

SOUTHERN OREGON HERITAGE

Today



BABY PORTRAITS A SPECIALTY

All Aboard for the Issott Studio

AN ENTREPRENEUR AND AN INNKEEPER

The Baldwin Hotel Museum

A CUPID IN LITHIA PARK

The Butler-Perozzi Fountain

FEBRUARY 2000

Vol. 2, No. 2

Anna Niedermeyer Wendt Remembers

SOHS #4077 (DETAIL)



*Anna Niedermeyer
as a young girl*

Marjorie Edens: Let's take you back, then, to when you started school in Jacksonville. You were telling the school kids about walking to school. And, of course, you walked by the Nunan house.

Anna Wendt: Right.

ME: That means you also walked by the Robinson house.

AW: The Robinson place. Well this is really about the only association I had with Dorland Robinson because we passed by the house twice a day. ... It burned, but I cannot remember what year it was. It was not as elaborate or as big a house as the Nunan house, but it was a lovely home. White ... And it had a big

yard around it. Mrs. Robinson was kind of a fragile sort of person, didn't see too much of her. Mrs. Nunan used to come out all the time, going home from school, with a plate of cookies, you know, and talk to us. Well, this Mrs. Robinson never did do that. But we would see Dorland now and then. ... And our only experience with her would be that ... It was such a common occasion to have her sitting with her easel and little frame ... out along Old Stage Road there, painting. ... Sometimes it was close in town. Sometimes it was clear on out quite a ways down the road here, like out by Bybees and all. And I've often thought of that. She carried quite a load to carry all that, you know. She had ... the frame, the canvas she was painting, her paints. She had a little stool. And she had an armload of things to carry. ... But anyway, kid-fashion, when we came by, why, we were nosey, you know, and we were wondering what she was painting. And she never would let us see the painting. Never. ... But she was friendly, and by us hanging around there, she ... We really kept her from work is what we did [laughter].

ME: There's another family I want to ask you about, and that's the TouVelles. You mentioned that Miss TouVelle taught, was it singing?

AW: ... She had such a cute way. Everybody enjoyed her so. I can still see this big chart we had.

It was on a frame and this had the basic notes and do re mi, you know, and the cleft. ... And there were two doors at the end of the schoolroom, one on the right, and one on the left, and she always came in this right-hand door. And she would pop in behind that frame and then she'd peek around the corner at us [laughter] and kind of play with us for a while. As soon as we knew Miss TouVelle was there, we'd all, you know, start clapping: just happy to have her. ☺

Anna N. Wendt

Southern Oregon Historical Society Collection,
oral history Tape 160, pp. 10-11, 19.



SOHS #489

*Dorland Robinson
self-portrait, 1917*

*The Nunan house, as it appeared when
Anna Niedermeyer walked by it to school.*

SOHS #814



(continued from Members and Donors, page 15)

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SOUTHERN OREGON HERITAGE TODAY
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The Issott Studios

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OUR OWN VOICES

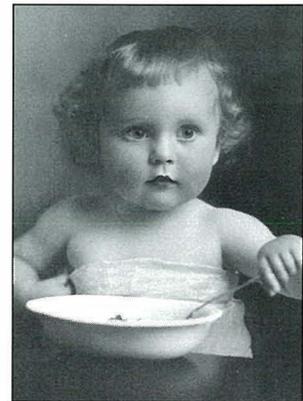
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SOUTHERN OREGON HISTORICAL SOCIETY #16672

ON THE COVER

James and Anna Issott operated a photographic studio in Medford from 1919 to 1927, specializing in portraits of children such as this cherubic toddler.

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SOUTHERN OREGON HISTORICAL SOCIETY

Lithia Park's Fountain of History

by Ginger Brettschneider

Restored to its original beauty in the 1980s, the Butler-Perozzi Fountain, left, is again a focal point of Lithia Park.

Water once again pours from the cupid and his swan, right, sculpted of peach-colored marble from Verona, Italy.

the fountain's original glory as the park's centerpiece.

Bernard set to work restoring the lower bowl by duplicating the four original gargoyles and intricate foliage patterns—and ultimately using original “peach blossom” marble from the same quarry in Italy to restore the pedestal. The statue required restoration as well.⁶

The community rallied to restore the fountain, responding to a variety of fundraisers including requests for “Valentine” donations included in February utility bills. The Southern Oregon Historical Society gave \$1,000.⁷ The Soroptimists gave \$800. Lithia Park's placement on the National Historic Register gave the city access to federal grants.⁸

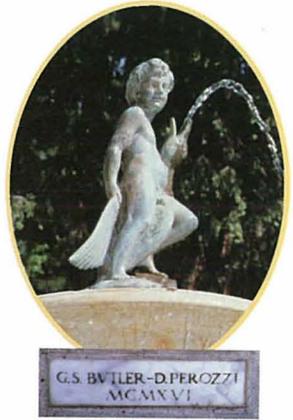
It was quite a project. Repairs to the fountain's water system restored the flow of water from the swan's bill. The original lighting shone again after the electrical system, light posts and light fixtures were repaired.⁹

Today, honoring the fountain's benefactors as well as those who worked to restore it, a plaque bears these words: “The restoration of this fountain was funded by the city of Ashland, and her many friends, so that it might again grace this beautiful park.”

Ginger Brettschneider, a former Society intern, is a journalism graduate of Southern Oregon University.

ENDNOTES

1. Ashland Tidings, 5 July 1915.
2. Ashland Tidings, 6 February 1941.
3. Who's Who of Oregon, 1975.
4. Letter to the city of Ashland from the Ashland Historic Commission, 10 March, 1983.
5. The Oregonian, 19 May 1986.
6. Ashland Daily Tidings, 16 August 1986.
7. Letter to John Fregonese from the Southern Oregon Historical Society, 5 February 1986.
8. Letter to the Ashland Budget Committee from the Ashland Historic Commission, 7 February 1983.
9. Memorandum from John Fregonese to the mayor and City Council of Ashland.



PHOTOS BY DANA HEDRICK-EARP



In the heart of Ashland's Lithia Park, two tons of history take the form of an angelic marble cherub and swan.

The Butler-Perozzi Fountain, purchased by Ashland philanthropists Domingo “D” Perozzi and Gwin S. Butler at the 1916 Panama-Pacific Exposition in San Francisco, has long been a source of pride for the city since its dedication that summer.¹

Sculpted in Florence, Italy, by artist A. Frilli, the fountain was named by Ashland for the city's two benefactors, who purchased the sculpture for \$3,000 to commemorate their donations of land for the park.

Perozzi, a native of Switzerland whose father was an early California pioneer, came to Ashland in 1897, when he purchased the Ashland Creamery. As a successful businessman, he and his wife, Louise, shared an interest in civic life and community development. Louise Perozzi actively promoted the causes of public education and health, while her husband was a charter member of several Elks lodges.²

Butler, too was a successful businessman, serving as a director of Medford Ice and Storage Co. and the State Bank of Ashland, and as manager of Butler and Thompson Co. He was also active in many civic groups.³

Both the Perozzi and Butler families resided on Granite Street, just around the corner from the fountain that stands in their memory.

