

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name LITHIA SPRINGS HOTEL [Amended, February 2002]

other names/site number Mark Antony Motor Hotel [1960-1998], Ashland Springs Hotel [Current]

2. Location

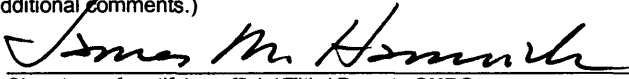
street & number 212 East Main Street not for publication

city or town Ashland vicinity

state Oregon code OR county Jackson code 029 zip code 97520

3. State/Federal Agency Certification

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



March 7, 2002
Date

Signature of certifying official/Title/ Deputy SHPO

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:


Signature of Keeper

Date of Action

entered in the National Register

See continuation sheet

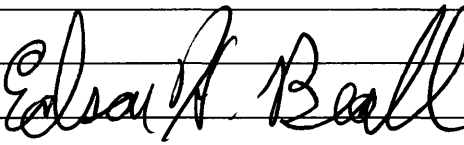
determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain): Additional Documentation Accepted



3/29/02

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number: 8 Page: 1A

Lithia Springs Hotel, Ashland, OR

Lithia Springs Hotel, 1925

[Mark Antony Motor Hotel, Ashland Spring Hotel]
212 East Main Street
Ashland, Jackson County, OR

NRIS #78002289

NAME OF PROPERTY:

The purpose of this continuation is to provide information that corrects the historic and common names of the above property, reflecting both the building's original development and its present operation subsequent to the Certified Rehabilitation project, finalized and approved by NPS in September 2001.

Upon its opening in 1925 the hotel was called the "Lithia Springs Hotel" and clearly identified by that name in both period media reports, listings in Polk City Directories and available phone books. At various times through the 1930s and 1950s the hotel was also referred to the "Lithia Hotel" but this may have simply been an informal attribution. In 1960, following purchase and a major renovation, a public contest was held and the hotel was formally renamed the "Mark Antony Motor Hotel" (Medford Mail Tribune, 18-April-1960).

In 1978 the hotel was individually listed on the National Register with the historic name the "Mark Antony Motor Hotel" and the "Mark Antony Hotel (preferred)" cited as the common name. It is not clear why the Mark Antony Motor Hotel was treated as the property's historic name. In May 2000 the hotel was included as Site #41.0 in the Ashland Downtown Historic District (NRIS #00000446) and documented as the "Lithia Springs Hotel [Mark Antony]."

This continuation corrects the error in historic designation by which the property is listed individually and standardizes the historic name with that used the Ashland Downtown Historic District nomination. At the same time the nomination is additionally amended to include "Ashland Springs Hotel" as a common name, reflecting the hotel's identity subsequent to the Certified Rehabilitation project.

The historic name is corrected to read "Lithia Springs Hotel" and the common names are amended to read "Mark Antony Motor Hotel (1960-1998) and Ashland Springs Hotel (Current)."

Deputy Oregon State Historic Preservation Officer

Date: March 7, 2002

PH 0 663 352

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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FEB 16 1978

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DATE ENTERED

MAR 14 1978

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Lithia Springs Hotel

AND/OR COMMON

Mark Antony Motor Hotel (preferred)

LOCATION

STREET & NUMBER

212 East Main Street

CITY, TOWN

Ashland

__NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT
4th

STATE

Oregon

__ VICINITY OF

CODE

41

COUNTY

Jackson

CODE

029 ✓

CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH

PUBLIC ACQUISITION

- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

OWNER OF PROPERTY

NAME

Karsten Heinrich-Jurgen Arriens

STREET & NUMBER

P.O. Box 1240

CITY, TOWN

Ashland

__ VICINITY OF

STATE

Oregon 97520

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Jackson County Courthouse

STREET & NUMBER

Main and Oakdale

CITY, TOWN

Medford

STATE
Oregon 97501

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

__FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Lithia Springs Hotel, erected in 1924-1925, was intended to be a modern luxury hotel of imposing dimensions and style which would provide first class accommodations for the many visitors and tourists that Ashland business people expected to be drawn to the health resort and vacation center. Henry Enders, president of the Kiwanis Club in 1924 and junior president of the Lithian Hotel Company, was familiar with the work of John E. Tourtellotte, a well-known Portland architect, and his associate, Charles M. Hummel. Upon Enders' recommendation, the Lithian Hotel Company considered several plans drawn up by Tourtellotte and Hummel and finally selected the nine story design as being suitably imposing. The design is characteristic of Tourtellotte's creative eclecticism--also evident in the Idaho State Capitol completed in 1912.

