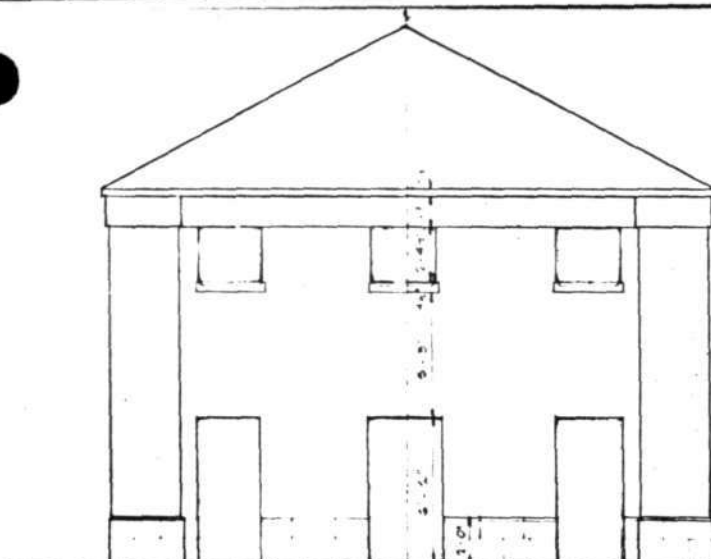
MARYLAND

SURVEY NO.

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SHEET 11 OF 13 SHEETS

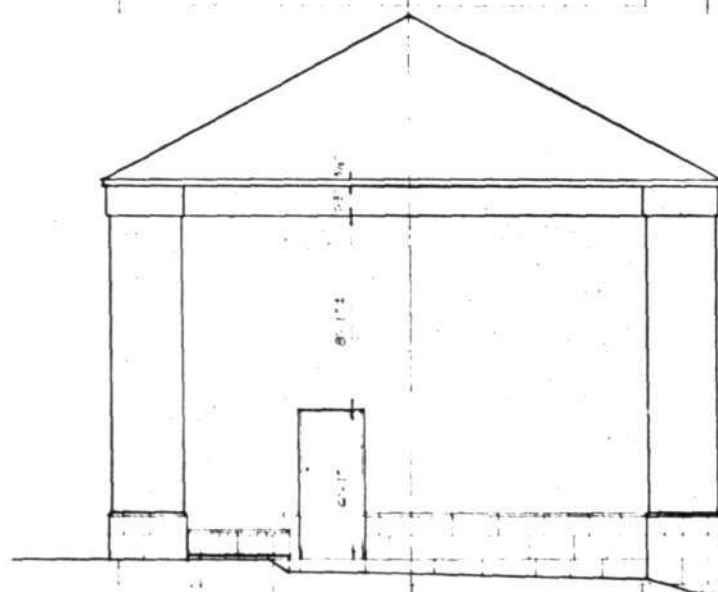
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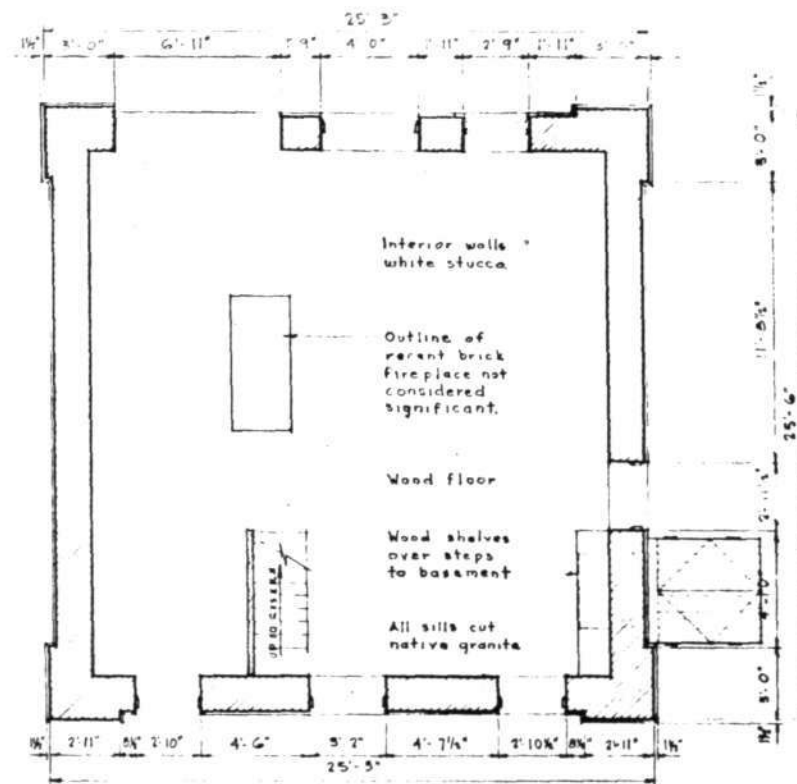
SOUTHEAST ELEVATION

1/4" = 1'-0"



NORTHEAST ELEVATION

1/4" = 1'-0"



FIRST FLOOR PLAN

1/4" = 1'-0"

NOTES:

1. See sheet #6 for materials and colors.
2. All openings are empty. Wood jambs in second floor openings Southeast have slots for 16 louvers.
3. A recent brick fireplace and chimney are shown in outline. Basement walls are recent brick inside original stone foundation.



