

Spokane Register of Historic Places Nomination

*Spokane City/County Historic Preservation Office, City Hall, Sixth Floor
808 Spokane Falls Boulevard, Spokane, Washington 99201-3337*

1. Name of Property

Historic Name Davenport Hotel
And/Or Common Name Davenport Hotel

2. Location

Street & Number 10 South Post Street & 807 W. Sprague
City, State, Zip Code Spokane, WA 99201
Parcel Number

3. Classification

Category of Property	Ownership of Property	Status of Property	Present Use of Property
<input checked="" type="checkbox"/> building	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agricultural <input type="checkbox"/> museum
<input type="checkbox"/> site	<input checked="" type="checkbox"/> private	<input type="checkbox"/> work in progress	<input type="checkbox"/> commercial <input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both		<input type="checkbox"/> educational <input type="checkbox"/> residential
<input type="checkbox"/> object	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment <input type="checkbox"/> religious
	<input type="checkbox"/> in process	<input type="checkbox"/> yes, restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes, unrestricted	<input type="checkbox"/> industrial <input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other

4. Owner of Property

Name Walt and Karen Worthy
Street & Number 10 South Post Street
City, State, Zip Code Spokane, WA 99201
Telephone Number/E-mail 509.455.8888

5. Location of Legal Description

Courthouse, Registry of Deeds Spokane County Courthouse
Street Number 1116 West Broadway
City, State, Zip Code Spokane, WA 99260
County Spokane

6. Representation in Existing Surveys

Title City of Spokane Historic Landmarks Survey
Date Federal__ State__ County__ Local__
Depository for Survey Records Spokane Historic Preservation Office

7. Description**Architectural Classification**

(enter categories from instructions)

Late 19th and 20th Century Revival/
Florentine (detailing) and
Sullivan-esque (composition)
influences. Interior widely
eclectic revival styles.

Condition

☒ excellent
☐ good
☐ fair
☐ deteriorated
☐ ruins
☐ unexposed

Check One

☐ unaltered
☒ altered

Check One

☒ original site
☐ moved & date _____

Narrative description of present and original physical appearance is found on one or more continuation sheets.

8. Spokane Register Criteria and Statement of Significance

Applicable Spokane Register of Historic Places Criteria--mark "x" in one or more boxes for the criteria qualifying the property for Spokane Register listing:

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.
- ☒ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory history.

Narrative statement of significance is found on one or more continuation sheets.

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property

31,000 square feet

Verbal Boundary Description

RAILROAD ADD L1 TO B4, SPOKANE, SPOKANE COUNTY,
WASHINGTON

Verbal Boundary Justification

The nominated property encompasses the entire urban tax lot that
is occupied by the Davenport Hotel.**11. Form Prepared By**

Name and Title

Michael Sullivan, Principal

Organization

Artifacts Consulting, Inc.

Telephone Number/E-mail

253-572-4599/michaelsullivan@artifacts-inc.com

Street and Number

1109 A Street, Suite 1

City, State, Zip Code

Tacoma, WA 98402

Date

August 20, 2003

12. Additional Documentation

Map

Photographs and Slides

13. Signature of Owner(s)

14. For Official Use Only:

Date Received: _____ Attest: _____

Date Heard: _____ City Clerk

Commission Decision: _____ Approved
as to Form: _____

Council/Board Action: _____ Assistant City Attorney

Date: _____

We hereby certify that this property has been listed in the Spokane Register of Historic Places.

CITY ADMINISTRATOR, City of Spokane
or

CHAIR, Spokane County Commissioners

CHAIR, Spokane City/County Historic Landmarks Commission

OFFICER, City/County Historic Preservation Officer
City/County Historic Preservation Office
Sixth Floor - City Hall, Spokane, WA 99201

Architectural Description:**DAVENPORT HOTEL**

Louis Davenport once stated his priorities in hotel management as “first Utility; second Life; third Beauty [...]”.¹ The design, internal organization, furnishings, finishes and amenities of the Davenport Hotel aptly reflected and achieved this by providing a safe, fireproof structure for efficient business operation capable of transporting visitors to a fanciful and exciting world far from the familiarity of their daily lives while anticipating their every need.

Constructed in downtown Spokane within walking distance of the Spokane Falls and a multitude of shops and restaurants, the Davenport Hotel has boldly anchored the city’s core for over eighty years. The nearly square footprint of the hotel occupied the western two-thirds of the city block bounded by West Sprague Avenue on the north, West First Avenue to the south and flanked by South Post Street to the east and South Lincoln Street to the west. The first three stories above the full basement had street frontage on three sides, abutting the adjacent Wilson and Bellevue Blocks on the fourth. These three initial stories formed a solid base from which the remaining nine stories continued upward in a U-shaped plan. The connecting portion of the U faced north towards the city center and the Spokane River, and the light well within the U opening to the south with a skylite at the base of the light well over the central lobby.

Interior spatial organization of the first through third floors oriented around the central lobby’s natural lighting with shops, offices and rooms around the building perimeter. The basic form of this layout also transferred down to the basement. Within the upper U-shaped stories, central hallways in the connecting and wing sections of each floor provided circulation. Placing hallways along the inner middle portion with rooms around the outer perimeter of each of the fourth through twelfth floors ensured each room an exterior window for ventilation and day lighting. The U-shaped plan also served to facilitate future expansion by leaving the south side of the building over the third story open for addition. A broad, overhanging pressed metal cornice defined the roofline. Penthouses projected above the east and central north portion of the building with a rooftop garden on the remainder. Described as Florentine and modeled on palaces in fifteenth-century Florence, the building’s style was intended to embody Spokane’s flourishing growth as the center of the Inland Empire.² The building exterior exhibited Sullivanesque qualities in its tri-partite composition, prominent base and projecting cornice; telling influences of Cutter’s travel to the Midwest and East Coast with Louis Davenport during the design of the Davenport Hotel to study recent developments in hotel design.

As the excavation for the hotel proceeded, the Spokane architectural firm of Cutter & Malmgren continued to revise their 1912 drawings, ultimately increasing the base to three stories, changing the shaft height from eight stories to six, and adding an additional story above the Florentine windows. Although these changes did not affect the total number of floors, they did balance the proportions between the base, shaft and capital, as well as afford larger windows for the guest rooms. On the interior, the design for the lobby also changed, with columns increasing in size and becoming square,

¹ *Davenport Hotel, Spokane, U.S.A.: The Pride of an Empire: One of America's Exceptional Hotels. (ca. 1915). Spokane: W.K. Shissler. (Forward by L. M. Davenport, and pg 8).*

² *Matthews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press.*

and secondary beams deepening and assuming visual prominence.³ The building's structural system consisted of a concrete encased steel frame, reinforced concrete floors with an internal column grid on each floor for internal flexibility to accommodate changing hotel needs.

Exterior Walls

Exterior walls consisted of a rusticated Boise sandstone-clad two-story base with brick veneer on the upper stories. Broad storefront display windows with transoms extended along the north, south and west facades defining the street level with arched multiple-lite second story windows above. The third story, trimmed with terra cotta, constituted a narrow band separating the broad supportive base from the hotel's vertically emphasized six story central portion. Reddish brick piers with English Bonded brick veneer extended the entire height of the building's central portion before transitioning to the diaper-patterned brick work of the building's crowning two stories highlighted by round arches and decorative terra cotta trim and balconies. Massed corners featured single rather than paired window openings, framing each facade and conveying to the arriving guest a sense of underlying structure and stability.

Between the second and third stories, a cornice accented the base and featured terra cotta rams' heads representing "push and determination" with Mercury's staff with entwined serpents symbolizing "commerce" surmounted by a closed helmet indicating "protection."⁴ Ornamental iron lanterns between the first and second stories directly below the symbolic terra cotta features illuminated the sidewalk and lower building exterior.

Modifications to the exterior walls affected primarily the sandstone base. Exterior walls retained a significant portion of historic fabric to convey their original state and design intent. The condition of exterior elements in 2000 was fair overall. The pressed metal cornice was rusted in places with several pieces missing and peeling paint. Terra cotta on each facade remained in fair condition, although a substantial portion of mortar joints were extensively opened. The third story terra cotta window heads exhibited damage and spalling and the tenth story stringcourse had some damaged pieces. The lower sandstone-clad two stories were painted ca 1950. In the early 1990s, the exterior masonry was cleaned and the sandstone repainted.⁵

Windows

Windows for the individual first floor storefronts consisted of broad plate glass display windows with decorative leaded glass transoms. On the second and third stories, smaller multiple-lite single hung wood sash windows opened into the interior, maintaining visibility while affording slightly increased

³ Ibid.

⁴ Spokane Chronicle, undated clipping cited in: Matthews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 242).

⁵ Following references apply to subsequent "modification" paragraphs for each relating alterations undertaken to the building before its purchase by the Worthy's, and the physical condition of the building at the time of its purchase by the Worthy's in 2000.

Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. City of Spokane.

City of Spokane Office of Historic Preservation. (2000). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Revisions to 1990 application.

_____. (November 21, 1985). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Application was submitted. Did not meet Secretary of the Interior's Standards. Proposed work was not implemented.

_____. (October 2, 1990). "Site Visit Report." Conducted on September 28, 1990 by Tom Shine, AIA, Project Architect, Steve Hill, Hotel General Manager, Patrick Yap, Construction Supervisor, Michael Crowe, National Park Service.

_____. (November 20, 1990). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Application was submitted. Most of proposed work was not carried out, limiting completed work primarily to first through third floor public spaces.

City of Spokane Office of Historic Preservation files and correspondence pertaining to Davenport Hotel (see bibliography for detailed listing). Select sources for modifications and previous condition of each feature and space are noted in addition to the above sources in the following sections.

privacy for semi-private spaces near street level. Double hung wood 1:1 windows with lug sills and recessed spandrels punctuated the guest, sample and service rooms of the upper fourth through ninth stories. The east facade upper story windows were reportedly metal-clad for fire safety reasons. The Florentine tenth and eleventh story windows featured double hung wood 1:1 windows recessed within openings trimmed with decorative terra cotta. Narrow groupings of three double hung wood 1:1 windows accented the thin band of the twelfth floor service spaces. The building corners from the third through eleventh stories featured a single window opening to maintain the visual massing of the corners.

Modifications to the windows consisted primarily of display window alterations to accommodate new tenants as well as limited replacement of upper floor windows and neglect. The condition of windows in 2000 was fair to poor overall. The wood double hung windows (primarily on the south and west facades) were in poor condition with broken sashes, deteriorated stiles and rails and broken panes. Fenestration retained a significant portion of historic fabric to convey the original state and design intent. During the 1950s through 1980s, upper floor windows on the west side of the building were replaced and the plate glass first story storefront windows enlarged. Some panes in the storefront transoms were removed to accommodate HVAC grilles and air conditioning units. A cage had been constructed over the hipped skylight roof to protect it from objects thrown from windows. By 1980, some of the leaded glass in the storefront transoms was broken and bowed with loose lites. Circa 1990, the windows on the south side of the first floor public spaces were closed in and paneled over.

Roof

A roof top garden on either side of the central penthouse provided guests with a stunning view out over Spokane. Electrical light standards set back from the roof edge lined the garden providing illumination during the evenings and after nightfall. The east and central penthouses featured flat roofs. Roof drains leading to interior down spouts connected to the city's storm water system, providing drainage for the roof. Guest facilities consisted of a tennis court over the west wing, a handball court just east of the central penthouse, a playground for children and a promenade over the east wing.

Modifications to the roof consisted primarily of additions to the penthouse and the 1929 east wing addition. The condition of the roof in 2000 was fair to poor. Extensive alterations and additions to the roof, both historic and contemporary, removed and altered a substantial portion of the original fabric. These changes obscured the initial state and intent of the original design's rooftop amenities such as the handball court. The more recent 1947 and 1948 additions also altered the previous historically important additions. Roof modifications included the 1917 thirteenth floor addition followed by multiple penthouse additions in 1919, 1922, 1929 (as part of the eleven story east wing addition), 1947 (elimination of the roof garden), and the 1948 addition. These additions are discussed in the *Penthouse* section.

By 1980, the built-up roof had deteriorated and was leaking. Galvanized metal flashing and coping pieces were missing and damaged. The Washington Water Power Company's heavy oil spill at the Steam Plant directly north of the Davenport Hotel prompted the installation of a half block long containment wall. An estimated 75,000 gallons of oil leaked from the former steam plant over a period of approximately sixteen years prior to being detected in 1982. The spill spread more than 400' down the gentle slope towards the hotel. The spill was not made public until 1993.⁶

⁶ *Spokesman Review*. (June 14, 1995). "WWP wants to Dam up its Spilled Oil."

Entrances

Entrances to the Davenport Hotel consisted of two matching central entrances on the building's north and south sides, with secondary entrances off of South Lincoln Street, and individual shop entrances on the north, south and west facades. Revolving doors and ornate marquees defined the primary north and south entries, conducting guests to the elevators and central lobby. Within the first two years, the south entrance assumed the role as the primary point of entry for hotel patrons arriving by automobile. The west entry onto South Lincoln Street provided access to an interior stairwell and the central lobby. The staff entry on South Lincoln Street descended to the basement adjacent to the timekeeper's office. The respective shops around the first story perimeter featured independent, slightly recessed entrances.

Modifications to the entrances consisted primarily of upgrades to the main entrances and alterations of first floor retail space entrances to accommodate new tenants. The condition of the entrances in 2000 was fair. The main entrances retained some historic fabric conveying their original state and design intent. Modified secondary and shop entries retained minimal historic fabric to convey their original state and design. Changes included the replacement of the decorative marquees and revolving doors on the north and south entries with plain elements. Anodized aluminum doors replaced several of the former shop entrance doors. Automatic sliding glass doors replaced the north entry's revolving door in the 1990s. The adjacent radiator was also replaced at this time. Air conditioning units were added above some shop doors.

Terrace

The terrace constructed over the third story, although not included in the original plan of the hotel, was added after several of the directors accompanied Davenport on an inspection of the hotel during construction. The Olmsted Brothers were responsible for the landscaping (with James Frederick Dawson of the Olmsted Brothers office drawing up the plans), treating the terrace as a formal garden with a pergola, fountains, special light fixtures, flower boxes, trees and shrubs. Doorways from the east and west corridors provided access with ornate standards on pedestals every 15' around the perimeter creating a promenade during dances, afternoon teas or similar functions.

Modifications to the terrace consisted primarily of the ca 1957 swimming pool addition. The condition of the terrace in 2000 was poor. The original state and design intent of the terrace was obscured and original features removed by the non-historic swimming pool. A redwood trellis and perimeter fence was constructed around the pool. An added door from the fifth floor on the east wing provided access to the pool. By 1980, the pool was leaking, the trellis had deteriorated and paint was peeling from the pool.

Interior Layout

The interior layout of the hotel consisted of a rectangular floor plan oriented around a central rectangular lobby. Circulation on the first floor radiated from this central portion at right angles on each of the four sides. The basement featured a similar layout with a perimeter hallway around the central Billiard Room. By the second floor and third floors, the concentric hallways were a greater distance out from the central portion, establishing a vertically aligned hallway location. The hotel's upper floors continued in a U-shaped form with a central transverse hallway connecting shorter hallways in either wing in vertical alignment with the outer third floor hallway. The basement originally contained a mix of staff facilities, storage for service, guests' luggage and trunks and first floor retail shops, and entertainment spaces for guests. The first floor consisted of the lobby, shops, entertainment and services

spaces. The second floor similarly featured entertainment and service spaces, some shops, offices and guest rooms. The third floor contained the upper portion of second floor entertainment spaces. However, the primary focus of the third floor's function was on guest rooms, large suites and sample rooms for traveling salespersons to display their merchandise. The fourth through twelfth floors of the hotel focused entirely on guest rooms with sample and staff space mainly in the upper two floors.

Modifications to the interior layout affected primarily the partitions between existing spaces. The overall condition of the building interior in 2000 was fair. The successive modifications and partial rehabilitations had left select areas of historic fabric in fair to good condition. Budget constraints however had hindered implementing a comprehensive approach to previous rehabilitation efforts. Much of the fabric in the first story retail spaces and former hotel office spaces was no longer original due to previous changes. Changes were contemplated as early as 1915 with a proposal to extend the entire West First Avenue side from three stories to thirteen, although this was never carried out. In 1917, a thirteenth floor addition added fifty-three rooms over the east wing and east end of the north, connecting portion. This was followed by the 1929 addition to the east wing designed by Spokane Architect G. Albin Pehrson, adding eighty guest rooms each with private baths.⁷ After Davenport sold the hotel in 1945 to William Edris, the period which followed between the late 1940s and the 1990s was characterized by a series of management changes, proposed and partial renovations, bankruptcy and consequent maintenance neglect. Interior spaces were stripped of many of their original appointments during the 1950s and 1960s. Changes were made to the bathrooms and guest rooms through the 1980s and some changes to the first floor spaces in the 1990s. During this forty-five year period, hotel ownership changed not less than nine times, excluding the 2000 purchase of the hotel by Walt and Karen Worthy.

First Floor

The first floor consisted of four distinguishable spatial divisions arranged around the central lobby with radiating corridors providing access to the exterior. Divisions within the floor consisted of the central lobby (including the balcony, corridors and elevator lobbies) and the shop, office and staff spaces along the north, south, west and east sides of the first floor. Rectangular in plan, the building featured thirteen bays along the north and south sides with ten bays across the west end. The central lobby was eight bays wide and four bays deep. This left a depth of three bays between the lobby and building exterior along the north and south sides for shop spaces and only two bays depth on the west and east ends for shops, staff and office spaces.

First Floor Lobby

Cutter & Malmgren designed the lobby as a central point to facilitate arriving guests and provide a social node for assembly prior to and lingering after events in the adjacent ballrooms. His choice of a Spanish Renaissance style embodied this aspiration as a hospitable central arbor. The marble floor with rugs, central white Italian marble fountain and a monumental fireplace at the west end provided a welcoming atmosphere. Massive pillars supported the second floor mezzanine. These pillars continued up to carry the large transverse built-up steel beams plastered and painted to represent oak beams that spanned the lobby. A metal railing extended around the mezzanine level. Skylites having opalescent glass permitted daylight into the interior while a silver light moving in an arc above the ceiling lites created the illusion of the moon moving across the sky. Cutter devised a comprehensive set of iconography to detail the beams consisting of portrait medallions and coats of arms, griffins and helmets

⁷ G. Albin Pehrson was a former assistant to Cutter from 1905 to 1906 and 1907 to 1917. Matthews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press.

carved into the friezes on the plaster around the steel and concrete beams.⁸ These were then reportedly painted with blues, reds and gold and glazed over with gray to imbue an aged, antique effect. Elaborate bronze lanterns hung along the perimeter and wall mounted candelabra-type wall sconces provided artificial illumination. The lobby originally featured a cigar and newsstand in the northwest corner through 1957 and from ca 1967 to 1985.

Modifications to the lobby changed and eventually restored finishes, altered entrance detailing and furnishings, and changed and restored circulation patterns. The condition of the lobby in 2000 was fair to good. The lobby retained substantial historic fabric conveying the original state and design intent, although the north and south entrance lobbies had experienced some alterations. Changes began in 1942 when the main and perimeter skylites were tarred over as a World War Two security measure. In 1974, a decorating project was undertaken to remodel the lobby, subdividing it into two large rooms with the fountain in the middle. The fountain was sandblasted to expose the original marble. New furnishings and standing fixtures were added with the existing velvet portieres used as screens.⁹ By 1980, there were numerous minor cracks and holes in the plaster beams and the lobby's faux-stone walls. Carpet was nailed to the marble floor.¹⁰ Down lights had been added and perimeter spaces lined with display cases. The cigar shop, front desk, orchestra room, east alcove and former telephone room had all been altered and modernized. The former check-in area was remodeled. The mezzanine level also featured carpet over the marble flooring. Access to the Hall of the Doges in the adjacent Bellevue Block consisted of a single hollow metal door. A 1988 study of the plaster beams indicated previous alterations to the beams consisting of a dark paint over water staining and a complete white repainting of the beams directly above the lobby to brighten the space.¹¹ As part of the 1990s rehabilitation, the fountain was cleaned, repaired and repainted. The carpeting from the center and mezzanine level was removed. Lighting fixtures rewired and existing lampshades replaced. The walls of the lobby, including those in the first avenue foyer, were repainted. Broken ceiling lites were replaced. In the area around the reception desk, the existing low ceiling and electric light fixtures were replaced. The paneling was removed and new partition walls constructed. The brass and marble trim and the clock were repaired and existing wiring removed. Track lighting was installed and existing historic light fixtures repaired. In the mezzanine level, the skylite molding was repaired and repainted, glass panels cleaned and replaced, and cracked or missing panes replaced.

The fireplace received accent painting and the gas valve was replaced. Lights surrounding the painting over the fireplace were removed. In the southeast area, the ceiling light was replaced, the front reception area room repainted, the radiators repaired and the steam lines replaced. Light switches and phone lines were installed and the receptacles reconnected. The existing service stairwell behind the desk was blocked off.

⁸ Matthews, Henry. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press.

