

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY
RECEIVED JUN 13 1975
DATE ENTERED SEP 5 1975

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

1 NAME

HISTORIC

Davenport Hotel

AND/OR COMMON

Pennington Hotel

2 LOCATION

STREET & NUMBER

807 West Sprague^{ave}, 512 Post

—NOT FOR PUBLICATION

CITY, TOWN

Spokane

CONGRESSIONAL DISTRICT

— VICINITY OF

#5 - Honorable Thomas S. Foley

STATE

Washington

CODE
53

COUNTY

Spokane

CODE

063

3 CLASSIFICATION

CATEGORY

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

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

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

PRESENT USE

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

4 OWNER OF PROPERTY

NAME

Lomas and Nettleton

STREET & NUMBER

2001 Bryan Tower

CITY, TOWN

Dallas

— VICINITY OF

STATE

Texas

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Spokane County Courthouse

STREET & NUMBER

West 1116 Broadway

CITY, TOWN

Spokane

STATE

Washington

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Spokane Metropolitan Area Transportation Study

DATE

October, 1970

—FEDERAL —STATE —COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Spokane City Hall

CITY, TOWN

Spokane

STATE

Washington

7 DESCRIPTION

CONDITION

EXCELLENT
 GOOD
 FAIR

DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE

UNALTERED
 ALTERED

CHECK ONE

ORIGINAL SITE
 MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Davenport Hotel occupies an entire city block in the central business district of Spokane, Washington. It is an unusually complicated building that evolved as a series of major and minor projects including remodeling, additions and new construction planned, for the most part, by the same architect. This hotel is a wildly eclectic design unified only by the dazzling variety of motifs represented.

The structure began in 1889 as a pair of fairly anonymous brick buildings, one two stories and the other three, occupying the eastern third of the block. A small restaurant in one of the buildings was expanded and remodeled several times between 1895 and 1901. Between 1901 and 1904 the exterior elevations of both buildings were separately redesigned and stuccoed with similar white Mission style facades. Known as the Pennington Hotel and Davenport's Restaurant, the new work included false parapet gable ends and Mansart-like tile roofs to disguise the flat roofline. At the street corners on opposite ends of the block small square towers were added above the existing walls.

The Pennington Hotel was then joined to the contiguous Pfister Block built in 1905. Within the Pfister Building the same architect, Kirtland Cutter, added the Marie Antoinette Ball Room with French doors along two sides, a continuous gallery around the room, crystal chandeliers and a 20 foot beamed ceiling -- all decorated to resemble 18th century French architecture.

In 1914 the Pfister Building was partially razed for construction of the Davenport Hotel on the western two-thirds of the block not occupied by the Pennington Hotel. The interior of the Pennington was redesigned, but the Marie Antoinette Room was retained in what was left of the Pfister Block and incorporated into the new 14 story, 400 room hotel. This Cutter detailed in a "Florentine eclectic" style on the exterior elevations.

The first three floors fill out the remainder of the block to a height roughly equivalent to the Pennington structures. These floors are surfaced in Boise sandstone trimmed with terra cotta. The first two floors are an arcade of piers and five-centered arches. Separating this arcade from the third floor is a sub-cornice with a ram's head frieze. Windows on the third floor are arranged in pairs above each arch, and the piers are extended to a continuous lintel with a cable moulding.

The upper stories were first built in a "U" shaped plan offset toward the northwest corner of the block. From that corner it extended approximately two-thirds the length of the block in both directions, bounded by the older Pennington building on the east.

The open side of the "U" faced north toward the interior of the block where the three lower floors filled out the remaining third of the rectangular lot. The upper stories were faced in brick and ornamental white terra cotta. On the north and west sides there were terra cotta spandrels recessed between brick piers uninterrupted from the fourth through ninth floors. A sub-cornice at the tenth floor began a two story arcade defined by terra cotta components in the same rhythm as the arcade on

the lower floors. Above this is an elaborate terra cotta cornice and frieze. An addition in 1929 lengthened the east wing of the "U" extending it across the block to the other side. This then became the dominant feature of the high-rise portion of the hotel. On the east facade, the fourth and sixth bays were set back creating the appearance of three connected "towers". Additional upper stories above the cornice were completed in 1917 and 1949.

The interior of the hotel is truly amazing. Virtually everything in sight is decorated with busy ornament of cast and painted plaster or terra cotta. English oak stained dark is used extensively. The main lobby, 108 feet by 12 feet, was decorated in the "Spanish Renaissance" style with great neo-Rococo fervor. Its entire twenty foot beamed ceiling was an expansive skylight of "opalescent glass." It is said that parrots in cages hung under the surrounding gallery between each set of supporting piers. There was a profusion of potted palms.

The Isabella Room, also in Spanish Renaissance style but with a "treatment[that] reflects little, if any, of the Moorish influence shown in the lobby", has an arabesque with representations of boys, birds, rabbits, foxes, turtles and other creatures. All the column capitals have bolsters with chimeras -- the body of a lion with cloven hoofs and a human head.

There was a total of seventeen ball, banquet, and convention rooms elaborately decorated in a number of different styles. The Hall of the Doges was "strikingly suggestive of the palaces of Italian Doges of medieval times." Its ceilings are vaulted and frescoed with a tracery clerestory. The oak paneled Elizabethan Rooms (A, B, C and D) were in the style of the Tudors "accurately portrayed in every detail." The oak furniture was "conscientiously copied from the most famous Elizabethan pieces."

Other spaces were known as the Gothic Room, Green Room, Mandarin Room and Arabic Tent Room.

The hotel interior survives with considerable integrity in most places. Carpeting has been installed and careless repainting has been done in several rooms. New partitions have been added although mostly without disturbing the original work. A good percentage of the furnishings remained in the building until the late 1960's when they were regrettably sold. The lobby skylight has been tarred over, and a rooftop swimming pool was installed over the northwestern three-story portion.

The Davenport Hotel is a fascinating eclectic work of exceptional exuberance and showmanship.



8 SIGNIFICANCE

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

SPECIFIC DATES 1890, 1914 BUILDER/ARCHITECT Kirtland Kelsey Cutter

STATEMENT OF SIGNIFICANCE

"The heart of Spokane is a hotel, the world famous Davenport."¹ The Davenport has been Spokane's leading hotel since its completion in 1914 and the city's leading restaurant since 1890. It became internationally famous for its architecture and imaginative service. Novelist and journalist Will Irwin "is reputed to have said. . . that there are only two outstanding deluxe hotels in the world, the Davenport in Spokane and Shepherds in Cairo."² The hotel's superlative service was a result of the perfectionism of the founder, Louis Davenport; its beauty came from the genius of Kirtland Cutter, Spokane's foremost architect.

Louis Davenport was born in Pawnee City, Nebraska on July 14, 1868. His family moved to San Francisco in 1876. Striking out on his own at age 20, Davenport arrived in Spokane Falls in March, 1889 with \$1.25 in his pocket. The great fire of August, 1889 which destroyed the business section of Spokane enabled Davenport to earn \$125, enough to purchase a tent, waffle iron and a sign that proclaimed the opening of "Davenport's Famous Waffle Foundry". On July 10, 1890 he moved to a new cafe in an 1889 structure on Sprague Avenue. The present modern restaurant is housed in this original building.

Davenport was a leading citizen of Spokane by the turn of the century. An influential member of the park board, he helped expand and improve Spokane's unusually large park system. He was also a member of the board of directors of the Spokane and Eastern Trust and the Washington Water Power Company, and a vice president of Ryan and Newton Company. After retirement and sale of the Davenport, he lived quietly in Suite 1129 until his death in 1951. His prominence socially was both a result and cause of the hotel's success. His long, productive friendship with architect Kirtland Cutter created the unique mission style of the restaurant and Pennington Hotel and the eclectic design of the 14-story Davenport Hotel.

Kirtland Kelsey Cutter was the most influential architect in Spokane's history. "having contributed more freely than any other man to the architectural beauty of Spokane."³ He was so predominant an influence in early Spokane that it could be said that he "keyed Spokane in an artistic way."³ Born in Cleveland, Ohio on August 20, 1860, Cutter was educated at Brook Military Academy. He entered the Art Students' League in New York and traveled extensively in Europe studying drawing, painting and sculpture. Because of a friendship with young Austin Corbin II, a Spokane railroad magnate, Cutter moved west in the late 1880's. His arrival encouraged his uncle, Horace Cutter, a cashier at the First National Bank, to help him gain employment.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Davenport Hotel, Spokane U.S.A. Spokane, Washington: C. W. Hill Printing Company, c1927.

Durham, N. W. Spokane and the Inland Empire: History of Spokane and Spokane County Washington, 3 vols., Spokane: S. J. Clarke Pub. Co., 1912.

10 GEOGRAPHICAL DATA

UTM OK WM 9-29-75

ACREAGE OF NOMINATED PROPERTY One

UTM REFERENCES

A

1	1
---	---

4	6	8	2	3	0
---	---	---	---	---	---

5	2	7	8	0	6	0
---	---	---	---	---	---	---

C

--	--

--	--	--	--	--	--

--	--	--	--	--	--

B

--	--	--	--	--	--

--	--	--	--	--	--

--	--	--	--	--	--

D

--	--

--	--	--	--	--	--

--	--	--	--	--	--

VERBAL BOUNDARY DESCRIPTION

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

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME / TITLE

Patsy Garrett and Jacob E. Thomas, Historic Preservation Specialists

ORGANIZATION

Washington State Parks & Recreation Commission

DATE

May 12, 1975

STREET & NUMBER

P.O. Box 1128

TELEPHONE

(206) 753-4116

CITY OR TOWN

Olympia

STATE

Washington

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

FEDERAL REPRESENTATIVE SIGNATURE

Charles H. Odegaard

TITLE

Executive Director - Charles H. Odegaard

DATE

June 9, 1975

FOR NPS USE ONLY

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

Robert W. ...

DATE

9/5/75

DIRECTOR, OFFICE OF ARCHIOLOGY AND HISTORIC PRESERVATION

ATTEST:

W. ...

DATE

SEP 5 1975

KEEPER OF THE NATIONAL REGISTER

Like Davenport, the fire of 1889 enabled young Cutter to start his career when there was a demand for his services. Cutter was among the earlier architects to view a building not solely as an envelope, but as an extension to sculpture. He reflected this in the free style of his buildings. From 1889 to 1923, Cutter designed many of the great homes in Spokane: the Austin Corbin House, the Campbell House (National Register), the James N. Glover House (National Register), the F. Lewis Clark House, the Patrick Clark House and numerous others.

Cutter also created some of the finest Spokane business buildings including the Washington Water Power Building (now the Spokane School District 81 offices), the Spokane City Club and the Sherwood Building. One of his finest Spokane designs is the superstructure of the Monroe Street Bridge which was the largest concrete span in the world in 1911.

As his fame spread, he designed many structures throughout the United States and England. He designed the Racquet Club in the Adirondacks, Kirtland Hall at Yale University, the Rainier Club in Seattle, Glacier Park Hotel and numerous residences.

After World War I his business declined. In 1923, against advice of friends, he moved to California. The Chronicle Building, one of his largest Spokane designs, was completed under his direction from California. Despite stiff competition, Cutter was awarded the 1929 Southern California Chapter of the AIA Award for his work in Palos Verdes. He died in 1939 at Long Beach.

In 1889, F. Lewis Clark and John L. Wilson erected a two-story structure on the northwest corner of Post and Sprague. The location was well known in its own right as the site of one of the first Spokane schools which had been moved to Sprague Avenue and used as the offices for the Spokane Falls Review (ancestor of the Spokesman Review), during the early 1880's. To the rear of the Wilson Building, another new building, the three-story Bellevue Block, a rooming house, was erected in 1889. Louis Davenport's restaurant occupied a small storefront in the Wilson Building until prosperity permitted expansion; a rooming house, the Pennington, occupied the upper floor until 1904.

Between 1895 and 1901, the restaurant was remodeled numerous times by Cutter. When Davenport purchased the Bellevue House in 1904, he moved the facilities of the Pennington Hotel to the second and third floors of the Bellevue Block and expanded his restaurant into the upper floor of the Wilson Building. Later purchases and leases extended his control to the entire city block.

The mission facade that Cutter had designed in 1901 and 1904 to cover the two Post Street structures, was derived from the innovative California Building at the Columbian Exposition of 1893 in Chicago, for which Cutter had designed the Idaho Building. Many of Cutter's homes are mission style, but this is his only commercial structure using the motif.

By 1906, Davenport's restaurant was widely known for its style and character, and was enthusiastically described. "The best illustration of Spokane's enterprise is Davenport's restaurant which is one of the most unique and nearly perfect restaurants in America. It covers a block and represents an outlay of a little over a quarter of a million dollars. . . . the style of the architecture is early mission but inside there are Flemish, German, French and Marie Antoinette rooms."⁴

Most of these rooms were incorporated into the modern hotel in 1914. The Marie Antoinette room was on the second and third floors of the Pfister Building, which Davenport leased as a portion of the Pennington. This greater size of the Pennington Hotel explains its lasting reputation. The rear portion of the Pfister was retained due to the cost of replacing the unique Marie Antoinette room.

The hotel was a collaboration of the efforts of Kirtland Cutter and Louis Davenport. Backed by publisher N. H. Cowles, Davenport bought all rights to the block bounded by Lincoln, First, Post and Sprague. The building, costing \$3 million, was begun in 1913 and completed in August, 1914. Although the hotel shows Florentine and Sullivanesque influences, it is an eclectic design in true Cutter tradition. It was praised by architects and engineers as the finest building in Spokane. The hotel is the largest building designed by Cutter and his most impressive. The pre-eminence of the Davenport might be judged in the comment, "that some people have said about Spokane, that the city is built around a hotel."⁵

In 1911, the Georgian room was remodeled in Art Nouveau by Cutter for Teddy Roosevelt. Since Roosevelt's time, most American presidents have been guests at the Davenport. From Queen Marie of Rumania to Mary Pickford, the Davenport has housed and entertained the great figures of mid-century America. For Marshal Foch, the Marie Antoinette room was turned into an apple orchard with live apple trees bearing fruit. During John Phillip Sousa's visit his band played on the roof garden dance floor. From the suites of the Davenport the Grand Coulee Dam was planned by Roy Gill and General G. W. Goethels. Vachel Lindsay, the great American poet, lived at the Davenport from 1924 until Christmas, 1927. He praised the modern beauty and elegance of the hotel. Stating "there is something in the very ceiling of the Davenport that suggests ambition,"⁶ Lindsay would write some of his greatest works before the lobby fireplace.

The Davenport has dominated Spokane's social, cultural and political scene since 1890. To remove all references to the Davenport, would eliminate much of Spokane's social history. Shadowed today by the high rise buildings of the 1970's, the Davenport remains the largest and most elegant hotel in the Inland Empire and Spokane.