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DEPENDENCY

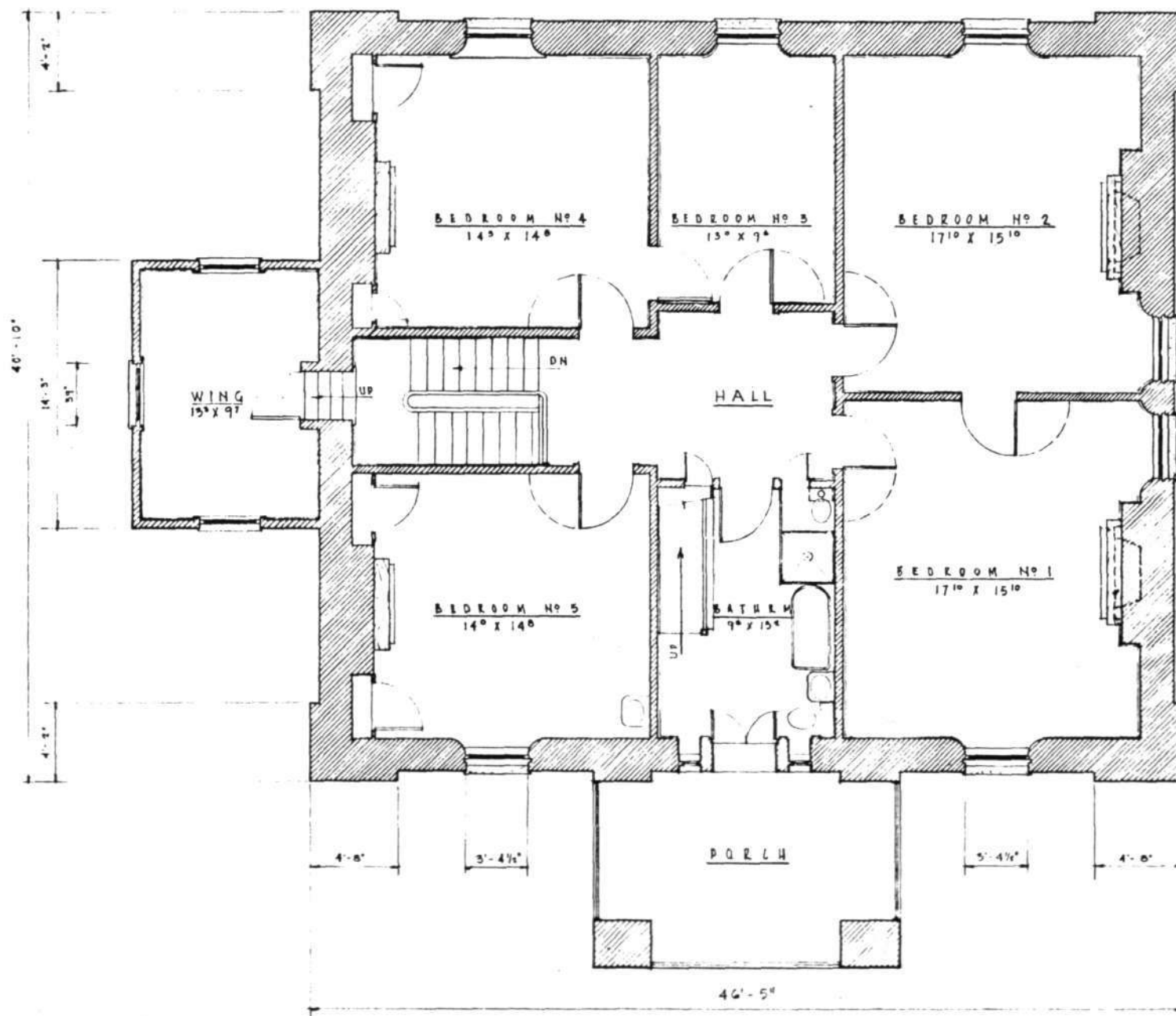
NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLCOTT CITY

MARYLAND

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 12 OF 15 SHEETS

40-59



SECOND FL.
1/4" = 1'-0"



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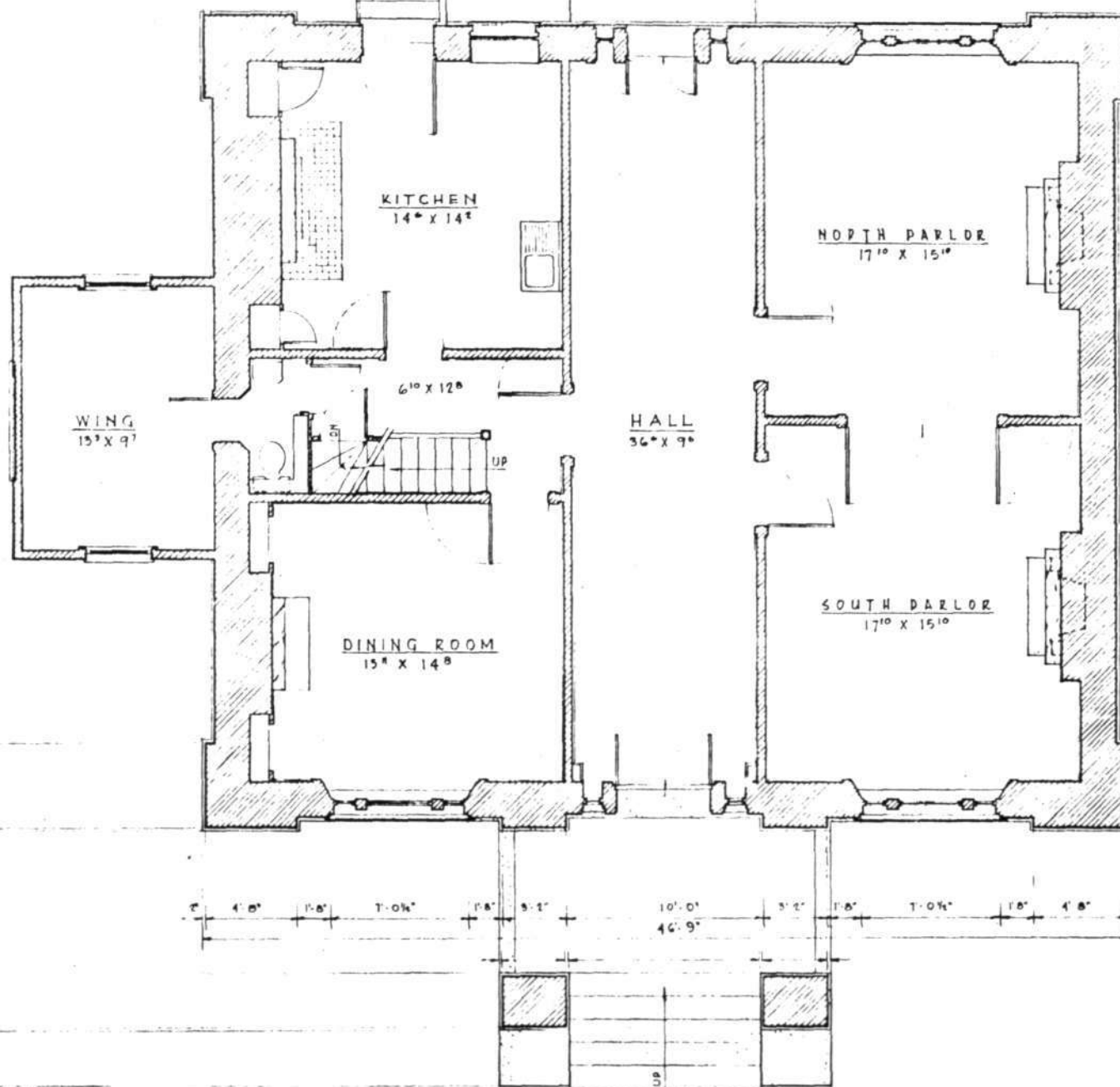
NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLCOTT CITY