⁹ *Spokane Daily Chronicle*. (December 28, 1974). "New Image Due Lobby."

¹⁰ *Spokane Daily Chronicle*. (March 19, 1979: 29). "Role Expands for Hotel Aide." II.

¹¹ McCroskey, Lauren Lee. (June 1988). "Research, Documentation and Restoration Guidelines for Decorative Plasterwork at the Davenport Hotel, Spokane, Washington." Eugene, OR: Thesis submitted in partial fulfillment for the requirements of Master of Science in Historic Preservation, University of Oregon.

First Floor North Side

The north side of the first floor consisted of thirteen bays. The central bay consisted of the entry corridor, leaving six bays to either side. The end shop spaces were three bays deep measured between the lobby and building exterior. The central and east central shop spaces were only two bays deep as the hotel service and office staff spaces occupied the inner bay adjoining the lobby.

Modifications to the central and east portions of the first floor's north side were ongoing as interior finishes and partition walls changed to accommodate new tenants and changing tenant needs. The condition of this portion of the north facade in 2000 was fair. Previous modifications to the interior spaces and storefronts as tenants changed or expanded extensively altered the original configuration leaving minimal original fabric. The east end of the north facade originally featured three entries. One serviced a single bay on the east end. The other two entries led to the central and western portions. From 1914 to 1930, occupancy in these spaces remained relatively constant. The Flower Shop occupied the single east bay, and the Great Northern Railway Company occupied the central bays. On the west side, the Spokane, Portland & Seattle Railway Company was two bays wide. A large counter spanned the two spaces occupied by the Great Northern Railway Company and the Spokane, Portland & Seattle Railway Company. The Flower Shop, run by the Spokane Florist Company, featured an arbor with trelliswork detailing. The shop was conducted as a branch of the Riverside Avenue shop and specialized in corsages of flowers for various dancing parties, teas and banquets, and dinner parties held in the Davenport Hotel. In 1930, G. A. Pehrson redesigned the interior of the Flower Shop. At that time, the Baker's Oriental Shop moved into the adjacent two bays. The Great Northern Railway Company, which had become the Great Northern Ticket Office & Travel Bureau, moved into the two bays nearest the north entry formerly occupied by the Spokane, Portland & Seattle Railway Company. Ca 1933, the name of the Baker's Oriental Shop changed to Baker's Oriental Goods before closing in 1934. After that, the Davenport Sport Shop moved from the corner of West Sprague Avenue and South Lincoln Street into the space formerly occupied by the Baker's Oriental Goods and expanded to include an additional bay on the west side, thereby shrinking the Great Northern Ticket Office & Travel Bureau. By the 1960s through the 1980s, Global Travel occupied the western most bays, replacing the Great Northern Ticket Office & Travel Bureau. The Flower Shop remained in the east bay and the Davenport Sport Shop remained in the central bays until 1985 when the Davenport Hotel closed.¹²

The west end of the north facade featured four entries. Two bays on the east end had their own entries. The remaining two entries led into the central and west portions, each being two bays wide and three bays deep.

Modifications to the west end of the north facade were ongoing as interior finishes and partition walls changed to accommodate new tenants or changing tenant needs. The condition of this portion of the north facade in 2000 was fair. Previous modifications to the interior spaces and storefronts as tenants changed and expanded extensively altered the original configuration leaving minimal original fabric. The building opened in 1914 with, from east to west, Brown's (a men's furnishing shop) in the first bay, a Corset Shop in the second bay, Haddad & David, an oriental rug store, occupying the central portion, and a Pharmacy-Drug Store on the west corner. By 1919, the Davenport Sport Shop, reportedly one of the first exclusive women's sportswear shop in the country, opened in the corner space, replacing the Pharmacy-Drug Store. Brown's remained until 1917. In the same year, Haddad & David was listed in the Polk directory as the Baghdad Bazaar. Circa 1920, the Soda Fountain took over the Corset Shop,

¹² Occupancy chronology researched by Gary Zagelow.

and in 1921, the Sport Shop took over the space formerly occupied by Brown's. A year later, Haddad & David switched from rugs to ladies wear and shortened the store's name to Haddads. Mary H. Haddad owned and operated the exclusive women's apparel shop. She also resided in the Davenport Hotel. The store was reportedly rated one of the more exceptional such stores on the West Coast. At that same time, the Davenport Sport Shop moved to its new location just west of the Flower Shop. The space on the corner of West Sprague Avenue and South Lincoln Street then transitioned through several tenants, including Gun and Critzer Shoes in 1935 and the Quality Boot Shop in 1936. Meanwhile, the Soda Fountain and Haddads continued in operation. During World War Two, the Soda Fountain was a well-known social gathering place. Fine wooden cabinetry, tile wainscoting and flooring distinguished the space. Then in 1941, the Quality Boot Shop closed and Haddads expanded into the west corner. A year later, a Northwest Orient Airlines ticket office moved into the single easternmost bay from its former location on the building's south side and changed its name to Northwest Airlines. When the Soda Fountain closed in 1943, the Northwest Airlines ticket office expanded into the space it had formerly occupied. During this same period, Haddads also returned to its former size, occupying only the central two bays after having expanded the year before to include the west portion. The west portion was listed as vacant in the 1942 Polk directory. In 1957, Haddads closed. The Northwest Airlines ticket office remained until circa 1974 when it moved to the new Washington Trust Building. The Betty Bone shop occupied the space just west of the south entrance from 1976 to ca 1985. The shop began on the south side of the Davenport Hotel as an optical shop and then reportedly turned to gifts and women's wear.¹³

First Floor South Side (East)

The south facade of the first floor was configured similarly to that of the north, consisting of thirteen bays. However, the central bay comprising the entry corridor was oriented towards providing access to the Isabella Room. The Ladies Waiting Room and a toilet room located on the west side of the entry across from the Isabella Room provided services for guests attending functions in the Isabella Room. The east side featured an entry vestibule (a single bay square in size) to the Isabella Room with another similar-sized clubroom just south of this vestibule flanking the entry. Therefore, only five bays remained on the west side and each shop space was three bays deep. Over the course of the next seventy-plus years, partition walls in these five bays changed to accommodate new tenants and usages. The east portion of the south facade consisted of the Isabella Room and a single bay square space just east of the south entry. This small space was identified on the original drawings as the Ad Club and was accessible both from the exterior and the entry corridor. From 1935 to 1941, the Northwest Orient Airlines ticket office occupied this space before moving to the building's north side.

Isabella Room

The Isabella Room was named by Davenport in honor of Queen Isabella of Spain. The large dining and ballroom featured eight columns dividing the room into a central aisle flanked by two narrower aisles. Cutter & Malmgren reportedly employed mirrors to increase the luminescence and sense of activity and space within the room. Beams spanning the room featured arabesque designs surrounding figures of youths, rabbits, foxes and turtles, while the capitals of the columns featured chimeras with the chandeliers hung from their mouths.

Modifications to the Isabella Room were minimal. The condition of the spaces as of 2000 was good with a substantial portion of the original fabric retained. By 1980, the ornate cast plasters columns and ceiling and the marble floor remained in good condition. The wall and ceiling surfaces needed

¹³ *Ibid.*

repainting. Restrooms were added to the anteroom. In 1988, the interior color scheme was changed to a monochromatic treatment accented with gold highlighting, effectively reducing details to two dimensions. The semicircular arches imitating stone and the mirror frames and turnings on the walls received the same cream paint, concealing the original color scheme. In the 1990s, the anteroom was repainted and the hat and coat racks removed. Window coverings were prepared for the ballroom, existing curtains were removed and the window trim was repainted. The column bases and wood slats on the south wall were repaired. Kitchen area cabinets were removed and the walls repainted.

First Floor South Side (West)

The west portion of the south facade featured six bays, each three bays deep, comprising three separate shops with the exception of the first bay adjacent the south entry. This bay, only two bays deep, was identified in the original drawings as the Ladies Waiting Room and featured a toilet. The space was accessible only from the building interior. Comprising the remaining bays from east to west was a single bay shop, and the remaining four bays were divided evenly between two shops. The original drawings indicate a bookshop, Washington Good Roads Association, and a piano shop.

Modifications to the west portion of the south facade consisted primarily of changes to interior finishes and partition walls to accommodate new tenants and changing tenant needs. The condition of this portion of the south facade in 2000 was fair. Previous modifications to the interior spaces and storefronts as tenants changed or expanded extensively altered the original configuration leaving minimal original fabric. By 1916, the Jason Piano Company occupied the west corner space. The first record of the type of businesses in the other spaces was of the Gift Shop in the far east bay in 1917, which by 1919 was called H. B. Mowers Art Goods. In 1923, the Jason Piano Company closed and Kiddies Toggery moved into the space. This shop later expanded its inventory to include women's clothes and furnishings. By 1924, the A. D. Filiatrault Bookshop was listed as occupying the east-central portion, possibly replacing H. B. Mowers Art Goods. The Jewel Box run by Marie Burns was listed in 1925 as occupying the former ladies waiting room adjacent to the south entry. By 1929, the space immediately west of the A. D. Filiatrault Bookshop was occupied by the Travel Shop, managed by Frank Kromer. In 1932, the Travel Shop closed, followed by the Kiddies Toggery in 1935. In 1936, Wilson Mantor, a photographer, moved into the central space formerly occupied by the Travel Shop, remaining in this space until 1939. Major changes occurred in 1939 with the installation of a basement garage entry on the south facade into the west-central space. The ripple effect of this was a shifting of the Blue Bird Shop, the A. D. Filiatrault Bookshop and Wilson Mantor, the photographer.

Wilson Mantor moved into the west corner. The A. D. Filiatrault Bookshop moved to the space adjacent to the Wilson Mantor shop on the west side of the new garage entry. The Blue Bird Shop reportedly expanded from the bay just west of the Jewel Box into the bay adjacent to the new garage entry on its east side. The basement garage entry closed circa 1945, after which the A. D. Filiatrault Bookshop moved back to its former location and the Blue Bird Shop returned to its former size. In 1949, Wilson Mantor closed his photography shop. During this time, the Jewel Box remained in operation. A Beauty Parlor moved in 1950 into the space formerly occupied by Wilson Mantor. Two years later, Filia's Gift Shop opened in the space immediately to the east of the Beauty Parlor, and then closed circa 1953. In 1954, the A. D. Filiatrault Bookshop closed. It is unknown if the Blue Bird Shop expanded again into the former A. D. Filiatrault Bookshop space after it closed. Meanwhile, the Jewel Box remained open. In 1960, the Beauty Parlor closed, followed by the Jewel Box in 1963 and the Blue Bird Shop in 1964. Betty Bone opened in 1964 as an optical shop in the former Blue Bird Shop space before moving to the north side of the building in 1976 and undergoing a transition to a gift shop. Later,

the Athletic Round Table moved into the space vacated by Betty Bone from its former location in the Bellevue Block.¹⁴ Following a complete remodel and redecoration of the space in 1972, the Persian Wind Restaurant opened on the corner of West First Avenue and South Lincoln Street in the space formerly occupied by the Athletic Round Table.¹⁵

First Floor West Side

In addition to the retail spaces on the building's north and south sides, the west facade's central portion featured a three bay wide by two bay deep space intended according to the original drawings to be a Chinese Buffet. This buffet featured a bar along the east side, a toilet off the northeast corner and access only to the lobby. The employees entrance was located immediately south of this space.

Modifications to the west side spaces were ongoing as interior finishes and partition walls changed to accommodate new tenants or changing tenant needs. The condition of this portion of the south facade in 2000 was fair. Previous modifications to the interior spaces and storefronts as tenants changed or expanded extensively altered the original configuration leaving minimal original fabric. From 1914 to 1916, the space between the west end of the lobby and South Lincoln Street functioned as a Chinese Buffet. It was intended to be "distinctly a man's room," although unlike any typical western saloon, it featured delicate and sophisticated, finished dark suki wood with fret work and carved capitals. Large windows provided day lighting with screens of latticework and paper to soften the light. The room featured ebony furniture with a large bronze bowl supported on two sinuous dragons as the centerpiece. However, records indicated that as early as 1917, the space was converted to a financial office for stocks and bonds sales. In 1923, the Fairway Women's Store opened in this space as part of the Davenport Sport Shop.¹⁶

Although of unknown locations, other shops listed for the Davenport Hotel were the Milady's Import Shop and the Gage Shop Millenary. The original drawings indicated shops on the interior second floor, and these stores may have been located there.

First Floor East Side

According to the original drawings, the east side of the building consisted primarily of service spaces and freight and service elevators. This space was three bays wide and deep. A passageway led to the adjacent Wilson and Bellevue Blocks. Service spaces within the first floor consisted of the office and guest check-in desk off the northeast corner of the lobby with the manager's office situated behind these spaces adjacent to the vault. Public telephones were located immediately east of these offices. The alcove on the east end of the lobby was flanked on the south by the checking and telegram room, and by offices and the orchestra room on the north. In the east central portion were the service and freight elevators and service stairway adjacent to the exhaust and fresh air intake shafts.

Modifications to the east side of the building's first floor were ongoing as interior finishes and partition walls changed to accommodate new spatial organizations and aesthetic and functional "modernizations" of staff office and service spaces. The condition of the spaces as of 2000 was fair with some original fabric remaining.

¹⁴ *Ibid.*

¹⁵ *Spokesman Review*. (September 29, 1972: 3). "Davenport's Persian Wind Restaurant Opens Tonight."

¹⁶ *Occupancy chronology researched by Gary Zagelow.*

Second Floor

The second floor consisted of the central upper gallery of the lobby, two entertainment rooms (the Elizabethan Room and the Marie Antoinette Room) dominating the north and southeast corners, and guest rooms along the west side. A second corridor set back from the gallery serviced these guest rooms. The State Suite occupied the northwest corner and was reportedly designed for such important guests as U.S. Presidents, Senators, Governors, movie stars and tycoons.

Marie Antoinette Room

The Marie Antoinette Room featured its own entry vestibule with coat checkroom immediately opposite and a ladies retiring room along the south wall adjacent to the vestibule. A men's smoking room was located west of the ladies retiring room, separated by toilets for the men's room down a long hallway. The cloakroom, ladies retiring rooms, and beauty salon opened off the mezzanine and provided a buffer between the Marie Antoinette Room and guest rooms. The Marie Antoinette Room evoked eighteenth century France with its chaste elegance, ivory and French gray color scheme. Plaster medallions of court jesters garlanded with laurel leaves accented the fascias of the gallery. The hardwood 85'x47' ballroom floor was suspended on steel cables lending buoyancy unattainable on ordinary "dead" floors. As the dancers moved, their motions generated a wave affect. This, however, did not interfere with the room's function as a banquet hall, as the diners did not generate the same vibration. The ballroom also served the Hall of the Doges with connections to the kitchen and a large built in serving area. Three crystal chandeliers illuminated the room.

Modifications to the Marie Antoinette Room focused primarily on changes to and restoration of decorative finishes and ceiling repairs following installation of the terrace swimming pool. The condition of the ballroom as of 2000 was fair with substantial original fabric retained but having a contemporary paint scheme. Changes included the ca 1974 restoration of the intricate plaster moldings as part of a two-year refurbishing project. By 1980, some plaster was damaged due to water leaks, and the parquet flooring and carpet were worn. Paint was peeling from the previously repainted walls.

The color scheme had changed to a monochrome treatment with some details emphasized in gold, similar to the change that occurred to the Isabella Room. In the early 1990s, a hardwood spring-loaded replacement floor was installed which matched the original herringbone pattern. The carpet from the balcony and the banister felt were removed. The entire area was repainted and the ceiling plasterwork repaired. The kitchen area lights were disconnected and temporary fixtures installed. In the entrance area, the carpets were replaced and the doors repaired and repainted.

Elizabethan Room

The Elizabethan Room on the north side functioned as a smaller banquet room, divisible by folding oak partitions into three individual rooms. The room's dark oak paneling featured heraldic crests with ornamental plasterwork on the ceiling emulating late Tudor designs. Furniture for the room was oak, and the room was illuminated by solid silver chandeliers.

Modifications to the Elizabethan Room consisted primarily of building and communication system upgrades, followed later by their removal and restoration of the room. Following the substantial refurbishing during the 1980s and 1990s, the condition of the room as of 2000 was good. The Elizabethan Room retained a substantial amount of original fabric. Changes included the addition of floodlights and speakers. Three of the doorways were blocked and mechanical equipment closets created. By 1980, the finish on the parquet floor was worn and the non-historic gilded wallpaper above

the oak paneling peeling. Exposed wiring from previous building system upgrades ran along portions of the walls. In the early 1990s, the doors were refinished and the gold foil removed. All of the woodwork was restored. The floors were sanded and sealed. Exit lighting was replaced and the ceiling was painted and accented. Registers were repainted and repaired and plumbing was replaced. Phone cables were removed. Non-historic wallpaper was stripped from the walls. The silver chandeliers were polished and repaired. The folding partitions were repaired, rebuilt and refinished. Some of the wood panels and silver light fixtures were replicated to replace missing and damaged pieces.

Second Floor Guest and Staff Spaces

Small guest spaces and shops on the second floor provided a buffer between the entertainment spaces and guest rooms. The manicuring and hair dressing rooms were the female counter part to the men's barbershop in the basement. The men's smoking room and ladies retiring room near the Marie Antoinette Room also provided areas to retire from the ballroom festivities.

Modifications to the second floor guest and shop spaces altered existing partitions, ultimately converting the spaces to new uses. The condition of the toilet rooms in 2000 was fair but extensively altered. Previous modifications, particularly renovations and the addition of smaller meeting rooms, extensively altered the original configuration leaving minimal original fabric. Changes began in the early 1950s when the manicuring and hair dressing shops became the Coronet Room with a maximum occupancy of forty to fifty persons. At this same time, the Signet Room, having a fifteen to twenty person occupancy, was added adjacent to the Elizabethan Room in a former office space. The room featured oak paneling and silver light fixtures to replicate the atmosphere of the Elizabethan Room.

In 1980, the men's and women's toilet rooms were remodeled and the carpet replaced. In the 1990s, existing phone wiring was removed from the Coronet Room and the room refurbished and repainted. The toilet room was remodeled, sinks re-plumbed and overhead light fixtures installed. Existing wallpaper was removed and the room repainted. A single large mirror was removed and replaced with two mirrors. The sink fixtures were replaced. Refurbishing of the Haile Selassie room, also underway at this time, involved removal of existing carpet, repairing the sliding door and pillars, replacing receptacles and switches, patching the walls and installing contemporary electrical lighting fixtures.

Second Floor Staff Spaces

Second floor staff spaces consisted of a serving room along the east end of the floor between the two entertainment rooms, as well as a men's toilet room. Freight and service elevators connected the serving room to the main basement kitchen. An office was located on the north side at the west end of the Elizabethan Room, with a ladies retiring room on the south side of the second floor just west of the Marie Antoinette Room.

Modifications to second floor staff spaces altered and refurbished existing spaces. The condition of these staff spaces in 2000 was fair. Previous modifications, particularly the conversion of the office space adjacent to the Elizabethan Room into the Signet Room in the early 1950s, extensively altered the original configuration leaving minimal original fabric. In the 1990s, the office area was refurbished, involving wallpaper removal, bathroom plumbing replacement, air conditioning repair, wall repainting and phone line installation.

Third Floor

The third floor consisted primarily of guest rooms situated along the north, west and south sides. The upper portion of the Marie Antoinette Room occupied the southeast corner, with some sample rooms, shops and service spaces located along the east side. A hallway servicing these spaces wrapped around all four sides of the floor between these two layers of rooms, with the exception of the southeast corner over the Marie Antoinette Room.

Modifications to the third floor were minimal. The condition of the third floor in 2000 was fair. Previous alterations had primarily changed finishes leaving the original spaces, their configuration and placement intact. By 1980, finishes in the guest rooms were deteriorated and the corridor, hallways and elevator lobby had been carpeted.

Fourth through Twelfth Floors

The upper floors' U-shaped plan featured a basic vertically-repeating layout consisting of a central hallway with over 400 guest rooms, bathrooms, sample rooms, and service spaces placed on either side of the hallway along the exterior walls of each floor.

Modifications to the upper floors involved two main types of changes. One change consisted of entire additions to the existing structure. The other change involved interior remodels. The condition of the upper floors as of 2000 was fair. Previous alterations had primarily affected the penthouse spaces, with some changes to upper floor guest rooms and bathrooms. The hallway, guest room and bathroom configurations in the upper floors, with the exception of the penthouse spaces, remained largely intact.

Additions began with the 1917 thirteenth floor addition that added fifty-three rooms over the east wing and east end of the north portion, followed by the eleven-story 1929 addition designed by G. A. Pehrson which added eighty new guest rooms, all with private bathrooms. In 1948, sixteen new suites were added adjacent to the 1947 penthouse addition. Pronounced interior changes began under ownership of the Western Hotels from 1953 to 1967, involving an extensive cosmetic renovation and removing of partitions to enlarge guest rooms.¹⁷

Hallways

Hallway configuration in the U-shaped plan remained consistent throughout the upper levels. A transverse central hallway extended out from the central elevator lobby and continued along the east and west wings of the U-shaped plan. Guest, service, sample and shared bath rooms were arranged along the outer building walls on either side of the hallways. The central hallway featured shared bathrooms, with a window at the east end and a stairway at the west end. The east hallway featured a window in the south end while the west hallway ended with the door to the living room of the corner suite. Two exceptions to this configuration were the eleventh and twelfth floors where the west hallway extended the full length of the side wing.