¹ Nancy Wilson Ross. Farthest Reach, New York, 1941, p. 200.

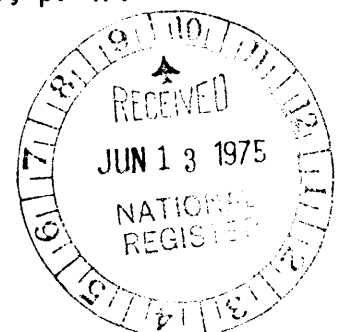
² Ibid., p. 200.

³ "Spokane Illustrated", The Western Architect, XII, 1908, p. 37.

⁴ Charles D. Raymer and Company. Raymer's Dictionary of Spokane, Spokane, 1906, p. 52.

⁵ Frederick Jennings. "Most Notable Architecture and Landscape Architecture of Spokane, Washington", Architect and Engineer, San Francisco, LXV, 1925, p. 47.

⁶ Eleanor Ruggles. The West-going Heart, New York, 1957, p. 340.



Jennings, Frederick. "Most Notable Architecture and Landscape Architecture of Spokane, Washington", Architect and Engineer, San Francisco, LXV, 1925, pp. 47-67.

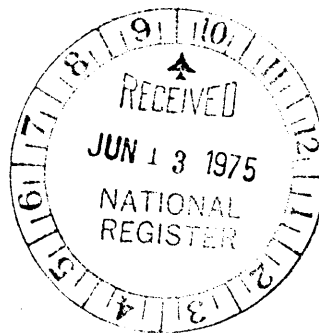
Raymer, Charles D. and Company, Raymer's Dictionary of Spokane, Spokane: Raymer and Company, 1906.

Ross, Nancy Wilson, Farthest Reach, New York: Knopf and Company, 1941.

Ruggles, Eleanor, West-going Heart, New York: W. W. Norton Company, 1959.

Spokane Daily Chronical

Spokesman Review



United States Department of the Interior
National Park Service

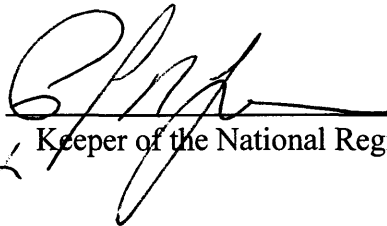
National Register of Historic Places

Continuation Sheet

Section number _____ Page _____

DAVENPORT HOTEL
Spokane, Spokane County, Washington
75001874

APPROVE BOUNDARY DECREASE

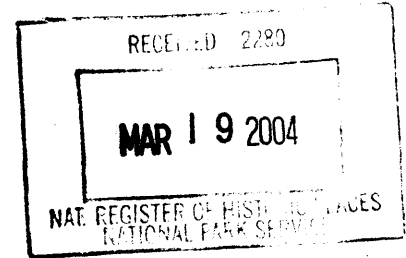


Keeper of the National Register

5/14/04
Date

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**



Section number _____ Page _____

**Davenport Hotel
Spokane County, Washington**

DAVENPORT HOTEL (BOUNDARY DECREASE)

Resource Count

The boundary decrease effectively revises the resource count by deleting one contributing building, leaving only one contributing building.

Description

The boundary decrease deletes the land area formerly occupied by the Wilson and Bellevue Blocks (also referred to as the Pennington and Davenport's Restaurant in the 1975 documentation), which were demolished in 2001.

Significance

As a result of the demolition, that portion of the originally listed full city block that contained the Wilson and Bellevue blocks has lost the qualities for which it was originally listed and is being removed from the National Register.

The period of significance is reduced to "1914-1945," to reflect the construction dates of the remaining extant portion of the property (Davenport Hotel) and delete references to the earlier c.1890 buildings.

Geographical Information

The Boundary Decrease area being removed encompasses Lots 5 & 6, Block 6, Railroad Addition, or approximately 1/4 acre, leaving .71 acres listed in the National Register. The revised Verbal Boundary Description now reads: Lots 1-4, Block 6, Railroad Addition. The bounds of the Boundary Decrease area are shown on the attached sketch Map VBD.

The new bounds are justified by the total demolition of the historic buildings that occupied those lots. The extant Davenport Hotel building retains sufficient integrity and significance to remain individually listed in the National Register of Historic Places.

The U. T. M. Coordinates remain unchanged.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

**Davenport Hotel
Spokane County, Washington**

DAVENPORT HOTEL (BOUNDARY DECREASE)

Resource Count

The boundary decrease effectively revises the resource count by deleting one contributing building, leaving only one contributing building.

Description

The boundary decrease deletes the land area formerly occupied by the Wilson and Bellevue Blocks (also referred to as the Pennington and Davenport's Restaurant in the 1975 documentation), which were demolished in 2001.

Significance

As a result of the demolition, that portion of the originally listed full city block that contained the Wilson and Bellevue blocks has lost the qualities for which it was originally listed and is being removed from the National Register.

The period of significance is reduced to "1914-1945," to reflect the construction dates of the remaining extant portion of the property (Davenport Hotel) and delete references to the earlier c.1890 buildings.

Geographical Information

The Boundary Decrease area being removed encompasses Lots 5 & 6, Block 6, Railroad Addition, or approximately 1/4 acre, leaving .71 acres listed in the National Register. The revised Verbal Boundary Description now reads: Lots 1-4, Block 6, Railroad Addition. The bounds of the Boundary Decrease area are shown on the attached sketch Map VBD.

The new bounds are justified by the total demolition of the historic buildings that occupied those lots. The extant Davenport Hotel building retains sufficient integrity and significance to remain individually listed in the National Register of Historic Places.

The U. T. M. Coordinates remain unchanged.

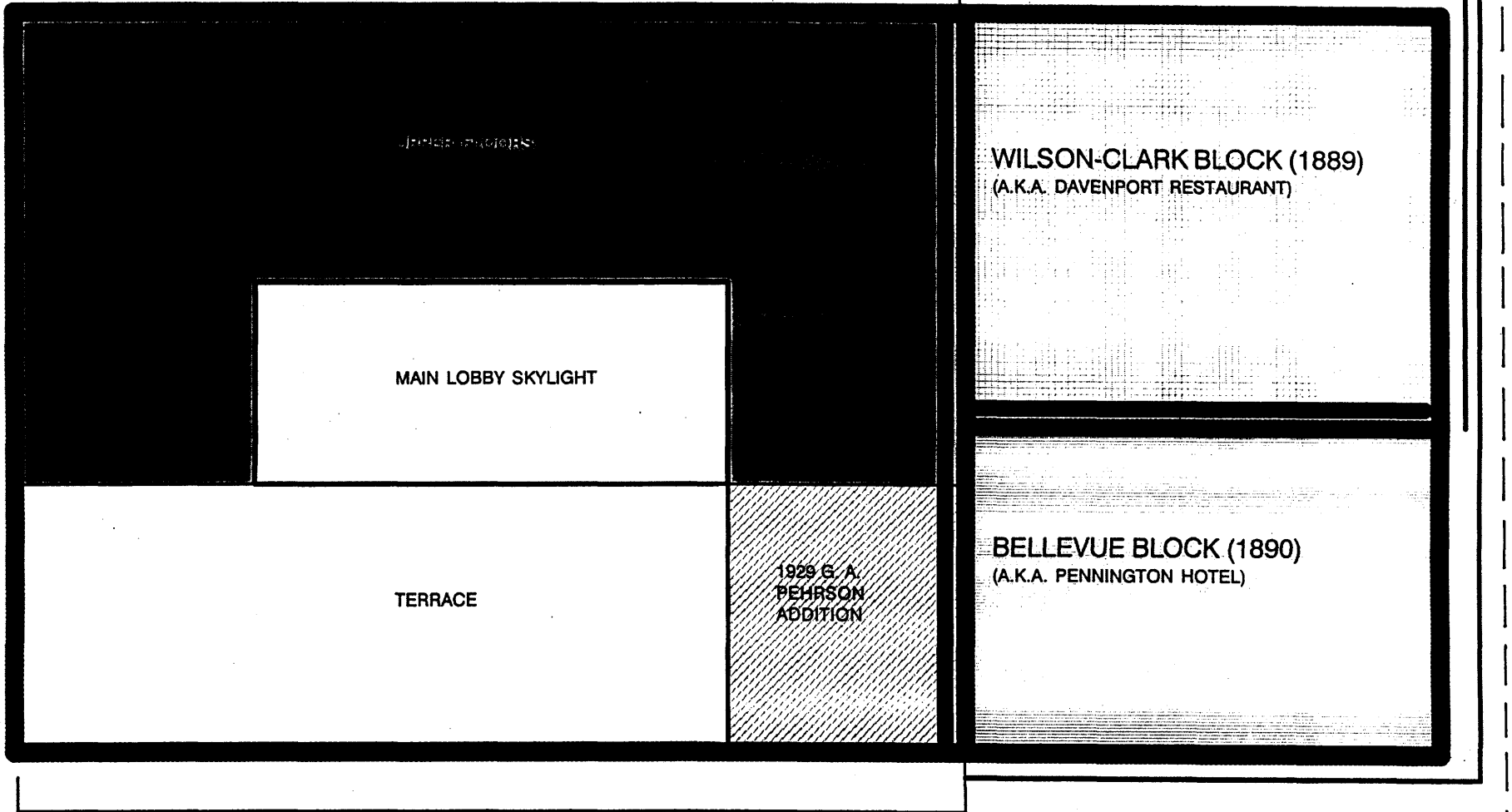
MISSION REVIVAL
FACADE REVISIONS BY
CUTTER & MALMGREN

1904 FACADE CHANGE
CA 1900 FACADE CHANGE

NATIONAL REGISTER NOMINATION
DAVENPORT HOTEL, 10 SOUTH POST STREET
JULY 2003

Drawing showing the separate building components. Drawing NOT TO SCALE.

NORTH



DAVENPORT HOTEL (1914)

REMAINING LISTING AREA

BOUNDARY DECREASE AREA

**United States Department of the Interior
National Park Service**

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

DAVENPORT HOTEL
Spokane, Spokane County, Washington
75001874

APPROVE ADDITIONAL DOCUMENTATION

[Signature]
Keeper of the National Register

3/18/04
Date

1509157

777ED

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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

1. Name of Property

historic name Davenport Hotel
other names/site number

2. Location

street & number 807 West Sprague Avenue not for publication N/A
city or town Spokane vicinity N/A
state Washington code WA county Spokane code 063
zip code 99201

3. State/Federal Agency Certification

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


Signature of certifying official

1-30-04
Date

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
___ entered in the National Register
___ See continuation sheet.
___ determined eligible for the
National Register
___ See continuation sheet.
___ determined not eligible for the
National Register
___ removed from the National Register
___ other (explain): _____

Signature of Keeper: _____
Date of Action: _____

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.) N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

CAT/sub:
DOMESTIC/hotel

Current Functions

(Enter categories from instructions)

CAT/sub:
DOMESTIC/hotel

7. Description

Architectural Classification (Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS

Other: Italian Renaissance

Materials (Enter categories from instructions)

foundation concrete

roof asphalt

walls steel, concrete, sandstone, brick, terra cotta

other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our 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 or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

See Continuation Sheets

Areas of Significance

(Enter categories from instructions)

- Architecture
- Entertainment/Recreation
- Community Planning & Development
- Commerce

Period of Significance

1914 to 1945 period of operation by Louis Davenport

Significant Dates

1914, 1917
1929 Gustav Albin Pehrson designed east wing addition

Significant Person

(Complete if Criterion B is marked above)

Louis Davenport

Cultural Affiliation

N/A

Architect/Builder

Architectural firm Cutter & Malmgren
(Kirtland Kelsey Cutter
Karl Gunnar Malmgren)
Olmsted Brothers (Landscape Architects)
Brayton Engineering Co. (Builder)
Gustav Albin Pehrson (Addition)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repositories:

Spokane Public Library, Eastern Washington

State Historical Society

10. Geographical Data

Acreage of Property 0.71 acres

UTM References

(Place additional UTM references on a continuation sheet)

1	11	468210	5278080	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

____ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Railroad Add L1 To 4 B6, Spokane, Spokane County, Washington**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

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

name/title Michael Sullivan/Spencer Howard
 organization Artifacts Consulting, Inc. date 18 July 2003
 street & number 1109 A Street Suite 1 telephone 253.572.4599
 city or town Tacoma state WA zip code 98402-5003

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Walt and Karen Worthy
 street & number 10 South Post Street telephone 509.455.8888
 city or town Spokane state WA zip code 99201

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 1 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Narrative Description:

DAVENPORT HOTEL

Designed by the regionally significant Spokane architectural firm of Cutter & Malmgren and constructed in downtown Spokane, Washington over a six year period from 1908 to 1914 (including design), the twelve-story, stylistically late Nineteenth and Twentieth Century Revival Italian Renaissance style Davenport Hotel stands within walking distance of a multitude of shops and restaurants and the Spokane Falls. It boldly anchors the city's core as it has done for over eighty years. The building's architectural style, modeled on palaces in fifteenth-century Florence, draws on this association to recall the flourishing growth of Spokane as the economic, political and cultural center of the Inland Empire during the 1910s when the hotel was constructed.¹ The nearly square 200'-0"x155'-0" footprint of the hotel occupies four flat lots on 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 amidst an urban setting. Significant character-defining features of this building are its concrete-encased steel frame; veneer of Boise sandstone (base) and brick (upper stories); fenestration; terra cotta detailing, pressed metal cornice and flat roof; penthouses; primary north and south entrances with their marquees and entrance lobbies; the primary public spaces and function rooms in the basement and first through third floors, including their finishes, materials, detailing, lighting fixtures and door hardware. Exceptionally significant secondary spaces include the third floor Ladies Waiting Room; the first floor shop and retail functions, hotel reception and check-in spaces on the first floor; and the layout of guest rooms and hallways on the upper floors.

The north, west and south sides of the hotel above the full basement feature street frontage, with the east side abutting the adjacent new addition constructed in the former location of the Wilson and Bellevue Blocks. The three initial stories of the hotel form a solid base from which the remaining nine stories continue upward in a U-shaped plan. The connecting portion of the U faces north towards the city center and the Spokane River, and the light well within the U opens to the south with a skylight at the base of the light well illuminating the central lobby. The historically significant 1929 addition by the regionally significant Spokane architect Gustav Albin Pehrson extends from the east wing of the U to the southern edge of the building.² A broad, overhanging pressed metal cornice defines the roof line, tying together the 1914 and 1929 portions. Penthouses are found above the east, central and west portions of the building.

¹ Matthews, Henry. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press.