MARYLAND

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 4 OF 13 SHEETS

HO-59



FIRST FLOOR
1/4" = 1'-0"



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NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLICOTT CITY

MARYLAND

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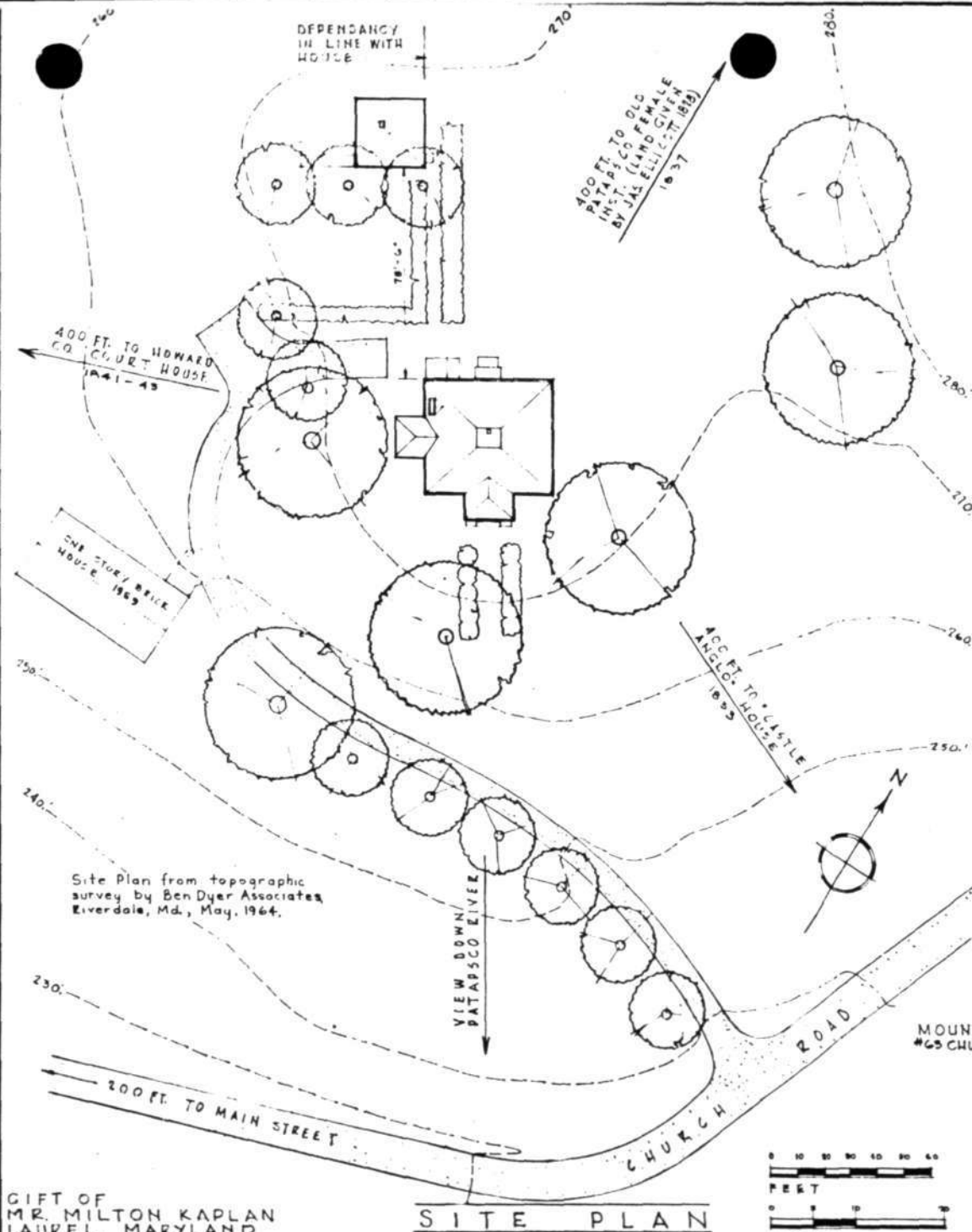
HISTORIC AMERICAN
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SHEET 3 OF 13 SHEETS

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SERIALS ACQUISITION

H0-59

GENERAL NOTES

Mt Ida was built in 1879 by William Ellisett, the grandson of Andrew Ellisett, one of three brothers who founded the first mill on the Patapsco River, 10 miles west of Baltimore. The site of Mt Ida was a high hill just above the original mills and the proposed route of the newly founded Baltimore and Ohio Railroad over which Peter Ellisett made his historic trip with the country's first steam locomotive to Ellisett City in 1830. The builder was possibly Charles Timanus who sold the site to Ellisett and built nearby Howard County Courthouse in the Greek Revival style in 1841. The design of Mt Ida is a severe unornamented Greek Revival reminiscent of Lehigh and expressive of the Ellisett's Quaker background. The house was built of gray granite quarried nearby with broad pilasters and spandrel. All but the cut granite base was stuccoed and painted with yellow ochre panels outlined with white columns, pilasters, and spandrel. Tiles found in the attic suggest that the original roof was local black slate. The interior is simple and in the fashion of the time. The only ornament is in the PARLORS, HALL and DINING ROOM where only a most restrained bit of relief is used in the ceiling rosettes and a simple leaf design in the corner blocks of the fluted door facings. A lithograph dated 1854 showed Mt Ida as the residence of the Hon. John Snowden Tyson without the frame WING and with wooden balustrades around the porch roof and the flat top of the main roof. A stucco wall was shown along the hedge line behind the house, and the DEPENDENCY was shown with a cupola. A photograph taken immediately after the death of Miss Ida Tyson, in 1919, the last member of that family to occupy the house, showed the WING addition and balustrades. It is reported locally that the BATHROOMS and chimney in the DEPENDENCY were added by Louis Clark, Jr. The present asphalt shingle roof replaced a standing-seam metal roof in 1954 when the chimney tops were lowered to below roof line. The house remained in the Clark family until 1964. As of this date, June 1966, the house is to be demolished to make way for new construction. In these drawings modern additions such as glass storm doors and windows, the frame addition at the KITCHEN door, plumbing other than fixture locations, etc., have not been shown for showing the clarity of the design.