Modifications to the hallways primarily affected finishes, fixtures and some partitions on the south end of the west hallway. The condition of the hallways in 2000 was fair. The hallways retained their

¹⁷ Westin Hotels (Westin Hotels and Resorts) began in 1930 as Western Hotels, Inc. a Washington based management company formed during the Depression era. The company changed names to Westin Hotels and Resorts in 1970 during its merger with United Airlines, Inc.

original configurations and placement. Changes consisted of renovations between 1974 and 1979, involving the sealing and painting shut of the transoms, replacing ceiling light fixtures, and refinishing the elevator lobby on each floor.

Guest Rooms

Guest rooms were sparsely decorated. Louis Davenport's intent was to achieve a restive and familiar homelike setting, believing that tired travelers arriving to the hotel were not particular as to whether the bed "was made after the style of Elizabeth or of Louis XIV."¹⁸ To this end, Davenport installed simple mahogany furniture and fine mattresses to ensure a restful stay. The layout also included several opulent suites on the south end of the west wing. Guest rooms featured floors with carpet of one of five color patterns, light-colored and small-patterned wallpapered walls, and wood trim. Each room was furnished with a phone, reading lamp, dressers, writing desks, and a mirror on the back of each door.¹⁹ Room prices were kept to affordable rates to enable less affluent travelers to spend more freely in the dining room.

The north portion of the upper floors featured guest rooms along the outer wall with a large suite in the west corner. Guest room sizes remained vertically consistent between the fourth through eleventh floors. Two larger guest rooms occupied the central portion across from the elevator lobby. Each floor contained guest rooms in the west wing with sample rooms in the east wing. The only difference was on the eleventh floor, where rather than a large suite in the south end of the west wing, there were multiple smaller guest rooms. Also, the tenth and eleventh floors featured a single large sample room on the east side of the elevator as opposed to a guest room and a smaller sample room typical of the floors below.

Sample rooms were finished similarly to the guest rooms, although with less colorful carpeting and tables oriented towards the display of wares. Guest rooms along the north side of the building each had private bathrooms and were typically larger than those along the inner light well.

The east and west wings' spatial organizations varied more broadly than that of the north portion. The east wing consisted of sample rooms along the outer and inner walls, with the service elevator, stairway and serving rooms in the southeast corner and a guest room in the northeast corner. Rooms to either side of the hallway were equal in width, with bathrooms off of each. On the twelfth floor, staff and linen rooms occupied the entire east wing. The west wing, however, changed its spatial organization with each floor. The ninth and tenth floors featured a suite in the south end with smaller guest rooms in the north end. The ninth floor featured two smaller guest rooms on the northeast end, while the tenth floor featured only one. On the eleventh floor, there were five guest rooms along the inner wall and six along the outer wall. In contrast, the twelfth floor featured five guest rooms along the inner wall and three sample rooms along the outer wall.

Modifications to the guest rooms focused primarily on adding rooms and altering partitions, as well as upgrading finishes in existing rooms to meet then contemporary tastes. The condition of the guest rooms in 2000 was fair. Previous alterations had altered room configurations with extensive finish and furnishing changes, leaving only the doors, relationship between the rooms and hallways, and some room configurations intact. Changes included the 1917 thirteenth floor addition, the 1922 remodel of

¹⁸ Matthews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 248).

¹⁹ Brooks-Miller, Christopher S. (May 1990). "The Davenport: Creation, Damnation and Problems of Resurrection (1890-1990)." Pullman, WA: Thesis submitted in partial fulfillment for the requirements of Master of Science in Architecture, Washington State University, College of Engineering and Architecture. Pg 43.

former twelfth floor service rooms, adding fifty-three additional guest rooms following the 1919 penthouse addition. This remodel involved reducing the larger service rooms to smaller guest rooms and adding bathrooms for over half of the new guest rooms.²⁰ The 1929 east wing addition added eighty guest rooms. An extensive cosmetic makeover between 1953 and 1967 under the ownership of the Western Hotels was intended to convert the hotel into a motel. These changes involved the addition of shag carpets, paneling, and plastic and white paint finishes to refurbished spaces. In 1969, some of the smaller guest rooms were combined to provide larger guest rooms. Between 1974 and 1979, the guest rooms were again modified, involving the removal of walls to create larger rooms, the addition of kitchenettes and room refinishing. By 1978, the number of guest rooms had been reduced from over 400 to 333, largely through removal of partition walls to create larger guest rooms.²¹ Original brass locksets were replaced with cylinder locksets and escutcheons of various finishes. By 1980, the rooms retained only portions of their original cove molding and doors. Windowsills, although intact, featured a plastic laminate covering. Surface wiring was added in some rooms.

Circus Room

The Circus Room, completed ca 1935, was a guest room that Louis Davenport had decorated for his friend Harper Joy, a businessman who often joined the Ringling Brothers Circus as a clown. Located on the east side of the seventh floor (number 730), the room featured appliqué motifs depicting a circus parade along the upper wall portions. Balloon type glass electrical lighting fixtures illuminated the room.

Modifications to the Circus Room were minimal, primarily affecting the wainscot below the appliqué motifs. The condition of the Circus Room in 2000 was fair retaining most of the significant wall detailing and electrical light fixtures. During World War II, the names of the axis countries were scratched off the appliqué motifs.

Bathrooms

Bathrooms in the hotel's upper floors were separately ventilated rather than having windows as originally proposed. Of the 406 original guest rooms, most (approximately 300) had private bathrooms. Eighty rooms in the 1929 east wing addition all featured private bathrooms. Shared bathrooms were located off of the east and west ends of the central hallway. Bathrooms featured porcelain tubs with specially designed fixtures, vitreous lavatories and washbowls. A local branch of the Crane Company furnished all fittings and furnishings for the bathrooms.²²

Not all of the bathrooms were modified, leaving some partially intact but deteriorated, while others (mostly the lower level public bathrooms) were extensively modified. The overall condition of the bathrooms in 2000 was fair. Changes included total and partial renovations of and installation of new furnishings in some bathrooms between 1974 and 1979.²³ By 1980, the upper guest room bathrooms were in various states of deterioration and disrepair with leaking plumbing, peeling paint, soiled wallpaper, failing plaster and water damage. They did, however, retain their original fixtures and configurations.

²⁰ *Spokesman Review*. (May 1, 1915). "Davenport Hotel Changes Planned."

²¹ Musacchio, Carl. (January 1978). *Lodging Hospitality*. "Operation Upgrade '78. The Davenport: Once Again Spokane's Centerpiece."

²² *Spokesman Review*. (August 30, 1914). "What Work To Do, When, Where, How." II.

²³ Musacchio, Carl. (January 1978). *Lodging Hospitality*. "Operation Upgrade '78. The Davenport: Once Again Spokane's Centerpiece."

Penthouse

The penthouse began as two single central and east volumes providing mechanical space. The remainder of the roof was devoted to a roof top garden.

Modifications to the penthouse consisted of multiple additions and renovations that completely removed the former roof top garden and altered the roof top form. By 2000, the condition of the penthouse was fair, although it had been extensively altered from its original state. Changes began with the 1917 thirteenth floor addition followed by the 1919 addition of a rectangular portion on the southeast corner of the east wing. In 1922, a second addition designed by G. A. Pehrson followed infilling between the central and 1919 addition, creating a penthouse area occupying the middle of the north side east and the entire east wing. This new space contained the servants' quarters, linen rooms (15'x52'), sewing rooms (15'x30') and a storage room for the miniature trucks used by the maids who had previously occupied space on the twelfth floor. Also located in the new addition were the housekeeper's living room, bedroom and bath, as well as a rest room for women servants and locker rooms for both men and women. The vacated twelfth floor rooms were remodeled to add 53 additional guest rooms. The 1929 east wing addition also included expansion of the penthouse space over the upper portion of this addition, bringing the penthouse out nearly flush with the exterior walls. In 1947, there was another expansion along the outer north edge of the original central portion's west end, eliminating the last remnants of the roof top garden. In 1948, sixteen new penthouse suites were added adjacent to the 1947 addition. By 1980, the penthouse was in similar condition to lower levels following the 1950s renovations.

Basement

The main basement originally contained a mix of staff facilities, storage for service, guests' luggage and trunks and first floor retail shops, and entertainment spaces for guests. The basement layout placed the billiard room in the middle of the floor beneath the main first floor lobby, with hallways wrapping around the north, south and east sides. The billiard room featured tables along an east west axis, five to a side, and two larger tables in the northwest and southwest corners. Spaces along the outer perimeter of the floor consisted of the guest facilities in the north central and northwest corner and service and storage spaces along the remaining sides. Sidewalk lights above spaces on the outer edges of the north, south and west sides provided day lighting. The Pompeian Room, the basement barbershop, featured white marble on a background of Pompeian red. Guests arriving "all dusty and with hands covered with grease" could in half an hour be "turned out by the barber, manicurist and valet a spick-and-span new man with pressed clothes."²⁴ The barbershop was three bays wide and three deep with stools along the east and west sides and manicuring on the north side. Dressing rooms were located on either side of the manicuring room with a fountain in the central portion. The chairs were designed specifically for the room with a white enamel-trimmed Venetian bronze frame upholstered in soft red leather. The mugs, bottles, shampoo, appliances, and other equipment were furnished by Spokane Barber Supply Company. The men's toilet room and shoeshine area were located off of the west side of the barbershop with lavatories in the central portion and stalls on the north end. An aquarium was located along the north wall. The Turkish Baths, added in 1923 in the northwest corner of the basement, featured indirect lighting and a marble and vitrolite tile swimming tank, hot air room, steam room, electric light cabinets and complete hydrotherapeutic equipment. J. C. Fisher, formerly in charge of the Plaza hotel baths in

²⁴ Matthews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 248 cited from a July 21, 1914 Spokesman-Review article.)

New York, was the first manager. The baths reportedly were a duplicate of the baths of the Biltmore Hotel in New York. G. A. Pehrson prepared the plans under direction of Mr. Fisher, who personally superintended construction.²⁵ Two additional sub-level basements functioned as mechanical spaces for the hotel. The lowermost level was sealed in the 1950s when the Westin Hotel chain took over.

Modifications to the main basement ultimately extensively altered the central public spaces as well as the staff and service spaces. By 2000, the condition of the main basement was fair. The Early Bird's Breakfast Club spaces, barbershop, and public bathrooms were in various states of neglect and deterioration. The staff and service spaces were similarly neglected and cluttered with unused equipment in various states of disrepair. Changes to the billiard room began in 1939 with the addition of a basement garage and Early Bird's Breakfast Club, both designed by G. A. Pehrson. These new spaces also occupied the former laundry department, carpenter shop and part of the candy factory along the south wall, as well as the baggage storage area just east of the billiard room. The garage provided space for seventy-five to eighty cars with an entrance on West First Avenue.²⁶ An electric elevator lowered the cars to a balanced turntable that directed the cars in the direction to be parked. The garage also featured two gas pumps, four 500-gallon gas tanks, a lubrication area, and wash racks. The Early Bird's Breakfast Club entertained visiting celebrities, secured conventions and staged civic attractions. In 1947, the garage closed, providing space for expansion of the Early Bird's Breakfast Club. Harold C. Whitehouse of Whitehouse & Price, who was also the club's president, designed the new spaces and the remodeled existing spaces.

The new club rooms, open daily to members from 11 am to 1 am, consisted of a modernistic lobby, leading to a cocktail lounge with a horseshoe-shaped bar, ladies parlor, library, men's parlor and office, and ornate drawings room. Perimeter walls featured Venetian shades made of glass with electric lights behind them to give the effect of the sun shining through. Mirrors on the walls, ashtrays and other items bore the emblem of the club, an early bird at dawn. In the 1950s, the Western Hotel management sealed the third level sub-basement.²⁷ During the 1950s and 1960s, partitions and saunas were added to the basement barbershop. The Turkish Baths were removed prior to the 1990s.

Basement Service Spaces

Service spaces in the basement consisted of four main types. These were staff facilities (such as locker and dining rooms), the kitchen servicing the hotel, storage areas (for shops, guests, and hotel supplies), and service rooms (such as the carpenter and painting shops). Staff facilities occupied the northeast and southwest corners with locker space for staff, hotel storage spaces, staff dining areas, and an employees' self service kitchen in the northeast corner. The different occupations within the hotel staff had separate dining rooms and locker rooms (i.e. waiters, cooks, and miscellaneous help). Additional lockers and the timekeeper's office were located near the west service entrance in the southwest corner of the basement. The kitchen equipment was of the latest and most efficient design available to enable a 4000 meal a day preparation capacity. Shops along the west end of the north and south sides of the first floor featured basement storage spaces directly below their respective establishments, each with a separate stairway down to the storage room. Storage facilities for hotel guests and traveling salespeople included a trunk room of the east side of the billiard room with a baggage room on the east side of the trunk room.

²⁵ Spokesman Review. (1923). "Davenport Baths to be Ready Soon."

²⁶ Sanborn Map, 1943.

²⁷ Spokane Daily Chronicle. (January 22, 1974). "Splendor of the Past Recalled."

Additional storage areas for hotel supplies and a wine storage area were interspersed throughout the floor. Service spaces consisted of the carpenter and painting shops for hotel maintenance on the south side of the basement between the laundry room and a hotel storage room.

Modifications to the service spaces consisted primarily of system upgrades to accommodate ongoing use of the facilities, and adjusting partitions to meet changing or new tenant needs. By 2000, the condition of service spaces in the basement was fair. Changes included the addition of a candy shop in the south side of the basement. This was followed by the 1939 remodel adding the basement garage in the former locations of the laundry department, carpenter shop, a portion of the candy factory (along the south wall), and the trunk room and baggage area (east of the former billiard room).

Basement Hallways

Hallways in the basement consisted of the main marble-clad public hallway on the north side of the billiard room which provided access from the stairs and elevator lobby to the billiard room and barber shop. A secondary hallway continued around the perimeter of the billiard room, providing circulation for staff between the staff and storage spaces, as well as access to the Turkish baths. Within the staff spaces, smaller hallways provided additional circulation. An open corridor in the southeast corner linked the hotel with the kitchen area in the former Bellevue Block.

Modifications to hallways resulted in a reduction in public access and rearrangement of hallways to accommodate new basement spaces. Changes consisted of removal of the south and west portions in 1939 to accommodate the parking garage. The south hallways were closed off for staff use only.

Stairways

Stairways within the building provided public and service access from and between the main basement through the third floor with two stairways connecting the upper levels of the building for emergency egress. The primary public stairways consisted of two quarter-turn stairs on the north and south sides of the lobby adjacent to the elevator lobbies. These stairs continued as half-turn stairways between the second and third floors. Another half-turn stair led up from the north side of the lobby to the second floor mezzanine just west of the north entrance. This stairway continued through the upper floors and provided emergency egress. A third marble-finished primary stairway led from the mezzanine level surrounding the lobby to the Marie Antoinette gallery. A broad stairway led from South Lincoln Street down to the basement on the west side, providing access to the billiard room. Secondary stairs provided service access from the first floor shops to their respective basement storage areas. Additional service stairs off the South Lincoln Street entrance adjacent to the manager's office and in the central portion of the building's east side adjacent to the service and freight elevators provided access to the basement. On the upper floors, in addition to the central stairway adjacent to the elevator lobby, a stairway on the west end of the corridor provided egress for guests with a service stairway in the south end of the east wing for hotel staff.

Modifications to the stairways primarily affected secondary stairways, changing levels of public access and finishes. By 2000, the condition of the stairways was fair. The stairways retained a significant level of intact original fabric. Changes to the primary public stairways included the addition of non-skid strips to the marble stairway between the second floor main lobby mezzanine and the Marie Antoinette Room gallery. During the early 1990s, the open area along the Marie Antoinette Room gallery was filled in. The stairways to the front reception area were blocked off.

Elevators

Elevators consisted of passenger, service and freight hydraulic elevators operated by water. Three passenger elevators were located on the north side of the building flanking the entrance hallway. Anticipating future additions, Cutter & Malmgren also included a matching lobby configuration on the south entrance to accommodate three passenger elevators should upper floors ever be added to the building's south side. The elevator cabs featured wood wainscoting with mirrors above. The service and freight elevators were located in the central portion of the building's east side, providing access to service spaces on all floors as well as the basement kitchen. These were used to bring catered meals and room service to guest rooms and the ballrooms on each floor.

Modifications to the elevators involved alterations to the cabs and refinishing of the elevator lobbies on each floor between 1974 and 1979. The condition of the elevators by 2000 was fair, although they had been extensively altered. Changes to the passenger elevators involved replacement of the original cabs with contemporary cabs and the removal in the 1990s of the iron cage and gate, replacement of the ceiling lights, and replacement of the elevator floor indicator lights.

Hardware and Fixtures

Hardware in the hotel included twenty clocks synchronized by a master, providing accurate time throughout the building. A complex brass lock system on guest room doors enabled staff to know whether rooms were occupied or if turn-down or maid service was necessary. Electrical lighting fixtures on the exterior consisted of large wall mounted lanterns on the perimeter columns and roof top standards. Ornamental iron bracket lanterns, verde green in color to match the marquees, lined the lower portion of the building exterior with two- and three-cluster light brackets illuminating the entrances. On the interior, handmade brass electric lighting fixtures with silk shades provided illumination for dressers, vanity tables and in public spaces.²⁸

Modifications to the hardware and fixtures consisted primarily of replacing original hardware with contemporary hardware during subsequent renovations. By 2000, the condition of the hardware and fixtures was fair. Changes to the hardware included replacement of the original brass guest room doorknobs, locksets and escutcheons between 1974 and 1979 with cylinder locksets and escutcheons of various finishes. Changes to fixtures included the complete removal and loss of the exterior wall mounted lanterns and removal or damage to most of the single globe standards along the rooftop by 1980. In the 1990s, track lighting was installed around the lobby fireplace, and the lights surrounding the painting over the fireplace were removed. Lighting fixtures were rewired in the northwest corner of the lobby mezzanine. Contemporary fixtures were added in the reception desk area and later replaced with historic fixtures. Ceiling lights in the southeast lobby office area were replaced. The faulty chandelier in the Marie Antoinette balcony stairway was replaced. Temporary lighting fixtures were installed in the Marie Antoinette kitchen area. Exit lights were replaced in the Elizabethan Room and the chandeliers repaired, rebuilt and refinshed. Overhead lights and two lights flanking the mirrors were installed in the men's mezzanine restroom. In the mid 1950s, the existing "Davenport" sign on the building exterior was added.

Building Systems

Building systems in the hotel were originally intended to fully equip the hotel to maintain itself and cater to the needs of its guests. In the basement, a 26'x10' marble switchboard controlled the building's

²⁸ *Spokesman Review*. (August 30, 1914). "What Work To Do, When, Where, How." II.

electrical system. A central vacuum system and specially designed maid carts with a desk for keeping notes facilitated cleaning. To address fire suppression concerns, Cutter & Malmgren designed the hotel with a steel frame encased in concrete with hollow clay tile partition walls. The basement featured fireproof doors and sprinklers. The mechanical system for producing ice and chilling water consisted of a thirty-five ton Armstrong vertical, duplex, double-acting ammonia compressor in the sub-basement, having four compressions to the revolution and operated by a direct-belted motor. This was reportedly one of the most complete and unique systems employed in a hotel in the United States at that time.²⁹ As with other building systems and furnishings, Davenport wanted the best method and workmanship regardless of the cost or delay. The ammonia, after compression and condensation in the system described above, was fed to its service points, which included the freezer (kept at ten degrees Fahrenheit) used for freezing meats and fish, and chilling the filtered water piped through cork-insulated pipes to each guest room. A 24'x12'x5' tank of brine was chilled by ammonia coils, enabling production of five tons of ice every twenty-four hours.

Cans tapering at the bottom and containing pure distilled water were submerged in the tank for ice. Chilled brine was also routed to the first floor shops around the lobby (particularly the florist shop which contained pipes in the walls and display cases) and to the kitchen pantries and storerooms. The system also chilled filtered air for cooling the building. The water supply consisted of a connection to the City of Spokane's water system for drinking water and a 662' deep, 400 gallons of water per minute capacity artesian well. The well water was used for bathing (after being filtered to provide soft water), laundry, cleaning dishes, running elevators, and all other non-consumption uses. The central heating plant heated the water. Water consumption was monitored closely on a daily basis.

Modifications to the building systems involved some upgrades primarily to the main and upper floors. By 1980, the electrical and mechanical equipment was outdated. Abandoned equipment littered the basement. Throughout the building, the plumbing, heating, cooling and electrical equipment needed almost total replacement. During the late 1940s, new laundry facilities were added and a new water softener. Later changes also included the addition of air conditioning equipment, television cable and telephone wiring.