² During the design process for the hotel, Cutter & Malmgren continued to revise their 1912 drawings, even as the excavation for the foundation proceeded, 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, thus balancing the proportions between the base, shaft and capital as well as providing larger windows for each guest room. [Matthews, Henry. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press.]

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 2 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Interior spatial organization of the first through third floors orients around the central lobby's natural lighting with shops, restaurants, offices and rooms placed around the building perimeter. This basic organizational form of the layout transfers down to the basement. Within the upper U-shaped stories, including the penthouse additions, central hallways in the connecting and wing sections of each floor provide circulation. Placement of hallways along the inner middle portion with rooms around the outer perimeter of each of the fourth through twelfth floors, ensures each room an exterior window for ventilation and natural day lighting. The 1929 addition functions as an extension of the original layout with a central hallway extending from the east wing hallway serving four perimeter rooms. The U-shaped plan also facilitates future expansion by leaving the building's south side over the third story open for addition as originally intended by the designing architects, Cutter & Malmgren.

Exterior walls consist of a rusticated Boise sandstone-clad two-story base, painted in the 1950s, with brick veneer on the upper stories. Broad original storefront display windows with transoms extend 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, constitutes a narrow band separating the broad supportive base from the hotel's vertically emphasized six story central portion.³ Reddish brick piers with English Bonded brick veneer continue the entire height of the building's central portion before transitioning to the diamond-patterned brick work of the building's crowning two stories, highlighted by round arches and decorative terra cotta trim and balconies. The massed corners in the original 1914 portion of the building feature single rather than paired window openings, framing each facade and conveying to the arriving guest a sense of the underlying structure and stability. The historically significant 1929 addition, which begins at the fourth story level, continues these same cladding and decorative materials and elements, with the exception of a terra cotta belt course present above the ninth story on the addition's south and west facades.

Between the second and third stories, a cornice accents the base and features terra cotta rams' heads representing "push and determination" and 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 elements illuminate the sidewalk and lower building exterior. The building's structural system (both the original 1914 portion and the 1929 addition) consists of a concrete-encased steel frame, reinforced concrete floors and an internal column grid on each floor for internal flexibility to accommodate changing hotel needs.

³ Terra cotta elements were manufactured at the Washington Brick & Lime Company plant in Clayton, WA just under 30 miles north and slightly west of Spokane. The Clayton School, nominated to the National Register in 2003, utilized some of the rams' head pieces left over from the Davenport Hotel construction.

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).

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 3 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Windows for the individual first floor storefronts consist of broad display windows retaining their original metal trim and decorative leaded glass transoms with contemporary glass in the display windows. On the second and third stories, smaller multiple-lite single hung wood sash windows open into the interior, maintaining visibility while affording slightly increased privacy for semi-private spaces near street level. Double hung metal clad contemporary wood 1:1 windows with lug sills and recessed spandrels punctuate the guest and service rooms of the upper fourth through ninth stories in both the original 1914 portion and the 1929 addition.⁵ The Florentine tenth and eleventh story windows feature double hung wood 1:1 windows recessed within openings trimmed with terra cotta. Narrow groupings of three double hung wood 1:1 windows accent the thin band of the twelfth-floor service spaces. The building corners from the third through eleventh stories each feature a single window opening to maintain the visual massing of the corners.

Penthouses project from immediately behind the pressed metal cornice and low perimeter parapet, covering the entire roof of the original 1914 portion and the historically significant 1929 addition. The penthouse roofs are flat with low parapets and bituminous sheet roofing. Roof drains leading to interior down spouts connect to the city's storm water system, providing drainage for the roof.

Entrances to the Davenport Hotel consist of the two original primary central entrances on the building's north and south sides, with original secondary entrances off South Lincoln Street, and individual shop entrances on the north, south and west facades. The original ornate marquees define both primary entrances having contemporary revolving and sliding doors set in metal frames on the south and north entrances, respectively, to conduct guests to the elevators and central lobby. The west entry from South Lincoln Street is in its original location, although with contemporary doors and framing, and provides access to an interior stairwell and the central lobby. The original staff entry on South Lincoln Street descends to the basement adjacent the former timekeeper's office. The respective shops around the first story perimeter feature their original independent, slightly recessed entrances, and entry detailing, although with contemporary doors.

Constructed over the third story, the fourth story terrace features built-up composite roofing with a layer of insulation between the concrete slab over the third floor and the contemporary synthetic composite pavers covering the terrace. Contemporary planters and free-standing lighting fixtures provide ambiance and hide the 8" concrete projections throughout the terrace that are the upper portions of the structural columns continued above the third story roof slab as part of the original design to facilitate attachment of future additions.

⁵ Originally, the east facade upper story windows were reportedly metal-clad for fire safety reasons.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 4 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Interior Layout

The interior layout of the hotel consists of a rectangular floor plan oriented around a central rectangular lobby. Circulation on the first floor radiates from this central lobby at right angles on each of the north and south sides and east and west corners. The basement features a similar layout with a perimeter hallway around the central function room. By the second and third floors, the concentric hallways are a greater distance out from the central portion. These same two floors establish the vertically aligned hallway location continued by the upper floors. The hotel's upper floors continue 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 hallway in the 1929 addition functions as an extension of the east wing hallway. Functional groupings in the basement consist of a mix of staff facilities, storage for service spaces, as well as a contemporary function room and original entertainment space for guests. The first floor consists of the original lobby, shops, function rooms, entertainment and services spaces as well as two contemporary dining areas. The second floor similarly features original function rooms, entertainment and service spaces, and contemporary offices and conference rooms. The third floor, although containing the upper portion of Marie Antoinette Room, focuses primarily on guest rooms. The fourth through twelfth floors of the hotel in both the original 1914 portion and the 1929 addition place functional emphasis on contemporary guest rooms with staff space concentrated in the east portion of each of these floors.

There are four distinguishable spatial divisions on the first floor arranged around the central lobby with radiating corridors providing access to the exterior and service spaces. Divisions within the floor consist of the central lobby (including the balcony, corridors and elevator lobbies) and the shop, office, staff and contemporary dining spaces along the north, south, west and east sides of the first floor.

The lobby, per Cutter & Malmgren's original design intent, functions as a central point to facilitate arriving guests and provide a social node for assembly prior to and lingering after events in the adjacent function rooms. The Spanish Renaissance style employed by Cutter throughout the space embodies this aspiration as a hospitable central arbor. The original marble floor with rugs, central white Italian marble fountain and a monumental fireplace at the west end provide a welcoming atmosphere. Massive pillars with a faux caen-stone finish support the second floor mezzanine gallery. These pillars continue up to carry the large transverse built-up steel beams spanning the lobby that are plastered and painted to represent oak beams. A metal railing extends around the mezzanine level gallery with a contemporary non-obtrusive safety railing attached along the inner side. Skylights with opalescent glass and wood mullions above the lobby and gallery permit daylight into the interior. A comprehensive set of iconography devised by Cutter to detail the beams consists of portrait medallions and coats of arms, as well as griffins and helmets carved into the friezes on the plaster around the steel and concrete beams.⁶ These carved plaster elements are painted with blues, reds and gold and glazed over with gray to imbue an aged, antique effect. Elaborate hanging bronze lanterns along the lobby perimeter and wall mounted candelabra-type wall sconces provide artificial illumination.

⁶ Matthews, Henry. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 5 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

The building perimeter around the lobby consists of four main cardinally oriented sections -- the north, south, west and east sides. The north side of the first floor consists of thirteen bays. The central bay contains the main north entry corridor, leaving six bays to either side. Shops and dining spaces in the northwest end are three bays deep measured between the lobby and building exterior. The northeast gallery and dining spaces are only two bays deep as the hotel service and office staff spaces occupy the inner bay adjoining the lobby. The original Davenport Flower Shop occupies the eastern most bay of the north side of the first floor, and retains the shop's historic heated and cooled display cases, counter and decorative metal work from its historically significant 1930 remodel by G. A. Pehrson. The main reception and check-in desk for the hotel is located immediately adjacent on the Flower Shop's west side fronting the lobby. One of two original check-in desks faces the lobby; the other faces the new east entrance from the recent east addition. Staff offices behind the desks are accessed from a doorway adjacent to the original key storage cabinet. An art gallery just north of the offices fronts West Sprague Avenue. On an east to west axis, this gallery occupies the entire refinished space between the Flower Shop and the north entrance. The original concierge desk is located just west of the check-in area, fronting the lobby. West of the north entrance is the new Peacock Room, the hotel lounge, having a central bar, cigar room, contemporary carpet floor covering, wall and ceiling finishes and small tables around the perimeter. The Peacock Room also extends into the north portion of the first floor's west side. Between the Peacock Room and the north entrance is the Davenport Candy Shoppe.

The first floor's south facade is configured similarly to that of the north, consisting of thirteen bays. However, the central bay comprising the main south entry corridor is oriented towards providing access not only to the lobby but also to the Isabella Room. An entry vestibule measuring a single bay square in size off the east side of the south entrance corridor leads to the Isabella Room. The new Palm Court Restaurant occupies the western portion of the first floor's south side. A doorway from the main south entrance corridor as well as an open walkway and short flight of stairs off the lobby's southwest corner provide access to the dining area. Tables situated along the outer perimeter of the rectangular restaurant space look onto both the lobby, West Sprague Avenue and South Lincoln Street, leaving a central rectangular staff space for serving and cashiering. The kitchen for the restaurant is situated on the west end of the first floor lobby just off the dining area's northwest corner.

The Isabella Room, named by Davenport in honor of Queen Isabella of Spain, is a large hardwood floored dining and ballroom featuring eight faux-marble finished columns. These columns divide the room into a central east-west aisle flanked by two narrower aisles. Mirrors mounted along the walls per Cutter & Malmgren's original design intent increase the luminescence and sense of activity and breadth of space within the room. Beams spanning the room feature carved plaster arabesque designs surrounding figures of youths, rabbits, foxes and turtles. The carved plaster column capitals feature chimeras with chandeliers hung from their mouths. Additional ceiling-hung chandeliers over the room's central aisle provide further illumination. Depending upon the function, tables are moved in and out from the adjacent serving area located off the room's northeast corner. Windows along the Isabella Room's south side provide natural day lighting.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 6 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

The east side of the hotel consists primarily of service space, a service elevator and a stairway. The service space is three bays wide by three bays deep. The service elevator and stairway are centrally located for ease of access and adjacent to the exhaust and fresh air intake shafts. Catered meals for functions in the Isabella Room are moved from the basement kitchen through these service spaces to the service space off the Isabella Room's northeast corner providing discrete behind the scenes service. Immediately north of this service area, with direct access to the reception and check-in area, is the bellboy's space. The adjacent alcove fronting the lobby contains a small espresso bar.

The second floor consists of the central gallery of the lobby, two entertainment rooms dominating the north and southeast corners (the Elizabethan and Marie Antoinette Rooms), four conference and board rooms in the southwest corner, the new hotel offices along the northwest corner, and a conference room and general manager's office in the former State Suite. The east portion of the floor contains service spaces. A public restroom provides a buffer between the office spaces and Elizabethan Room on the floor's north side, and its facilities accommodate the volume of people attending events held in the function rooms. Storage and service space and a short corridor separate the Marie Antoinette Room from the southwest boardrooms.

The central lobby gallery drives the organizational layout and circulation pattern for the second floor. The gallery also provides an exceptional waiting area with views over the main lobby, and features small tables along the perimeter metal railing for guests to sit and converse or work during breaks between events and conferences. The supporting faux-stone finished pillars continue up from the first floor lobby to frame the carpeted gallery walkway with carved plaster brackets painted in faux wood-graining, lending decorative bracing between the beams and pillars. Opalescent glass skylights between the beams provide natural day lighting for the gallery with wall mounted electrical sconces for artificial illumination. Service and office spaces on the second floor feature contemporary wall and ceiling finishes. The public restrooms feature contemporary marble flooring and wainscoting, recessed lighting with four sinks in each, sixteen stalls in the women's, and five stalls and fifteen urinals in the men's.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 7 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

The Marie Antoinette Room features its own entry vestibule. A brief flight of stairs and a contemporary ADA ramp lead up from a short corridor that connects the Marie Antoinette Room with the gallery around the first floor lobby, the principal stairway leading to the first floor lobby and the new adjacent Roosevelt Room. Service spaces are located between the entry vestibule to the Marie Antoinette Room and the outer building wall. The Marie Antoinette Room evokes eighteenth century France with its chaste elegance, ivory and French gray color scheme. Plaster medallions of court jesters garlanded with laurel leaves accent the fascias of the gallery. The hardwood 85'x47' ballroom floor suspended on steel cables lends buoyancy unattainable on ordinary 'dead' floors. As the dancers move, their motions generate a wave affect. This, however, does not interfere with the room's function as a banquet hall, as the diners do not generate the same vibration. The carpeted gallery and metal railing wrap around the upper portion of the room with access on the gallery's west end to the original third floor Ladies' Waiting Room. French doors open off the north and south sides of the Marie Antoinette Room for ventilation and access to the lobby gallery. Three original crystal chandeliers illuminate the room. A serving room on the east end of the second floor serves both the Marie Antoinette Room and the Elizabethan Room to the north.

The Elizabethan Room on the north side of the second floor features a hardwood floor and functions as a smaller banquet room divisible by folding oak partitions into three individual dining areas. The room's dark oak paneling exhibits heraldic crests with ornamental plasterwork on the ceiling emulating late Tudor designs. The room is illuminated by restored solid silver chandeliers. Windows along the outer north wall provide natural day lighting. A coatroom is located across a narrow hallway to the south of the room. Off the Elizabethan Room's southwest corner is a small service area for functions held in the room.

The third floor consists primarily of contemporary guest rooms, each with their own bathroom, situated along the north, west and south sides. The upper portion of the Marie Antoinette Room occupies the southeast corner, with some service spaces located along the east side. A carpeted hallway with contemporary wall and ceiling finishes services these spaces and wraps 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. The original Ladies' Waiting Room connects to the Marie Antoinette gallery's west end. The waiting room features the original sink fixtures, tiled walls and stalls. Windows on the south side of the waiting room provide natural day lighting, with a central ceiling fixture for artificial illumination. The lobby area of the Marie Antoinette gallery and Ladies' Waiting Room are connected to a short corridor just west side of these spaces. The corridor leads to both a bowed window overlooking the glazed roof covering the lobby skylight and to the main stairway down to the second floor lobby gallery. A second direct flight of marble stairs also descends from the Marie Antoinette gallery lobby to the second floor lobby gallery.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 8 of 27

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

The hotel's upper floors' U-shaped plan features a basic vertically-repeating layout, retaining the historic functional groupings, placement and vertical alignment, as well as the original elevator lobbies and hallway functions. Hallway configuration in the U-shaped plan remains consistent throughout the upper levels. A transverse central hallway extends out from the central elevator lobby on each floor and continues along the east and west wings of the U-shaped plan. Guest rooms are arranged along the outer building walls on either side of the hallways. Service rooms are similarly arranged, although concentrated exclusively in the east end around the service elevator and stairway. The central hallway features an original stairway at the west end, recessed contemporary electrical cabinets on the south side at both ends, and a new alcove for the ice machine just east of the central elevator lobby. The east and west hallways of the upper floors end with doorways to guest rooms on either side. All hallways feature contemporary walls, lighting and finishes with new carpet floor covering.