The fountain, of peach-colored Verona marble, included a large base, thought to have some of the best cement work in the Northwest. A grand basin surrounded the fountain, with white cement stairs leading up to the waterway from Park

Drive. The fountain and stairs were lit by strings of multicolored lights—illuminating the pedestal engraving “Flori di peshi,” Italian for “Flower of Peaches,” and the picturesque cupid and swan figures.

The fountain's grand presentation, complete with fireworks and a speech by the mayor, capped a series of developments at Lithia Park beginning the summer of 1915.⁴

Over the years, however, time and weather took their toll on the fountain, as did vandals.⁵ Still, the fountain site remained a popular spot for people to relax, read, or simply meet and chat. And yet, by the early 1980s, the area was overgrown with vegetation, and much of the marble work had vanished; Cupid survived—but in the library, not in the park.

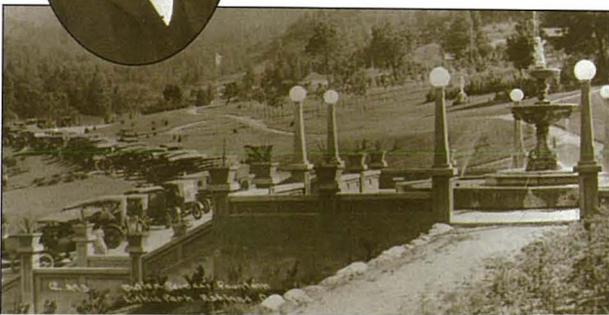
In 1982, John Fregonese, the city planning director, embarked on a plan to restore the fountain. In 1985, after months of searching for the right sculptor for the job, Fregonese found Jeffrey Bernard, a sculptor who had studied in Italy.

After seeing Bernard's work, Fregonese abandoned his plans for a crude “vandal-proof” bronze fountain replica. The city's community development department launched a project to raise \$25,000 from the community to add to the city's \$10,000 contribution—enough to restore

Ashland businessmen Domingo Perozzi, left, and Gwin Butler donated the fountain in 1916. The installation dominated the park in the early years before the landscaping matured.



SOHS #8864



SOHS # 2409



Things To Do in February

PROGRAMS: *(see listings below for complete descriptions)*

	<u>DATE & TIME</u>	<u>LOCATION</u>	<u>DESCRIPTION</u>
February Craft of the Month	Museum hours	Children's Museum	"Victorian Valentines and Rebuses"
Conversations with . . .	Sat., Feb. 5, 1:00 p.m.	Ashland Branch	Kay Alsing: Wagon train pioneers
4th Annual Genealogy Fair	Sat., Feb. 5, 10:00 a.m.-4:00 p.m.	Smullin Center, Medford	Speakers and Workshops
Victorian Valentines	Sat., Feb. 5, 11:00 a.m.-2:00 p.m.	Rogue Valley Mall	Story and craft event for families
In Celebration of Dunn House	Feb. 11, 5:30, program at 6:00	Ashland Branch	Reception: RSVP by Feb. 7
History Day Contest	Sat., Feb. 12, call for times	Stevenson Union, SOU	Display and awards ceremony
Papermaking Workshop	February 19, 1:00 - 4:00 p.m.	Ashland Branch	
Bobbin Lacemaking Workshop	Feb. 19, 20, & Mar. 18, 10:00 a.m - 3:00 p.m.	Jacksonville Museum	Preregister by February 12

Program Details

For times and locations, see schedule above.

FEBRUARY CRAFT OF THE MONTH

"Victorian Valentines and Rebuses"

Create a valentine or rebus for that special someone. Families; 25¢.

CONVERSATIONS WITH . . .

Do you have relatives who came overland on a wagon train? Kay Alsing is a descendant of pioneers who were on the first wagon train through the Rogue Valley. She has researched original sources of the overland wagon train journey and will read excerpts from this material. A question and answer period will follow her reading. Free.

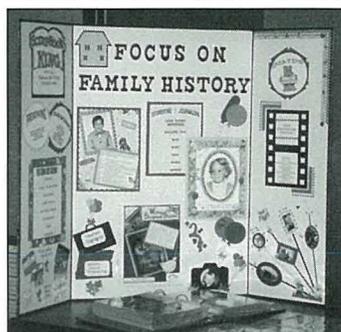
VICTORIAN VALENTINES

Families learn the history behind the holiday at this special event. Create a unique valentine to give to the one you love. Hide a secret message in a flower and in rebus form or create a classic Victorian valentine. Families; free.



4TH ANNUAL GENEALOGY FAIR

Sessions include "Beginning Genealogy," "Genealogy on the Internet," "Family Tree Maker," "Scanning and Importing Photographs," and "Oregon Family Tree Genealogy Resources." Dr. Linda Willis, will present "Genetics vs. Lifestyle."



Participate in a problem-solving "Ask the Experts" panel, do computer research and view genealogy displays. Hosted by the

Southern Oregon Historical Society, Rogue Valley Genealogical Society, Central Point and Grants Pass Family History Centers, Southern Oregon Public Television, and SOPAFUG. Smullin Center, 2825 E. Barnett Road in Medford. Registration begins at 9:30 a.m.; lunch break from noon to 1:00 p.m. Free. For more information, please call 773-6536.

IN CELEBRATION OF DUNN HOUSE: A reception for the community, volunteers, workers, sponsors and residents of Dunn House

(RSVP to 773-6536 by February 7)

Since 1977, Dunn House has given shelter, support, and strength to the victims of domestic violence in Southern Oregon and Northern California. Countless contributors, staff, and volunteers have assisted women and children as they rebuild their lives. Help celebrate a community program and its powerful results. Free.

HISTORY DAY CONTEST

Each year the Southern Oregon Historical Society sponsors the local National History Day Contest for students in grades six

through twelve. Come take a peek at this year's entries highlighting "Turning Points in History: People, Ideas, Events." Presentation and judging in the morning, followed by awards announcements in the afternoon. Winners of this district competition will advance to the state contest held in April. Stevenson Union, Southern Oregon University, Ashland. Families; free. For more information, contact Dawna Curler at (541) 773-6536.

PAPERMAKING WORKSHOP

Create colorful sheets of paper as you learn simple papermaking techniques. Free for members, \$1 for non-members.

BOBBIN LACEMAKING WORKSHOP

Members of the Siskiyou Lacemakers will offer a 3-part Bobbin Lacemaking Workshop for beginners. Participants will learn to master the very simple basic stitches of lacemaking. Workshop fee is \$40 for members; \$50 for non-members, and includes instruction, handouts, and thread. Call for list of materials to bring. Preregister by calling 773-6536, or e-mail to program@sohs.org by Saturday, February 12.

UPCOMING PHOTOGRAPHY WORKSHOP

Learn how to preserve photographs at the Photography Preservation Workshop, Saturday, March 11 at the History Center, 1:00 - 4:00 p.m. \$10 for members; \$15 for non-members. Call 541-773-6536 for details and reservations.