Site

The site consisted primarily of the sidewalks along the north, south and east sides of the building. Lites in the sidewalks provided day lighting for perimeter basement spaces. Streetlights along the curb provided artificial lighting during the evening and night.

Modifications to the site involved the addition of contemporary streetscape features and the removal of original elements. By 2000, the condition of the site was fair. Changes included the addition of light poles, tree wells and trash receptacles in 1976. By the 1980s, the sidewalks were extensively cracked and uneven. The main steel supports for the sidewalks were rusted and weakened in numerous places. These had been braced in the basement. None of the ca 1914 elements remained. Some of the glass sidewalk lites remained, although most were either damaged or missing.

²⁹ *Ibid.*

Wilson & Bellevue Blocks

Within the chronology of the Wilson and Bellevue Blocks' development, the 1910s were highlighted by Theodore (Teddy) Roosevelt's 1911 visit, the onset of Prohibition and substantial interior and entry rearranging and remodeling. In preparation for Theodore Roosevelt's stay, Louis Davenport hired the Spokane architecture firm Cutter & Malmgren to remodel his former apartment to provide a suite with a private entrance and stairway to South Post Street.³⁰ The west entrance to the Orange Bower, a men's bar, was moved to provide direct street access. Chairs and tables were added to the Orange Bower and the bar moved to the north wall to accommodate the shift from spirits to light refreshments and soda fountain items. Davenport also had the kitchen which served dining areas in both the Bellevue and Wilson Blocks moved to a central location in the respective southwest and northwest corners of the Wilson and Bellevue Blocks, with food preparatory and storage space below in the basement.

The 1916 interior remodel extensively altered the ground floor of and main entrance to the Wilson Block. Alterations to the main entrance on West Sprague Avenue consisted of adding a pair of entries leading to an oak paneled, glazed green tile floor lobby with a cashier booth separating the doorways. Davenport subdivided the former main restaurant portion into the Davenport Coffee Shop (also known as the Coffee Shop), private dining alcoves along the west wall, with the main restaurant in the remaining east portion. The oak paneled partition walls divided the lobby from the private dining alcoves. A large aquarium between the eastern most of the two doorways and the lunch counter of the Coffee Shop provided separation between these spaces and framed the passageway to the main restaurant area. The 7'-6" wide private dining alcoves, patterned after middle-eastern establishments, featured 5'-6" tall partitions between them. The Coffee Shop contained a large steam table along the entire west side, a lunch counter in front lined with high backed revolving chairs, and polished oak tables throughout the remainder of the space with a pinkish brown marble tiling harmonizing with the rooms color treatment.

In 1917, the Delicacy shop, designed by the Spokane architect G. A. Pehrson and specializing in light meals and fountain items, opened in the southeast corner of the Bellevue Block with its entrance on South Post Street. The shop featured a beamed ceiling with latticed pillars and a gray and ivory color scheme with touches of light blue. This new space incorporated the former south portion of the kitchen area.³¹ During this time, a bowling alley also occupied a portion of the basement.

In February of 1922, the renowned Italian Gardens designed by Cutter & Malmgren formally opened in the Wilson Block. This Italian Renaissance-style restaurant evocative of Mediterranean gardens reduced the Coffee Shop to a slender aisle between the restaurant and the private dining alcoves along the west side. Davenport had the south stairways, halls and Peacock Room removed to open up the south end of the dining area. The prevailing color tone was soft warm gray with ornamentation in the capitals, frieze and ceiling beams featuring soft shades of blue, green, rose and gold, with garlands around the columns done in parchment. Shortly afterward in 1925, Davenport remodeled the Coffee Shop to provide a double counter the full length of the room's west side with a table-high marble serving counter. The woodwork on the walls received a color scheme of antique tobacco, brown, vermilion, green, and black, and there was a decorative tile floor.

³⁰ Spokane-Review. (April 7, 1911). "Teddy to Occupy Four-Poster Bed." *Louis Davenport and his family had moved out of their apartment in the Wilson Block into a residence designed for them by Cutter.*

³¹ Spokane-Review. (April 23, 1916). "Davenport's Famous Restaurant Changes Form for Better Service."

In 1928, G. A. Pehrson and interior designer Carl R. Berg of Seattle remodeled along a Persian theme the Orange Bower (which became the Aladdin Fountain), the Delicacy Shop and the entrances to these spaces.³² The entrance to the Delicacy Shop moved to the corner of South Post Street and West First Avenue with a circular domed Persian-influenced marquee surmounting the entry. The entrance to the Aladdin Fountain was remodeled with decorative bronze and ornamental iron elements. The Bellevue Block's south facades and both the Bellevue and Wilson Blocks' east facades received large plate glass windows enhancing visibility of the interior spaces from the street as well as ornamental tile below the windows.

The Delicacy Shop's interior received oriental tapestry on all the chairs and seats in the newly remodeled spaces, two large custom-designed pierced bronze electrical chandeliers on each side of the ceiling, and a large central display case for baked goods and pastry. By the late 1920s, three smaller reception rooms comprised most of the former third floor of the Wilson Block replacing the Conservatory and Pergola Promenade.

During the 1930s under the shadow of the Great Depression, relatively few changes transpired. The only major event was the change in the mid-1930s of the Aladdin Fountain to the Apple Bower, which continued serving light meals and fountain items.

In 1945, Louis Davenport retired, selling the Wilson and Bellevue Blocks and the Davenport Hotel marking the end of an era defined by meticulous attention to detail, close personal supervision and impeccable service.

By 1946, changes were underway as the new owners converted the Apple Bower to a bar, the Copper Strike Tap Room. Murals with drinking themes replace the Persian-influenced designs of 1928. In 1949, the Copper Strike Tap Room (which became the Audubon Room in the 1950's), the Italian Gardens and the Coffee Shop were remodeled, removing most of the remaining Art Nouveau elements from the former Orange Bower with the exception of a single main beam.³³ Under direction of Roscoe Cox of Barker Brothers of Los Angeles, the former Italian Gardens became the Crystal Dining Room (also known as the Crystal Room) and the Garden Room cocktail lounge. Kelly green carpet in the Crystal Room, a circular Formica-topped counter on the north side adjacent to the main entry for the cocktail bar, and contemporary wall and ceiling finishes and fixtures completely replaced existing significant features. The remodel also enlarged the Coffee Shop, leaving the ceiling beams exposed while changing wall and ceiling finishes and furnishings.³⁴

The 1950s brought another series of remodels under the Western Hotel ownership and Arthur Morgan of Seattle (Western Hotels' decorating consultant). The Delicacy Shop closed in 1952 and the Crystal Room and Garden Room became the Spanish inspired Matador Room during the 1955 interior remodel. McMullen Office Equipment Company opened a bakery and imported merchandise store in the former Delicacy Shop space. Later the Round Table, Domini Tavern and American Legion all occupied this space, followed by the Athletic Round Table from 1963 to 1971. The 1955 remodel involved removing all existing interior finishes and replacing the wall between the dining room and Coffee Shop with an

³² Spokane-Review. (July 7, 1927). "Remodel Delicacy Shop."

_____. (1928). "Davenport Hotel to Spend \$35,000: Orange Bower and Delicacy Shop will be Remodeled."

³³ The Audubon Room derived its name from fowl prints decorating the walls.

³⁴ Spokane-Review. (February 13, 1949). "The Davenport Adds a Cocktail Lounge."
Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. City of Spokane.

eyelevel iron balustrade. Accessories purchased in Madrid, custom built tables, carpet flooring, new chandeliers, a barbecue pit in the center of the dining areas, draperies along the east and west walls, and a cappuccino machine replaced the existing furnishings.³⁵ Exterior windows in the Wilson Block were also replaced and the original windows used for interior partitions. Second floor remodels converted existing rooms into the Empire and Scepter Rooms.³⁶

In the mid 1960s, the Audubon Room closed followed shortly by the 1967 closing of the entire Bellevue Block, bringing a halt to maintenance and increased acquiescence towards the building's deterioration. During the series of new owners both the Bellevue and Wilson Blocks were considered for demolition under various plans to create a convention center and renovate the Davenport Hotel.

In the mid 1970s, the Matador Room and Coffee Shop were remodeled to create Louis D's dining area and lounge and the Waffle Foundry, respectively. They remained in operation until the Wilson Block's closure in 1985.

By the 1980s, the exteriors of the Wilson and Bellevue Blocks exhibited considerable deterioration through cracks in the stucco and missing sections of the pantile roof. The multiple storefront remodels to both buildings had changed or removed street level fenestration and entry detailing. Numerous layers of built up flaking paint obscured the original detailing.³⁷

The first floor spaces of the Bellevue (closed) and Wilson Blocks in 1985 included Louis D's restaurant and lounge, the Waffle Foundry, a pool hall, fast food restaurant, meeting room, and kitchen. In the Wilson Block, the main dining room's floors, walls and ceiling had their finishes removed shortly after 1985 with the exception of the wood paneled west entry. Contemporary metal pipes supported exposed beams and floor joists. The only evidence from previous functions was some wallpaper remnants from the early 1900s and from the 1949 Crystal Room on the east wall. A beam in the southwest corner of the room retained some original decorative painted floral and bird designs dating from the 1922 Italian Gardens, as well as some coffered ceiling above the former orchestra balcony dating from ca 1900. The outline of the former stairway that led from the Italian Gardens to the Hall of the Doges was visible along the south wall. A padded bar dating from the 1950s remained near the center of the east wall.

The Coffee Shop, similarly stripped of its finishes, retained the multi-colored tile floor previously covered in past renovations, the barrel vault ceiling, and the oak paneled walls and ceiling dating from the 1925 remodel in the West Sprague Avenue main entrance lobby. In 1985, the Coffee Shop was entirely dismantled.

³⁵ Then believed only the second of commercial espresso machine in the northwest according to the newspaper article.

³⁶ Spokane-Review. (January 16, 1955). "Bullfight Scenes Decorate New Spokane Dining Spot."

Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. City of Spokane.

³⁷ Following references apply to subsequent paragraphs relating to pre-existing conditions as of 2000.

Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. City of Spokane.

City of Spokane Office of Historic Preservation. (2000). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Revisions to 1990 application.

_____. (April 14, 1986). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Application was submitted. Did not meet Secretary of the Interior's Standards. Proposed work was not implemented.

_____. (October 2, 1990). "Site Visit Report." Conducted on September 28, 1990 by Tom Shine, ALA, Project Architect, Steve Hill, Hotel General Manager, Patrick Yap, Construction Supervisor, Michael Crowe, National Park Service.

_____. (November 20, 1990). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Application was submitted. Most of proposed work was not carried out.

The second floor of the Wilson Block contained the Hall of the Doges, Gothic, Scepter, Empire and Georgian Rooms. The second floor experienced fewer alterations than the first floor. In the Davenport's former apartment, the living room retained the original paneling, although the ceiling had been painted white, and the original fireplace had been altered. The former bedroom on the south side, since converted to a meeting and function room, contained a large photographic mural of the sunset highway leading into Spokane. The original paneling and plaster walls had been removed from the apartment's dining room.

The Gothic Room retained its wood paneling and ribbed vaulted ceiling. The decorative fan vault in the Gothic Room was cracked with finishes in varying states of disrepair. The original Art Nouveau influenced interior of the ladies retiring room at the westernmost end of the Wilson Block had since been removed, with the exception of the painted over decorative ceiling beams. The Hall of the Doges remained largely intact with its original detailing and chandeliers, although the open arches between the Hall and surrounding ambulatory had since been filled in. Window seats were refinished in plastic laminate.

The third floor of the Wilson Block, formerly the old Pergola Promenade and Conservatory, since vacant, had been subdivided during past renovations into three function rooms and large storage closets which obscured portions of the original adze marked beams and skylights. The promenade in the southwest corner retained the columns supporting the beams. The south stairway to the second floor retained its original woodwork. The basement retained some washers and dryers but was otherwise empty.

The Bellevue Block retained few vestiges of its past. On the first floor, the finishes and elements from the former Orange Bower had since been removed with the exception of a single large beam with Art Nouveau elements extending across the ceiling, the mosaic-style tile floor, and molding extending around three sides. The windows and entrance from the 1928 remodel remained. The former Delicacy Shop retained its 1920s window configuration and ca 1917 red tile floor. The mezzanine dining area remained and the ceiling and upper walls retained the original trellis woodwork.

The second and third floors retained their floor plans from the 1904 remodel. The upper stair hallway retained its overhead beams and skylight. The second floor sitting room retained the original fireplace with a Dutch scene painted directly on the wall above.

The roof of the Bellevue Block was constructed during a previous remodel to create a third floor atrium room. It was built with inadequate structure and lacked sufficient headroom at the perimeters. The roof was leaking and failing in several places, the skylites had since been tarred over, and the roof contained a conglomeration of mechanical equipment and ductwork.

As of 2000, immediately prior to the Worthy's purchase of the Wilson and Bellevue Blocks, both buildings acutely reflected the reduced maintenance efforts, bouts of vacancy, and frequent ownership turnover during the previous forty years. In 2001, the Wilson and Bellevue Blocks were replaced with new construction that borrowed the basic building form and massing from the older structures and facade. The new construction permitted the HVAC and building systems, including utility areas, laundry and extended kitchen, health club area and loading dock to be placed outside the envelop of the historic building where they would have required interior modifications. The new construction also

accommodates a vehicle arrival portico and above it the original Hall of Doges in its original location and orientation to the public areas in the historic hotel. The elaborate framing and plasterwork in the Hall of Doges was carefully disassembled before the Davenport was rehabilitated and then reconstructed and restored as part of the project.

Narrative Statement of Significance:*Summary of Significance*

The Davenport Hotel, opened in 1914, must be counted among the grand city landmark hotels of the west. Built in the waning years of the railroad era, the Davenport was an important measure of the urbanity and sophistication of Spokane and the inland empire of eastern Washington, Idaho, and the mining country of western Montana. Like the imposing, baronial hotels of the Canadian Pacific Railroad, the Davenport was designed to present an outpost of elegance in a major city along the Northern Pacific and Great Northern Railroads and to impress visitors with its refinement and elegance.

Somewhat apart from other grand hotels such as Brown's Palace in Denver, which provided exclusive accommodations and dining to privileged individuals and small parties, the Davenport appeared just as the highway system was gaining popularity with motorcar tourists. Visitors arrived not only by railroad but also by automobile, and they came in increasing numbers and from varying directions. Large conventions and business related gatherings were gaining popularity and the Davenport was designed to stylishly accommodate them in the emerging city of Spokane.

The organization behind the massive hotel, when built the tallest building in the city, engaged Spokane's most prominent citizens and was connected both in an operational and literal sense to the city's most prosperous restaurateur. With financing from the pioneer newspaper family, the Cowles, and railroad tycoon James J. Hill, the shaping and running of the new hotel was turned over to Louis Davenport. The modern building was designed by the legendary romantic Northwest architect Kirkland Cutter, and after some exploration of other sites was constructed adjacent to Davenport's very successful downtown restaurant. The twelve story masterpiece became Cutter's signature accomplishment, and far surpassed in design elegance and memorable hospitality its competitors like the Olympic Hotel in Seattle, the Stanford White designed Tacoma Hotel in Tacoma and Portland's old world hostelrys like the Benson.

The Davenport was listed on the National Register of Historic Places on September 5, 1975, but the National Register nomination was written to include the entire city block and described the Pennington Hotel/Davenport restaurant (built as two masonry buildings, the Wilson-Clark Building in 1889, and the Bellevue Building in 1890) as part of the resource. The Wilson and Bellevue buildings made up a third of the city block and were unified behind a Mission Revival style façade designed by Kirkland Cutter and added between 1901 and 1904. The Baroque twelve story Davenport Hotel was finished in 1914 and occupied the remaining two-thirds of the city block.

In 2001, the Pennington Hotel was removed and replaced with a portico, delivery truck bay and HVAC/building systems addition for the rehabilitated Davenport Hotel. Although the important Hall of Doges interior section of the Pennington was rebuilt into the new addition of the Davenport, it is appropriate to re-nominate the 1914 hotel as a singular architectural unit independently eligible for listing in the National Register of Historic Places under criteria A, B, and C. As completed in 1914, the Davenport Hotel retains its entire original envelope, fenestration, exterior composition, interior public spaces, structural integrity and continuing use as a grand downtown hotel.

Origins and Early Planning

In 1906, a group of Spokane businessmen began plans for a large, elegant first-class hotel capable of accommodating conventions and entertainment activities in the highest period style. The first decade of the 20th Century was one of broad prosperity in the Pacific Northwest and many cities sought to channel some of their growth into large image-building architectural projects such as schools, train stations, courthouses, city halls and monumental grand hotels. In Spokane, momentum gathered around the idea of a giant new downtown building, and funds were committed by 1908 for its construction. A committee was formed specifically to recruit a manager befitting the caliber and complexity of the venture, although within their midst was their eventual choice. In due course, the realization of that planning process was the Davenport Hotel, named in honor of and managed by Louis Davenport, a man already legendary for his hospitality abilities and for his celebrated self-named downtown restaurant. When finally constructed on the same block as the restaurant, the Davenport Hotel emerged through an independent design process as a self-contained entity with a physical separation between the existing buildings and the new hotel (see section on Louis Davenport).

It is not known if Louis Davenport was involved during the 1906 inception stage of the project. The names of the backers of the idea were not even released until July 25, 1912, just a few weeks before their incorporation. During this preliminary stage, two other sites in addition to the site adjacent to Louis Davenport's restaurant were reportedly considered as potential locations. One was on West Riverside Avenue between North Madison and North Monroe Streets. The other was on the former Merriam site on the corner of West First Avenue and Howard Street.

Once Davenport's role as future manager for the hotel was settled, the site adjacent to his restaurant was chosen for construction of a massive new building. A large section of the site was already owned by W.H. Cowles, a key player in the hotel project. Davenport assumed personal supervision of "all aspects of the hotel's construction, development, and management." He also began a lengthy and close collaboration with Kirkland K. Cutter on the building program and design for a building that would be the loftiest in the city at that time.³⁸

In the fall of 1908, the *Spokane-Review* published a perspective sketch of the proposed hotel building drawn by F. C. Hutchinson, who worked for the Cutter & Malmgren firm. Cutter was at the time in partnership with Karl Gunnar Malmgren and while their office was relatively large, the hotel represented their largest undertaking together. Although sympathetic to the existing Mission Revival elements of the Wilson and Bellevue Blocks, the proposed design tended more towards Spanish Baroque qualities with clearly discernable features of the Commercial Chicago style. The pastiche Cutter used for the Wilson and Bellevue Blocks was well suited to presenting an uniquely exuberant yet slightly exotic public image that would set the restaurant apart from its competitors. In his mind, however, the Mission Revival style lacked sufficient substance to constitute a monumental design capable of transferring to the large scale and function of the Davenport Hotel. In later iterations, Cutter moved even farther from the Spanish character and by the time the modern hotel was finished in 1914, its visual reference to the older buildings was oblique at best.

The difference between the first published design concepts and the final revised facades of the Davenport Hotel demonstrate the substantial influence on Cutter and Davenport of a trip the two took to the Midwest and East Coast. During the tour they viewed the latest advances in hotel design and

³⁸ *Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 109).*

accommodation as well as innovations in efficiency and economic design. The board of trustees for the Davenport Hotel Company was anxious for their active partners to plan the best hotel possible, but they were clear in their desire to construct a hotel from which the Davenport Restaurant was a distinct, separate entity. The second article of incorporation for the Davenport Hotel Company allowed "the corporation to construct, lease or otherwise acquire, manage and occupy buildings for stores, apartments, office buildings, restaurants, lunch and tea rooms, barber shops, billiard halls, cafes and bars."³⁹ Essentially these articles laid the groundwork for the hotel to be a self-sufficient entity.⁴⁰

Incorporated on August 7, 1912, the elected trustees for the Davenport Hotel Company consisted of W. H. Cowles (multi-millionaire Spokane newspaperman and property holder), Louis M. Davenport, John A. Finch (attorney with extensive mining interests), W. J. C. Wakefield (prominent Spokane attorney), T.J. Humbird (renowned timber industrialist), and R. B. Patterson (Spokane businessman, president of Spokane Dry Goods Company, The Crescent Department Store).⁴¹

Stocks at the time of incorporation were valued at one hundred dollars per share with 13,000 shares. This required an additional \$750,000 to be raised through the issuance of Real Estate Serial Notes. These notes paid six percent per year. The final negotiations for purchase of the remaining properties for the hotel site had also not yet been completed. By late December of 1908, Cutter and Davenport embarked upon their tour of the Midwest and East Coast to learn first hand about the latest developments in hotel design. Two recently constructed hotels likely visited by Cutter and Davenport to which the Davenport Hotel bears design similarities were the Ritz Carlton Hotel (1908) in Philadelphia and the Hotel La Salle (1909) still under construction in Chicago.