Following is a summary of the influences which shaped the work of Tourtellotte and others of his generation. The Renaissance began in the city of Florence, Italy in the early fifteenth century and represents the first major revival of an earlier architectural style--the classicism of ancient Rome. This movement was followed by a phase of the High Renaissance known as Mannerism and by the Baroque. The cycle was repeated and expanded in the late eighteenth century when the Classic Revival began as a reaction to the over-rich Baroque Style. There followed various other stylistic revivals, including the Romanesque. Under the leadership of Henry Hobson Richardson, Louis Sullivan and others of the "Chicago School," the Romanesque Revival evolved into a modern movement. Many noteworthy residences and skyscrapers were built in the Chicago area in the late nineteenth and early twentieth centuries. The new materials were iron and glass, then steel, and, finally, reinforced concrete. In 1893, at the World's Columbian Exposition in Chicago, a major shift in emphasis occurred. The classicism of ancient Rome again became the source of inspiration, and a new tide of historicism spread across the country--a trend which lasted until the Wall Street crash of October 1929.

near the end

The Lithia Springs Hotel was built/of the early twentieth century period of eclecticism. Reinforced concrete was used to create an up-to-date high rise building, but it was decorated with motifs borrowed from the Romanesque, English Tudor Gothic, the Neo-Classical Revival, and so on. This somewhat anomalous treatment nevertheless created the desired effect of modernity and sumptuousness; it reflected the high hopes and pride the people of Ashland placed in "their hotel." Over the years the hotel has been in a slow but steady decline, and in recent years its interior condition could best be described as tawdry. It had become a budget rate residential operation. The exterior, except for the somewhat deteriorated parapets around the tower roof, the roofs themselves and many of the windows, remains in sound condition. The renovation currently underway is aimed at stabilization and restoration of hotel's former stature as a first class operation.

The hotel is situated on the corner of East Main Street and First Street in the heart of Ashland's business district. The front facade occupies nearly half of the long block between Pioneer and First Streets. Including the tower and the four-story northwest wing, the face of the hotel extends 120 feet along East Main. Including the smaller southwest wing, which is, like the other, four stories in height, the southwest face extends 82 feet up the slope of First Street. The building is L-shaped in plan, with the nine-story tower located on the corner, at the angle of the L. Within the angle of the L, adjacent to the second floor of the southwest wing, is the present

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INVENTORY -- NOMINATION FORM**

Lithia Springs Hotel

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ballroom and pool patio. The original dimensions of the ballroom were 32 x 31 feet. In 1959, when the first major changes were made to the hotel, the ballroom was extended another 48 feet, and restroom facilities were added on the southeast side. Thus, the ballroom's present dimensions are 80 by 31 feet.

The central tower dimensions are 50 by 50 feet. The northwest wing is 70 x 40 ft., the southwest wing is 50 x 40 ft. on the first and second stories and 32 x 40 ft. on the third and fourth stories. The lower stories of the southwest wing house the original diningroom and club diningroom which, until 1959, were open ceiled for the height of two stories. In 1959 the ceiling in the front half of the diningroom was lowered approximately 5 feet, and a stairway and mezzanine leading to the ballroom were installed in the back.

In the tower and the northwest wing the first and second floors are 10' 6" and 11' in height, respectively. The tower is open for the first two stories, creating a 21' 6" high lobby space with a mezzanine on three sides at a height of 10' 6". The diningroom in the southwest wing is raised 3 feet above the floor of the lobby, creating a large room 18' 6" high at the rear and an area approximately 13' 6" high in the front where the bar and lounge are now situated. The third and fourth stories above the diningroom are 10' and 8' 10" in height, respectively. The stories of the tower from the third to ninth level are 10' in height, as are the third and fourth floors in the northwest wing.