EXHIBITS: *(see listings below for complete descriptions)*

	<u>LOCATION</u>	<u>MUSEUM HOURS</u>
Century of Photography: 1856-1956	HISTORY CENTER	Mon. - Fri., 9:00 am - 5:00 pm Sat. 1:00 - 5:00 pm
Miner, Baker, Furniture Maker Jacksonville: Boom Town to Home Town Politics of Culture: Collecting the Native American Experience Hall of Justice	JACKSONVILLE MUSEUM	Wed. - Sat., 10:00 am.-5:00 pm Sunday, noon - 5:00 pm
Ongoing 'hands on history' exhibit	CHILDREN'S MUSEUM	Wed. - Sat., 10:00 am.-5:00 pm Sunday, noon - 5:00 pm
The Private Life of a Non-Public Place Streetscapes and City Views Public Places and Private Lives	ASHLAND BRANCH	Wed. - Sat., 12:00 -4:00 pm

Exhibit Details

For times and locations, see schedule above.

CENTURY OF PHOTOGRAPHY: 1856-1956

Features the work of two area photographers Peter Britt and James Verne Shangle. Also displayed are cameras from the Society's collection highlighting a century of photography in the Rogue Valley, and an example of Britt's studio and equipment.



MINER, BAKER, FURNITURE MAKER

Explores the development of the Rogue Valley and the impact the industrial revolution had on the settlement of Southern Oregon. Artifacts, murals and interactive stations provide visitors with a look at mining, logging, agriculture, and many other aspects of life in the late 1800s.

JACKSONVILLE: BOOM TOWN TO HOME TOWN

Traces the development of Jacksonville.

POLITICS OF CULTURE: COLLECTING THE NATIVE AMERICAN EXPERIENCE

A glimpse of the cultural history of local tribes and discussion of contemporary collecting issues.

HALL OF JUSTICE

Reflects the history of the former Jackson County Courthouse. Featured: architecture of the building; important events; influential people.

CHILDREN'S MUSEUM

Explore home and occupational settings from the 1850s to the 1930s through "hands on history."

THE PRIVATE LIFE OF A NON-PUBLIC PLACE

Features Dunn House of Ashland that has provided a safe haven to abused women and children in Jackson County.

STREETSCAPES AND CITY VIEWS

Explores the visual history of Ashland through the eyes of yesterday's photographers with images from the collection of Ashland resident Terry Skibby.

PUBLIC PLACES AND PRIVATE LIVES

Focuses on people and landmarks of Ashland.

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HISTORY CENTER

106 N. Central, Medford
Mon - Fri, 9:00am to 5:00pm
Sat, 1:00 to 5:00pm

RESEARCH LIBRARY

106 N. Central, Medford
Tues - Sat, 1:00 to 5:00pm

JACKSONVILLE MUSEUM & CHILDREN'S MUSEUM

5th and C, Jacksonville
Wed - Sat, 10:00am to 5:00pm
Sunday, noon to 5:00pm

THIRD STREET ARTISAN STUDIO

3rd and California, Jacksonville
Closed in February

U.S. HOTEL

3rd and California, Jacksonville
Upstairs room available for rent.

HANLEY FARM

1053 Hanley Road (between Central Point & Jacksonville) Open by appointment.
(541) 773-2675.

HISTORY STORE

Rogue Valley Mall, Medford
Daily, Mall hours
(541) 774-9129

ASHLAND BRANCH

208 Oak, Ashland
Wed - Sat, 12:00 to 4:00pm
(541) 488-4938

Give your Valentine a gift of membership

MEMBERSHIP CATEGORIES

Friend	\$.20
Family	\$.30
Patron	\$.60-\$90
Curator or Business	\$.120-\$200
Director	\$.250-\$500
Lifetime	\$.1,000

MYSTERY OBJECT OF THE MONTH

February Mystery Object:

We hope this one doesn't shake you up too much! It's not for babies but baby does it make you want to dance! It is 11"L and 4.5"W. Send your answer on a 3-1/2 x 5 card with your name, address and phone number to: News & Notes Mystery Object, SOHS, 106 N. Central Ave., Medford, OR 97501.



January's mystery object is a "traveler" used to measure the circumference of a wheel. Congratulations to November's Mystery Object Winner, Jack Lajoie of Medford, who identified the gas lamp lighter.

January's Mystery Object: A "Traveler"

THE

BALDWIN HOTEL

MUSEUM

by Doug Foster

Two very different personalities left their imprint on what became a Klamath Falls institution

At the Baldwin Hotel Museum in Klamath Falls, a four-story brick monument to more than ninety years of Southern Oregon history, tour guides will tell you the hotel bears the imprint of two distinct personalities: visionary entrepreneur George Baldwin and light-hearted innkeeper Andy Moore. Baldwin built the building in 1906 but never lived there. The Moore family bought the hotel and lived there as resident managers for more than fifty years. The story of the Baldwin Hotel is, in many ways, the story of these two families.¹

Always the promoter, George Baldwin was successful in both business and politics. He was co-founder of a local bank and the first local electric utility company; and he was the first president of the Klamath County Chamber of Commerce. He was elected county treasurer, county judge and state senator. In his day, George Baldwin was the town's leading citizen.

Andy Moore, in contrast, was known as a man who loved people, jokes, movies, and chess.

Baldwin built the tallest, most modern building in town using the best quality materials: oak for the floors; clear, heartwood ponderosa pine for the hand-beveled doors and banisters; and heavy steel I-beams, the kind used in bridge

Potted ferns and a pot-bellied stove give the Baldwin lobby a comfortable feel in this 1912 photo. That's Maud Baldwin on the stairs, and George in the rocking chair at far right, reading a newspaper.

construction, for structural support. Even though piped water was not yet available at the site, Baldwin had his building plumbed, with a sink in every room and a complete bath on every floor, so that when city water was later available, only one hook-up would provide the building with running water.²

Moore, on the other hand, was the kind of fellow who made slap-dash repairs. According to his granddaughter, Elaine Cook, Moore "fixed everything with rubber bands" and "painted everything with thick paint that you shouldn't use." In the 1940s, when Moore wanted a shower in the hotel, he dug into the side of the hill on the mezzanine level, lined the walls with sheet metal, roofed it with a collage of small metal patches and painted it blue-green. That dimly-lit chamber now resembles a battered tin bread box, with one side following the