Site Plan from topographic survey by Ben Dyer Associates, Riverdale, Md., May, 1964.



GIFT OF MR. MILTON KAPLAN LAUREL, MARYLAND

DRAWN BY: CALVIN CORBELL

THE PEALE MUSEUM
WILBUR H. HUNTER, DIR. BALTIMORE, MD.
UNDER DIRECTION OF THE NATIONAL PARK SERVICE,
UNITED STATES DEPARTMENT OF THE INTERIOR

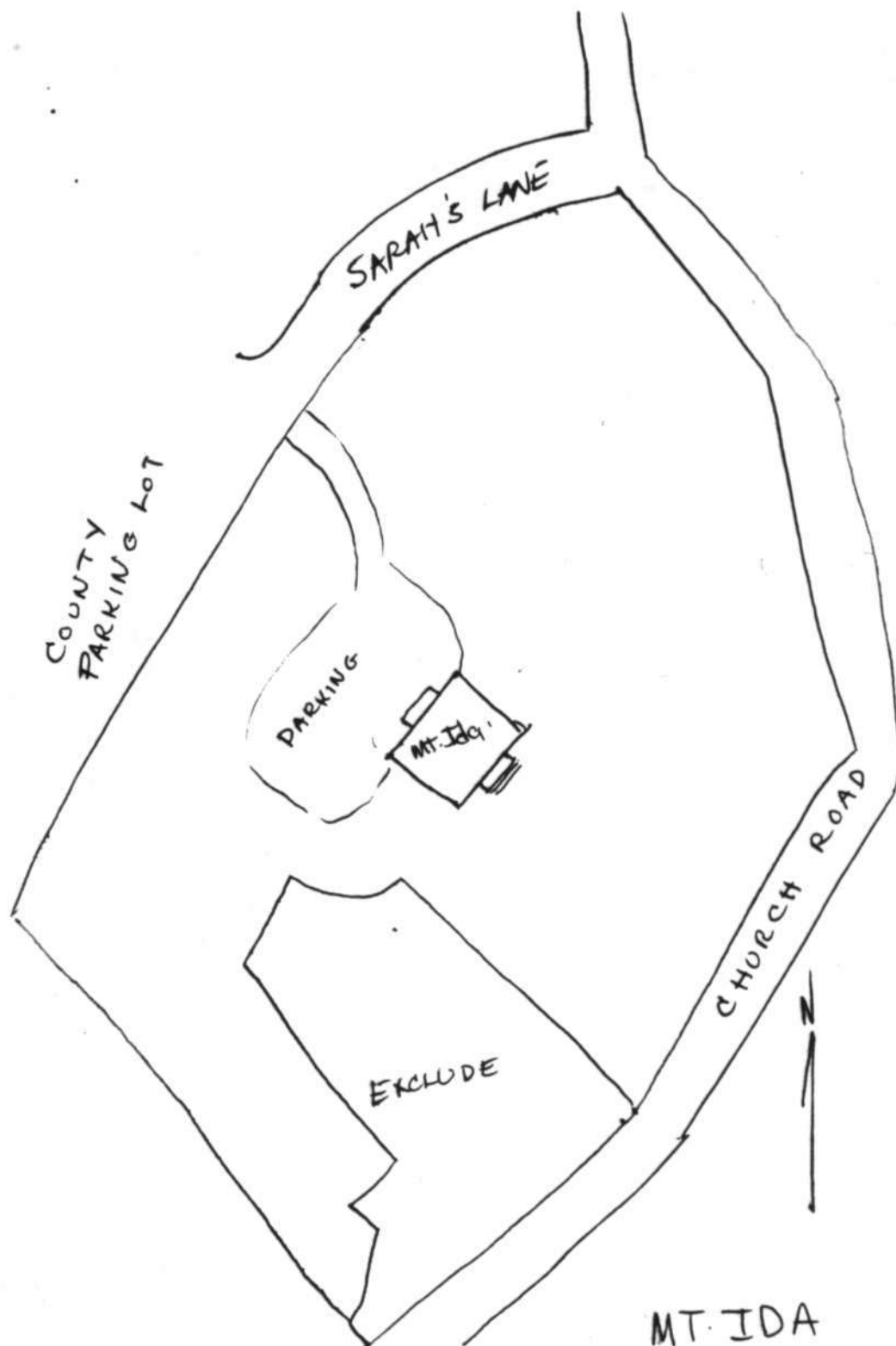
HOWARD CO

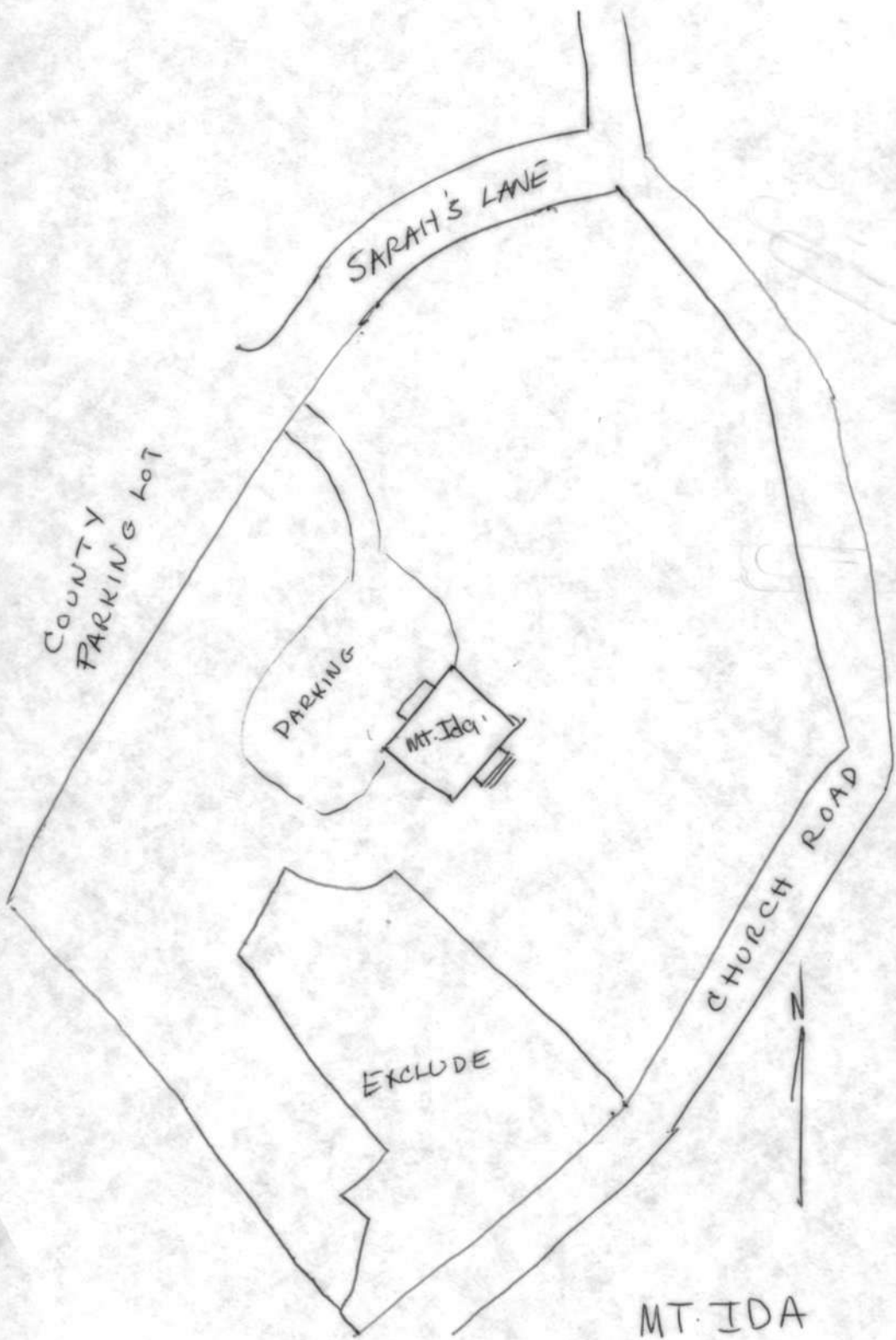
NAME AND LOCATION OF STRUCTURE
MOUNT IDA
ELLICOTT CITY

MARYLAND

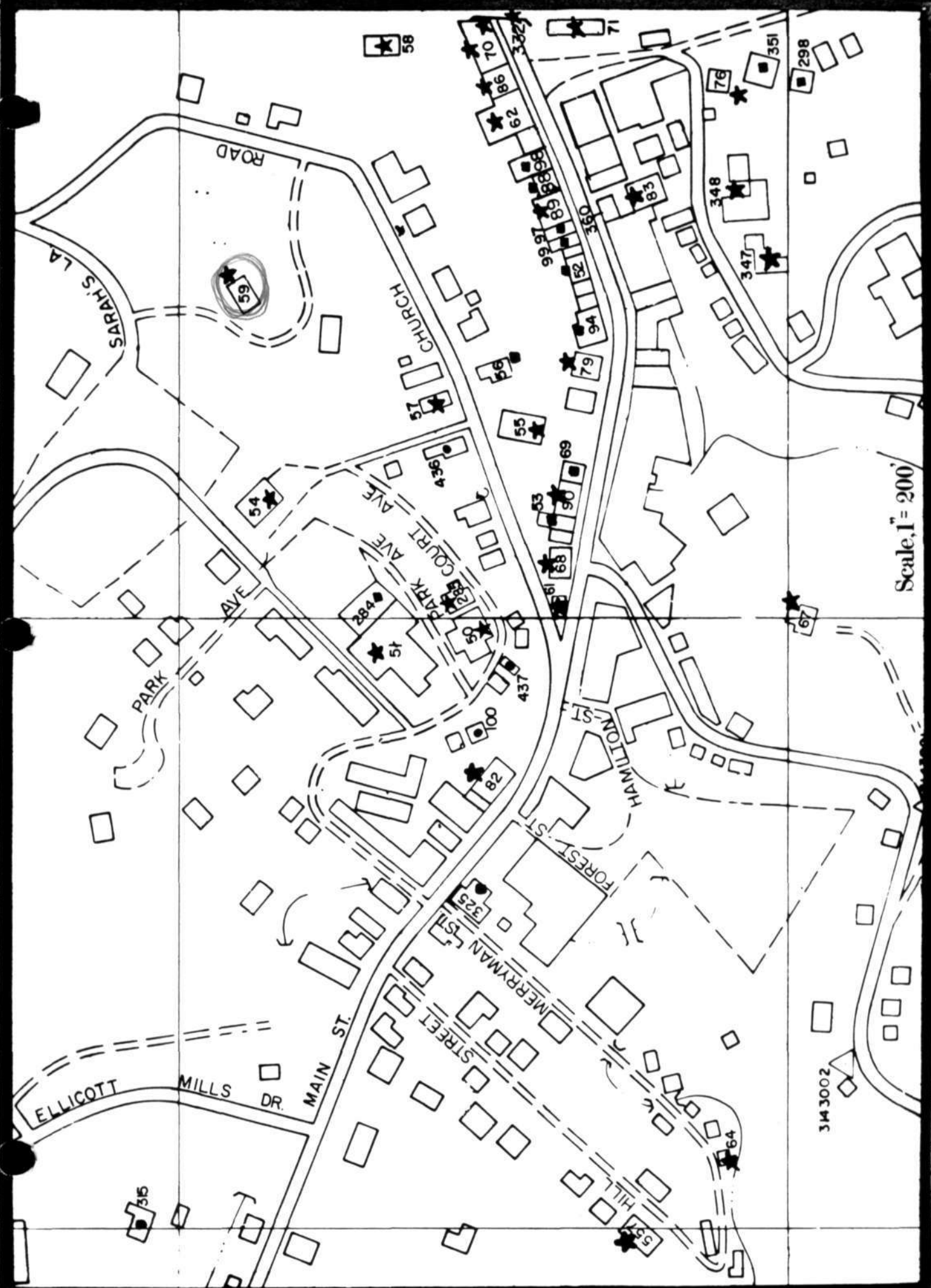
SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 1 OF 15 SHEETS