One of the most important aspects of the structural and architectural design concepts of the hotel is the frank expression of the use of concrete. Reinforced concrete is used not only for the foundations through the post and lintel, column and beam system, stairs, and two-way floor slabs; it is used also as the primary material in the exterior curtain wall facade. The treatment reflects similar early use by such architects as August Perret and Le Corbusier in France, Schmidt, Garden and Erickson in Chicago, and other firms which pioneered modern architecture. Most reinforced concrete skyscrapers (legally defined as tall buildings entirely supported by either a steel or reinforced concrete structural system) would have such materials as brick, stone or terra cotta used for the enclosing curtain wall skin and for decorative elements, but in the Lithia Springs Hotel reinforced concrete is used for every portion of the building, from the base through the crowning parapet wall. Only the marble veneer base is an exception. Decorations such as the eagles which flank the main entrance, the roundels and scroll keystones in the large, round-arched ground story openings, the series of escutcheons which are a part of the decorative program between the eighth and ninth stories, are made of cast concrete also.

The basic design concepts of the hotel follow the ideas used by Louis Sullivan for the Wainwright Building (1891) in St. Louis, considered the world's first tall building expressed as such) and by Henry Hobson Richardson in the well-known Marshall Field Wholesale store. In the Wainwright Building, Sullivan solved the problem of vertical

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Lithia Springs Hotel

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expression by designing a tall building using three basic parts--base, shaft and capital. The Tourtellotte and Hummel design solution is similar. The two-story base includes three major parts: the main entry which has a catenary arch with inset windows, vertical spandrel elements which reflect the English Tudor details used in the lobby, and double multi-lighted entrance doors protected by a typical chain-supported canopy (the latter was replaced in 1962). The balanced and symmetrical center arch is flanked by two round or Romanesque arches which relate to continuing vertical elements extending all the way to the roof parapet. Tiffany type stained glass is used in the upper windows here and in the three arched openings along First Street. The entire base relates satisfactorily to the two-story high lobby space. The concrete is made to resemble ashlar masonry.

The second, or shaft stage of the design includes and unifies the third through the eighth stories of the hotel with inset concrete facade spandrels between pairs of double-hung wooden framed windows set in a horizontal rhythmical sequence of two-one-three-one-two. These openings are set between clustered piers which continue as a strong vertical statement from the base through the crown or cap of the building. The verticality is further emphasized by the crowning of the piers with escutcheons. The eagles which were to have been incorporated in the design at that upper level apparently were never put in place.

The third, or capital stage of the building also picks up the basic vertical rhythmical sequence and character of the Richardsonian movement by using windows that are smaller--a series of three over two in the ends, separated by vertical mullions. Here a horizontal sequence of three-two-five-two-three is related to the smaller number of lower windows and, again, is set between the strong vertical pier system. The verticality of the design was further enhanced by flag poles, which were removed at some point--possibly when the colossal "Motel" sign of the 1950s was removed in 1969, or earlier.

As is typical of some of J. E. Tourtellotte's later designs, such as the Boise Hotel (1930) and the Baker Hotel (1929), the Lithia Springs Hotel has a central tower with two short wings. Both wings have wooden support systems between poured concrete bearing walls and the same steel lath and plaster partition walls that are to be found throughout the tower block. While neither wing is as interesting visually as the tower is, the same rhythmic sequence of articulation is subtly conveyed in each. The north-west wing has large plate glass windows in the shop fronts on East Main Street. They are separated by four vertical piers that rise to the horizontal ledge forming the cap of the base and the wings. On the three upper stories of the northwest wing the horizontal sequence is related to the sequence in the tower. The first two vertical piers next to the tower frame a large double paned window, each pane measuring 48 x 36". Between the second and third piers are two full-size windows with two 48 x 36" panes, and between the third and fourth piers are one window with two 48 x 36" panes and the smaller 24 x 42" window. On the third and fourth stories of this wing the same

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fenestration sequence applies, but the piers are no longer visible. These windows are slightly smaller, the upper pane of each measuring 48 x 36", the lower 48 x 34", and the bathroom windows 24 x 32". This echoes the Richardsonian sequence present in the tower, the upper floors having smaller windows, and each window having a smaller upper pane than the lower one.