PHOTO COURTESY OF KLAMATH COUNTY MUSEUM

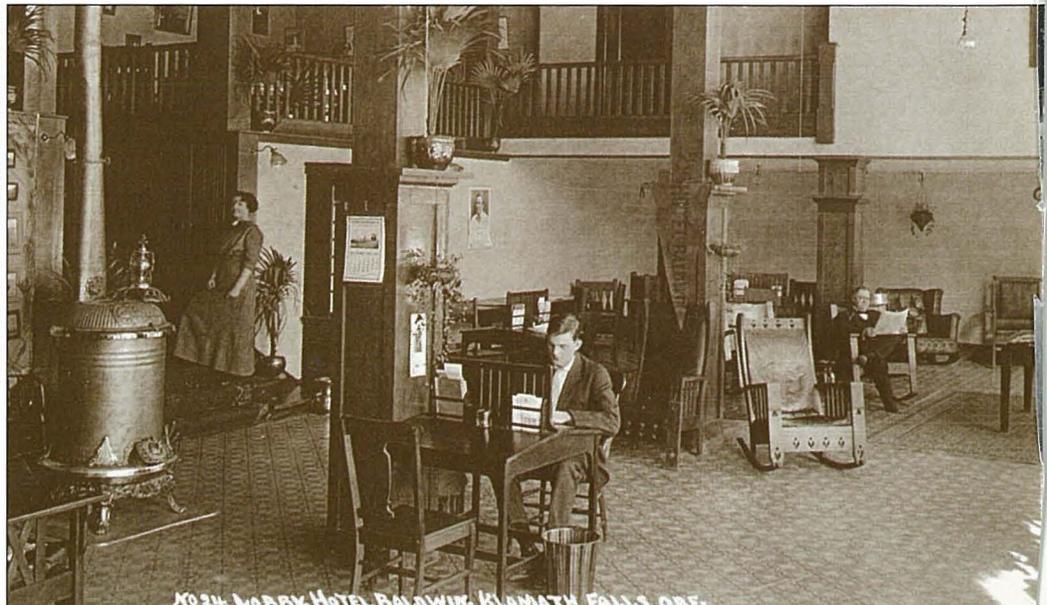
PHOTO BY AUTHOR

Two cuspidors flank the stairs to the mezzanine in the restored lobby of the Baldwin, just as they did when George Baldwin opened the hotel in 1911. Baldwin, above left, a successful businessman, went on to become a state senator.

contour of the rocky hillside. But Moore retained all the hotel's historic furnishings and made few changes to the original structure.³

The Baldwin Hotel initially catered to an upscale clientele; the 1911 Klamath Falls City Directory listed H. M. Bristol, occupation "capitalist," as a resident

PHOTO COURTESY OF KLAMATH COUNTY HISTORICAL SOCIETY



1024 Lobby, Hotel Baldwin, Klamath Falls, Ore.

there. Within ten years after the Moores bought the hotel in 1923, it became a “bachelor hotel” and the Moores would later say they were trying to make a comfortable home for the better class of workingmen.

THE BALDWIN ERA

George Baldwin's family came to Jacksonville from St. Louis, Missouri, when he was seventeen. Baldwin learned the trade of tinsmithing in Ashland, and in 1874 he set out with his bride, Josephine Nail of Ashland, for Linkville (present-day Klamath Falls) to start a business. The trip took three days by covered wagon. Baldwin set up his tin shop near Link River bridge when Linkville was just a handful of buildings sprinkled around the mouth of the river. At first he supplemented his income by serving as a county deputy sheriff. But he soon found success running a hardware store, and continued in that business for the rest of his life. When he died, he was the president of the Oregon Hardware and Implement Dealer's Association.⁴

Recognizing that the economic future of Klamath Falls hinged on getting rail connections to city markets, Baldwin helped pay for a costly survey to locate a railroad route. Anticipating the major business expansion he believed a railroad would bring, he decided to build a new building for his hardware business. Baldwin selected a site near the

Link River docking area for steamships that served Lower Klamath Lake because, like most local business leaders, he believed the railroad terminal would be located near the docks to connect with the steamer traffic.

Work began in December 1904. Using picks, shovels and sledge hammers, workers labored for four months chipping away at the steep, rocky hillside to create stairsteps so that the first three floors of the building would rest on solid rock. Then they built thick native stone walls: thirty-six inches thick on the ground floor, twenty-six inches thick on the second and third floors, and twelve inches thick on the top floor. Baldwin had steel I-beams from the Carnegie Steel Company hauled in by mule teams, with three wagons hooked together to carry the long overhead beam for the lobby. After finishing the shell of the building, workers toiled for more than a year and a half on its interior. In 1905, Baldwin started his own brickyard to supply bricks for the walls. The building cost \$20,000 to erect.⁵

Baldwin's hardware store occupied the first floor of the new building; offices and apartments for salesmen and visiting businessmen filled the upper floors. In 1907, the U.S. Bureau of Reclamation occupied half of the third floor, and the Klamath Water Users Association, a powerful landowner group, took up half of the second floor; but these big tenants were gone within



PHOTO BY AUTHOR

Few motorists passing through downtown Klamath Falls today can guess at the ambitious speculation that built the Baldwin Hotel, or the humanity that has passed through its doors.

two years. In 1909, Baldwin opened a cafe on the second floor, offering “21 meals for \$5.25, single meals for 35 cents, except Sunday.” But the cafe closed in less than three years.

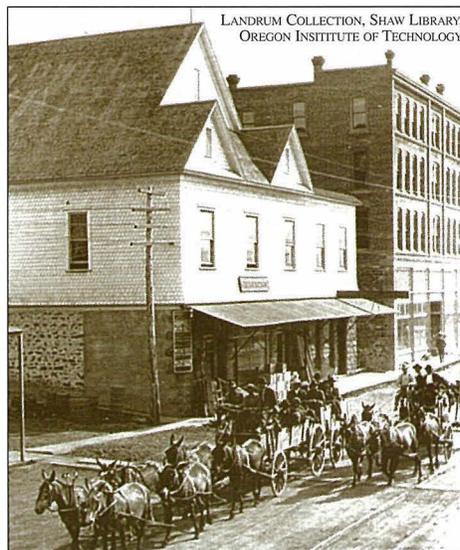
Baldwin's successful hardware store sold everything from horseshoes and mattresses to plumbing supplies, silverware, guns, and linoleum. His most lucrative business was selling

farming equipment and Studebaker buggies. A newspaper advertisement in the *Klamath Republican* of April 25, 1907, announced that Baldwin Hardware was the sole agency for Oliver plows in Klamath County, offering genuine Olivers “at the same price you would have to pay for imitations.”

The county Chamber of Commerce, under the influence of Baldwin as its president, offered a \$100,000 bonus to the railroad if it connected with Klamath Falls by a set date. Baldwin expected to benefit handsomely from the arrival of the railroad. Unfortunately for him, the Southern Pacific Railroad bypassed downtown Klamath Falls, instead locating its terminal more than a mile east of the Baldwin building in the swampy “hot springs district” where the railroad interests, through the Klamath Development Company, had quietly bought up vast land holdings at pre-boom prices.⁵

Six months after the Southern Pacific Railroad arrived in town, a local newspaper speculated that George Baldwin might convert his building to a first-class hotel to serve the thousands of tourists the railroad was expected to bring. But he didn't actually begin renovations until mid-1910, when the Klamath Development Company hired a San Francisco architect to build a

... Baldwin had his building plumbed, with a sink in every room and a complete bath on every floor . . .



That's the Baldwin just behind another early Klamath Falls building in this 1910 photograph of mule-drawn wagons alongside the trolley tracks on Main Street.

Maud Baldwin was a professional photographer and ran the hotel after her father's death before she drowned herself in Lake Ewauna.



PHOTO COURTESY OF KLAMATH COUNTY MUSEUM

Wood-burning stoves in the guests' rooms provided warmth and a place to heat a meal.



PHOTO BY DANA HEDRICK-ENRP

hotel; then he immediately set to work to add twenty rooms and convert the upstairs apartments to hotel rooms.