The upper floors feature contemporary guest rooms along the outer walls of each floor. Guest room sizes remain vertically consistent between the fourth through eleventh floors. All guest rooms, with the exception of the original Circus Room, are new and have contemporary walls, lighting fixtures, finishes, door hardware, furnishings, bathrooms and closets. Bathroom placement for each room functions as a sound buffer with the bathroom situated between the sleeping area and hallway. All bathrooms feature a built-in tub, walk-in marble finished shower, toilet and washbasin with a marble counter and a large wall-mounted mirror above the counter. A closet provides storage space. The sleeping portion of the room contains a wood dresser, a wood frame bed and desk. Recessed electrical luminaries provide artificial lighting in addition to the natural day lighting afforded through the windows.

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 features original carefully restored appliqué motifs depicting a circus parade along the upper wall portions. Original balloon type glass electrical lighting fixtures illuminate the carpeted room. Windows provide natural day lighting. A contemporary bathroom off the north side services this room.

The fourteenth floor penthouses consist of the new Presidential Suite in the south portion of the west wing, and the Governor's Suite in the northeast corner of the floor with additional rehabilitated penthouses interspersed between. The fourteenth floor maintains the basic layout with a north hallway, flanking east and west hallways with rooms located around the outer perimeter of the floor to maximize the number of windows, affording ventilation and natural day lighting for each suite. Service spaces remain concentrated in the central east portion directly off the service stairway and elevator. The penthouses, hallways and service spaces all feature contemporary lighting and plumbing fixtures, appliances, door hardware, ceiling, wall and floor finishes. Each penthouse features a contemporary gas fireplace.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 9 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

The basic layout of the basement retains the historic functional placement of a central function room with service spaces grouped along the east, south and west portions, and public guest spaces along the north side with an approximately 9' wide corridor wrapping around the central function area. The original portion of the corridor off the public guest spaces is marble clad with historic art glass in the south side. The public guest spaces consist of the original Pompeian Room as well as a new poolroom in the former electrical vault room (just east of the Pompeian Room), the new Spa Paradiso (just west of the Pompeian Room) and a new central function room. The Pompeian Room, originally the basement barbershop, features the original white marble wainscot and flooring with Pompeian red trim. The vaulted ceiling features original carefully restored fresco paintings. Stools line the east side with manicuring stations on the west side and a central reception desk. A single original barber stool, lone survivor of previous remodels, remains in the Pompeian Room. Behind the desk are a dispensary and storage rooms. The poolroom features a 16'-0"x45'-0" pool with a smaller Jacuzzi north of the pool. A door from the public corridor provides access to the room. The service room for the pool is located off the room's southeast corner. The Spa Paradiso consists of central lockers with a lounge and office on the east side, exercise room to the south, storage on the north, and facial, massage and tanning rooms on the west side. The approximately 40'x77' central function room, used for dining and dancing, features a hardwood floor with contemporary lighting fixtures, wall and ceiling finishes. Historic etched glass panels, retained from the historically significant Early Bird Breakfast Club that replaced the 1923 Turkish Baths in 1939, flank the primary north entrance to this space.

Service spaces in the basement consist of four main types. These are staff facilities (such as lockers and cafeteria), the main kitchen servicing the hotel and function rooms, storage areas (for hotel supplies and the kitchen), and service rooms (such as the carpenter and painting shops). The main kitchen is in the southeast corner, staff lockers and cafeteria on the east end with electrical vaults just north on the far east edge. Laundry and housekeeping occupy the southwest corner of the floor, with workspaces for painting and building maintenance in the central west portion. Food storage for the bar and main restaurant is in the south central portion between the main kitchen and laundry and housekeeping. All service spaces, although new with contemporary lighting and plumbing fixtures and finishes, continue historically significant functions.

Stairways within the building provide public and service access from and between the main basement through the third floor with two original stairways connecting the upper levels of the building for emergency egress. The primary public stairways consist of two original quarter-turn stairs on the north and south sides of the lobby adjacent to the elevator lobbies. These stairs continue as half-turn stairways between the second and third floors. Another original half-turn stair leads up from the north side of the lobby to the second floor mezzanine just west of the north entrance. This stairway continues through the upper floors and provides emergency egress. A third original marble-finished primary stairway leads from the mezzanine gallery level surrounding the lobby to the Marie Antoinette gallery. A broad original stairway leads from South Lincoln Street down to the basement on the west side, providing access to the service spaces. Additional service stairs off the South Lincoln Street entrance provide service access to the basement. On the upper floors, in addition to the central stairway adjacent to the elevator lobby, an original stairway on the west end of the corridor provides egress for guests with a service stairway in the south end of the east wing for hotel staff.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 10 of 27

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

Elevators consist of passenger and service elevators. Three passenger elevators in their original hoistways are located on the north side of the building flanking the entrance corridor. A matching lobby configuration on the south entrance, included in the original design, anticipates the addition of three additional passenger elevators should upper floors ever be added to the building's south side. The elevator's new cabs feature contemporary wall, ceiling and floor finishes. The new service elevator centrally located on the building's east side in the original hoistway provides access to service spaces on all floors as well as the basement kitchen. The elevator is used to bring catered meals and room service to guest rooms and the function rooms on each floor.

Building systems in the hotel are intended to fully equip the hotel to maintain itself and cater to the needs of its guests. Most of the new mechanical, HVAC, and electrical systems are located in the new addition to minimize their impact on historically significant public spaces in the hotel. Electrical vaults occupy the northeast corner of the basement. New ductwork, electrical and communication wiring, and plumbing service public spaces and function, office and guest rooms on the basement through third floors, with the exception of the Marie Antoinette and Isabella Rooms which retain some historic ductwork. The ductwork in public and function spaces utilizes historic openings and grilles with some unobtrusive new openings on the west end of the first floor lobby. The fourth through fourteenth floors feature new concealed ductwork, electrical and communication wiring, and plumbing throughout.

The site consists primarily of new concrete sidewalks along the north, south and east sides of the building. Contemporary streetlights along the curb provide artificial lighting during the evening and night with contemporary planters as decorative elements.

Development Chronology

Louis Davenport once stated his priorities in hotel management as "first Utility; second Life; third Beauty [...]."⁷ The original 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 which was also capable of transporting visitors to a fanciful and exciting world far from the familiarity of their daily lives and anticipating their every need. The passage of time and subsequent owners have added, altered and removed elements of the original building fabric and spaces as well as historically significant additions (defined as those changes undertaken prior to 1945). The record of non-historic post-1945 changes, while not defining the historical significance of the hotel, does convey an important understanding of the chronology of changes to the existing historically significant building fabric and spaces being nominated and present the basis for the following findings of the extent of intact fabric for the individual spaces within the hotel.

⁷ 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).

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 11 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

In summary, the Davenport Hotel's local and regional significance under criteria "C" (design/construction) and criteria "A" (events) stems directly from the hotel's character-defining original and historically significant public spaces and exceptionally significant secondary spaces, the public corridors, stairways and elevators servicing them, the building's function as a hotel, and the supportive contributing role of secondary staff, service, retail and restaurant spaces. These public and exceptionally significant secondary spaces consist of the:

- Building exterior
- Main north and south entrances and elevator lobbies
- Main first floor lobby and second floor gallery
- Isabella Room
- Pompeian Room in the basement
- Public basement corridor and elevator lobby
- Marie Antoinette Room and third floor gallery
- Elizabethan Room
- Second and third floor elevator lobbies
- Principal stairways between the basement through third floors,
- Marble clad stairway between the second floor lobby gallery and the third floor Marie Antoinette Room gallery
- Seventh floor Circus Room
- Third floor Ladies Waiting Room (exceptionally significant secondary space)
- West stairway connecting the upper floors (exceptionally significant secondary space)

These public spaces retain a substantial portion of their original building fabric thus conveying the original level of workmanship, feeling and association.

Additional secondary spaces consist of the:

- First floor perimeter spaces including service, retail, gallery and restaurant spaces around the main lobby
- Fourth story terrace
- Upper floor hallways, elevator lobbies, guest rooms and bathrooms
- Basement spa in the northwest corner
- Service spaces in the basement, and along the east side of the building on each floor
- West entrance stairway
- Penthouses

These secondary spaces, although retaining minimal to no historic fabric, do continue their original supportive functions and maintain their original locations within the building relative to other secondary and primary spaces. The upper floor elevator lobbies, double loaded hallways and east service spaces, elevator and stairway maintain the original vertical alignment on each floor.

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 of both the original 1914 portion and the historic 1929 addition. The lower two sandstone-clad stories were painted ca 1950. In the early 1990s, the exterior masonry was cleaned and the sandstone repainted.⁸ During the recent 2002 work, the exterior walls were again cleaned and tuck-pointed. The paint on the sandstone base was not removed.

⁸ Following references apply to subsequent "modification" paragraphs relating alterations undertaken to the building before its purchase by the Worthy's, and the physical

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 12 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Modifications to windows consisted primarily of display window alterations to accommodate new tenants as well as limited replacement of upper floor windows. The building's fenestration pattern and components retain a significant portion of their historic fabric to convey the original state and design intent of both the original 1914 portion and the historically significant 1929 addition. 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. During the recent 2002 work, the first through third story windows were restored to their original state, while the deteriorated and partially replaced upper floor windows on both the original 1914 portion and the historic 1929 addition were rehabilitated in-kind.

Modifications to the roof consisted primarily of penthouse additions and the 1929 east wing addition. Extensive alterations and additions to the roof, both historic and contemporary, removed and altered a substantial portion of the original fabric. However, the set back of the penthouse additions from the perimeter parapet wall delineated the original roof profile. The subsequent new non-historic penthouse additions remained discernable on the exterior from (though compatible with) the original and historic penthouse additions. Both the historic and non-historic changes obscured the initial state and intent of the original design's rooftop amenities such as the handball court. The 1947 and 1948 additions also altered the previous historically important additions. Originally, 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. 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. Roof modifications included the historically significant 1917 thirteenth floor additions, followed by multiple historically significant penthouse additions in 1919, 1922, 1929 (as part of the eleven story east wing addition), and non-historic 1947 and 1948 additions that eliminated the rooftop garden. During the recent 2002 work, existing penthouses were rehabilitated and a compatible new penthouse addition extended over the west wing and the north portion of the central rooftop.

condition of the building at the time of its purchase by the Worthy's in 2000, as well as recent rehabilitation work undertaken by the Worthy's in 2002.

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.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 13 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Modifications to the hotel's entrances consisted primarily of upgrades to the main entrances and alterations of first floor retail space entrances to accommodate new tenants. 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. During the recent 2002 work, the primary and secondary entrances were rehabilitated in-kind, with ADA accessibility provided through the primary entrances.

Modifications to the original rooftop terrace consisted primarily of the addition of a swimming pool in 1957. The terrace conveyed some elements of its original state and function. Originally the terrace was not included in the original plans for the hotel; however, it 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). They treated 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. The original state and design intent of the terrace was obscured and original features removed by the installation of a 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. During the recent 2002 work, the terrace was partially restored to its original form, the ca 1957 swimming pool removed to return the terrace to its original function, and the non-original fifth story door in-filled to blend with the adjacent brick wall.

Modifications to the interior layout of the hotel affected primarily the partitions between existing spaces. Much of the fabric in the first story retail spaces, former hotel office spaces, and all upper floor guest rooms was no longer original due to prior modifications. However, the defining primary public spaces and function rooms as well as circulatory corridors, stairways and lobbies servicing these spaces (including finishes, materials, detailing, lighting fixtures and door hardware) remained substantially intact, conveying their original design intent, and continuing their historically significant functional role.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 14 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Changes to the building 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 historically significant thirteenth floor addition added fifty-three rooms over the east wing and east end of the north connecting portion. This was followed by the historically significant 1929 addition to the east wing designed by Spokane architect G. Albin Pehrson, adding eighty guest rooms each with a private bath.⁹ 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 some bathrooms and guest rooms through the 1980s, as well as some changes to the first floor retail and office 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 current owners, Walt and Karen Worthy. During the recent 2002 work, the primary public spaces, function rooms, and circulatory corridors, stairways and lobbies servicing these spaces were carefully restored in-kind matching original finishes, materials, door hardware, lighting and plumbing fixtures, and detailing while sensitively upgrading mechanical, electrical, HVAC and communication systems using the original ventilation openings and grilles. Exceptionally historically significant secondary spaces were also restored in-kind and other secondary and service spaces rehabilitated.

⁹ 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.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 15 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Modifications to the lobby include altered furnishings, circulation patterns, and changed finishes. However, both the main and north and south entrance lobbies, retained substantial historic fabric conveying their original state and design intent. Changes began in 1942 when the main and perimeter skylights were tarred over as a World War Two security measure. In 1974, a decorating project was undertaken to remodel the lobby, delineating two spaces within the lobby through furniture placement and a cocktail tent with the fountain between. The fountain was sandblasted to expose the original marble. New furnishings and standing fixtures were added with the existing velvet portieres used as screens.¹⁰ 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.¹¹ 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 and reception desk area was remodeled. The mezzanine level also featured carpet over the marble flooring. Public access to the Hall of the Doges in the adjacent Wilson 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 on the beams.¹² 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 skylight 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. During the recent 2002 work, the lobby was restored in-kind to its original state.

¹⁰ *Spokane Daily Chronicle*. (December 28, 1974). "New Image Due Lobby."

¹¹ *Spokane Daily Chronicle*. (March 19, 1979: 29). "Role Expands for Hotel Aide." II.

¹² 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.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 16 of 27

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

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. These modifications to the interior spaces and storefronts extensively altered the original configuration and historic 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 three 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.¹³ During the recent 2002 work, the first floor's north side central and east spaces were rehabilitated to provide gallery and staff space, while the Flower Shop was carefully restored to its 1930s state.

¹³ Occupancy chronology researched by Gary Zagelow.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 17 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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. These modifications to the interior spaces and storefronts extensively altered the original configuration. The spaces retained 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 proposed for 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 shops in the country, opened in the corner space, replacing the Pharmacy-Drug Store. Brown's remained until at least 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. 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 of such stores on the West Coast. In 1934, 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 in 1943, Haddads expanded into the northwest corner where it remained until it closed in 1957. 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 circa 1944, the Northwest Airlines ticket office expanded into the space it had formerly occupied. 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.¹⁴ During the recent 2002 work, the south side of the first floor was rehabilitated to provide dining space and the Isabella Room was restored.