In the southwest wing, the first and second floors were originally open like those of the tower, with three large arched openings crowned by scrolled keystones. Between these windows and those of the lobby is a side entrance originally of plate glass with double transom lights. This door was replaced with a required fire door in 1971, and the upper transom lights were replaced with one plate glass window measuring 40 x 65". The far end of this wing, where the club diningroom was, originally had three rows of plate glass windows, and these, too, were double paned, the upper panes measuring 35½ x 36 3/4", the lower 39½ x 58". Each of the top two floors of this wing has three double paned windows measuring 48 x 32" and 48 x 34".

The tower windows on floors three through eight are double paned, measuring 32 x 32" on top and 32 x 34" on the bottom. The eighth floor's top panes are the rounded arched windows that echo the Romanesque arches of the lobby openings. The windows of the ninth floor are taller and narrower, measuring 18 x 67" and containing ten small panes each.

Internally, the hotel has undergone changes between 1959 and 1971, most of them involving spatial rearrangement. Designed as a luxury hotel, the building contained 99 guest rooms, a diningroom and club diningroom separated by French doors, a ballroom and banquet hall, a beauty salon, barber shop, soda fountain, and a large kitchen under the banquet hall and adjacent to the diningrooms. Originally, the northwest wing had eleven rooms on floors two through four, with eight full baths on each floor. After the modifications of 1959, the number of rooms was reduced to seven, three of which were converted to apartments with kitchenettes. The tower had eight rooms on floors three through nine, with three full baths per floor. In 1959 several of the rooms on the third and fourth floors were combined into suites with common baths and kitchenettes, thus reducing the number of individual rooms on each floor by three. Baths were added on the remaining floors so that each tower room had a full bath. The southwest wing originally had five rooms with two full baths on the third and fourth floors. The changes in 1959 reduced the rooms on the fourth floor to two suites and one single room, each having a full bath, and the third floor was given one suite, a single room and a maintenance shop. Also at that time the banquet hall was extended to its present dimensions, the ceiling in the front half of the diningroom was lowered and the bar installed; the stairway and mezzanine were installed, giving access from the diningroom to the banquet hall. Three rooms on the second floor of the northwest wing were combined into an apartment, and the other rooms were converted to office space which was leased for several years to the Oregon Shakespeare Festival Association and which was later used by the hotel as office space and meeting rooms. In 1961 the old canopy over the front entrance was replaced, and the entrance doors were recessed and modernized

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Lithia Springs Hotel

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with large plate glass doors. It was at this time that the hotel was renamed the Mark Antony Hotel.

Alterations since acquisition in October 1977, and plans for remodeling

The present plans for renovating the Mark Antony are based on two premises: first, building and fire code requirements will not permit occupancy of the hotel without certain changes--changes that will alter somewhat the external appearance and internal layout of the building; and, second, while every attempt has and will be made to preserve the building's historic integrity, to be economically viable the hotel must be brought up to present-day standards of luxury, comfort and efficiency. This will require extensive interior remodeling, particularly in the tower and wings, and some slight exterior alterations. These changes, while not in keeping to the letter with the building's design, will restore the building's character in spirit.

The major exterior addition is the required external smokeproof stairtower and a new fire escape on the back of the northwest wing. Neither the existing external fire escapes nor the internal stairway in the tower meet present-day fire safety standards. Careful research into the fire and building codes has shown that the only feasible location for the new stairtower is on the northwest side of the main tower, descending from the ninth floor through the four floors of the northwest wing where the latter adjoins the tower, to a new street-level foyer which will be adjacent to the main lobby. This requirement has necessitated some rearrangement of rooms in the northwest wing and the tower. Naturally it is important, also, to preserve as many rooms as possible to be a source of revenue upon which the overall operation is based.