An article in the *Klamath Republican* of April 6, 1911, described the new Baldwin Hotel as "one of the best appointed and equipped hotels in the entire State of Oregon" with "the finest lobby in any

Southern Oregon Hotel." Baldwin ran the following advertisement on the cover of the 1911 Klamath Falls City Directory:

**All Outside Rooms Running Water
Rooms Single or En Suite, with Bath**

Hotel Baldwin

**European Plan
Rates \$1.00 Per Day and Up**

The Baldwin is an elegantly furnished first-class brick hotel, with large airy outside rooms

**First-Class Cafe in Connection
Bus Meets All Trains**

Eight months later the Klamath Development Company opened its rival hotel, the White Pelican, which was closer to the railroad terminal and fancier: it had ten times as many baths as the Baldwin Hotel and cost twenty times as much. With its marble pillars, swimming pool in the basement, French menus and elaborate cuisine, the White Pelican soon eclipsed the Baldwin.

The year after the railroad arrived, an article in the March 3, 1910, *Klamath Republican* reported that Baldwin has "declared time and again that he wished the railroad never came to Klamath Falls" because "he made more money prior to its coming" since it brought competition. But Baldwin's hardware business, moved to a new location, continued to prosper, as did his political career. In 1916, he was elected state senator, a position he used to promote local business interests.

Only one of the Baldwins' five children, Maud, became involved with the hotel; she was a resident manager there for several years and also operated her photographic studio and darkroom on the fourth floor. Today, she is best known for her pioneering photographic work. In the 1960s, 2,000 of her glass-plate negatives were discovered in a small shut-off attic in the Baldwin; some of these historic photos are now on display there.⁶

Both a surrey and the Linkville Trolley, a mule-drawn streetcar, offered transport from the Baldwin to the railroad depot, but the hotel continued to lose upscale business to the White Pelican.

Travelling salesmen would still rent suites at the Baldwin, however, laying out their wares in one room and using another for sleeping quarters. And Maud Baldwin sought to attract a new clientele, advertising the Baldwin in the 1920 Klamath Falls City and County Directory as "Home of the Automobile Tourists. Rates, \$1.50 and Up."

George Baldwin died of a liver ailment in 1920; he was sixty-five. Maud Baldwin managed the hotel for three more years before selling it. Then she and her invalid mother moved back into the family home, a three-story turreted Victorian house just across Lake Ewauna from the hotel. Three years later, Maud committed suicide by drowning in Lake Ewauna; she was forty-seven years old.

THE MOORE/JONES ERA

Andy Moore, who was born in a log cabin in rural Missouri, was twenty-nine years old when he brought his family to Oregon in 1910. In Missouri, Andy had taught school; in Oregon, he and his wife, Cordie, ran a hardware store in rural Klamath County before buying and moving into the Baldwin Hotel in 1923. When they purchased the Baldwin, the Moores had five children, ranging in age from four to twenty. They all had to share bathrooms, one per floor, with hotel customers. Andy and Cordie continued as resident managers at the Baldwin for twenty-eight years, living in the same two rooms the entire time.

All the Moore children's first names began with "V": Vernon, Velma, Venice, Vera, and Virginia. Andy told people that he had named all his children "V for Victory," but this was just one of Andy's jokes since his children were all born long before the war. Andy's granddaughter, Elaine Cook, said that he was a "fun man" who let his grandchildren sail paper airplanes off the mezzanine into the lobby below. Elaine and her brother and six cousins and two second cousins went to the Baldwin

Andy and Cordie Moore, shown here in 1965, ran the Baldwin from 1923 to 1951.



PHOTO COURTESY OF KLAMATH COUNTY MUSEUM

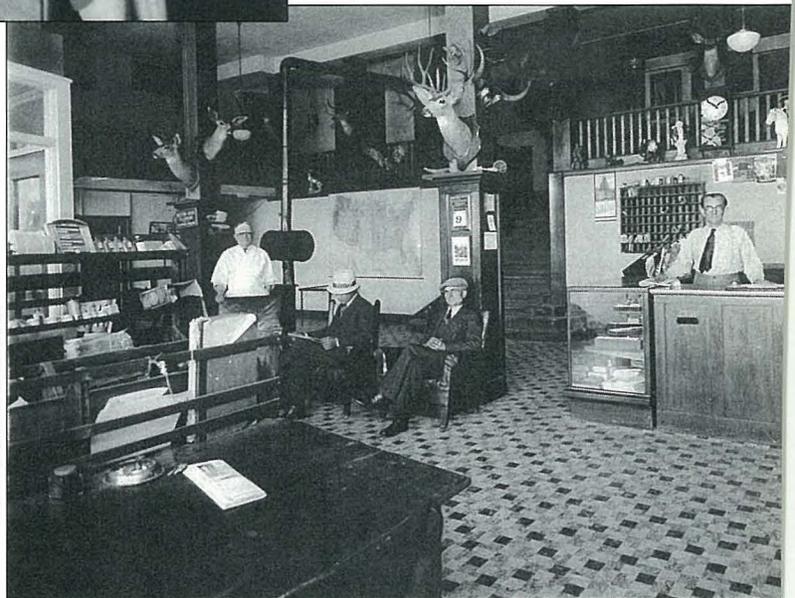


PHOTO COURTESY OF ELAINE COOK



PHOTO BY WILL FOSTER

The lobby still bore traces of previous managers in 1977. Maud Baldwin took the photo of the steamship on the wall at upper left; Andy Moore contributed the elk and deer antlers.

PHOTO COURTESY OF ELAINE COOK



Andy Moore, right, plays a game of chess with longtime Baldwin resident Cal Ellis. Moore had chess boards all over the hotel.

to see their grandparents every holiday, Mother's Day and Father's Day. They would slide down the banisters from the fourth floor and play games such as "Simon Says" on the mezzanine. "Imagine the noise we made," she said, but "we were never reprimanded or told to quit."

Andy loved movies. He often hired someone to watch the lobby so he could walk to the movie theater with his big alarm clock—to remind him when to race to the post office to pick up mail for hotel guests. Andy also loved to play chess, and usually had several games going on at one time at the hotel. To keep track of his correspondence games, he hung a big board on the wall in the mezzanine, complete with hooks for chess pieces. On the fourth floor of the Baldwin Hotel Museum visitors can see one of Andy's home-made chessboards: a card table covered with big, blotchy black and white squares painted without benefit of a ruler.

Running the Baldwin Hotel required a lot of labor. Cordie Moore and her older daughters changed the bed sheets; Cordie mended all the hotel linen and set up stretchers on the second floor hallway to dry the hotel curtains. The Moore daughters emptied the cuspidors. Andy started the fire in the big wood stove in the lobby every morning, hastening the process with a liberal dose of kerosene.

The Moores operated the hotel through the Great Depression, and it became a "resident home" for men. Andy Moore added a glass showcase and cooler in the lobby to sell lunch meat, milk, penny candy, cigarettes, snuff, Bull Durham,

During the tenure of Andy Moore, behind the counter in this 1930s photo, the lobby lost its ferns and gained mounted game heads. Moore also brought in a cooler for sandwiches and sold snacks, tobacco, and candy to the hotel's residents.

Prince Albert tobacco in the can, and papers to roll your own. Hotel residents sometimes cooked food on the wood stoves in their rooms, using free wood Andy provided: "slab wood," with bark on one side, from nearby sawmills.