MT. IDA
Ho-59



Scale, 1" = 200'

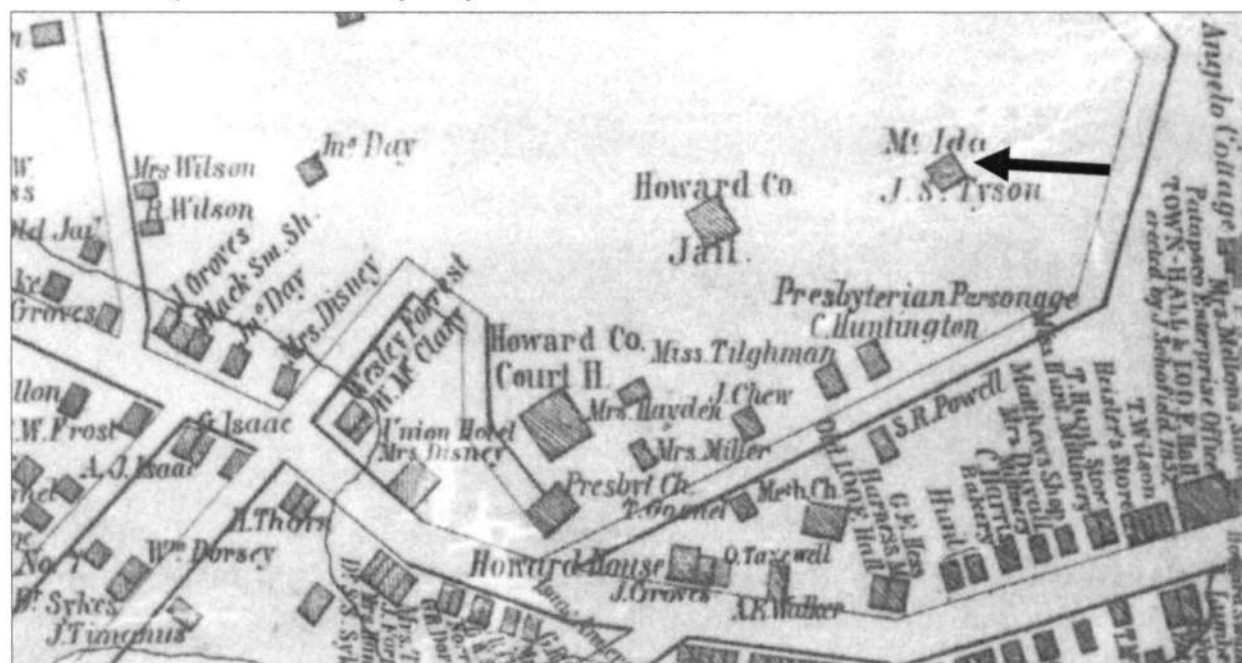


HO-59

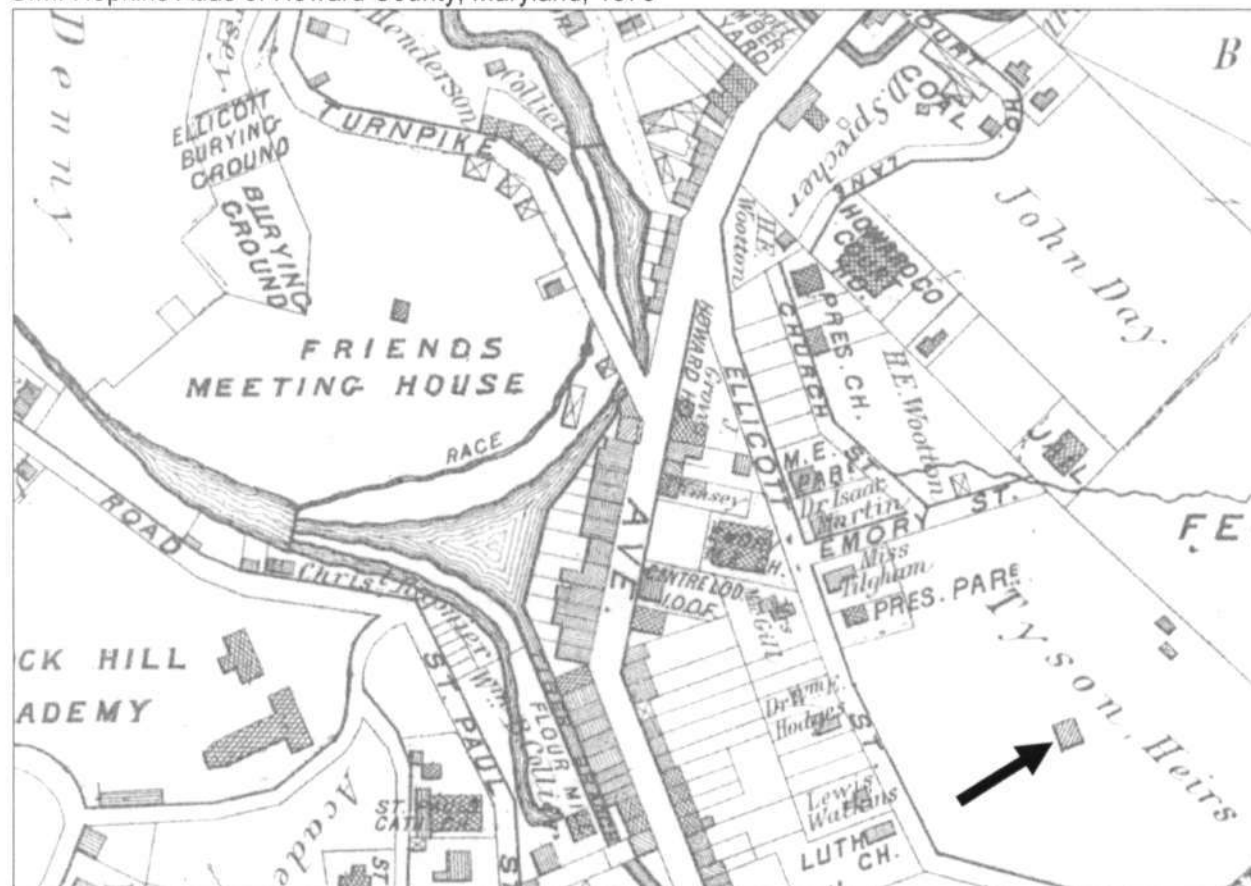
Mount Ida