Modifications to the Isabella Room were minimal. The room retained a substantial portion of the original fabric, conveying the original design intent. 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. During the recent 2002 work, the Isabella Room was restored in-kind matching original finishes, materials, detailing while sensitively upgrading electrical, HVAC, communication and mechanical systems.

¹⁴ Ibid.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 18 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Over the years, 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. By 2002 the spaces retained 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. Circa 1923, this space became the Blue Bird gift shop. 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 into the west-central space on the south facade. 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 may have expanded into the former garage entrance. 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.¹⁵ 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.¹⁶ During the recent 2002 work, the spaces on the west side of the first floor's south side were rehabilitated to provide dining space for the Palm Court Restaurant.

¹⁵ *Ibid.*

¹⁶ *Spokesman Review*. (September 29, 1972: 3). "Davenport's Persian Wind Restaurant Opens Tonight."

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 19 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Modifications to the west side spaces were also ongoing as interior finishes and partition walls changed to accommodate new tenants or changing tenant needs. By 2002, the spaces retained minimal amount of their original historic 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 yet sophisticated, 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.¹⁷ During the recent 2002 work, the first floor's west side spaces were rehabilitated to provide rest rooms off the lobby's northwest end and kitchen and dining space for the Palm Court Restaurant and the Peacock Room.

Modifications to the east side of the building's first floor service spaces were also ongoing to accommodate new spatial organizations and aesthetics and functional "modernizations" of staff office and service spaces. By 2002, these spaces retained a minimal amount of their original fabric. During the recent 2002 work, the first floor's east side spaces were rehabilitated to continue their service functions and provide an espresso bar in the alcove off the lobby's east end.

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 room retained a substantial amount of original fabric. Previous 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 a ruptured water line, and the parquet flooring and non-original 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 changes in 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 and the entire area was repainted and the ceiling plasterwork repaired. The serving area lights were disconnected and temporary fixtures installed. In the entrance area, the carpets were replaced and the doors repaired and repainted. During the recent 2002 work, the Marie Antoinette Room was restored in-kind to the original finishes, materials, detailing, door and lighting fixtures, while sensitively upgrading electrical, mechanical, and HVAC systems.

¹⁷ Occupancy chronology researched by Gary Zagelow.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 20 of 27

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

Modifications to the Elizabethan Room consisted primarily of building and communication system upgrades, followed later by their removal and restoration of the room. As such, in 2002 the Elizabethan Room retained a substantial amount of its original historic 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 was 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 sanded and sealed, exit lighting replaced, and the ceiling painted and accented. Registers were repainted and repaired, the plumbing replaced, and phone cables removed. Non-historic wallpaper was stripped from the walls. The original 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. During the recent 2002 work, the Elizabethan Room was restored in-kind to the original finishes, materials, detailing and lighting fixtures while sensitively upgrading electrical, mechanical and HVAC systems.

Modifications to the second floor guest and office spaces altered many of the original partitions and by 2002, the spaces retained a minimal amount of historic 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 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 State Suite, known also as the Haile Selassie Room, involved removing existing carpet, repairing the sliding door and pillars, replacing receptacles and switches, patching the walls and installing contemporary electrical lighting fixtures. During the recent 2002 work, the second floor guest and office spaces were rehabilitated to continue these functions.

Modifications to second floor staff spaces, 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 and as a result, the spaces retained a minimal amount of their original historic fabric. However in the 1990s, the office area was refurbished, involving wallpaper removal, bathroom plumbing replacement, air conditioning repair, wall repainting and phone line installation. During the recent 2002 work, the second floor staff spaces were rehabilitated to continue their service functions.

Modifications to the third floor spaces primarily included the altering of partitions between spaces. The spaces retained some original fabric. By 1980, finishes in the guest rooms were deteriorated and the corridor, hallways and elevator lobby had been carpeted. During the recent 2002 work, the third floor was rehabilitated to provide guest rooms, and the Marie Antoinette Room gallery and adjacent Ladies' Waiting Room were restored in-kind.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 21 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Over the years, 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. By 2002, the spaces retained a minimal amount of their original fabric, although they conveyed the original function of the floors and maintain the historic vertical alignment of hallways and elevator lobbies. Specific changes to the hallways consisted of renovations between 1974 and 1979, involving sealing and painting shut the transoms, replacing ceiling light fixtures, and refinishing the elevator lobby on each floor. Changes 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. 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 historically significant 1917 thirteenth floor addition, the historically significant 1922 remodel of former twelfth floor service rooms, and adding fifty-three additional guest rooms following the historically significant 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.¹⁸ The historically significant 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.¹⁹ 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. Changes to upper floor bathrooms included total and partial renovations and installation of new furnishings in some bathrooms between 1974 and 1979.²⁰ 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. Original fixtures and configurations were retained. During the recent 2002 work, the guest rooms, bathrooms and hallways were rehabilitated to continue their original functions.

Modifications to the Circus Room were minimal, primarily affecting the wainscot below the appliqué motifs. The wall detailing and electrical lighting fixtures remained untouched. During World War II, the names of the axis countries were scratched off the appliqué motifs. During the recent 2002 work, the Circus Room was restored.

¹⁸ Spokesman Review. (May 1, 1915). "Davenport Hotel Changes Planned."

¹⁹ Musacchio, Carl. (January 1978). *Lodging Hospitality*. "Operation Upgrade '78. The Davenport: Once Again Spokane's Centerpiece."

²⁰ Musacchio, Carl. (January 1978). *Lodging Hospitality*. "Operation Upgrade '78. The Davenport: Once Again Spokane's Centerpiece."

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 22 of 27

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

Modifications to the penthouse consisted of multiple additions and renovations that completely removed the former roof top garden and altered the roof top form. The penthouse originally began as two single central and east volumes providing mechanical space. The remainder of the roof was devoted to a roof top garden. Changes began with the historically significant 1917 thirteenth floor addition, followed by the historically significant 1919 addition of a rectangular portion on the southeast corner of the east wing. In 1922, a second historically significant addition designed by G. A. Pehrson followed infilling between the central and historically significant 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 historically significant 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 just west of the central 1914 penthouse. By 1980, the penthouse was in similar condition to lower levels following the 1950s renovations. During the recent 2002 work, the penthouses were rehabilitated to continue their original functions and a penthouse was added over the west wing.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 23 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Modifications to the main basement altered the central public spaces as well as the staff and service spaces. The Pompeian Room retained significant historic fabric to convey its original state and function. The service and public guest spaces retained their historically significant functional groupings and locations. 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. 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."²¹ 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 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 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.²² 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. Changes to the billiard room began in 1939 when the room was converted to the basement garage and the Early Bird's Breakfast Club added in the northwest corner of the basement, both designed by G. A. Pehrson. The Early Bird's Breakfast Club replaced the former Turkish Baths. The garage, in addition to the former billiard room space, 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 former billiard room. The garage provided space for seventy-five to eighty cars with an entrance on West First Avenue.²³ An electric elevator lowered the cars to a balanced turntable that guided 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, with the former billiard room portion of the garage becoming a dining room for the 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

²¹ 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.)

²² *Spokesman Review*. (1923). "Davenport Baths to be Ready Soon."

²³ Sanborn Map, 1943.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 24 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

to a cocktail lounge with a horseshoe-shaped bar, ladies parlor, library, men's parlor and office, and ornate drawing room, all located in the northwest corner of the basement. 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.²⁴ During the 1950s and 1960s, partitions and saunas were added to the basement barbershop. During the recent 2002 work, the Pompeian Room, short public corridor and elevator lobby were carefully restored in-kind while the other public guest spaces were rehabilitated.

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. 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. 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. 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). During the recent 2002 work, service spaces were rehabilitated.

Modifications to hallways resulted in a reduction in public access and rearrangement of hallways to accommodate new basement spaces. The public hallways in the basement retained a significant amount of historically significant fabric, although the secondary hallways retained minimal historic fabric. 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. Changes consisted of removing the south and west portions in 1939 to accommodate the parking garage. The south hallways were closed off for staff use only. During the recent 2002 work, the main public hallway and elevator lobby were restored and the secondary hallways rehabilitated.

²⁴ *Spokane Daily Chronicle*. (January 22, 1974). "Splendor of the Past Recalled."

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 25 of 27

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

Modifications to the stairways primarily affected secondary stairways, changing levels of public access and finishes. 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. During the recent 2002 work, the primary and secondary stairways were restored in-kind, and the lower portion of the west and east secondary stairways rehabilitated to accommodate egress requirements.

Modifications to the elevators involved alterations to the cabs and refinishing of the elevator lobbies on each floor between 1974 and 1979. The passenger and service elevator cabs retained no original fabric, although all elevators continued operating in their original hoistways and the passenger elevators retained their original first floor decorative doorway surrounds. 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. During the recent 2002 work, the elevators were rehabilitated.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 26 of 27

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Throughout the hotel, modifications to door hardware and light fixtures consisted primarily of replacing original hardware with contemporary hardware during subsequent renovations. However public spaces and exceptionally significant secondary spaces within the hotel retained their original hardware, lighting and plumbing fixtures. Secondary spaces retained a minimal amount of their original hardware and fixtures. Hardware in the hotel originally 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.²⁵ 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 were repaired, rebuilt and refinished. 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. During the recent 2002 work, hardware and fixtures in the public and exceptionally significant secondary spaces were restored, while hardware and fixtures in the remaining secondary spaces were rehabilitated and replaced with compatible contemporary hardware and fixtures.

²⁵ *Spokesman Review*. (August 30, 1914). "What Work To Do, When, Where, How." II.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 27 of 27

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

Modifications to the building systems involved some upgrades primarily to the main and upper floors. Public and exceptionally significant secondary spaces within the hotel retained some original building systems and continued to utilize the original duct openings and grilles. Secondary spaces retained minimal original fabric. In the basement, a 26'x10' marble switchboard controlled the building's 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.²⁶ 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 chilled 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 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.

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 along with a new water softener. Later changes also included the addition of air conditioning equipment, television cable and telephone wiring. During the recent 2002 work, the building systems were rehabilitated throughout the hotel.

Modifications to the site involved the addition of contemporary streetscape features and the removal of original elements. The site retained minimal original fabric. 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 as of 2001, although most were either damaged or missing. During the recent 2002 work, the site was rehabilitated.

²⁶ *Ibid.*

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 1 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Summary of significance

The Davenport Hotel satisfies National Register criteria A, B and C as an historic property that exhibits both strong historical associations with people and events and embodies important architectural and design characteristics. As a central landmark in downtown Spokane, the highly public building has hosted a rich array of social and political gatherings, events and occasions of celebration. Presidents, celebrities, kings and chiefs have selected the Davenport as an appropriate venue for important business and the grand hotel has served as a backdrop for public appearances by figures as varied as railroad magnate James J Hill, aviators Amelia Earhart and Charles Lindbergh, Presidents Harding, Roosevelt, Taft, Hoover, Truman, Eisenhower, Kennedy and Nixon and entertainers as varied as Mary Pickford, Will Rogers and Bing Crosby. The gracious structure has also framed the personal events that make up everyday lives including cotillions, high school graduations, dances, wedding receptions, corporate annual meetings, retirement banquets and election night celebrations.

The monumentally scaled hotel bears the name of Louis Davenport, a restaurateur and civic booster who blended his energy and business skills with the novel design brilliance of architect Kirtland Cutter to create the building in 1914. In their respective fields, the two men personified the growth of the entire region during the first half of the 20th Century. For Spokane during that era, there was no more prominent symbol of optimism and promise than the Davenport Hotel. Architect Kirtland Cutter, known for his romantic, immoderate sense of design and his near perfect sense of proportion and scale, displayed all of his skills in the creation of the Davenport and it remains his most important architectural work. Later additions were accomplished by a young Cutter associate, Gustav Albin Pehrson who proved to be both a masterful designer and a fitting emulator as the hotel grew in scale.

The Davenport Hotel, opened in Spokane 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 amidst the rugged Inland Empire composed of Eastern Washington (east of the Cascade Mountains) south to the Blue Mountains of Eastern Oregon, east to the mining country of Idaho, Western Montana, and north to include lower British Columbia. 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.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 2 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

The organization behind the massive hotel, which when it was built was second in height only to Spokane's Old National Bank Building (1911), 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 Kirtland Cutter, and after some exploration of other sites, the building 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 hostelries like the Benson.

The Davenport Hotel 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 adjacent Pennington Hotel/Davenport Restaurant as part of the resource. The Pennington Hotel/Davenport Restaurant, however, occupied the Wilson-Clark (constructed in 1889) and Bellevue (constructed in 1890) Blocks, two separate buildings unified visually through the application of a Mission Revival mask designed by Kirtland Cutter ca 1900 and 1904. The Italian Renaissance twelve-story Davenport Hotel, constructed ten years later, represents a separate entity whose inception arose from circumstances independent of the Pennington Hotel/Davenport Restaurant and Louis Davenport. Louis Davenport occupied a central role once the building was underway, and through the passage of time, limited interconnection between the Davenport Hotel and the adjacent Wilson-Clark and Bellevue Blocks. Common function and eventual ownership contributed to the popular perception of these individual buildings as a single building. For clarity, future references to the Pennington Hotel/Davenport Restaurant will use the original names of the buildings these enterprises occupied, namely the Wilson-Clark (shortened to Wilson) and the Bellevue Blocks.

In 2001, the Wilson and Bellevue Blocks were removed and replaced with a portico, delivery truck bay and HVAC/building systems for the rehabilitated Davenport Hotel. The 1914 hotel is 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 continues to be used as a grand downtown hotel.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 3 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 and aesthetic 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 inception stage of the project in 1906. 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 Kirtland K. Cutter on the building program and design for a building that would be the loftiest in the city at that time.¹

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 had clearly discernable features of the Italian Renaissance and Sullivenesque influenced style. The pastiche Cutter used for the Wilson and Bellevue Blocks was well suited to presenting a 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. Later, 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.

¹ Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 109).

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 4 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

The differences between the first published design concepts and the final revised facades of the Davenport Hotel demonstrate the substantial influence Cutter and Davenport had after they took a trip to the Midwest and East Coast. During the tour, they viewed the latest advances in hotel design and 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 would be 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."² Essentially these articles laid the groundwork for the hotel to be a self-sufficient entity.³

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 Spokane architects, J. K. Dow and L. L. Rand, to produce alternative plans and cost estimates for designs of the Davenport Hotel.⁴ 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, evident in the 1908 rendering prepared by Cutter & Malmgren, were eliminated and most of the exterior decorative features were concentrated on the base and upper levels.⁵ 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.