Oscar Anderson, whose wife Dorothy has been a volunteer at the Baldwin Hotel Museum for twenty years, remembers the Baldwin from the late 1930s when he used to cook a pan of potatoes or heat up coffee on the pot-bellied stove in his room.

Oscar and his brother stayed at the hotel when they first came to Klamath Falls in 1937, paying \$6 per week for Room 317. At that time, most residents were men who worked for the sawmills; during his four-month stay at the Baldwin, the only woman he saw there was Cordie Moore.⁸

Another of Andy Moore's passions was hunting, and he filled the hotel lobby with the mounted heads of game animals, many of which he had bagged himself: a moose head, an elk head, deer and antelope heads, as well as buffalo horns and longhorn cow horns. He wrote explanatory notes for some of these trophies. Under the moose head, he wrote: "The old bull moose if it could talk would say in

its day it weighed 1600 pounds and was Lord and Master of the immediate valley around Moose Jaw, Canada."

A practical man who wanted to get things done quickly, Andy believed the less spent the better. He left his mark, his little homey touches. Upon repeal of the State Closet Tax—which provided that any structure with three walls you could step into would be taxed as a separate room—he added built-in closets to many rooms that previously had only free-standing wardrobes. Andy built the closets using thin strips of wainscoting, even though the wood didn't match anything else in the rooms.

Andy's grandchildren still like to tell funny stories about his antics. When butter was being rationed during World War II, Andy tried to devise a solution: he would ask his granddaughter, Elaine, to sit on a stool and hold onto a gallon bowl of cream, then he put the wide belt from his old "reducing machine" around her and turned the machine on. Elaine said, "He had to hold me on the stool. It really shook the stuffing out of me." Andy's reducing machine may still be seen in the museum's "sporting goods room."

In 1951, the Moores retired and turned over the hotel to their daughter, Vera Moore Jones. Andy and Cordie were each seventy when they retired; he lived to be ninety and she lived to be 102. Vera Jones and her husband, Mart, operated the hotel as resident managers for twenty-six more years. The hotel then offered forty-nine rental units: a

Moore attached this reducing machine to his granddaughter Elaine, who was holding a bowl of cream, just to see if he could make butter when that commodity was rationed during World War II.

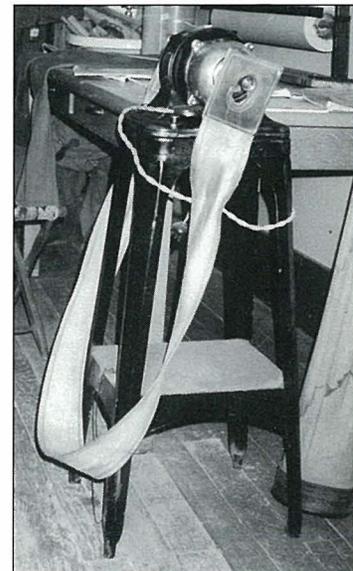


PHOTO BY AUTHOR

few multi-room housekeeping apartments and many "sleeping rooms." Many Baldwin residents lived there for years. Rents remained modest; in 1977, the nightly rate for a standard room with a pot-bellied stove and a bath down the hall was \$7.50.

By the 1970s, the community began to recognize the uniqueness of the Baldwin Hotel: it had become a living museum where Vera Jones treated her long-term, elderly residents like family, driving them to the doctor's office, getting their prescriptions and seeing that they followed prescribed diets. In 1970, the Klamath Falls Exchange Club gave the Joneses an award for their years of humanitarian devotion to their residents, commending the couple for keeping alive a reminder of a life that was less complex, slower-paced, and friendlier.

Every Thanksgiving, Vera cooked turkey for everyone in the hotel. Even when her long-term residents had to move to nursing homes, Vera remembered their birthdays and often would drive some of them out to the Elks Club for an afternoon of cards.

Most of the Baldwin rooms came with a brass bed, but few had built-in closets owing to a peculiar state law that defined a closet as a room for tax purposes.



PHOTO BY AUTHOR

A typical Baldwin guest room featured an oak writing desk made by Cadillac, the Detroit car maker, and a porcelain sink with hot and cold running water.

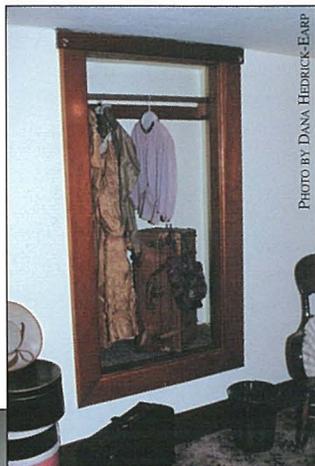


PHOTO BY DANA HEDRICK-EARP

Elaine Cook, a motel chain offered Vera "a heck of a lot more money, but they were going to level the whole thing." Since Andy Moore "would've turned over in his grave" if the hotel were destroyed, Vera sold it to the county instead.

In an effort to cater to business customers, George Baldwin operated a cafe in the hotel from 1909 to 1911. This tea cart is part of the recreated cafe in the Baldwin Hotel Museum.

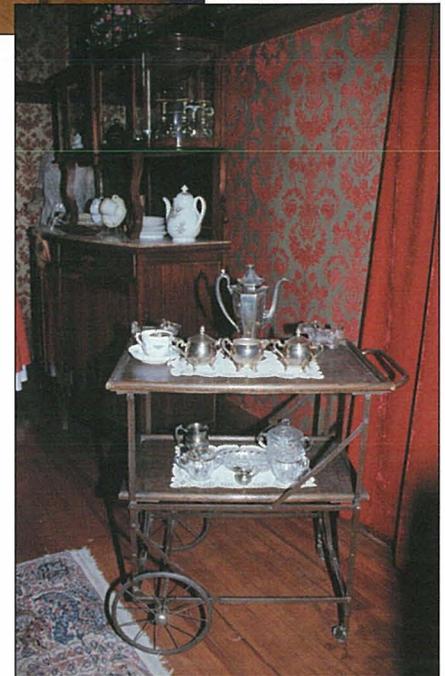


PHOTO BY DANA HEDRICK-EARP



PHOTO BY DANA HEDRICK-EARP

THE BALDWIN HOTEL MUSEUM TODAY

Step into the Baldwin Hotel Museum and you will be swept back to an earlier era. The lobby has been restored to look as it did when George Baldwin opened the hotel in 1911. Andy Moore's collection of stuffed game heads has been relegated to an upper floor; and George Baldwin's French jardiniere planters, which once held three-foot-tall fan palms, are again on display. Enlargements of Maud Baldwin's historic photographs line the walls. Two elegant eighteen-inch tall, nickel-plated cuspidors bracket the stairs to the mezzanine, as they did in George Baldwin's era. New carpet matches the pattern of the "battleship linoleum" that covered the lobby floor in 1911.

The tour guides will tell you that the Baldwin building, a state and federal historic landmark, entertained such well-known visitors as Zane Grey and three U. S. presidents: Teddy Roosevelt, William Howard Taft, and Woodrow Wilson. If you keep count on a tour of the museum, they say, you can tally thirty-two brass beds; twenty-nine Cole's cast-iron stoves; and twenty-two oaken Cadillac desks made between 1906 and 1908 by the same Detroit company that manufactures cars.