3691 Sarah's Lane, Ellicott City

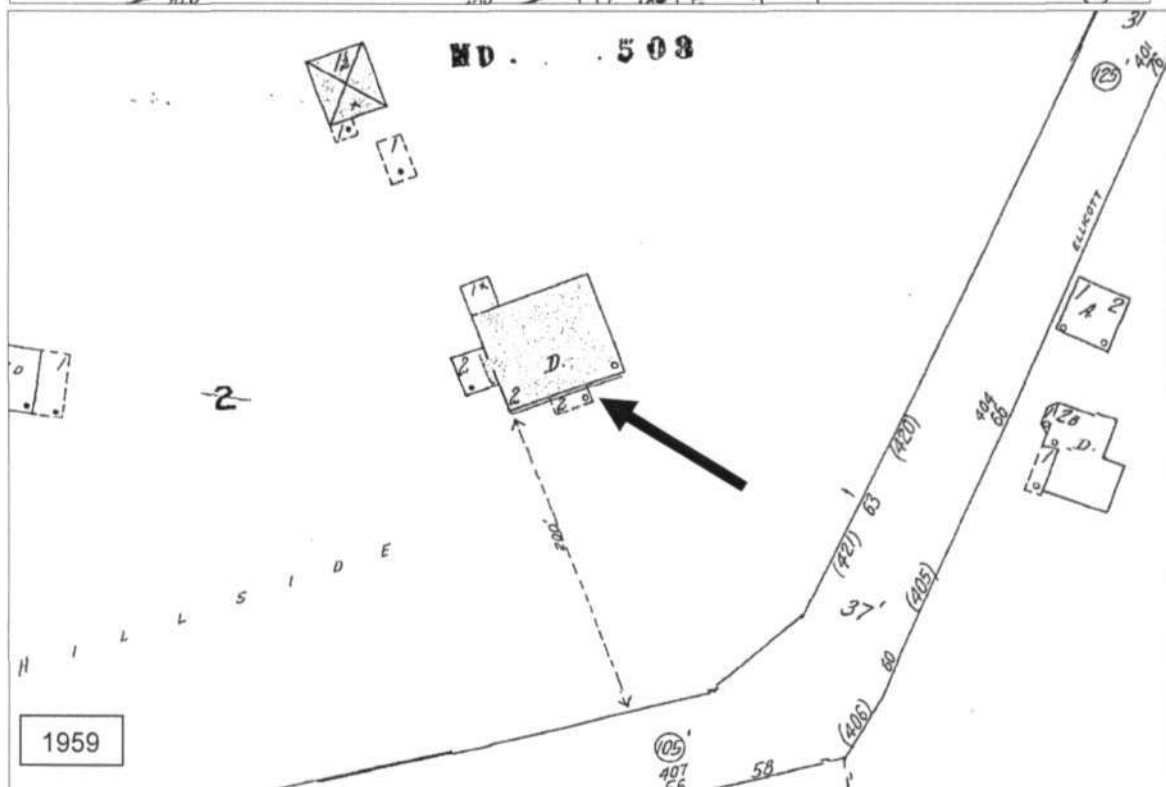
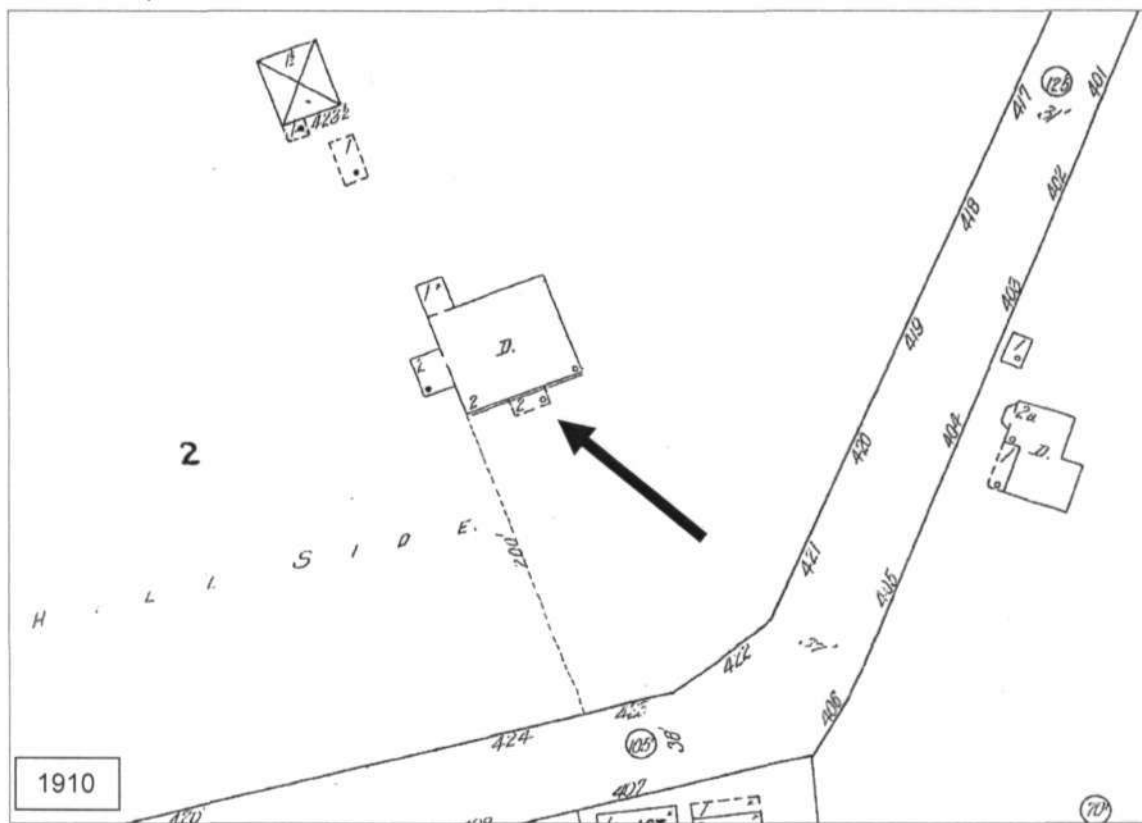
Martenet's Map of Howard County Maryland, 1860