² *The first article being the construction and operation of the hotel business.*

³ *Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 113).*

⁴ *Matthews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 237).*

⁵ *Ibid. (pg. 238).*

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 5 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Incorporated on August 7, 1912, the elected trustees representing the investors of 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), R. B. Porter (railroad and timber capitalist), and R. B. Paterson (Spokane businessman, president of Spokane Dry Goods Company and The Crescent Department Store).⁶

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.

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 independent units from the adjacent Wilson and Bellevue Blocks.

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 amongst restaurants in the Bellevue and Wilson Blocks and the function and guest rooms in the Davenport Hotel. This was accomplished for purely practical purposes through minimal internal connections between the restaurant (first floor of the Bellevue Block) and Hall of the Doges (second floor of the Wilson Block) and the service spaces within the Davenport Hotel's east side. These service spaces then disbursed the meals to the various function and guest rooms within the hotel. The scale and location of the first and second floor passageways between the Wilson and Bellevue Blocks and the Davenport Hotel 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.

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

⁶ *Ibid. (pg 112).*

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 6 of 24

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

The demolition contract for the existing buildings on the Davenport Hotel site was awarded to Charles Jasper, who salvaged and reused the materials for other buildings he was constructing in Spokane. The three-story Pfister Building, extending the full width of the block next to the Wilson and Bellevue Blocks, was only nine years old when demolished to make way for the new hotel. The Davenport Hotel project went out for bids in early November. Contractors involved in construction of the 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 Washington Brick and Lime Company manufactured the brick and terra cotta. 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 \$25,000.⁷ Holslag & Company of Chicago was contracted for interior decorative work. Reed & Barton of Taunton, Massachusetts (Henry Reed and Charles Barton, est. 1840) 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 held its grand opening on September 17 through 19, 1914 (although the hotel opened for business nearly two weeks earlier on September 1). 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 Spokesman-Review and several publicity events were held to keep people's attention.

⁷ Ibid. (pg 129).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 7 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Perhaps most notable among these was Davenport's welcoming of the Blackfeet Tribe to set up 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.⁸ These activities ultimately infused the community with emotional support for and excitement about the hotel's operation.

Over the next thirty 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 one of the city's taller buildings occupying a central location within the city, an emblem of Spokane's 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.⁹

The success of the hotel spurred the addition of fifty-three rooms in 1917, followed by G. A. Pehrson'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

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."¹⁰ 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.

⁸ Ibid. (pg 189).

⁹ Davenport Hotel, Spokane, U.S.A.: The Pride of an Empire: One of America's Exceptional Hotels. (ca. 1915). Spokane: W.K. Shissler.

¹⁰ Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 112-114, 156).

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 8 of 24

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

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 current owners 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.

Edris had recently acquired the Olympic Hotel in Seattle.¹¹ During Edris' ownership of the Davenport, new laundry facilities were constructed, a water softener added, the penthouse redecorated and a penthouse added to replace the former rooftop tennis court.¹² 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 another 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.

By 1954, Spokane's downtown was changing character and efforts were launched to remodel the hotel to compete with the smaller motels for short stay tourists and traveling businesspersons passing through by automobile. The major remodel included painting sections of the exterior masonry, a new marquis, enlarging guest rooms through partition removal, bathroom remodeling, additions of some kitchenettes in the guest rooms, removal of original doors and woodwork in the upper floors, and redecorating with new furniture throughout the building. The 1954 work also saw the addition of the present "Davenport" sign to the building exterior as well as ongoing efforts to provide guest parking. In 1967, John S. McMillian of San Francisco purchased the hotel for \$2.6 million.

¹¹ *Ibid.* (pg 255-256).

¹² Zagelow, Gary. (2001). Draft HABS report for Wilson and Bellevue Blocks. *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.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 9 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 across the street was demolished before the corporation filed for bankruptcy in 1972 and J. Harlow Tucker was indicted and convicted of securities fraud.¹³ The numerous Spokane citizens who were anxious to preserve the hotel and had also invested lost their money during the bankruptcy.

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 its closing in June of 1985, 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. Despite their best efforts, circumstances were against them, prompting them to sell 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 and the Wilson/Bellevue Block

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.

¹³ 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.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 10 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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. 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).¹⁴

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 as Spokane's premier restaurant and Davenport as Spokane's premier restaurateur.¹⁵

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.

¹⁴ Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg 10-12).

¹⁵ Ibid. (pg 14-15).

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 11 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 rooms 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 and hotel rooms on the upper levels. The Hazelwood Dairy occupied the west portion of the ground floor from 1893 to 1903.¹⁶

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. Hogan, 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 Kirtland Cutter, and work got underway in 1904.¹⁷

¹⁶ Zagelow, Gary. (2001). Draft HABS report for the Wilson and Bellevue Blocks. *City of Spokane*.

¹⁷ Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. *Spokane: Tornado Creek Publications*. (pg 60).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 12 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 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.¹⁸

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.¹⁹

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 upper floors of the Bellevue Block were closed (the first floor remained in use until the 1990s), followed by the Wilson Block (and the Davenport Hotel) in 1985. By the 1990s, substantial portions of the building exterior and interior were extensively deteriorated, altered and missing.

¹⁸ Spokane-Review. (November 9, 1903). "Big Realty Deal by Davenport."
_____. (June 8, 1904). "Davenport Plans Unique Ballroom."

¹⁹ Zagelow, Gary. (2001). Draft HABS report for the Wilson and Bellevue Blocks. *City of Spokane*.
Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. *Spokane: Tornado Creek Publications*. (pg 64-67).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 13 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 again to remodel his former apartment to provide a suite for Theodore Roosevelt, retaining the private entrance and stairway to South Post Street.²⁰ In 1916, the Orange Bower men's bar of 1903 began to serve light refreshments and soda fountain items due to prohibition. 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 renovated the kitchen which served dining areas in both the Bellevue and Wilson Blocks. The kitchen area occupied the western portions of the Bellevue Block's first floor and basement, with some kitchen activities extending to the north into the Wilson Block's Coffee Shop.

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 made the former lunch counter into the Davenport Coffee Shop (also known as the Coffee Shop), with private dining alcoves along the west wall, and 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 easternmost 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 room's 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.²¹ During this time, a bowling alley also occupied a portion of the basement.

²⁰ 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.*

²¹ Spokane-Review. (April 23, 1916). "Davenport's Famous Restaurant Changes Form for Better Service."

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 14 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 occupied the easternmost portion of the first floor with the Coffee Shop forming a slender aisle between the restaurant and the private dining alcoves along the first floor's west side. Davenport had the south stairway, 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.

In 1928, G. A. Pehrson and interior designer Carl R. Berg of Seattle remodeled the Orange Bower and Delicacy Shop along a Persian theme and renamed it the Aladdin Fountain.²² The prior entrance to the Delicacy Shop was 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 facade 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 in the two elder buildings although their use continued to be interwoven with the hotel. 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 and marking the end of an era defined by meticulous attention to detail, close personal supervision and impeccable service.

²² Spokane-Review. (July 7, 1927). "Remodel Delicacy Shop."

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

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 15 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 replaced 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.²³ 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.²⁴

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 eye-level 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.²⁵ 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.²⁶

In the mid 1960s, the Audubon Room closed, followed shortly by the 1967 closing of the Bellevue Block's upper floors, bringing a halt to maintenance and increased acquiescence towards the building's deterioration. The first floor spaces remained in operation into the 1990s. 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.

²³ The Audubon Room derived its name from fowl prints decorating the walls.

²⁴ Spokane-Review. (February 13, 1949). "The Davenport Adds a Cocktail Lounge." Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. City of Spokane.

²⁵ Then believed only the second of commercial espresso machine in the northwest according to the newspaper article.

²⁶ Spokane-Review. (January 16, 1955). "Bullfight Scenes Decorate New Spokane Dining Spot." Zagelow, Gary. (2001). Draft HABS report for Davenport Hotel. City of Spokane.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 16 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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.²⁷

The southeast corner of the Bellevue Block's first floor contained a Pool Hall-bar called Mc Q's that remained in operation through the 1990s. In 1985, the Wilson Block contained 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 ceilings 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. Between 1985 and 2000, the Coffee Shop was entirely dismantled.

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, (since changed to the Georgian Room), the living room retained the original paneling, although the ceiling had been painted white, and the original fireplace had been altered. Window seats were refinished in plastic laminate. 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.

²⁷ 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, 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.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 17 of 24

**DAVENPORT HOTEL
SPOKANE, WASHINGTON**

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. Window seats were refinished in plastic laminate. 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.

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 from the second floor to the third 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 Wilson Block was constructed during a 1904 remodel to create the third floor conservatory and pergola promenade. It was built with inadequate structure and lacked sufficient headroom at the perimeters. The roof was leaking and failing in several places, the skylights 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 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 facades. 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 envelope of the historic building where they would have required interior modifications. The new construction also accommodated a vehicle arrival portico and above it the original Hall of the Doges in its original location and orientation to the public areas in the historic hotel. The elaborate framing and plasterwork in the Hall of the Doges was carefully disassembled before the Davenport was rehabilitated and then reconstructed and restored as part of the project.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 18 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 latter 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 Historian Henry Mathews, a "consistency that had eluded him in the past."²⁸

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, the Chalet Hohenstein.²⁹

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.

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 guided the building placement within the site, carefully integrating residences with their natural surroundings.

²⁸ Mathews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 84, 156-159, 354).

²⁹ Ibid. (pg. 40).

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 19 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

An exceptionally influential project in Cutter's career was the commission to design the Idaho Building for the 1893 World's Columbian Exposition 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 in Spokane that same year, Cutter drew on the 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 (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 (Tacoma, 1905), and additions to the Chicago Hotel (Spokane, 1906), the Pedicord Hotel (Spokane), the Galaxy 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."³⁰ 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 from 1908 to 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 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 Davenport's trip to the Midwest and East Coast to view other recent advances in hotel design and operation, were readily apparent in the difference between the 1908 proposal and the 1914 finished product.

³⁰ Ibid. (pg. 160-162).

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 20 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 Historian Henry Mathews, most of Cutter's work in California was residential, with two elementary schools and a master plan for Long Beach City College.³¹ Jess Jones was his principal draftsman and engineer with added draftsmen 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 by new construction, however, a full discussion of the architectural and stylistic merits of the original group is required in this updated document.

Beginning just after the turn of the 20th century, Louis Davenport commissioned Kirtland 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 the initial 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.

³¹ Ibid. (pg. 370).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 21 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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.³² 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 providing the essential character.³³

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 1893.³⁴ 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), Arthur 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).³⁵

³² Kirker, Harold. (1960). *California's Architectural Frontier: Style and Tradition in the Nineteenth Century*. New York: Russell & Russell. (pg. 113, 120-121)

³³ 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).

³⁴ *Western state buildings, as specified by Daniel Burnham the chief architect for the exposition, 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.

³⁵ 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)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 22 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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 Mathews, Cutter's Wakefield residence bears a strong resemblance to A. Page Brown's Crocker Row residences in Santa Barbara.³⁶ 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.

Gustav Albin Pehrson (b.1882-d.1968)

The Swedish-born architect Gustav Albin Pehrson (1882-1968) achieved distinction and regional notoriety as a significant Pacific Northwest private practice architect through his un-fatigable work ethic, diverse practice, and highly regarded residential and commercial designs.

Swede's Point, the local Swedish community just northeast of Spokane along Newman Lake, provided the initial draw that brought Pehrson to the Inland Empire. It was at Swede's Point that he met his wife, Bess M. Broberg.

Despite a brief period of employment for Kirtland Cutter in 1905 and several years experience in Chicago, Gustav Pehrson's career in the Inland Empire gained true momentum upon his return to Spokane in 1913. Already acquainted with Pehrson's abilities and talents, Cutter hired him as project architect for the Davenport Hotel, the designs of which were undergoing substantial revisions.³⁷ The relationship between Pehrson and Cutter soon deteriorated, with Pehrson resigning once the drawings were complete and leaving for Chicago. Louis Davenport placed sufficient value on Pehrson's work and contribution to the hotel's design to warrant his catching a train to Chicago himself and persuading Pehrson to return and see the design and construction of the hotel to completion. Reportedly, Louis Davenport said to Pehrson, "I'll get you all the work you can use after you finish my hotel."³⁸ After Pehrson left the firm of Cutter & Malmgren in 1916, and opened his own office in the Spokane and Eastern Building, Davenport followed up his promise by utilizing Pehrson as the house architect for the Davenport Hotel.

³⁶ Mathews, Henry. (1998). Kirtland Cutter: Architect in the Land of Promise. Seattle: University of Washington Press. (pg. 113, 122-123, 412).

³⁷ Interview with Dale Lawrence (Coeur d'Alene, Idaho), G. A. Pehrson's former son-in-law, cited in "Hanford Engineer Works Village (Richland, Washington): Shaping a Nuclear Community." (October 11, 1997). A paper presented to the Society of Architectural Historians, Marion Dean Ross-Pacific NW Chapter prepared by Harvey, David W. and Kathryn H. Kraft.

³⁸ Cited previously in Hottell, William R. (undated). G.A. Pehrson: Spokane's Swedish-born architect. Monograph bound in buckram, including colored photographs of buildings in Spokane and bibliographical references. Spokane Public Library, Northwest Room. (pg. 7).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 23 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Pehrson undertook the remodel to the Delicacy Shop in the Bellevue Block, the Flower Shop, Oriental import shop, watchmaker's alcove, Great Northern Railway ticket office, and the Turkish Baths (1923) within the Davenport Hotel as well as the fourteen-story, southeast wing addition to the hotel (1929).

The 1920s and 1930s were an active chapter in Gustav Pehrson's career with a wide range of projects underway, and an office of twenty-nine in the Old National Bank Building. Commissions for projects developed in part from close friendships Pehrson held with Louis Davenport and the United States Senator C. C. Dill who helped secure courthouse and school projects. Also, Victor Dessert was an owner of several hotels for whom Pehrson's work included designs for additions, lobbies, a restaurant, and maintaining a unifying Egyptian motif throughout Dessert's hotels.

During this decade, Pehrson designed the Eldridge Buick dealership (1925, restored 1992-1993), then the largest automobile showroom in the Pacific Northwest.³⁹ Pehrson was responsible for carrying out the planning, design, and engineering for the Fifteenth Century English Gothic Chronicle Newspaper Building (Spokane, preliminary drawings ca 1923, completed 1928), although Kirtland Cutter prepared the preliminary sketches. Pehrson also completed the Paulsen Medical and Dental Building (Spokane, 1929) a prominent terra cotta clad high-rise building in downtown Spokane attached to the earlier Paulsen Building (1908) and having staggered upper portions to lend the impression of "a steep mountain topped by a medieval castle." Mrs. August Paulsen occupied the seventeenth story penthouse. Pehrson also designed the Woman's Club of Spokane (1929) and the Roosevelt Apartments (Spokane, 1929), which opened the week of the stock market crash.