The influences of this trip are evident in the design changes seen between the 1908 proposal and the final design. The Davenport Hotel assumed a tri-partite division, with ornament concentrated in the street level stone clad base to hold the attention of potential patrons, and less expense imparted to the relatively plain upper levels (with the exception of the cornice) to complete the design. The role of the central lobby with broad galleries as a circulatory element and a place to congregate and be seen gained increased emphasis. The importance of natural lighting for the lobby and guest rooms, as well as natural ventilation for each room, also emerged as important design elements.

Prudently, the trustees also retained two other architects, J. K. Dow and L. L. Rand, to produce alternative plans and cost estimates for the design of the Davenport Hotel.⁴² By the summer of 1909, Cutter's revised design proposal emerged triumphant and plans for construction were announced. Cutter's new design featured a tri-partite division with an additional twelfth story above the Florentine windows as piers to emphasize the verticality of the design. The new U-shaped plan of the upper floors provided day lighting to all guest rooms while enabling a skylight over the main lobby. The U-shaped form compensated for the reduction in guest rooms by allowing for future additions over the three-story south portion. The towers were eliminated and most of the exterior decorative features were concentrated on the base and upper levels.⁴³ The process of accepting the design postponed the construction of the hotel for another two years, during which time Cutter continued to revise the design and refine the infinite details of the public interior spaces.

³⁹ *The first article being the construction and operation of the hotel business.*

⁴⁰ *Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 113).*

⁴¹ *Ibid. (pg 112).*

⁴² *Matthews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 237).*

⁴³ *Ibid. (pg. 238).*

Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 111-112).

Design and Construction

In January of 1911, and again in July of 1912, the Davenport Hotel Company announced plans for construction to begin that spring. The first clearing of the site and following work on the foundations began in October of 1912. In the interim, Cutter was responding to the practical concerns of Louis Davenport and the board of trustees for efficiency of operation, presentation, and life safety. He increased the base to three stories and reduced the shaft from eight to six stories, increasing the prominence of the vertical tri-partite divisions. Henry Matthews felt the new design greatly improved the building's overall proportions by expressing a stronger continuity between the Boise sandstone-clad base and the projecting cornice and prominent band of Florentine windows on the upper capital. (The Florentine reference was meant to symbolically convey the similarity between Spokane's progressive civic and business leaders and the wealthy merchants of Florence who employed art as a symbol of power; thus capturing "the broader meaning of Spokane's progression as the heart of the inland empire").

The ultimate design of the Davenport Hotel demonstrated Cutter's remarkable progression in responding to his clients' needs and desires for a truly monumental new addition to the city skyline and character. From a fanciful pastiche lacking in broad community commentary or context, the architect moved smoothly to a powerful and lasting work of architecture that has anchored Spokane's downtown for nearly a century. Throughout the design process, the hotel's building envelope and structural elements were treated as an independent unit from the adjacent Pennington Hotel and restaurant.

As the building materialized, it was evident that the design was receptive not only to the desires of the financial backers and future manager but that it incorporated the most novel national advances in hotel design.

In the final design, the Davenport Hotel merged the existing kitchen functions (then located in the Bellevue Block) for the hotel and restaurant to maximize operational efficiency. This was accomplished for purely practical purposes through minimal internal connections between the restaurant (first floor) and Hall of the Doges (second floor) in the Wilson Block and the hotel. The scale and location of these first and second floor passageways were secondary to the organization of interior spaces in the hotel. The main lobby assumed the central focus for the hotel interior. The restaurant and hotel each maintained their own separate and clearly distinct primary entrances.

The demolition contract for the existing buildings was awarded to Charles Jasper, who salvaged and reused the materials for other buildings he was constructing. The three story Pfister Building next to the restaurant, extending the full width of the block, was only nine years old when it was demolished to make way for the new hotel. The project went out for bids in early November. Contractors involved in construction of the Davenport Hotel included Gerrick & Gerrick of Seattle, who supplied and erected the building's steel frame. Brayton Engineering Co. was the general contractor, and H.L. Harrison was the superintendent of construction. The approximately \$85,000 contract for plastering interior walls, ceilings and modeling went to J. J. Tinker of Seattle. D. Zelinsky, an interior painter from San Francisco, was brought in for approximately \$15,000 to do all painting not covered in the interior cabinet finish contract. Vermont Marble Company of Tacoma supplied approximately \$50,000 worth of marble for the lobby, barbershop and other public interior spaces. Interior cabinetry was awarded to

Matthews Brothers of Milwaukee, and King Sash & Door Company was awarded some of the serving rooms. James Smyth Plumbing Company of Spokane was responsible for the extensive plumbing throughout the building. According to an October 17, 1913 article in the *Spokesman-Review*, the “largest tile order ever [...] west of the Mississippi River and north of San Francisco” was placed with Empire Tile and Mantel Company, amounting to \$25,000.⁴⁴ Holslag & Company of Chicago was contracted for interior decorative work. Reed & Barton of Tuanton, Massachusetts received the silverware contract.

During the construction process, Cutter and Davenport continued to revise and adapt the interior building program. Two major changes that were not in the original plans but added during construction were the Marie Antoinette Ballroom on the second floor and the third floor terrace roof garden landscaped by the Olmsted Brothers.

Grand Opening and Early Operation

After more than a year in construction and to the community’s delight, the Davenport Hotel opened on September 1, 1914. Despite the massive crowd, the hotel operated from the start with the ease and fluidity of a well-established hotel. Louis Davenport was well aware that the community’s backing would be nearly as vital to the hotel’s success as the patrons who would temporarily reside in the hotel. Throughout the construction process, the hotel’s construction was well publicized in the *Spokane-Review* and publicity events were held to keep people’s attention.

Perhaps most notable among these was Davenport’s welcoming the Blackfeet Tribe to set up their camp amidst the steel framework of the hotel in June of 1913. The opening banquet on the second night of festivities was reportedly the largest held in the Inland Northwest up to that time.⁴⁵ These activities ultimately infused the community with emotional support for and excitement about the hotel’s operation.

Over the next fifty years under Louis Davenport’s management, the hotel functioned as the center for Spokane’s social and business life for several generations of Spokane residents. The hotel was the premier venue for a complete range of activities including civic groups, social organizations, graduations, weddings, and honeymoons. The hotel provided a space where something was always happening, forming a natural point of convergence for the community. This, in turn, benefited the hotel by increasing income due to catering, guest and entertainment room rental, and dining.

The Davenport Hotel became a reflection of Spokane’s personality and, as the tallest building in the city, an emblem of its growth and stature. The interior arrangement provided diverse sights and a variety of architectural styles for events and exhibitions. Davenport’s attention to detail and patron comfort, warm reception of the common person regardless of personal means, and un-fatigable magnificent service provided the remarkable atmosphere that reinforced the hotel’s role as an integral component of the city’s identity and vitality.⁴⁶

⁴⁴ Ibid. (pg 129).

⁴⁵ Ibid. (pg 189).

⁴⁶ Davenport Hotel, Spokane, U.S.A.: The Pride of an Empire: One of America’s Exceptional Hotels. (ca. 1915). *Spokane: W.K. Shissler*.

The success of the hotel spurred the addition of fifty-three rooms in 1917, followed by G. A. Pherson's \$240,000 eleven-story addition on the south side of the hotel's east wing in 1929. This addition provided eighty additional rooms. Prior to the 1929 addition, however, Davenport acquired shares from the remaining stockholders and formed the Davenport Hotel, Inc.

Post-Louis Davenport Era

In 1945, Louis Davenport retired and sold both the hotel and the restaurant located in the Wilson and Bellevue Blocks. The subsequent changes in hotel ownership had a profound effect on the Davenport Hotel, with not less than nine changes during the forty-five year period between Louis Davenport's sale and Walt and Karen Worthy's purchase of the hotel in 2000. Despite the best of intentions, the earliest of these interim owners altered, remodeled and refinished substantial portions of the hotel before quickly selling out or going bankrupt. Ultimately, the hotel was closed for lack of financial backing before a later series of owners undertook partial rehabilitations lacking in finances for full-scale comprehensive rehabilitation of the hotel. The closure, neglect, threats of imminent demolition, and adverse changes to interior spaces threw the community into a state of ongoing agitation and turmoil over the hotel's precarious future.

Louis Davenport began managing the hotel in 1914 as a stockholder and member of the Board of Trustees of the Davenport Hotel Company. By 1928 he had bought out the other stockholders and formed the Davenport Hotel Company, "which owned and operated the hotel, but not the restaurant."⁴⁷ Louis Davenport retired in 1945 after selling the hotel and restaurant to the Wm. Edris Company of Seattle on April 26 for \$1.5 million.

Edris had recently acquired the Olympic Hotel in Seattle.⁴⁸ During Edris' ownership new laundry facilities were constructed, a water softener added, the penthouse redecorated and a penthouse added to replace the former rooftop tennis court.⁴⁹ A brief two years later in 1947, Edris sold the Davenport Hotel to a collection of Spokane investors consisting of Charles Finucane, Robert Porter and William M. Marshall.

In June of 1948, Robert Porter and William Marshall sold their shares for an undisclosed sum to Leonard Downie and Kline Hilman, both of Seattle, and Warren Williams of Spokane. Changes between 1947 and 1948 included removing the basement parking garage, remodeling and expanding the Early Bird Breakfast Club, and adding a penthouse to the north rooftop resulting in sixteen new suites. In 1949, Western Hotels, Inc. of Seattle undertook an active interest in the Davenport Hotel, purchasing for an undisclosed price the interests of Kline Hilman, Leonard Downie, and Warren Williams. Charles Finucane sold his interest in 1953 to Western Hotels, Inc.

⁴⁷ Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 112-114, 156).

⁴⁸ Ibid. (pg 255-256).

⁴⁹ Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. City of Spokane.

Brooks-Miller, Christopher S. (May 1990). "The Davenport: Creation, Damnation and Problems of Resurrection (1890-1990)." Pullman, WA: Thesis submitted in partial fulfillment for the requirements of Master of Science in Architecture, Washington State University, College of Engineering and Architecture.

By 1954, Spokane's downtown was changing character and efforts were launched to remodel the hotel into a motel. The major remodel included sandblasting sections of the exterior masonry, new marquis, extensive interior room reconfigurations, bathroom remodeling, additions of kitchenettes, removal of original doors and woodwork, and redecorating with new furniture throughout the building. The 1954 work also saw the addition of the present "Davenport" sign to the building exterior. In 1967, John S. McMillian of San Francisco purchased the hotel for \$2.6 million.

Only two years later in 1969, McMillian sold the hotel to Basin Industries, comprised of Stanley J. Burke and J. Harlow Tucker. To provide a purchasing organization for the hotel, the Davenport Hotel Incorporated was formed. The purchase was to have been made in three payments. Plans for the hotel's future included an extensive multimillion-dollar renovation plan. However, only the 1940s garage was demolished before the corporation filed for bankruptcy in 1972 and J. Harlow Tucker was indicted and convicted of securities fraud.⁵⁰

As the source of the corporation's loan, Lomas and Nettleton Financial Corporation of Dallas, Texas received the hotel and began looking for a buyer after the corporation filed for bankruptcy. Milner Hotels, Inc. managed the building during this time. In 1979, Tim Babcock, a former Montana Governor, and Warren Anderson, a former General Manager for the Davenport, purchased the building for \$4.25 million. Partial rehabilitations to select spaces of the hotel were undertaken; however, the hotel continued to lose money.

In 1983, Tim Babcock bought out the ailing Anderson, and began searching for another partner or buyer for the hotel. Lomas and Nettleton received control from Tim Babcock in 1985, and announced in June of 1985 its closing pending a buyer. The closing coincided with a weak local economy in Washington State and development struggles in the Spokane market. In 1990, Sun International of Hong Kong purchased the hotel and undertook a phased rehabilitation before selling the building in 2000 to Walt and Karen Worthy.

The Worthy's intend to run the Davenport Hotel as an upscale hotel hosting events, conferences and conventions as well as local civic and social organizations to reinvigorate both the hotel's financial situation and its role in the community as a hub of activity.

Louis Davenport

The significance of Louis Davenport's involvement with the Davenport Hotel is tied to the early development of the downtown Spokane block that became the building site and to the enterprises that eventually merged into the landmark hotel. In many ways, the choice of site for the hotel was linked to the location and popularity of the well-established Davenport Restaurant. Irrefutably, it was his proven ability and success as a host that the hotel supporters hoped to adopt.

Louis Davenport's substantial influence on and collaboration with Kirtland Cutter during the design process and furnishing of the hotel established him as a prime author of the building at its conception.

⁵⁰ *Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 260).*
Brooks-Miller, Christopher S. (May 1990). "The Davenport: Creation, Damnation and Problems of Resurrection (1890-1990)." Pullman, WA: Thesis submitted in partial fulfillment for the requirements of Master of Science in Architecture, Washington State University, College of Engineering and Architecture.

Once in operation, his attentive, cordial management style established for the namesake hotel a reputation for remarkable service and warm, welcoming atmosphere. His persona spanned the early business development in downtown Spokane and gave a singular narrative to the epic undertaking of building the city's most recognized and revered landmark. Although the drive for the hotel construction did not stem from Louis Davenport, he is the unmistakable central character in the hotel's story.

Davenport's family migrated to Red Bluff, California via Nebraska from Cold Spring, New York in the mid 1800s when Louis was about seven years of age. Louis Davenport's father, John S., and Louis' younger brother, Elijah J. Jr., operated a mercantile store in Red Bluff. By 1883, Louis' aunt and uncle, Elijah and Eva, had moved to Spokane (then Spokane Falls) during the city's rapid growth in the early 1880s. They established themselves in the hotel and restaurant business. By 1890, the city directories identified Elijah as proprietor of the U.S., Commercial, and Merchants' Hotels, the Chamberlin Lodging House, and the Pride of Spokane Restaurant (all located in Spokane).⁵¹

Louis Davenport first arrived in Spokane in March of 1889, just four months prior to Spokane's Great Fire of 1889 in early August. During Louis' initial years in Spokane, he worked in the Pride of Spokane Restaurant. Within this short time frame, both Louis and his uncle were identified as owners of the restaurant. During the 1889 fire, the Pride of Spokane Restaurant was destroyed. Although Elijah, Louis' uncle, was listed in connection with the insurance, Louis immediately opened his own restaurant to capitalize on the need for food services. By 1890, Louis Davenport had relocated his restaurant into the recently constructed Wilson Block, where his restaurant would continue to expand and establish itself and himself as Spokane's premier restaurant and entrepreneur.⁵²

The futures of Louis Davenport and the Spokane City block bounded by West Sprague, West First Avenue, South Post and South Lincoln Streets first intertwined with the opening of Davenport's restaurant on July 10, 1890 in the two western most bays of the then recently constructed Wilson-Clark Block (commonly known as the Wilson Block). Located at the corner of West Sprague Avenue and South Post Street, the two-story brick Wilson Block featured 100' of frontage along West Sprague Avenue and 80' along South Post Street, with shops at street level and apartments above. Within the next three years, Davenport's lease extended to three-fifths of the Wilson Block's ground floor. The remaining two-fifths was occupied by J. G. Davis' grocery on the corner of West Sprague Avenue and South Post Street, with the adjoining room occupied by A. Anderson's cigar and tobacco shop.

By 1901, Davenport's restaurant expanded into the entire Wilson Block with the kitchen occupying a portion of the Bellevue Block's ground floor. Maud Pennington, whose sister, Verus E. Smith, married Louis Davenport in 1906, managed the furnished apartments on the second floor of the Wilson Block, of which Davenport occupied one. The adjacent three-story brick Bellevue Block (ca 1890, known originally as the Norman-Merrill Block, then the Wellington Block, ca 1903 as the Bellevue Block, ca 1904 as the Pennington Hotel, and ca 1908 as the Hotel Pennington) featured an estimated 75' of frontage on South Post Street and 100' on West First Avenue with shops on the ground floor and apartments on the upper levels. The Hazelwood Dairy occupied the west portion of the ground floor from 1893 to 1903.⁵³

⁵¹ Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. *Spokane: Tornado Creek Publications*. (pg 10-12).

⁵² Ibid. (pg 14-15).

⁵³ Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. *City of Spokane*.

With the Wilson Block's interior identity defined by Davenport's restaurant, Louis Davenport retained the prominent Spokane architect Kirtland Kelsey Cutter in 1900 to remodel the exterior. Cutter chose a Mission-Revival style for the remake, giving the building an immediate visual impact that evoked a Californian theatricality. The facade treatment retained the existing storefront fenestration on West Sprague Avenue, while altering only the existing second story fenestration along the north end of the building's east facade to continue the second story arched windows. Cutter stuccoed the entire north and east facades of the building, adding three first story oriel windows on the east facade, a corner bay window and tower, as well as decorative parapet and pantile roof sections (see Architectural and Stylistic Chronology section).

In 1903, after lengthy negotiations, Davenport secured the purchase of both the Wilson and Bellevue Blocks from the F. Lewis Clark interests and Frank P. Horgan, respectively, for an undisclosed amount estimated at \$120,000. Finalizing the sales took an additional year (two years for the Wilson Block), but Davenport was eager to proceed and announced plans in 1903 to unite the exterior facades of both buildings by extending the Mission-Revival Style facade treatment to the Bellevue Block and to remodel the interiors of both buildings. Again he retained Kirkland Cutter, and work got underway in 1904.⁵⁴

As part of the interior remodel, Cutter & Malmgren designed an elaborate set of interior spaces and theme rooms including the Hall of the Doges, the Davenport family apartment, the Peacock Room, a roof top green house and pergola promenade, as well as a wine cellar within the Wilson Block. The Peacock Room, a small barrel vaulted dining room within the main restaurant just north of the dining room annex, and Davenport's apartment in the northeast corner of the second floor both featured Art Nouveau inspired detailing. Former apartments on the second floor gave way to the Italianate Hall of the Doges that was constructed over the restaurant with 20' wide promenades on the sides and featured nine steel pillars reaching from the stone foundations in the basement to the second floor. Steel joists hung by stirrups to the girders carried the 40'x60' ballroom while providing spring to the floor and removing vibrations from the rest of the building. This design later facilitated the hall's preservation. A broad stairway led from the first floor to the second floor with a reception room, men's smoking and dressing rooms, as well as two banquet halls having seating capacity for 25 and 50 guests. A complete kitchen in the southwest corner connected to the main first floor kitchen served these new rooms. Davenport utilized the rooftop green house to raise flowers for the restaurant.⁵⁵

At this same time in the Bellevue Block, Cutter & Malmgren designed the Art Nouveau inspired Orange Bower and remodeled the entire upper two floors for lease on stated intervals (not month to month) as unfurnished lodgings with common sitting and writing rooms on the second floor. An exterior stairway on South Post Street provided access to the upper floors. The Orange Bower, a men's bar featuring elaborate wood work and tile floor, opened in the space formerly occupied by the Hazelwood Dairy creamery. Meanwhile, George Lang constructed the adjacent three-story brick Pfister Block (ca 1904) just west of both the Wilson and Bellevue Blocks. The first floor of the Pfister Block featured businesses, and apartments managed by Maude Pennington were on the upper floors with connections to the second and third floors of the Bellevue Block.⁵⁶

⁵⁴ Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. *Spokane: Tornado Creek Publications*. (pg 60).

⁵⁵ Spokane-Review. (November 9, 1903). "Big Realty Deal by Davenport."

_____. (June 8, 1904). "Davenport Plans Unique Ballroom."

⁵⁶ Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. *City of Spokane*.

Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. *Spokane: Tornado Creek Publications*. (pg 64-67).

The next ninety-plus years for the Wilson and Bellevue Blocks, up to their purchase in 2000 by Walt and Karen Worthy, brought a series of interior and storefront remodels. While many of the interior finishes were dramatic and fashionable at the time, they were susceptible to both wear and shifting tastes. Under the stewardship of Louis Davenport, the 1910s and 1920s saw major changes as fondly recalled spaces like the Delicacy Shop (1917) and the Italian Gardens (1922) replaced earlier interiors. A relative absence of change occurred during the 1930s and early 1940s prior to Louis Davenport's retirement in 1945.

Once the hotel passed to new ownership, a series of extensive interior remodels under the auspice of modernization wrought extensive change beginning in the late 1940s and continuing through the 1950s. As the cycle of sale and bankruptcy continued, funding for ongoing maintenance of the buildings disappeared. In 1967, the Bellevue Block was closed entirely, followed by the Wilson Block (and the Davenport Hotel) in 1985. The few surviving significant historic interior features such as paneling, light fixtures and hardware were largely removed at this time. By the 1990s, substantial portions of the building exterior and interior were extensively deteriorated, altered and missing.