The northwest wing is now arranged as follows. The old offices beyond the new stairtower, on the second floor, have been reconverted to rooms. There is also an employee lounge and passageway leading back to the banquet hall and pool area. This floor has eight guest rooms, and both the third and fourth floors have nine. All rooms in the hotel have full, private baths.

In the tower, the middle room on the southeast side has been widened, taking advantage of space once needed as a hallway to the now obsolete fire escape. On the northwest side, the middle room's one window is blocked by the new stairtower, so this room has been combined with the southwest corner room, thus creating a large room with windows on two sides. These room changes apply to floors five through nine in the tower.

Still in the planning stage is the glass enclosed dining area to be built on the rooftop, thus affording diners a panoramic view unparalleled anywhere in the district. Painstaking research is being done to determine how this addition can be made to blend unobtrusively with the existing structure.

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Recently it was discovered that the original terrazzo and tile floor of the lobby, which was believed to have been torn up, is in fact intact under the lobby carpeting laid down in 1961. This will be restored as it was in 1925, and an elegant curving staircase of wrought iron will be installed from the end of the lobby mezzanine to the ground floor. These changes, it is believed, will add greatly to the charm of the lobby area. Similarly, the lowered false ceiling in the diningroom will be removed, thus exposing the original rough plaster finish and massive beams with acanthus leaf decorations which are still intact. This will also permit the uncovering of the two arched openings which were boarded over when the ceiling was lowered in 1959. Thus, the room will be restored to its original lofty proportions and it will be considerably lightened and cheered.

When the hotel's original light beige exterior was painted over (believed to have been done in 1959), the marble base wall along First and East Main Streets was covered as well. The original surface treatment will be exposed. The building has already been repainted in a light beige that matches nearly exactly the original color of the building. Only the delicate brown trim color and gold ornamentation has been added to accentuate the vertical upsweep of the lines and the imaginative treatment of the upper stories.

A loss which was unfortunately inevitable was that of the original doors from each room into the hallways--complete with brass hardware. These doors have had to be replaced with three-hour rated fire doors which are unadaptable to the old hardware. The rooms and hallways throughout the building will be repainted in light earth tones, as they are believed to have been originally, and luxuriously carpeted. The existing steam heat system is unreliable and impractical, so baseboard electric heaters will be installed throughout, and the original boiler will be repaired as the source of hot water only. Plans do not include installation of air conditioning systems at present.

The beautiful electric chandelier in the lobby, believed to have come from France originally, and then retrieved from a bank in San Francisco that was demolished in the 1920s, will be cleaned and thoroughly repaired. Other original lighting fixtures, such as the delicate sand-molded chandeliers hanging in the stairway from the lobby to the second and third floors, will also be retained.

The shop spaces along East Main Street were reduced to two when the coffee shop was enlarged and modernized in 1961. The new stairtower foyer takes up approximately half of this coffee shop area, so one more shop has been combined with the remaining space of the coffee shop. This area is being remodelled into a bar and lounge, and the remaining portion of the shop will continue to be leased.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES 1924-1925

BUILDER/ARCHITECT Tourtellotte and Hummel

STATEMENT OF SIGNIFICANCE

The Lithia Springs Hotel, renamed the Mark Antony in 1962, could well be said to have been built before its time. In the 1920s the people of Ashland believed in, and indeed banked on, the idea that the mineral springs and other natural features of the Rogue River Basin would be instrumental in the rapid growth of the district. Doubtless representative of many local residents' hopes at the time is this statement by the hotel's first lessee, R.W. Price: "I have every reason to believe that Southern Oregon is sometime, within the very near future, to be the playground of the Pacific Coast. With all the natural beauties and advantages which it now possess (sic), and with the plans of a group of men for developing and advertising these advantages, I am sure that we of this section have good reason to believe this part of Oregon will develop more rapidly than any other district of the state."¹ These high hopes, while not unfounded, proved unrealistic. The Depression followed, the mineral springs never drew the numbers of tourists the hotel developers and town planners had hoped for, and generally the valley's development as a vacation area and economically sound district progressed much more slowly than had been anticipated. So the magnificent new hotel, the tallest building between Portland and San Francisco, designed by architects of considerable renown, thoroughly modern and luxurious, the pride of the community, started on a downward path that seemed irreversible. Much of the tourism market that there was became cornered by the influx of the newly-popular motels, and poor management and lack of upkeep, particularly in the last ten years or so, contributed to the hotel's decline.