As with other architectural firms of the time, the Depression had a profound impact on Gustav Pehrson's practice, forcing him to cut his late 1920s staff of twenty-nine down to a single draftsman. For the next few years, Gustav's firm subsisted on some designs for private residences and remodels before starting the design for the Greek Orthodox Church in 1932 (Spokane) and just two years later the Art Deco Rookery Building, also in Spokane. The lifting of Prohibition under Franklin D. Roosevelt's presidency brought welcome respite though commissions for work on the Sunset Brewery (Wallace, Idaho), the Spokane Brewing and Malting Co. (Spokane) and the Golden Age Brewery (Spokane). The variety of Gustav's work is also seen in his design for the Florence Hotel (Missoula, Montana) and reportedly the aircraft hangers at Geiger Field (now Fairchild Air Force Base)⁴⁰, as well as the California Monterey style residence for Victor Dessert (1936) and two streamline Art Moderne residences on Overbluff Road in Spokane. One of Pehrson's most prominent projects was the Centennial Flour Mill (Spokane, 1939) which he designed with a high level of functional efficiency (capable of filling six railroad cars simultaneously), but also as an architectural element to Spokane's skyline. This set it apart from other grain silos through ten story half-column pilasters with concrete cylinders rising even higher that provided testimony to Spokane's role as the "hub of a wheat-growing empire."⁴¹

³⁹ Hottell, William R. (undated). *G.A. Pehrson: Spokane's Swedish-born architect. Monograph bound in buckram, including colored photographs of buildings in Spokane and bibliographical references. Spokane Public Library, Northwest Room.*

⁴⁰ Harvey, David W. and Kathryn H. Kraft. (October 11, 1997). "Hanford Engineer Works Village (Richland, Washington): Shaping a Nuclear Community." Paper presented to the Society of Architectural Historians, Marion Dean Ross-Pacific NW Chapter.

⁴¹ Hottell, William R. (undated). *G.A. Pehrson: Spokane's Swedish-born architect. Monograph bound in buckram, including colored photographs of buildings in Spokane*

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 24 of 24

DAVENPORT HOTEL
SPOKANE, WASHINGTON

By 1943, when he was approached by DuPont and United States Military officials in early March of that year to design the town of Richland, Washington, Pehrson was a well-known and established architect. Following extensive negotiations, Pehrson agreed to prepare "plans and specifications for the dwellings, commercial buildings, dormitories, community buildings and the related water service, sewer system and waste disposal, electric power distribution and the streets and sidewalks."⁴² In order to provide plans and specifications within one week for the preliminary duplex house type, as well as complete the design and plans for a community of 6500 residents with the capability for expansion to serve 12,000 residents, Pehrson opened an office in Pasco, Washington (in addition to his Spokane office in the Old National Bank Building) and increased his staff to over 350 architects, draftspersons and engineers. The project was completed in June of 1945. In August, the United States dropped the first atomic bomb on Japan, a weapon that was largely developed at Hanford as part of the Manhattan Project. Pehrson's instant city of Richland was home to the endeavor he very likely knew nothing about until the Second World War came to an abrupt end with the destruction of Hiroshima and Nagasaki.

Pehrson continued to work in eastern Washington, returning to offices in Spokane where he designed both commercial and residential projects. His long career ended with his death in Spokane at 85 years of age in 1968.

At this writing in 2003, the Davenport is reopened as a grand hotel and a central downtown Spokane landmark. The rich interior rooms and finishes have been meticulously restored and the exterior of the 1914 structure again reflects the aristocratic scale and precise detailing of Kirtland Cutter's design. The events and personalities that have graced the building over ninety years still seem immediate in a landmark that has lost little to periods of neglect and cosmetic change. Today the building exudes a fresh and timeless sense of grandeur- a true and articulate narrative that tells the story of how architecture once expressed the loftiest hopes of growing cities in the west. The Davenport Hotel continues to tell its rich story and in so doing meets the highest standards and criteria for listing in the National Register of Historic Places.

and bibliographical references. Spokane Public Library, Northwest Room. (pg 14)

⁴² Harvey, David W. and Kathryn H. Kraft. (October 11, 1997). "Hanford Engineer Works Village (Richland, Washington): Shaping a Nuclear Community." Paper presented to the Society of Architectural Historians, Marion Dean Ross-Pacific NW Chapter.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9

Page 1 of 5

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Bibliography:

Primary Sources

Building Permits. City of Spokane Department of Public Works. Spokane, Washington.

- City of Spokane Office of Historic Preservation.* (February 14, 1984). "The Davenport Hotel Scope of Work." Scope of work prepared by Turner Construction. Work defined in the scope was not carried out by Turner Construction.
- _____. (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. Project Number: WA-86-0154. Prepared by George A. McMath, Historical Architect.
- _____. (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.
- _____. (October 22, 1990). Correspondence between Environmental Concern Inc. and Suden Golden & Guest Structural Engineers concerning Bellevue and Wilson Blocks.
- _____. (November 20, 1990). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Application was submitted. Some work to main public spaces of Davenport Hotel were undertaken. Most of proposed work on upper floors was not carried out. Prepared by Environmental Concerns, Inc. Architects.
- _____. (May 28, 1993). "Exterior Cleaning." (Correspondence with Historic Preservation Office, involved: Integrus Architecture, Inland Masonry Restoration, Davenport Hotel, Public Works, Waste Water Treatment.)
- _____. (October 31, 1995). Management Agreement for the Davenport Hotel. City Clerk No. OPR 95-1109.
- _____. (January 2, 1996). Agenda Datum Sheet for Council Meeting. (Approval hearing for nomination).
- _____. (December 23, 1996). "Affidavit Attesting Actual Rehabilitation Costs for Special Valuation." Total amount: \$2,261,277.96.
- _____. (February 1, 2001). "Application for Certificate of Appropriateness for Interior and Exterior Renovation, *Staff Review.*"
- _____. (March 1, 2001). Assignment of Lease.
- _____. (2000). "Condition of the Pennington" Correspondence to Jeffrey Ng from John Tunison Structural Engineer, Callison Architecture, Inc. concerning the condition of the Wilson and Bellevue Blocks.
- _____. (2000). "Historic Preservation Certification Application: Part 2—Description of Rehabilitation." Revisions to 1990 application.

Cutter & Malmgren. (Undated). "Banquet Hall." (Floor plan for the Wilson Block's second floor).

_____. (Undated). "Alterations and Additions to the Bellevue Building." (Second and third floor plans).

Davenport Hotel. (ca 1950s). Illustrated Davenport Hotel brochure describing rooms. Spokane Public Library.

_____. (ca 1950s). "Floor Plan of Meeting Facilities at the Davenport." (Including photographs of Signet and Coronet rooms on following pages).

"Davenport Hotel." (Floor plan of Louis D's Lounge and Dining areas and Waffle Foundry). (March 31, 1980).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9

Page 2 of 5

DAVENPORT HOTEL
SPOKANE, WASHINGTON

"Davenport's Restaurant." (Floor plan for the Wilson and Bellevue Block's first floor). (Undated).

Hotel News of the West: Published for the Hotel Interests of the Great West. (1920). Seattle, Washington.

Lindquist Architects. (ca 2001). "Basement through Twelfth and Penthouse Floor Plans."

Rules and Regulations for Waiters, Waitresses, Bus Boys, Davenport Hotel and Davenport Restaurant. (ca. 1914) Davenport.

Spokane Daily Chronicle. (ca 1940s). "Davenport Opens Its New Garage."

_____. (January 22, 1974). "Splendor of the Past Recalled."

_____. (December 28, 1974). "New Image Due Lobby."

_____. (Ca 1974). "Elegance Restored." II.

_____. (March 19, 1979: 29). "Role Expands for Hotel Aide." II.

Spokesman Review.

_____. (July 13, 1890). "A Description of the Interior of This Popular and Prosperous Restaurant."

_____. (February 12, 1893). "\$16,000 Fire: Davenport's Restaurant Gutted—Other Losers."

_____. (January 27, 1896). "Davenport's."

_____. (November 9, 1903). "Big Realty Deal by Davenport."

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

_____. (November 8, 1908). "Roof Garden for Davenport Hotel."

_____. (April 7, 1911). "Teddy to Occupy Four-Poster Bed."

_____. (July 28, 1912). "Davenport Hotel Artistically Without Peer in America." II.

_____. (1912). "Davenport Hotel Enlists Home Men."

_____. (July 20, 1913). "For Ice Water in New Hotel, \$25,000."

_____. (August 22, 1913). "Ballroom Floor Set on Springs."

_____. (April 5, 1914). "Plan Salute for Davenport Hotel."

_____. (August 30, 1914). "What Work To Do, When, Where, How." II.

_____. (Ca 1914). "Raze Buildings for New Hotel."

_____. (May 1, 1915). "Davenport Hotel Changes Planned."

_____. (April 2, 1916). "Roof Garden Golf Course Popular." II.

_____. (April 23, 1916). "Davenport's Famous Restaurant Changes Form for Better Service."

_____. (1922). "A Combined Institutional Service."

_____. (1923). "Davenport Baths to be Ready Soon."

_____. (July 7, 1927). "Remodel Delicacy Shop."

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

_____. (Ca 1929). "Begin Davenport Changes: Workmen to Start This Week on Addition."

_____. (November 24, 1940). "Outstanding New Garage of Beauty Planned for Davenport Hotel." II.

_____. (April 25, 1945). "Owner of Olympic Hotel in Seattle Buys Huge Spokane Property." II.

_____. (February 13, 1949). "The Davenport Adds a Cocktail Lounge."

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9

Page 3 of 5

DAVENPORT HOTEL
SPOKANE, WASHINGTON

- _____. (January 16, 1955). "Bullfight Scenes Decorate New Spokane Dining Spot."
- _____. (September 29, 1972: 3). "Davenport's Persian Wind Restaurant Opens Tonight."
- _____. (August 3, 1979: 8). "Davenport Transfer Confirmed: Hotel Sale No Deal for Some." II.
- _____. (June 9, 1985). "Davenport Faces Crisis, Poses Puzzle." II.
- _____. (November 9, 1993). "Davenport Lobby Sees the Light." II.
- _____. (June 14, 1995). "WWP wants to Dam up its Spilled Oil."
- _____. (2000). "Blueprint for a Grand Return."
- _____. "Luxurious Salon Opens Tomorrow: Early Birds' \$250,000 Dining Room is Magnificent."
- _____. "Davenport Hotel to Spend \$35,000: Orange Bower and Delicacy Shop will be Remodeled."

Spokane Public Library, Northwest History Room. Spokane, Washington.

Washington State University. Washington State University Libraries Manuscripts, Archives, and Special Collections. Westin Hotels and Resorts Records, 1905-1997. (Cage 656) Pullman, Washington.

University of Washington, Manuscripts, Special Collection, University Archives, and Suzzallo and Allen Library. Seattle, Washington.

Secondary Sources

Baer, Kurt. (1958). *Architecture of the California Missions*. Berkeley: University of California Press.

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

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.

Connor, Harriet J. "Chroniscope: Pavilion Shelters Fireplace Area." (Date and newspaper of publication unknown, copy of article located in Spokane Public Library with materials provided by Gary Zagelow).

Davenport Hotel, Spokane: Miss Spokane Welcomes You to One of America's Exceptional Hotels. (ca. 1915). Spokane: Davenport Hotel.

_____. (ca. 1924). *Davenport Hotel, Spokane, U.S.A.* Spokane: C.W. Hill.

_____. *The Pride of an Empire: One of America's Exceptional Hotels*. (ca. 1915). Spokane: W.K. Shissler.

Eastern Washington State Historical Society, Research Library Archives.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9

Page 4 of 5

DAVENPORT HOTEL
SPOKANE, WASHINGTON

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

Hamlin, T. F. (1926). *The American Spirit in Architecture*. New Haven: Yale University Press.

Hotel Monthly. (September 1915). "Floor Plans of the Davenport Hotel." (Original floor plans for basement, first, second, third, ninth, tenth, eleventh, twelfth floors).

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. Photographs by the Government Photographer.

Jacobson, Shawn, photographer. (August 1993). "Let There Be Light." (Newspaper of publication unknown).

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

Matthews, Henry. (1998). *Kirtland Cutter: Architect in the Land of Promise*. Seattle: University of Washington Press.
_____. (Fall 1991: 3-11). *Columbia Magazine of Northwest History*. "A Wedding of Function and Fantasy: The Fate of the Spokane's Fabulous Davenport Hotel Hangs in the Balance." Tacoma: Washington State Historical Society.

Meany, Edmond S., M.L. (1910). *History of the State of Washington*. New York: The McMillan Company.

McCoy, E. (1960). *Five California Architects*. New York: Reinhold Publishing Corporation.

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.

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

Polk's Spokane City Directories, all volumes.

Pollard, Lancaster. (1941). *A History of the State of Washington, 4th ed.* Portland, OR: Binford & Mort, Publishers.

Remembering...The Davenport. No. 487 of 1000, limited edition. (2002). Spokane: Friends of the Davenport.

Sanborn Maps, selected maps.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9

Page 5 of 5

DAVENPORT HOTEL
SPOKANE, WASHINGTON

Schwantes, Carlos A. (1989). *The Pacific Northwest: An Interpretive History*. Lincoln: University of Nebraska Press.

Spokane County Assessors Office, legal description.