An article in the March 24, 1974, *Oregon Journal* enthusiastically reported that entering the Baldwin Hotel was "like being turned loose in a museum where the protective ropes and 'Do Not Touch' signs have been removed. Not a single piece of furniture has been removed, not a nail pulled or a floor board replaced since the Baldwin opened to guests." Nonetheless, in November 1977, the State Fire Marshal closed the Baldwin Hotel because it didn't meet current fire codes; and the Joneses sold the hotel to the county for \$120,000. According to Vera's niece,

Many rooms have been restored to look as they did ninety years ago, including Maud Baldwin's photographic studio and millinery shop on the fourth floor, the sleeping rooms on the second floor, and the Baldwin Cafe. A tiny apartment on the fourth floor is still furnished as it was when it rented out in the 1950s: low ceilings and sloping floors, worn linoleum underfoot, the table set with mismatched dishes, awaiting the tenant's return for supper.

Room 300, where Herbert Ballard lived for fifty years, still looks as it did when he left in the 1960s: bare wood floor, a sink, a wood stove, a brass bed, an oak desk, a rocking chair, and a window looking down on Main Street. An Englishman and a life-long bachelor, Ballard worked as a bookkeeper for several local lumber mills. He lived in this ten-foot by twelve-foot room from 1917 to 1968, using a bath down the hall and taking his meals at restaurants in town. Ballard kept on paying the rent—twenty dollars a week before 1957, and twenty-five dollars a week after—even when he had to go into a nursing home where he died; he always hoped he could return to the Baldwin.

Many upstairs rooms in the Baldwin Hotel Museum are now set up with donated antiques to represent bygone Main Street businesses, including a general store, a dry goods shop, a doctor's office, a movie house, a music store, a barber shop, a beauty salon, a railroad office, an insurance office, a nursery, and a bank. These various business displays are designed to represent different eras between 1900 and World War II. 🏠

Doug Foster is a writer and historian in Ashland.



PHOTOS BY DANA HEDRICK-EARP

George Baldwin's daughter Maud operated this photography studio and darkroom on the fourth floor. More than 2,000 of her glass-plate negatives were discovered in the 1960s in a closed-off attic in the hotel.

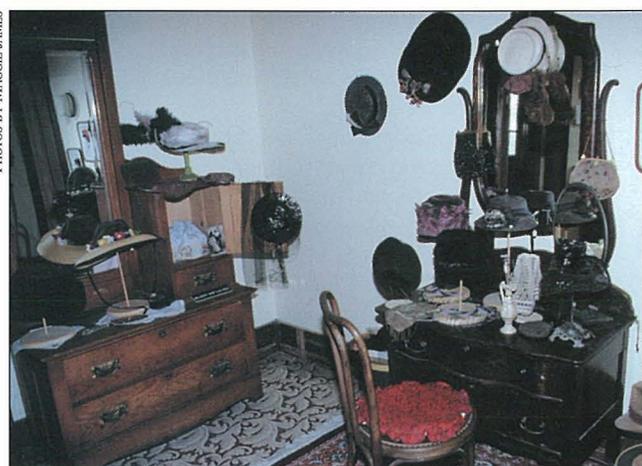
PHOTO COURTESY OF KLAMATH COUNTY MUSEUM



ENDNOTES:

1. Author's interview with April Kramer, museum staff member, Baldwin Hotel Museum, 4 August and 17 September 1999.
2. Ruth King, "The Baldwin Hotel," *Klamath Echoes* No. 5, (Klamath County Historical Society, 1967) pp. 66-71.
3. Author's interview with Elaine Cook, Klamath Falls, 26 August 1999.
4. Harry J. Drew, "George T. Baldwin—His Life and Achievements," Klamath County Museum Research Paper No. 9 (1980).
5. Rachel Applegate Good, *History of Klamath County, Oregon—It's Resources and People*, (private printing, Klamath Falls, Ore., 1941) pp. 76-77.
6. Harry J. Drew, "Maud Baldwin—Photographer," Klamath County Museum Research Paper No. 10 (1980).
7. Interview with Elaine Cook
8. Author's interview with Oscar Anderson, 4 August 1999.
9. Interview with Elaine Cook.

PHOTOS BY MAGGIE JAMIES



Besides being a photographer, Maud Baldwin also ran a millinery shop in the hotel, where hats left by early guests are now on display.

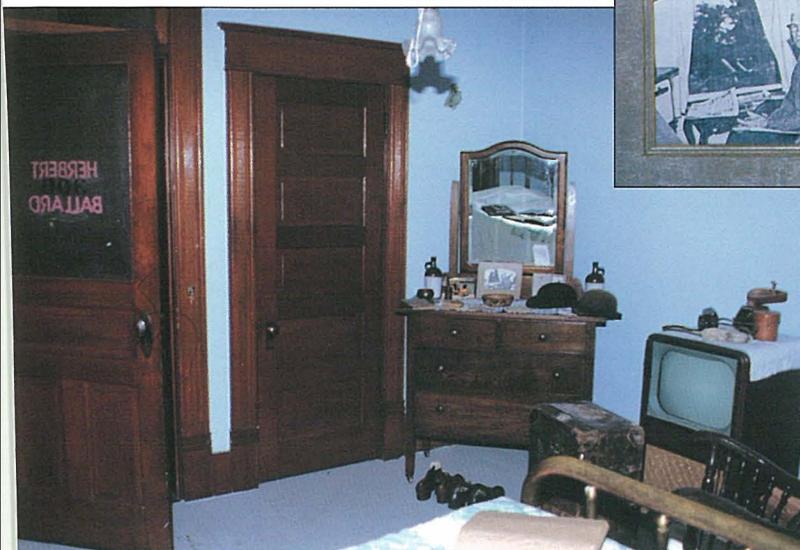
HOW TO GET THERE:

The Baldwin Hotel Museum is located at 31 Main Street, Klamath Falls. To date, the Baldwin remains relatively undiscovered. During late fall and winter, special tours and school tours may be arranged by appointment. The museum is open from June 1 to the end of September from 10 a.m. to 4 p.m., Tuesday to Saturday. Call the Baldwin Hotel Museum, 541-883-4207 or the Klamath County Museum, 1451 Main Street, 541- 883-4208 for further information and to schedule a tour. A one-hour tour costs three dollars per person, a two-hour tour costs four dollars.

PHOTOS BY DANA HEDRICK-EARP



Herbert Ballard, (insert) an English-born bookkeeper, lived in this room at the Baldwin, now preserved as part of the museum. Ballard even paid his rent after being moved to a nursing home, in hopes that he could someday return.





Chinese Sacred Lilies

by Nan Hannon and Donn L. Todt

The blooms of Narcissus tazetta, or Chinese sacred lily, once brightened and scented many Rogue Valley homes in winter.

During the first decades of the twentieth century, the scent of an exotic bulb perfumed many Ashland homes during the dark days of winter. Forced like a paperwhite narcissus, each bulb bore multiple, sweet-smelling, white and yellow flowers.