Kirtland Cutter

Kirtland Kelsey Cutter was an artistic, dynamic and somewhat quirky personality who established himself over a thirty-seven year residence in Spokane as a significant and versatile Northwest architect. Capable of synthesizing a multitude of design ideas, Cutter offered his own "interpretations of old and new themes" to suit individual needs and desires and create "unique and memorable places" for clients prepared to "indulge in fantasy." Early in his work he developed skills that would serve him well in his collaboration with Louis Davenport on the design for the Davenport Hotel. The later fifteen-plus years of his career were spent in Long Beach, California, where Cutter continued his sensitivity to "regional ideals and character," echoing national trends in architecture, while achieving, according to Henry Mathews, a "consistency that had eluded him in the past."⁵⁷

Cutter arrived in Spokane in October of 1886, just a few years before Louis Davenport's appearance. Possessing little professional training or experience as an architect, Cutter began working in his uncle's bank until he could establish his architectural practice. Cutter's first commission, only a year later in 1887, was a residence for his uncle, Horace Cutter, followed quickly by a residence for himself, Chalet Hohenstein.⁵⁸

The rebuilding of Spokane's downtown following the extensive fire of 1889 provided Cutter with the opportunity to establish his architectural practice. Cutter joined with the architect, John C. Poetz, forming the partnership of Cutter & Poetz in 1889. Poetz supplied the practical knowledge of the construction process and management, as well as the ability to write specifications and draft. Cutter's people skills and developing design sensibilities secured commissions and provided the forms. Karl Gunner Malmgren, a Swedish trained architect, also entered the office as an assistant during this formative period. By 1894, Poetz had left the office and Malmgren moved up as a partner.

⁵⁷ Mathews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 84, 156-159, 354).

⁵⁸ Ibid. (pg. 40).

Cutter & Malmgren gained local familiarity and recognition for their residential and commercial commissions. Ranging across a broad spectrum of styles, their designs maintained a deep expression of the English Arts and Crafts movement, particularly through interior features and spaces. Cutter's sense for the picturesque drove the building placement within the site, carefully integrating residences with their natural surroundings.

An exceptionally influential project in Cutter's career was the commission to design the Idaho Building for the 1893 World's Columbian Fair held in Chicago. Not only was Cutter & Malmgren's design a success, bolstering commissions for the office, but also Cutter's attendance at the fair exposed him to new ideas he would later apply in his own work, particularly the Mission Revival style California Building designed by A. Page Brown and the East Indian Building. Eager to apply what he had learned, Cutter employed the Mission Revival influence in his 1897 design for the W.J.C. Wakefield residence in Spokane (see Mission Revival section for a detailed discussion). For the design of the Patrick Clark residence also in Spokane that same year, Cutter drew on East Indian Building for inspiration. (Mathews 127-128)

Meanwhile, Cutter, in partnership with Poetz and then Malmgren, was also honing his abilities in hotel and restaurant design through work on the Pedicord Hotel (Spokane, 1892), the Chicago Hotel (Spokane, 1898), the Warwick Restaurant (Spokane, 1898), the Silver Grill at Hotel Spokane (1903), alterations to the Butler Hotel in Seattle (1904), the Bollinger Hotel annex (Lewiston Idaho, 1905), a Hotel and Sanatorium at Medical Lake (1905), the interior remodel of the Tacoma Hotel (1905), additions to the Chicago Hotel (1906) and the Pedicord Hotel (1907), alterations to the Hotel Yakima (1907), the Galax Hotel (Spokane, 1908), the Sillman Store and Hotel (Spokane, 1908), and the Yale Hotel (Chewelah, 1908). By 1900, Cutter was also involved in the exterior facade renovation of the Wilson Block for Louis Davenport as well as interior renovations for Davenport's restaurant, including such notable spaces as the Hall of the Doges (1904), and the Art Nouveau-inspired Peacock Room and Orange Bower, as well as the Gothic Room. Both Cutter and Davenport were well suited to one another. Davenport provided the capital and willingness to engage in fantasy, and Cutter fulfilled Davenport's desire to "transport [his restaurant customers] into imaginary worlds far from the mundane streets outside."⁵⁹ This formed the beginnings of an important working relationship that, coupled with Cutter's experience in hotel and restaurant design, would lead to Cutter & Malmgren's design for the Davenport Hotel in 1912.

Cutter & Malmgren, as an architectural firm, also developed a strong repertoire in the design of Gentlemen's Clubs, and the development of office space and steel framed buildings. These skills would serve them well in the design and construction of the steel-framed Davenport Hotel, then the tallest building in Spokane. One of the more complex tasks of Cutter & Malmgren's careers was the design of the Davenport Hotel. The nature of hotel operation, comparable to a machine, required the building to function smoothly and show a profit for hotel operations and yet have style and impart a lasting impression upon guests to encourage a favorable stay and their prompt return. Previous hotel projects provided a thorough understanding of the process and elements necessary; however, they were not on a scale with the Davenport Hotel or Louis Davenport's own attention to operational details. The effects of Cutter & Malmgren's close collaboration with Davenport, as well as the influence of Cutter and

⁵⁹ Ibid. (pg. 160-162).

Davenport's trip to the Midwest and East Coast to view other recent advances in hotel design and operation, are readily apparent in the difference between the 1908 proposal and the 1914 finished product.

World War I reduced hotel construction and the commissions that might have followed the Davenport Hotel's construction. As the number of commissions diminished, Malmgren left to pursue an independent practice. Henry Bertelsen assumed the drafting responsibilities for the next six years until Cutter moved to California in 1923. Cutter set up an office in Long Beach; however, work for Cutter in California was slow. To sustain his practice, he maintained ties with his client base in the Pacific Northwest, undertaking projects in Oregon, Washington and Idaho. According to Henry Mathews, most of Cutter's work in California was residential, with two elementary schools and a master plan for Long Beach City College.⁶⁰ Jess Jones was his principal draftsman and engineer with added draftspersons hired as projects necessitated. During Cutter's practice in California, his work demonstrated a remarkable adaptation to local climate and culture, developing the Mission Revival style Cutter had first experimented with in 1897 with the W.J.C. Wakefield residence in Spokane.

Cutter's application of the Mission Revival style, the use of heavy arcades and thick, stuccoed walls, reflected a deeper understanding of the style's origins and relation to local conditions far in advance of his application of the style for the facades of Davenport's Wilson and Bellevue Blocks. Cutter also continued working with the Mediterranean influences he had used for his 1913 design for C.D. Stimson's residence, Norcliff, in Seattle. As the nation entered the Depression during the 1930s, work slowed down and many projects were not built as his clients' finances decreased. Cutter made Jess James a partner before dying on September 26, 1939.

Architectural and Stylistic Chronology

While it is definitely notable that the Davenport Hotel today lacks its direct adjacency with the Wilson and Bellevue buildings (demolished in 2001), the 1914 structure was designed and built as a distinct and separate architectural whole. The commonality of owner, operation and to some degree architect between the older buildings and the hotel provided a solid logic for including all three properties in the original Davenport Hotel National Register Nomination (September 5, 1975). With the older buildings replaced with new construction, however, a full discussion of the architectural and stylistic merits of the group is required in this updated document.

Beginning just after the turn of the 20th century, Louis Davenport commissioned Kirkland Cutter to redesign the exterior of his restaurant in the Wilson Building on the Northwest corner of the block. For this façade, Cutter chose the relatively new Mission Revival style. Later, when Davenport gained control of the adjoining Bellevue Building, he extended the design to wrap both buildings. More than a decade later, when Cutter was commissioned to design the Davenport Hotel on the balance of the city block, ties between the facades of these buildings and his design proposal for the Davenport Hotel were evident. As the design of the hotel evolved, however, most of the common design ties faded. While the new twelve story hotel took on strong leading design elements common to the Chicago style of high-rise architecture, it left the lower older buildings distinct in their picturesque Mission Revival facade.

⁶⁰ Ibid. (pg. 370).

The emergence in the early- to mid-1880s of what would be known by the 1890s as the Mission Revival style began as a counter response to and redirection of the dominance of the eastern Colonial Revival trend. This shift marked the end of the frontier phase of California's architecture. Development and application of the Mission Revival style formed the beginnings of a new regional approach emphasizing local heritage and culture, climatic conditions, and use.⁶¹ The Franciscan Mission buildings provided the source of local heritage and archetypes suited to climatic conditions of southern and central California. The basic stylistic elements drawn from the Mission prototypes consisted of red tiled roofs, curved and reverse curved pediment forms, expansive stuccoed surfaces, half round arches, belfries, towers or campanarios with the overall basic form, heavy massing of adobe (later stucco-clad concrete walls) and associated bulk of these heavy building materials provided the essential character.⁶²

The Mission Revival style was eminently popularized by the National attention it drew through A. Page Brown's design for the California Building at the World's Columbian Exposition at Chicago in 1893.⁶³ The following year, the 1894 California Midwinter International Exposition in Golden Gate Park also featured Mission Revival style.

Some of the formative practitioners of the Mission Revival style included Willis Polk (Rey House, San Francisco, 1894), A. Page Brown (Crocker Row residences, Santa Barbara, 1894), A. C. Schweinfurt ("Hacienda" near Pleasanton, 1895), Edward R. Swain (whose 1896 Golden Gate Park Lodge is described as California's best extant Mission Revival residence), Aurthur Benton (Glenwood Inn, later known as the Mission Inn at Riverside, 1890-1901), and Bernard Maybeck (Men's Faculty Club at the University of California, Berkeley, 1900).⁶⁴

Kirtland Cutter's exposure to the Mission Revival style probably stemmed from his design of the Idaho Building for the 1893 World's Columbian Exposition in Chicago. There Cutter saw first hand the California Building that reflected the thick adobe-walled character of Southwest missions and Spanish style haciendas. He may also have observed how effective the character of the building was conveyed by the movie-set construction used by most buildings at the Exposition, using light wood lath and plaster. Cutter's first application of the Mission Revival style was for the W. J. C. Wakefield residence in Spokane. Built in 1897 to 1898, this residence predates Cutter's use of Mission Revival elements for the Wilson and Bellevue Blocks (ca 1900 and ca 1904, respectively). For the Wakefield residence, Cutter employed stucco on wood framing with a gable above the main entrance featuring a decorative curved and reverse curved pediment. Broad window openings defined the facades with a more sharply pitched roof to shed local rain and snow. According to Henry Matthews, Cutter's Wakefield residence bears a strong resemblance to A. Page Brown's Crocker Row residences in Santa Barbara.⁶⁵ Cutter's later design for the C. P. Thomas residence in 1905 and the First Church of Christ Scientist in Spokane (ca 1907-1908) demonstrated a noticeable progression in his grasp of the Mission Revival style's fundamental elements.

⁶¹ Kirker, Harold. (1960). *California's Architectural Frontier: Style and Tradition in the Nineteenth Century*. New York: Russell & Russell. (pg. 113, 120-121)

⁶² Baer, Kurt. (1958). *Architecture of the California Missions*. Berkeley: University of California Press. (pg. 42-50).

Gebhard, D., and Winter R. (1965). *A Guide to Architecture in Southern California*. Los Angeles: Los Angeles County Museum of Art. (pg. 16).

⁶³ *Western state buildings, as specified by Daniel Burnham the chief architect for the fair, were to "express regional character."* *The Mission Revival style had gained sufficient momentum in California to merit competition guidelines for the California building setting the stylistic medium as Mission-Moorish.* Matthews, Henry. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press. (pg. 89); Kirker, Harold. (1960). *California's Architectural Frontier: Style and Tradition in the Nineteenth Century*. New York: Russell & Russell.

⁶⁴ Gebhard, D., and Winter R. (1965). *A Guide to Architecture in Southern California*. Los Angeles: Los Angeles County Museum of Art. (pg. 17)

Whiffen, Marcus. (1985). *American Architecture Since 1780: A Guide to the Styles*. Cambridge, MA: M.I.T. Press. (pg. 213-216)

⁶⁵ Matthews, Henry. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press. (pg. 113, 122-123, 412).

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(mechanical engineer, Energy Control, Inc.),

Shawn O'Kert

Doug Ward

Del Phillips

Glen Mum

Gary (Thysen Elevators)

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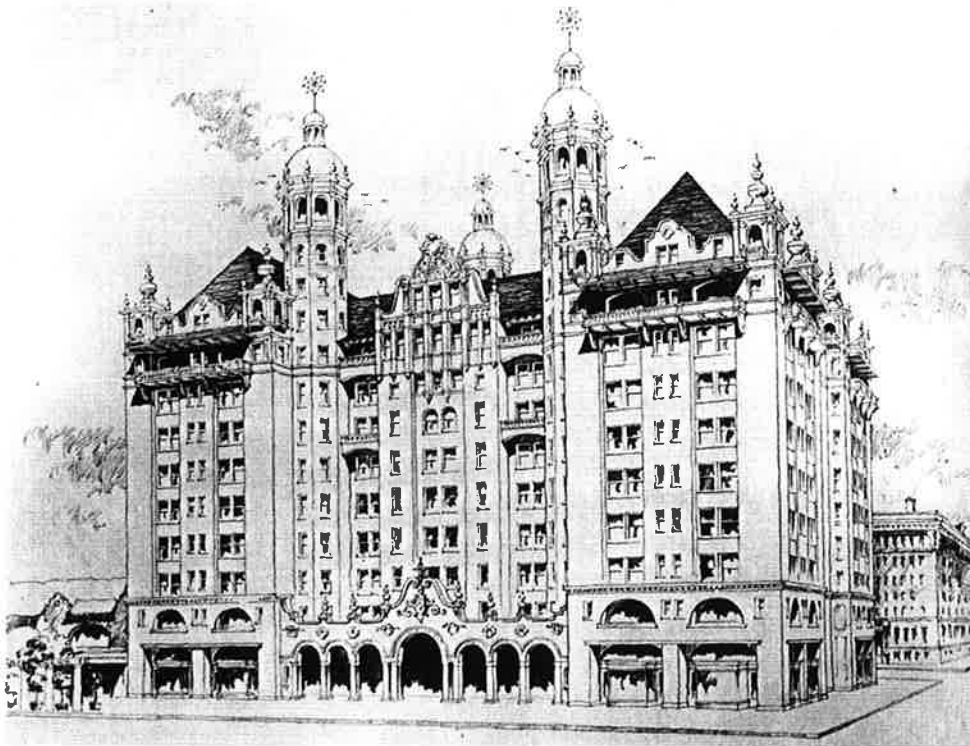
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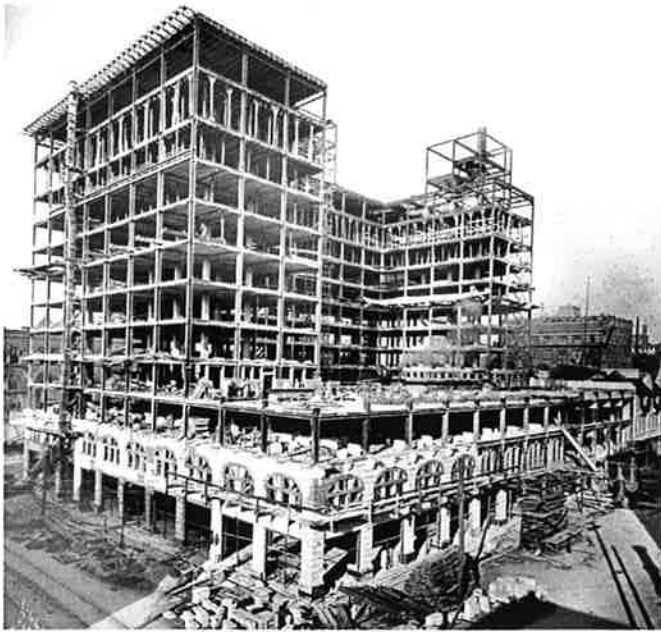


1908 rendering of Cutter & Malmgren's initial design proposal for the Davenport Hotel. Original ink drawing by F. C. Hutchinson. Source: Eastern Washington State Historical Society; L84-207.433.



July 1912 rendering of Cutter & Malmgren's revised design for the Davenport Hotel. Note the similarity between this design proposal and the design submitted by Cutter & Malmgren in 1909 for the Old National Bank design competition (which they did not win). Source: Eastern Washington State Historical Society.

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1913 photograph (left) of the Davenport Hotel during construction looking northeast. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.2729X-13.

1916 photograph (above) of the Davenport Hotel roof garden. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.12424X-16.

1914 photograph of the Davenport Hotel's northwest corner. Source: Spokane Public Library.



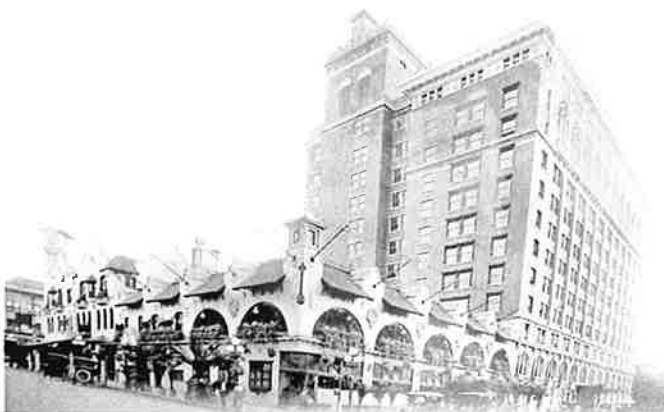
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Ca 1915 to early 1920s photograph of the Davenport Hotel looking northeast prior to the 1929 addition. Source: Spokane Public Library.



Ca 1930 photograph of the Davenport Hotel looking northeast. Source: Spokane Public Library.



Ca 1915 to early 1920s photograph of the Davenport Hotel prior to the 1929 addition. Source: The Davenport Archives.



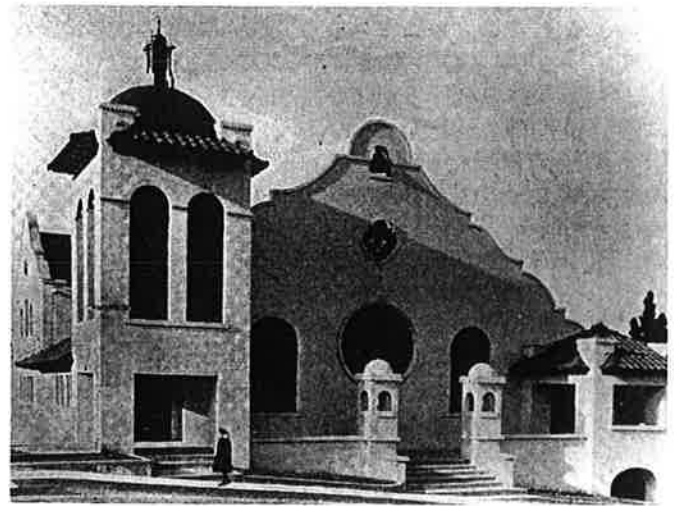
1930 photograph of the Davenport Hotel. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.44156-30.



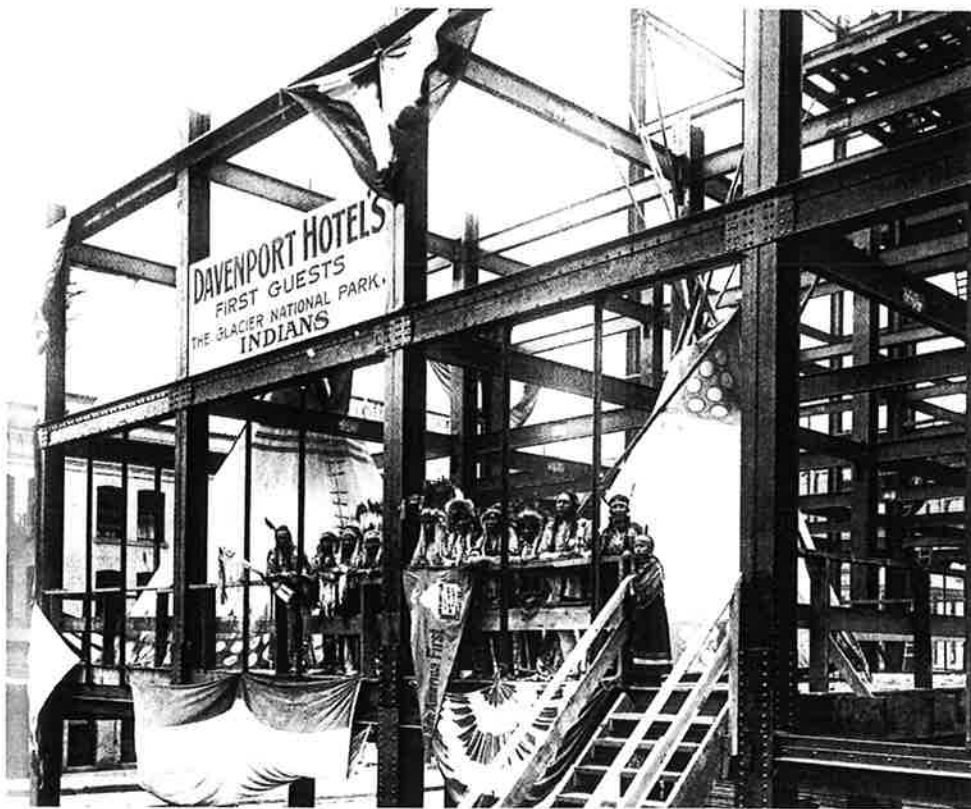
Contemporary photograph of the W. J. C. Wakefield residence in Spokane designed by Kirtland Cutter in 1897-1898 just four years after the World's Columbian Exposition in Chicago and completed two years before Cutter's work on the Wilson Block's exterior for Louis Davenport. Photograph by Henry Matthews. Source: Matthews, Henry C. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press. (pg 123).