However, over the past decade, tourism in the valley and particularly in Ashland, has been increasing steadily. This is due largely to the growing reputation of the long-established Oregon Shakespearean Festival, plus the increasing desirability of this secluded little city and its environs. In keeping with this shifting focus, the hotel had been appropriately renamed the Mark Antony, drawing on the popular Shakespeare theme which, like the mineral springs of old, is now the chief summertime attraction in Ashland. The whole valley seems clearly to be developing rapidly and its economy growing increasingly stable.

It is interesting to compare articles concerning the hotel from the Ashland Daily Tidings of 1924-1925 with articles which have appeared since the current renovating process was begun in October 1977. In a recent editorial, managing editor Richard Sept writes: "After a somewhat prolonged recent history that was marked by a steady decline, the Mark Antony Hotel in downtown Ashland is now showing signs of returning to its early high standing in the community. It is nice to see the old building show itself off in its new coat of paint... The Mark Antony Hotel has long been a city landmark. In recent years, however, it was starting to become an eyesore. The building's steady decline seemed to be an indicating that it was slowly moving toward some unhappy fate... The hotel has once again become a showplace on the city's Main Street. When the building's interior is brought up to match the exterior, the old hotel will no doubt become a focal point of Ashland's downtown area. That will be a nice moment, because Ashland without the

9 MAJOR BIBLIOGRAPHICAL REFERENCES

(see continuation sheet)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than two

UTM REFERENCES

A

1	0
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5	2	3	7	7	5
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4	6	7	1	3	2	5
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ZONE EASTING NORTHING

B

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ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

(see continuation sheet)

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE William W. Rose, II, with special assistance by George C. Winterowd, AIA, Gregory Winterowd, and Julie Powell

ORGANIZATION

DATE December 1977

STREET & NUMBER P.O. Box 1240

TELEPHONE (503) 482-1721

CITY OR TOWN Ashland

STATE Oregon 97520

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE State Historic Preservation Officer

DATE February 10, 1978

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

ATTEST:
DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION
KEEPER OF THE NATIONAL REGISTER

DATE 3-14-78
KEEPER OF THE NATIONAL REGISTER
DATE 3-10-78

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

Lithia Springs Hotel

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Mark Antony would always be somehow incomplete."² It is clear that the Mark Antony remains a local landmark of considerable significance to the community and its visitors. The townspeople continue to think of it as "their hotel," as they have ever since it was built, and take pride in its restored beauty, awaiting the next "grand opening" as eagerly as did the residents in 1925.

Architecturally, the building makes a considerable contribution to its locale. It is representative of the design of reinforced concrete skyscrapers in the eclectic style of the 1920s prior to the Art Deco. Many hotel buildings of this type have either been demolished or detrimentally renovated and put to other uses.

Very few exterior changes have been made to the hotel over the years, and those which have been made--such as the re-painting, painting over the marble base, boarding up of windows--have been or soon will be redressed. The required changes such as the fire doors, the exterior stairtower, and the new fire escape, are necessary for the protection of future occupants of the building, which will continue to function as a luxury hotel. The planned changes--such as restoring the high ceilinged dining room and building the glassed-in dining area on the roof--are considered both practical necessities and enhancements. An elegant period dining room downstairs and a modern roof top dining room with a view are two features that help to revitalize the downtown core as a whole.