The Chinese sacred lily (*Narcissus tazetta* ssp. *tazetta*) came from the Ashland store operated by the Chinese family known as Wah Chung. The Wah Chungs imported sacred lily bulbs each fall. They sold well not just to the local Chinese community, but to other Ashland residents. The Wah Chung family also gave bulbs as gifts to their special friends. Almeda Helman Coder recalled, "My mother knew Mrs. Wah Chung quite well and she used to go over there and visit with Mrs. Wah Chung sometimes. And I remember that Wah Chung gave my mother a big Chinese lily bulb one year and he said, 'Mrs. Helman, if this is a double lily, that means good luck to you.' So she planted it and it bloomed. It was a double lily."¹

Probably no Ashlanders realized the rich cultural significance the bulbs held for their Chinese neighbors who lived in the Railroad District. Arab traders carried *Narcissus tazetta* to China's Fujian province during the Song dynasty, almost a thousand years ago. After being grown in soil for three years, the bulb has stored enough carbohydrates to be "forced"—to generate leaves and flowers even when set among stones and given only water. This seemingly miraculous life force impressed the ancient Chinese, who called the bulb *Shuixian*, meaning "water immortal." Over a millennium, poets and painters made *Shuixian* a popular subject in their art.

Because the plants' forced bloom coincided with the Chinese New Year, they came to be associated with that important Chinese festival. People believed that having *Shuixian* in bloom at the New Year promised good fortune for the coming year.² Even today, after all the

upheavals the Chinese suffered during the twentieth century, *Shuixian* bulbs are still raised in large quantities in the Fujian region and sold all over China for the New Year celebration.³

During the time of the Chinese diaspora in the nineteenth century, Chinese immigrants maintained their distinct cultural identity in foreign lands by adhering to as many traditional aspects of their culture as possible.⁴ When Chinese worked in mines and on the railroad in Oregon and California, both Chinese- and Caucasian-owned stores furnished them with traditional foods and other items of cultural importance, which were shipped from trading ports in Southeastern China. Among the goods in this trans-Pacific trade were Chinese sacred lilies. These small bulbs, forced into bloom for the Chinese New Year, were a living point of contact with the homeland. Chinese in Ashland and Jacksonville celebrated the New Year enthusiastically, to the pleasure of their Caucasian neighbors, who came to enjoy the fireworks, feasting, pageantry, and the sacred lilies associated with the festival.

After enjoying the bulbs indoors, many Ashlanders planted them outside, where they multiplied for some years. "At one time, they were just all over town," recalled Almeda Helman Coder, "and they all came from the first bulbs that Wah Chung used to bring in."⁵ But the Chinese

sacred lily is only marginally hardy in Southern Oregon, and the bulbs died out during Ashland's colder winters, disappearing like Ashland's Chinese community, which was treated with coldness and hostility by most Southern Oregonians

Since the Wah Chung store closed decades ago, it's difficult to obtain *Shuixian* locally. They can be mail-ordered from some larger bulb companies, and grown indoors for a sweet scent of local history. 🌸

Anthropologist Nan Hannon and ethnobotanist Donn L. Todt grow Shuixian in a sunny window in their home in Ashland.



When Toy Kee posed for Peter Britt in this nineteenth century portrait, pots of blooming lilies completed the picture.



The Wah Chung family imported and sold Chinese sacred lilies at their Ashland store.

ENDNOTES

1. Oral history interview with Almeda Helman Coder by Kay Atwood, January, 1974. Southern Oregon Historical Society Collection, tape 234, pp. 34-35.
2. Peter Valder, *The Garden Plants of China*, (Portland Ore.: Timber Press, 1999) p. 348.
3. E.H. Wilson, *A Naturalist in Western China*, (1913, reprinted ed., London: Cadogan Books Ltd., 1986), Vol. 2, p. 44.
4. Jeff LaLande, "Sojourners in the Oregon Siskiyou" (M.A. thesis, Oregon State University, 1981).
5. Oral history interview with Almeda Helman Coder by Alan Schut, 23 August 1977. Southern Oregon Historical Society Collection, tape 49, No. 2, p. 10.



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(continued on page 2)



Model 20 White Two-Ton

“All Aboard for the Issott Studio”

by Bill Alley

As the advertisement at left makes clear, James and Anna Issott’s Medford photographic studio was the place to go from 1919 to 1927 if you wanted a portrait of your baby.



SOHS #16674

James and Anna Issott operated their studio above Hubbard’s until the spring of 1927. In April of that year Albert E. and Lorene Peasley purchased the business. They announced their grand opening with an ad for Mother’s Day photographs in the Medford *Mail Tribune*: “The Peasleys Photographic Art, 331 East Main Street, For 20 Years Makers of Good Photographs, Successors Issott Studio.”³

The reasons for the Issotts’ departure from their studio remain a mystery; none of the surviving records indicate what either Issott’s new occupation might have been. For the remaining years of their lives the Issotts lived in their comfortable cottage on Windsor Street. James died in August 1953; Anna lived on until 1974. The photographs that make up the Issott collection were found in the attic of their home after Anna Issott was moved to a nursing home in 1971. They were later donated to the Southern Oregon Historical Society. 🏠



SOHS #16675

William Alley is historian/archivist for the Southern Oregon Historical Society.

ENDNOTES

1. Medford *Mail Tribune*, 11 August 1953; 6 September 1974; Polk’s Directory, Medford Telephone Directories, 1919-1930.
2. Medford *Mail Tribune*, 26 July 1919, 4 September 1919; Medford *Sun*, 27 July 1919, 21 September 1919.
3. Medford *Mail Tribune*, 24 April 1927.



SOHS #16676

This two-ton White truck, loaded to capacity with babies of all shapes and sizes, is, in actuality, a clever advertisement for the Issott Photography Studio in Medford. James H. Issott, the proprietor, was a native of Liverpool, England. Born in 1875, Issott immigrated to the United States at the age of seventeen. In 1916, while in San Rafael, California, Issott married Anna H. Wendt (1883-1974), daughter of Jackson County pioneers Henry and Mary Wendt. Although born in Clatonia, Nebraska, Anna grew up in Jacksonville. In 1919 the Issotts settled in Medford, where they opened a photography studio at 331 East Main Street, above the Hubbard Brothers hardware store, space previously occupied by photographer Frank Hull.¹

On Saturday, July 26, 1919, a small advertisement appeared in the local and personal column in the Medford *Mail Tribune*. “Issott’s Photo Studio now open for business over Hubbard Bros.,” the ad read. “We do portrait work exclusively and make a specialty of baby photos. Your satisfaction guaranteed.”

Little is known of the Issott Studio, but judging from the surviving photographs and advertisements, it is clear that the Issotts specialized in children’s portraits. Both of the surviving advertising cards preserved in the collections of the Southern Oregon Historical Society consist of collages of baby pictures pieced together and re-photographed as postal cards. The Issotts soon expanded their practice to include copy work. In September of 1919 they began running ads that read: “Bring in that picture you want copied. We will do it right. Issott’s Studio, over Hubbard Bros.”²

As these four portraits show, the Issotts were masters at capturing everything from smiles to wonder to pensive reflection.



SOHS #16673

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