1909 rendering of Cutter & Malmgren's design proposal for the Old National Bank (Spokane) competition. This design proposal exhibits a basic composition similar to the July 1912 revised design for the Davenport Hotel indicating the influence of Cutter and Davenport's recent trip to the East Coast and Mid West on Cutter's designs. Source: Glen Cloninger Collection. Matthews, Henry C. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press. (pg 199).



1908 photograph of the First Church of Christ Scientist designed by Cutter ca 1907-1908 (demolished). This design illustrates Cutter's progression in the use of Mission Revival elements since the Wakefield residence. This photograph also indicates the comparative superficiality of Cutter's previous work on the Wilson and Bellevue Block exteriors. Source: *Western Architect*, September 1908. Matthews, Henry C. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press. (pg 201).



Ca 1913 photograph of members of the Blackfoot Tribe camped within the steel framework of the Davenport Hotel. Source: J.J. Hill Manuscript Collection of the James Jerome Hill Reference Library in St. Paul, Minnesota. Bamonte, Tony and Suzanne. (2001). *Spokane's Legendary Davenport Hotel*. Spokane: Tornado Creek Publications. (pg 187).



1915 photograph of the Davenport Hotel's Sprague Avenue entrance. Source: Libby Studio Photograph courtesy Louis and Nita Davenport III. Bamonte, Tony and Suzanne. (2001). *Spokane's Legendary Davenport Hotel*. Spokane: Tornado Creek Publications. (pg 143).

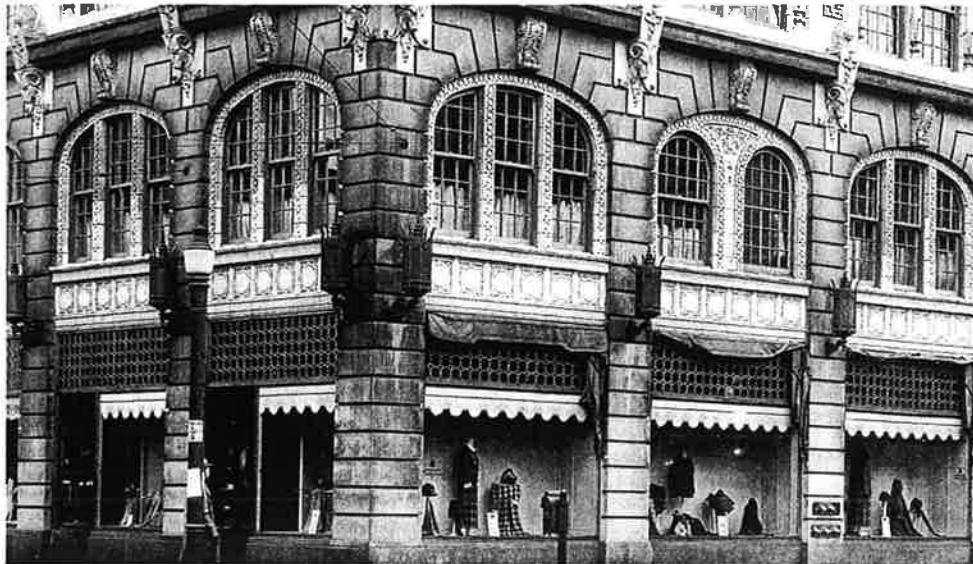
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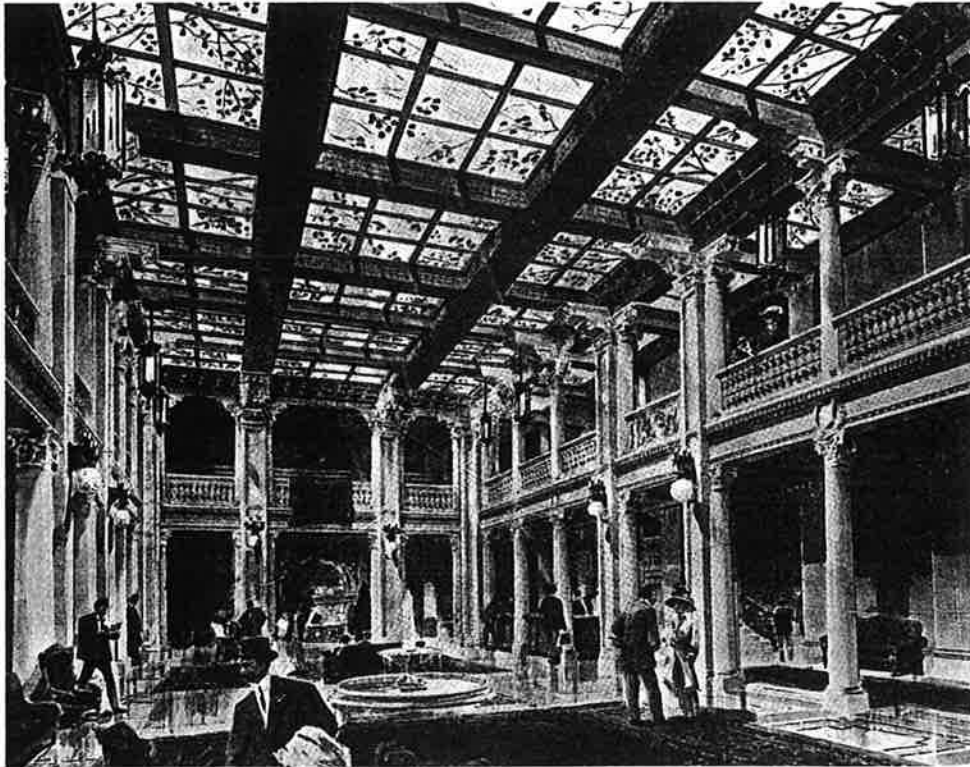
Ca 1915 photograph of the Davenport Hotel's northwest corner.
 Source: Davenport Hotel Archives.



1915 photograph of the Glacier National Park Juvenile Band standing just east of the Davenport Hotel's north Sprague Avenue entrance.
 Source: Libby Studio Photograph; Davenport Hotel Archives.



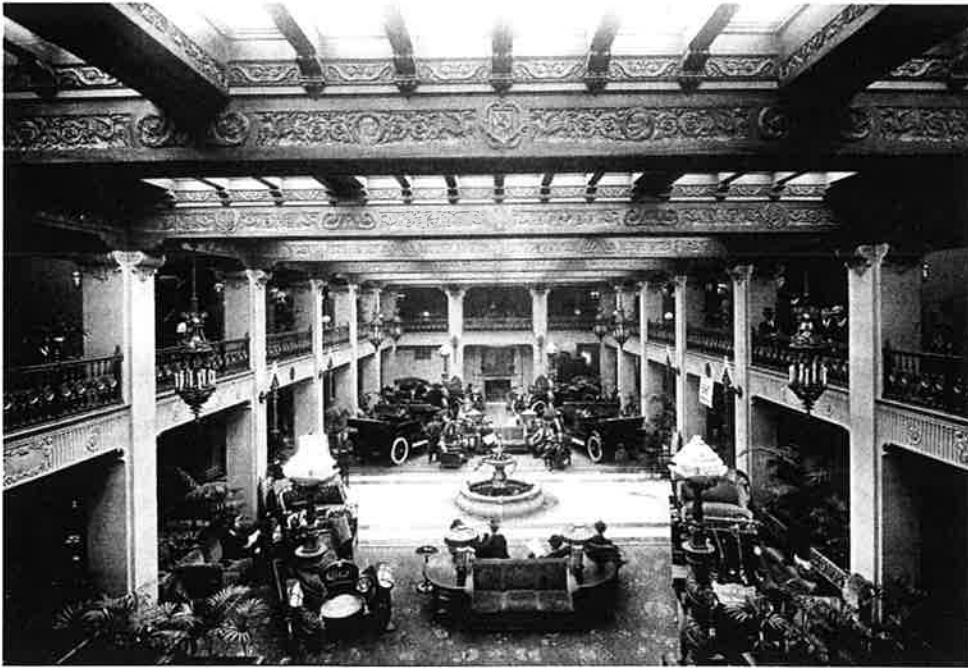
1923 photograph of the Davenport Sport Shop on the northwest corner of West Sprague Avenue and South Lincoln Street. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.24367-23.



Revised 1912 design proposal for the Davenport Hotel lobby prepared by Cutter & Malmgren. Source: Eastern Washington State Historical Society. Matthews, Henry C. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press. (pg 240).



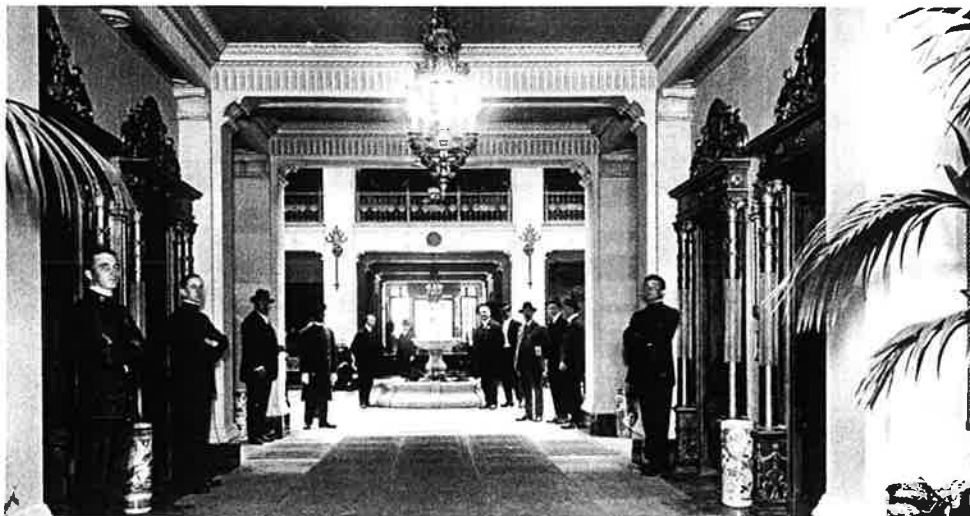
1916 photograph of the Davenport Hotel lobby looking west. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.12758X-16.



1915 photograph of the lobby looking west during preparation for an automobile trade show. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.11605x-15.



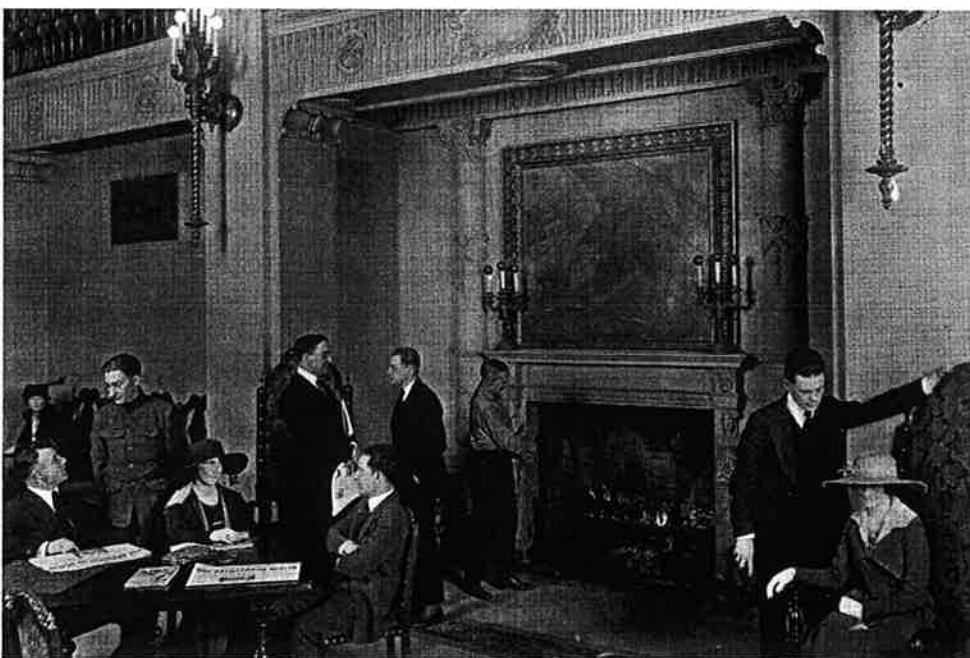
Ca 1915 photograph of the lobby gallery. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.10707x.



Ca 1915 photograph of the Davenport Hotel elevator lobby looking south from the north entrance off West Sprague Avenue. Source: Davenport Hotel Archives.



1914 photograph of the corridor along the south side of the Davenport Hotel lobby. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.10734X-14.



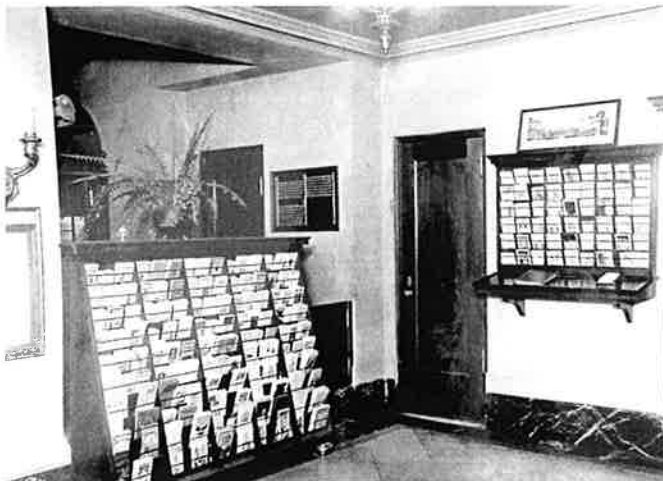
1919 photograph of the lobby fireplace. Source: Libby Studio photograph courtesy Louis and Nita Davenport III. Bamonte, Tony and Suzanne. (2001). *Spokane's Legendary Davenport Hotel*. Spokane: Tornado Creek Publications. (pg 146).



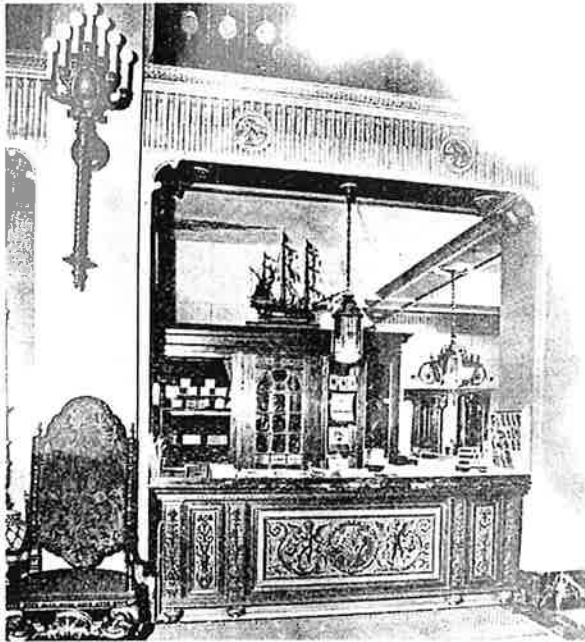
Ca 1919 photograph of the northwest corner of the Davenport Hotel lobby's second floor gallery. Source: Spokane Public Library.



1915 photograph of the Davenport Hotel's room clerk's desk (center in photograph) located off the northeast corner of the lobby. Source: Eastern Washington State Historical Society; L84-207.4.8.



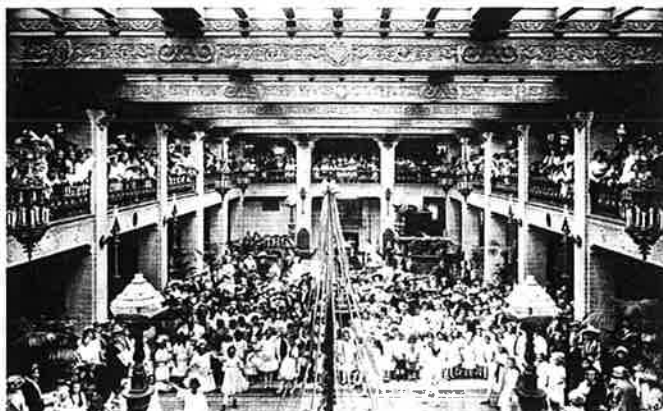
Ca late 1930s photograph of the newsstand formerly adjacent the lobby. Source: Davenport Hotel Archives.



Ca 1915 photograph of the room clerk's desk located off the northeast corner of the lobby. Source: Davenport Hotel Archives.



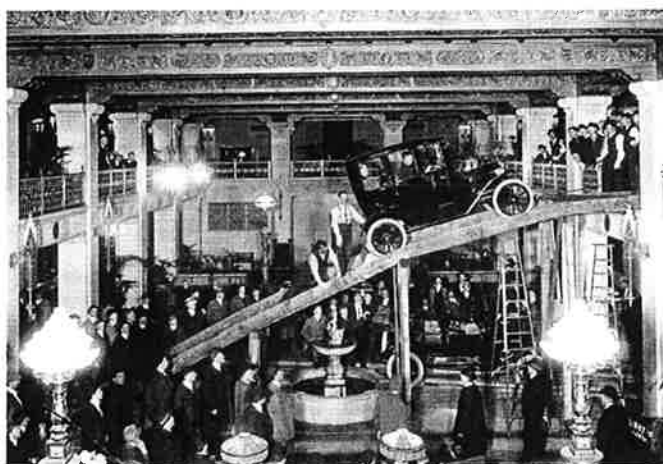
Ca 1915 photograph of a bird cage employed in the Davenport Hotel. Source: Davenport Hotel Archives.



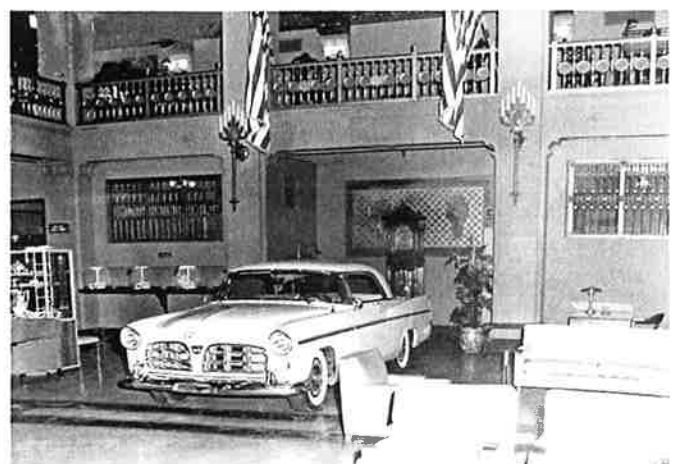
1915 photograph of a Maypole Dance held in the Davenport Hotel lobby. Source: Dorothy and Bob Capeloto. Bamonte, Tony and Suzanne. (2001). *Spokane's Legendary Davenport Hotel*. Spokane: Tornado Creek Publications. (pg 197).



1950 photograph of a banquet held in the lobby. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.62531.50.

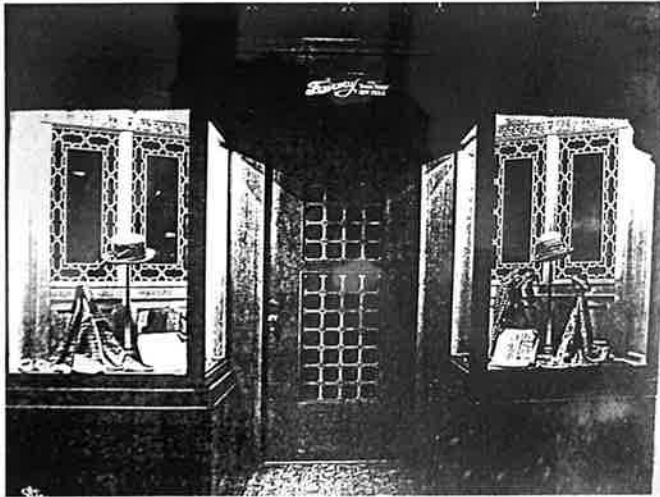


1915 photograph of cars being brought into the hotel lobby for an automobile trade show. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1 11605x-15



Ca 1958 photograph of an automobile exhibited in the lobby. Source: Davenport Hotel Archives.

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Ca 1924 photograph of the Fairway Women's Store entrance on the west facade. Source: Davenport Hotel Archives.



Ca 1915 photograph of a display window from the Davenport Hotel Pharmacy. Source: Davenport Hotel Archives.



Ca 1915 photograph of Davenport Hotel flower shop located in the northeast corner. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.1152X-15.



1917 photograph of the Blue Bird Gift Shop located immediately west of the south hotel entrance. Source: Gary Zagelow, Bamonte, Tony and Suzanne. (2001). *Spokane's Legendary Davenport Hotel*. Spokane: Tornado Creek Publications. (pg 165).



Ca 1915 photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



Ca 1915 photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



Ca 1940s photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



Ca 1940s photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



Ca 1915 to 1920 photograph of a former first floor piano retail space in the Davenport Hotel located in the southwest corner. Source: Spokane Public Library.