A Note on the Architect

John Everett Tourtellotte was born in East Thompson, Connecticut in 1869. He was graduated from High School in Webster, Massachusetts, but, except for one course in architectural drawing, he appears to have had no formal education in architecture. He left home in 1886 and during the next four years worked for various building contractors, traveling to Chicago (where he may have been influenced by the work of Sullivan and the "Chicago School"), Kansas City, Albuquerque, Pueblo, and finally Boise, Idaho, where he settled in 1890. There he worked for four years as a contracting architect, preparing plans and doing contracting work as well. After 1894 he worked solely as an architect, gaining some renown and winning several local competitions. In 1903 he formed a partnership with Frederick C. Hummel, an excellent draftsman, and named the firm John E. Tourtellotte and Company. In 1905 a competition was held for plans for the new Idaho State Capitol, and the firm won the contract. There were 21 competitors in the contest. The Capitol was completed in 1912, at which time the firm name was changed to Tourtellotte and Hummel.

The firm moved to Portland, Oregon in 1920. Tourtellotte at that time formed a partnership with Hummel's brother Charles, and Frederick Hummel remained in Boise. The latter designed the well known Egyptian Theater of 1927. Tourtellotte and Hummel followed the Lithia Springs Hotel commission with the Hotel Baker in Baker, Oregon which resembles the Lithia Springs Hotel but which has since been converted to an office building; and the firm later designed the Boise Hotel and the Marcus Whitman Hotel in Walla Walla, Washington. A successor firm is still at work in Portland,

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but ten years ago a fire destroyed most of the records concerning the earlier commissions.

¹Ashland Daily Tidings (July 1, 1925).

²Ashland Daily Tidings (December 21, 1977).

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- Tucker, William Pierce. History of Jackson County. University of Washington: 1931.
- Almack, John, and Nugent, Don. Oregon, Yesterday and Today. Stanford: 1930.
- O'Hara, Marjorie. The Ashland Story. Ashland: 1975.
- Hitchcock, Henry-Russell and Seale, William. Temples of Democracy: The State Capitols of the USA. Harcourt, Brace, Jovanovich: New York and London, 1976.
- Skibby, Terry, and Davis, Marvin, Old Ashland. Ashland, 1972.
- French, Hiram T. History of Idaho. Louis Publishing Co: Chicago, New York, 1914.
- Collection of Ashland photos in Southern Oregon State College Library.
- Telephone interviews: Saturday, December 17th with L. Powell, H. Enders, C. Wallace.
Tuesday, December 27th with Frank Hummel, son of Frederick C. Hummel of Boise, Idaho.
- A contemporary photograph of Main Street in Ashland, showing the Mark Antony as the prominent landmark, appears in Gordon B. Dodds' Oregon: A Bicentennial History (New York and Nashville: W.W. Norton and Co. for the American Association for State and Local History, 1977).

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Beginning North 35° 12' West, 686 feet from the Southeast corner of Donation Land Claim No. 40, Township 39 South, of Range 1 East of the Willamette Meridian, in the City of Ashland, Jackson County, Oregon, at a point on the Northeasterly line of Hargadine Street; thence North 35° East, five chains to the Southwesterly line of Main Street, as shown on the Official 1888 Map of said City; thence North 55° West, along said Southwesterly line of Main Street, two chains to the center of an open alley connecting Main and Hargadine Streets; thence Southerly, along the center line of said alley, South 35° West, five chains, to Hargadine Street; thence South 55° East, along the Northeasterly line of Hargadine Street, two chains to the point of beginning.

ALSO, beginning at a point on the Northeasterly line of Hargadine Street in the City of Ashland, Jackson County, Oregon, from which the Southeast corner of Donation Land Claim No. 40 in Township 39 South, of Range 1 East of the Willamette Meridian, Jackson County, Oregon, bears South 35° 12' East, 686 feet distant; thence North 35° East, five chains to the Southwesterly line of Main Street, as shown on the Official 1888 Map of said City; thence South 55° East, along said Southwesterly line of Main Street, one foot; thence South 35° West, and parallel to the first course, five chains to the Northeasterly line of Hargadine Street; and thence North 55° West, one foot to the point of beginning.

Code 5-1 Account No. 39-1E-9BC Tax Lot 100 Sequence #1-6711-1