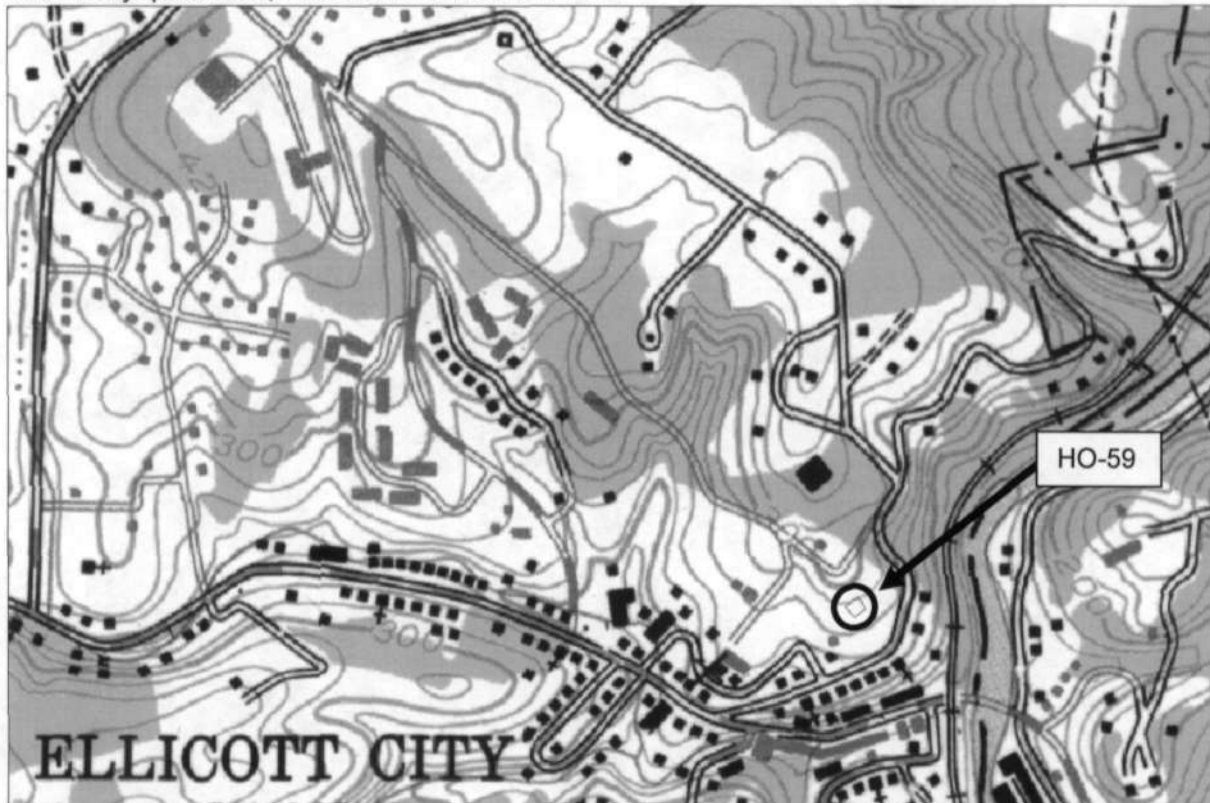
G.M. Hopkins Atlas of Howard County, Maryland, 1878



HO-59
Mount Ida
3691 Sarah's Lane, Ellicott City
Sanborn Maps



HO-59
Mount Ida
3691 Sarah's Lane, Ellicott City
Ellicott City quad 1953, Photorevised 1966 and 1974



Tax Map 25A, Parcel 197

National Web Map Service 6" Orthophoto Map, c. 2010



HO-59
Mount Ida
3691 Sarah's Lane, Ellicott City
Photos by Jennifer K. Cosham, 11/28/2012
Southeast (front) elevation



East elevation



HO-59
Mount Ida
3691 Sarah's Lane, Ellicott City
Photos by Jennifer K. Cosham, 11/28/2012
Northwest (rear) elevation



West elevation





HO-57

J. Hannon
2/19/75

MT 10A N.W. SIDE (REAR

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

HO-59

NATIONAL REGISTER OF HISTORIC PLACES

PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE

COUNTY

FOR NPS USE ONLY

ENTRY NUMBER

DATE

1. NAME

COMMON: HOWARD COUNTY News Office - Mt Ida

AND/OR HISTORIC: MT. IDA

2. LOCATION

STREET AND NUMBER:

3691 SARAH'S LANE

CITY OR TOWN:

ELLICOTT CITY

STATE:

Md. 21043

CODE

COUNTY:

HOWARD

CODE

3. PHOTO REFERENCE

PHOTO CREDIT:

J. HANNON

DATE OF PHOTO:

FEB. 1975

NEGATIVE FILED AT:

MHT. (Enclosed.)

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

NW side (office entrance + orig. REAR of Bldg.)



H10-59

J. Hannon

2/19/75

MT 10A - FRONT (SE SIDE)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

HO-59

NATIONAL REGISTER OF HISTORIC PLACES

PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE	
COUNTY	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME			
COMMON: HOWARD County News Office - Mt. Ida			
AND/OR HISTORIC: MT. IDA			
2. LOCATION			
STREET AND NUMBER:			
3691 SARAH'S LANE			
CITY OR TOWN:			
ELLCOTT CITY			
STATE:	CODE	COUNTY:	CODE
MD. 21043		HOWARD	
3. PHOTO REFERENCE			
PHOTO CREDIT: J. HANNON			
DATE OF PHOTO: FEB. 1975			
NEGATIVE FILED AT:			
MHT (enclosed)			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC.			
SE side (front)			



40 59

"restored" as office building.

5507

Mount Ida

Aug 1973

882



Ho. 59

Gilcott City

3344

Mt. Ida

8/12