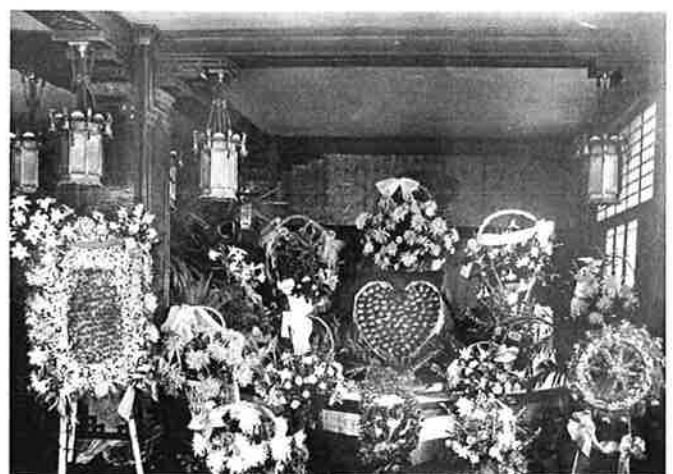
Ca 1920 historic photograph of the Davenport Soda Fountain shop located on West Sprague Avenue. Source: Spokane Public Library.



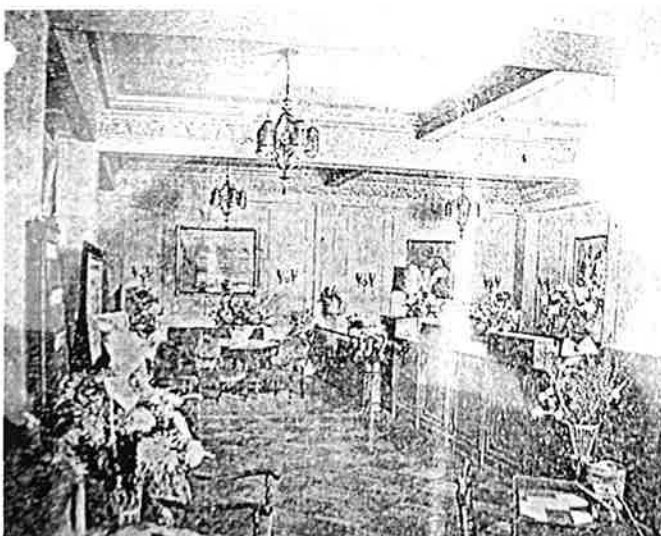
Ca 1920 photograph of the Davenport Soda Fountain. Source: Spokane Public Library.



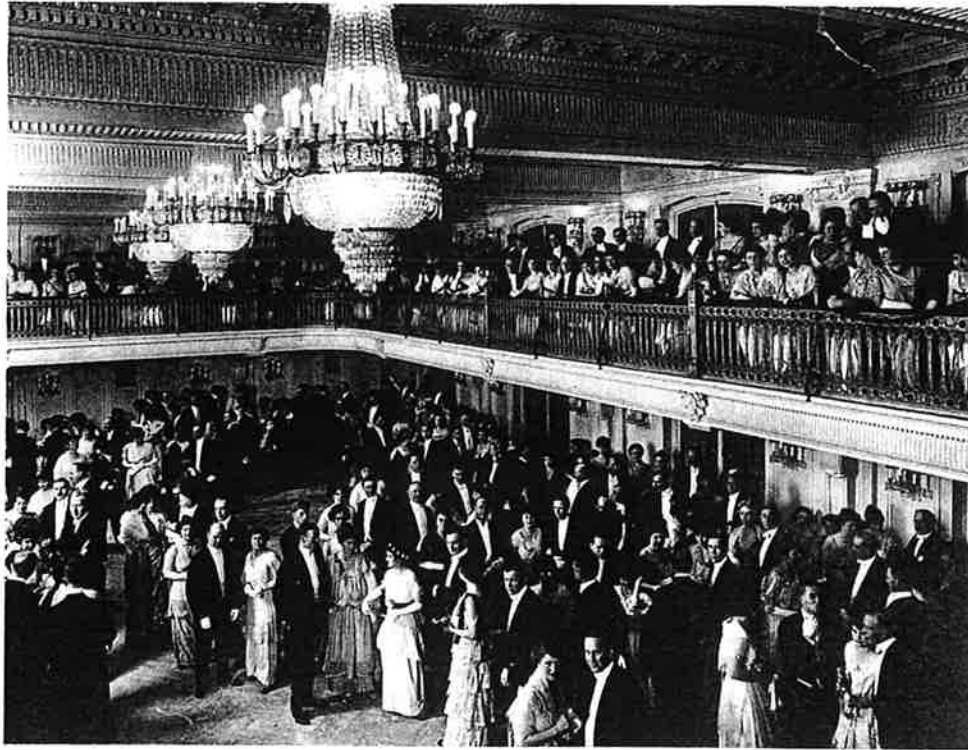
Ca 1920 photograph of Davenport Soda Fountain looking north at the shop entrance. Source: Spokane Public Library.



Ca 1920s photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



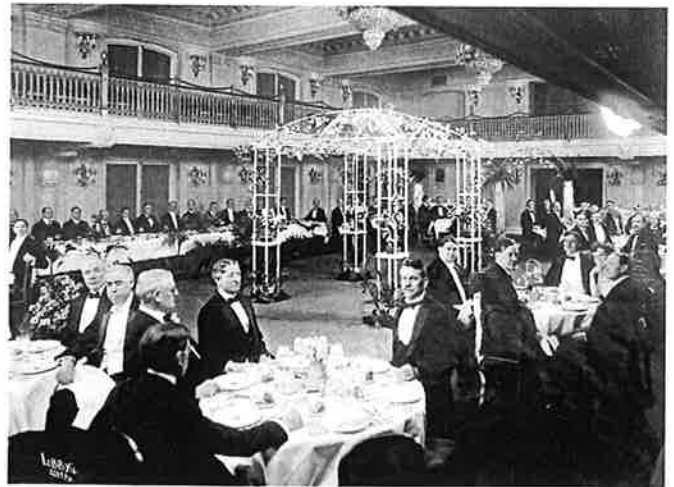
Ca 1920s photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



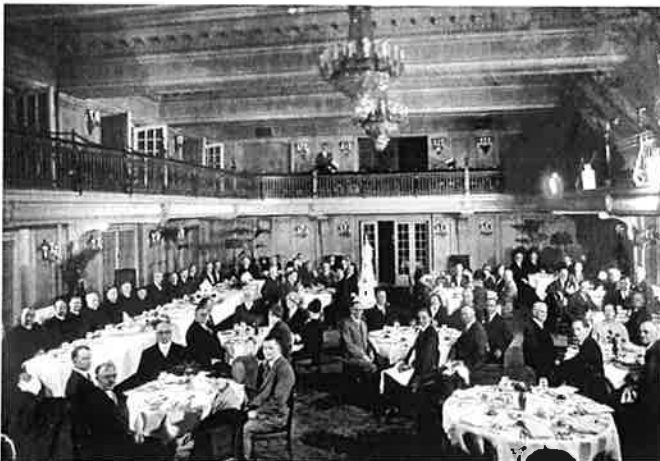
Ca 1915 photograph of the Marie Antoinette Room. Source: Eastern Washington State Historical Society, Libby Photograph; L84-207.159.



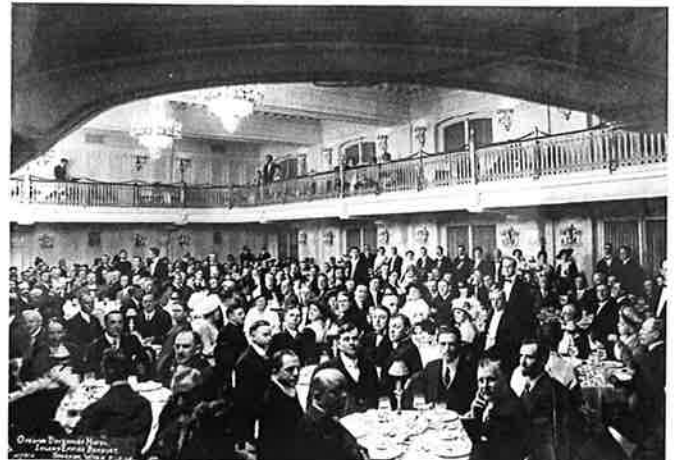
1937 photograph of a convention held in the Marie Antoinette Room. Source: Davenport Hotel Archives, Libby Photograph.



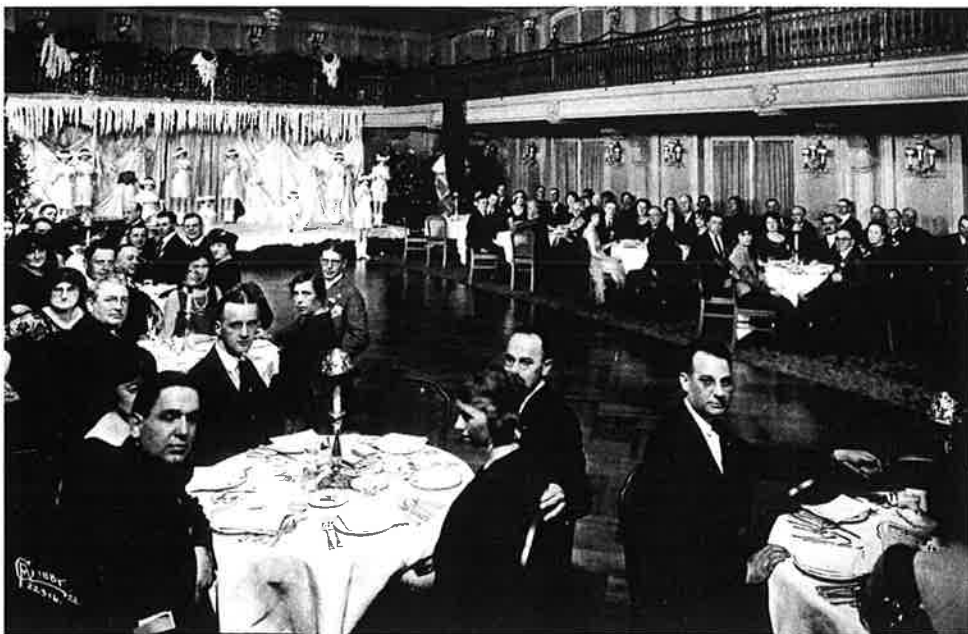
Ca 1920s photograph of a dinner held in the Marie Antoinette Room. Source: Davenport Hotel Archives, Libby Photograph.



Ca 1940 photograph of the Marie Antoinette Room looking west. Source: Davenport Hotel Archives.



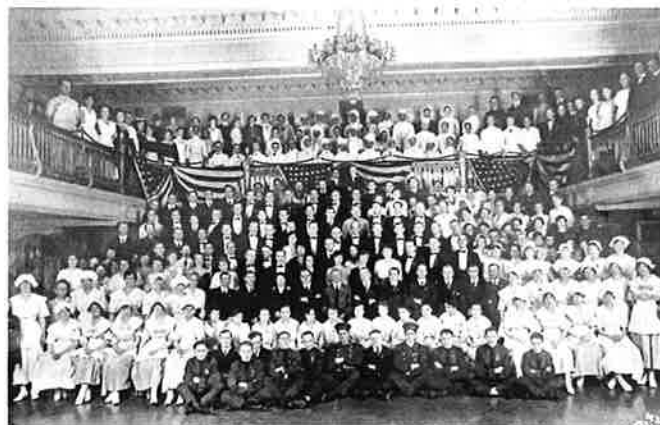
1914 photograph of the opening banquet in the Marie Antoinette Room. Source: Davenport Hotel Archives.



1922 photograph of diner held in the Marie Antoinette Room. Source: Davenport Hotel Archives.



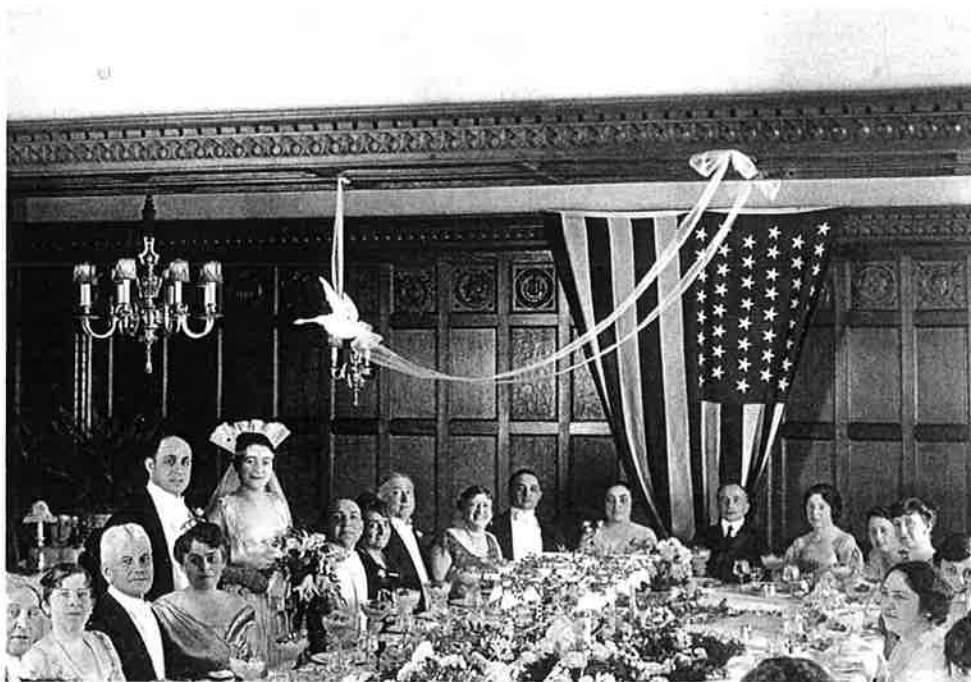
Ca 1920s photograph of musicians playing during an event in the Marie Antoinette Room. Source: Davenport Hotel Archives.



Ca 1918 photograph of the Marie Antoinette Room. Source: Davenport Hotel Archives.



Ca 1920 photograph of a theatrical event held in the Marie Antoinette Room. Source: Davenport Hotel Archives.



1917 upper portion of a photograph of the Elizabethan Room showing the wood paneling and trim. Source: Davenport Hotel Archives.



Ca 1917 photograph of a diner in the Elizabethan Room. Source: Davenport Hotel Archives.



Ca 1920 photograph of Elizabethan Room. Source: Davenport Hotel Archives.



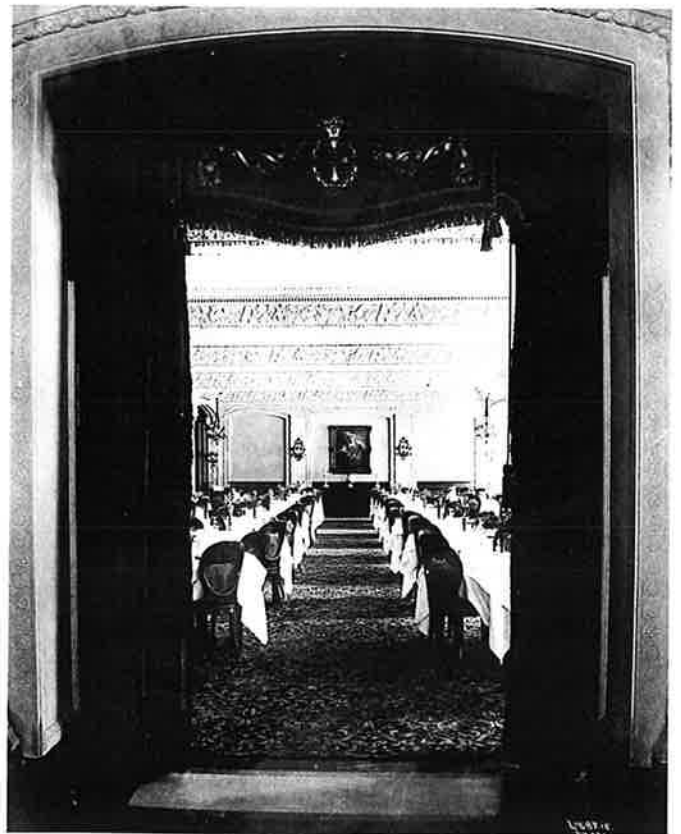
Ca 1950s photograph of Elizabethan Room. Source: Davenport Hotel Archives.



Ca 1914 photograph of the Isabella Room. Source: Eastern Washington State Historical Society; L84-207.4.13.



Ca 1914 detail of the Isabella Room ornament. Source: Eastern Washington State Historical Society; L84-207.4.4.



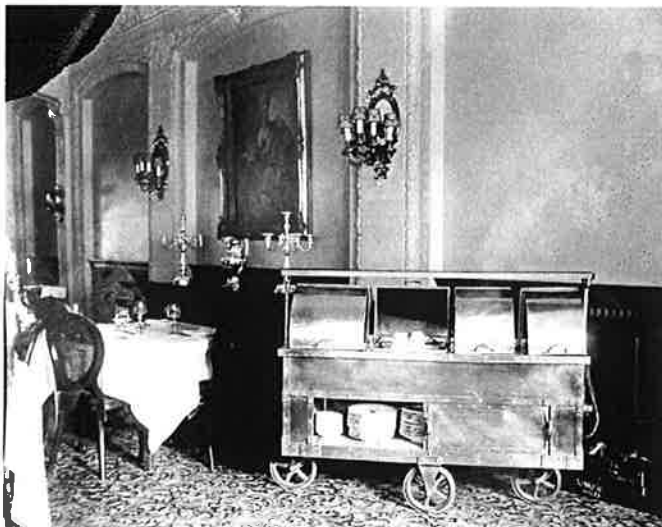
Ca 1915 photograph of the entrance to the Isabella Room. Source: Davenport Hotel Archives, Libby Photograph.



1916 photograph of the Isabella Room looking northwest. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1-12479X-16.



Ca 1930 photograph of an event in the Isabella Room. Source: Davenport Hotel Archives.



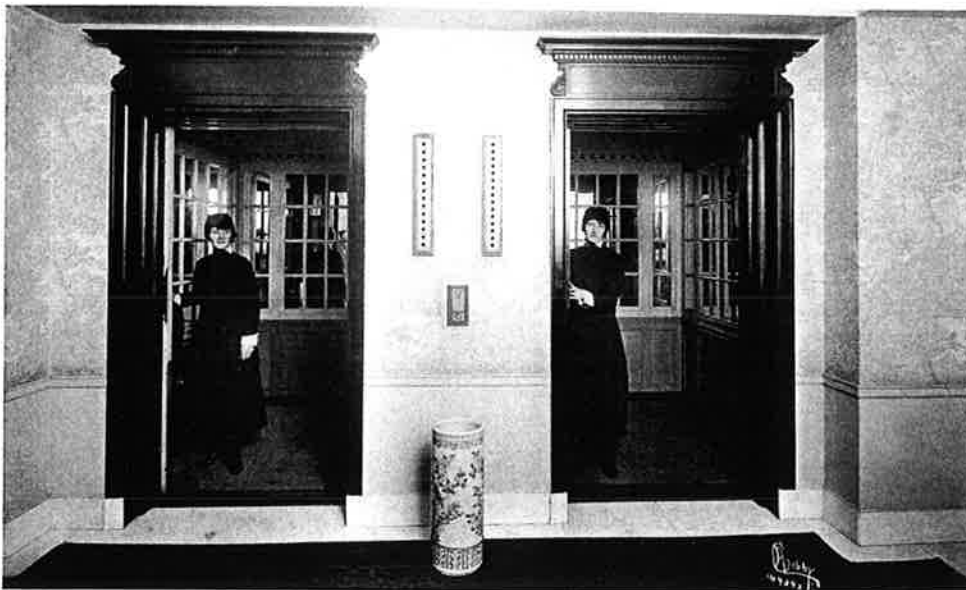
Ca 1920 photograph of catering facilities for the Isabella Room. Source: Davenport Hotel Archives.



Ca 1935 photograph of work in progress decorating the Circus Room. Source: Spokane Public Library.



1937 photograph of lunch held in the Circus Room. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.12614-37.



1917 photograph of elevator lobbies typical of upper floors. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.14434-17.



1921 photograph of a typical sample room in the Davenport Hotel. Source: Davenport Hotel Archives, Libby Studio Photograph.



1915 photograph of a typical guest room in the Davenport Hotel's upper floors. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.11496X-15.



1915 photograph of a typical portion of a corner suite in the Davenport Hotel. Source: Eastern Washington State Historical Society; L84-207.4.7.



1915 photograph of the men's basement restroom. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.11731X-15.



1914 photograph of a portion of the basement barbershop. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.10710X-14A.



Ca 1920 photograph of basement barbershop. Source: Davenport Hotel Archives.



Ca 1920 photograph of Davenport's private suite in the hotel. Source: Spokane Public Library.



1893 photograph of the California Building designed by A. Page Brown for the 1893 World's Columbian Exposition held in Chicago. Source: Ives, Prof. Halsey C., introduction by. (1893). *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. St. Louis, MO: Published weekly by N.D. Thompson Publishing Co. Photograph by the Government Photographer.