Telephone interviews with: Melville Holmes (artist/painter responsible for interior painting and color decisions), Al Leech
(mechanical engineer, Energy Control, Inc.),

Shawn O'Kert

Doug Ward

Del Phillips

Glen Mum

Gary (Thysen Elevators)

Petr Shiva

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

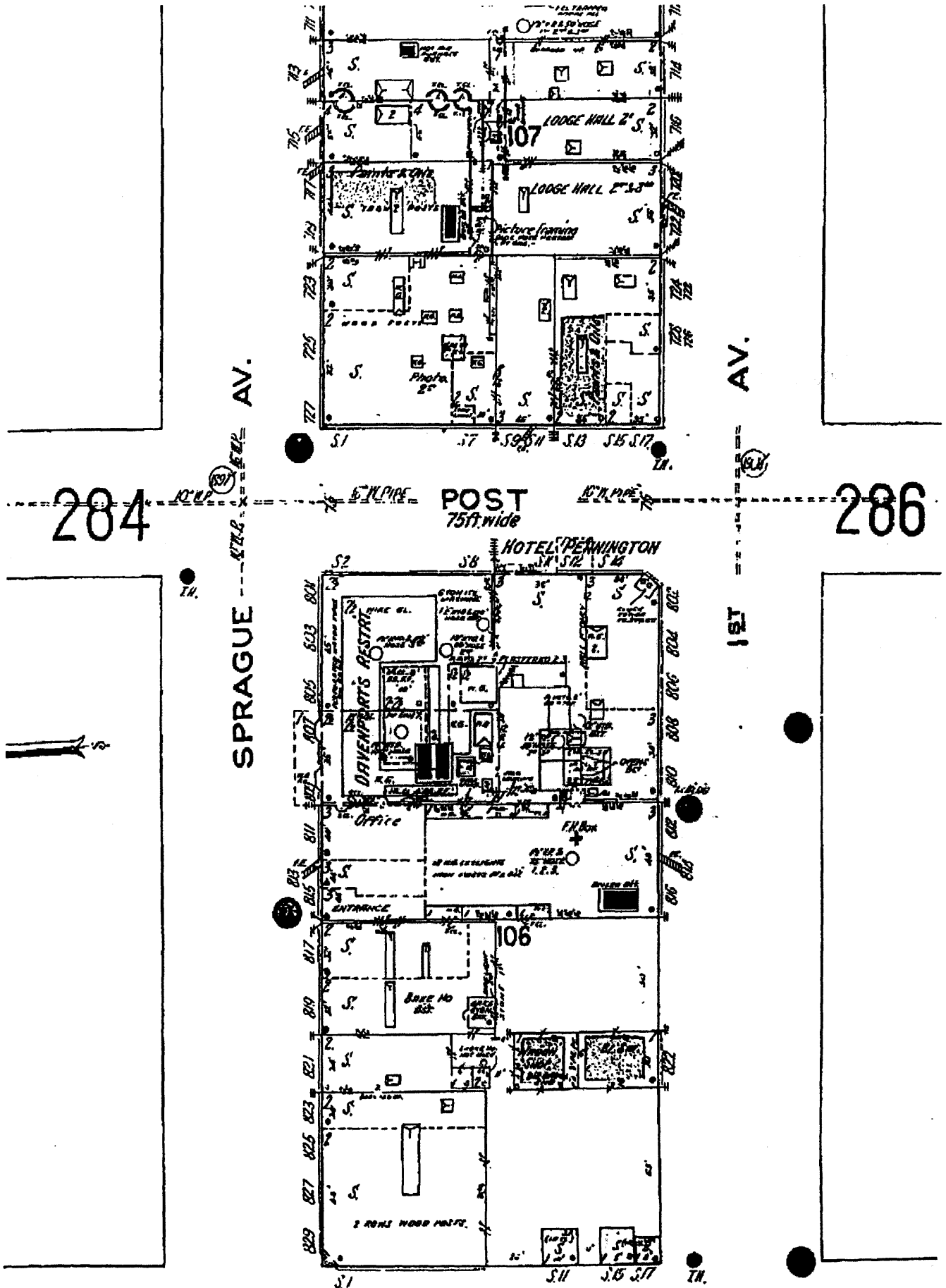
Wilkes, Joseph A., ed. (1988-1990). *Encyclopedia of Architecture: Design, Engineering & Construction*. New York: Wiley.

Zagelow, Gary. (2001). "The Davenport Fountain, The Davenport 1914 and the Maypole Dance in the Lobby 1915, Italian Gardens, Post Street Facade Taken Before 1900, The Davenport Coffee Shop, Orange Bower Men's Bar around 1914, Davenport Delicacy Shop in 1925." Researched and written by Gary, posted on Davenport Hotel website, www.thedavenporthotel.com.

_____. (ca 2001). "First, Second, Third, Fourth, Penthouse Sketched and Annotated Floor Plans and Sketched and Annotated Floor Plans for the Wilson and Bellevue Blocks." (Diagram of additions).

_____. (ca 2001). "The Davenport Coffee Shop, The Davenport Restaurant in 1909, The Davenport Restaurant Decorated for a Function in 1912, Looking Northwest on Post Street." Brief page long captions for historic photographs researched and written by Gary.

_____. (2001). Draft HABS report for Wilson and Bellevue Blocks. City of Spokane.





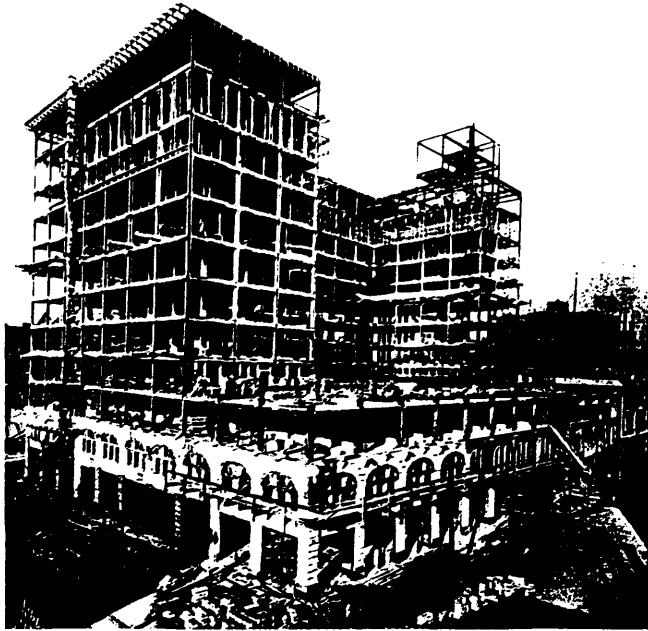
1912 rendering of the Davenport Hotel's as built northwest corner. Source: Eastern Washington State Historical Society; L86-532.



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.



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.



DAVENPORT HOTEL, 10 SOUTH POST STREET
NATIONAL REGISTER NOMINATION: HISTORIC PHOTOGRAPHS
JULY 2003



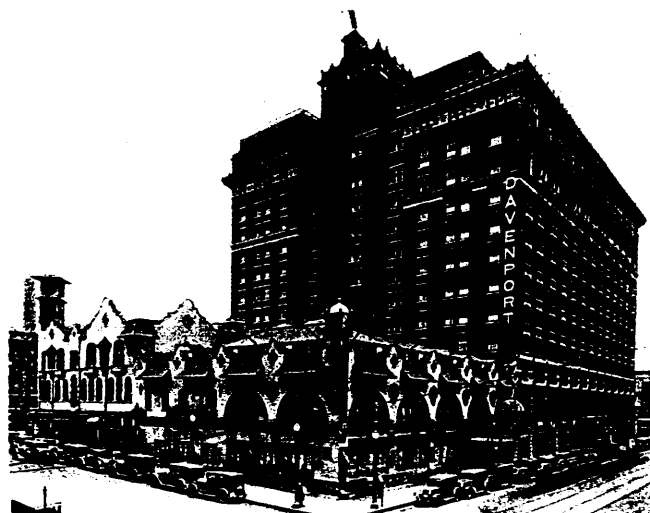
Ca 1915 to early 1920s photograph of the Davenport Hotel looking northeast prior to the 1929 addition. Source: Spokane Public Library.



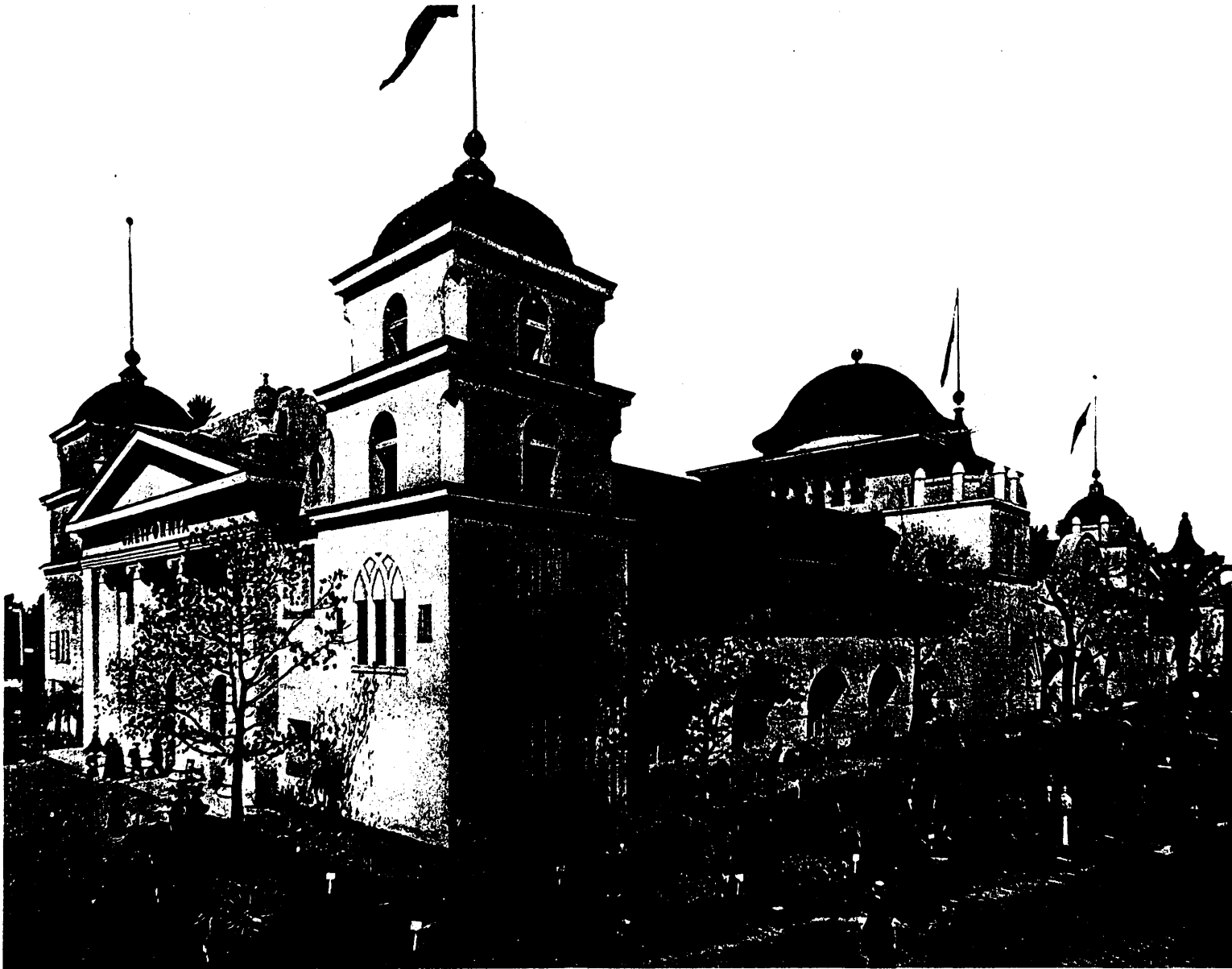
Ca 1930 photograph of the Davenport Hotel looking northeast. Source: Spokane Public Library.



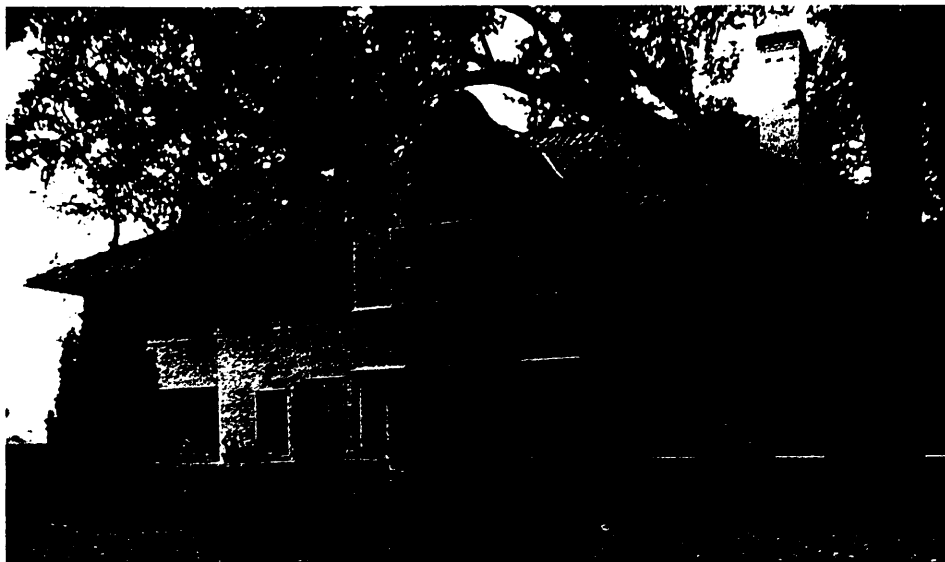
Ca 1915 to early 1920s photograph of the Davenport Hotel prior to the 1929 addition. Source: The Davenport Archives.



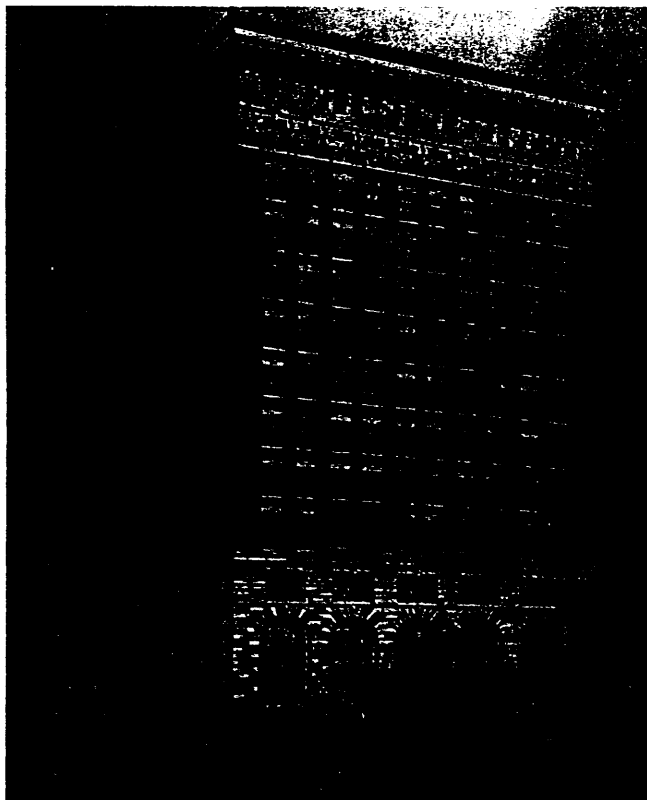
1930 photograph of the Davenport Hotel. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.44156-30.



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.



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).

DAVENPORT HOTEL, 10 SOUTH POST STREET
NATIONAL REGISTER NOMINATION: HISTORIC PHOTOGRAPHS
JULY 2003



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



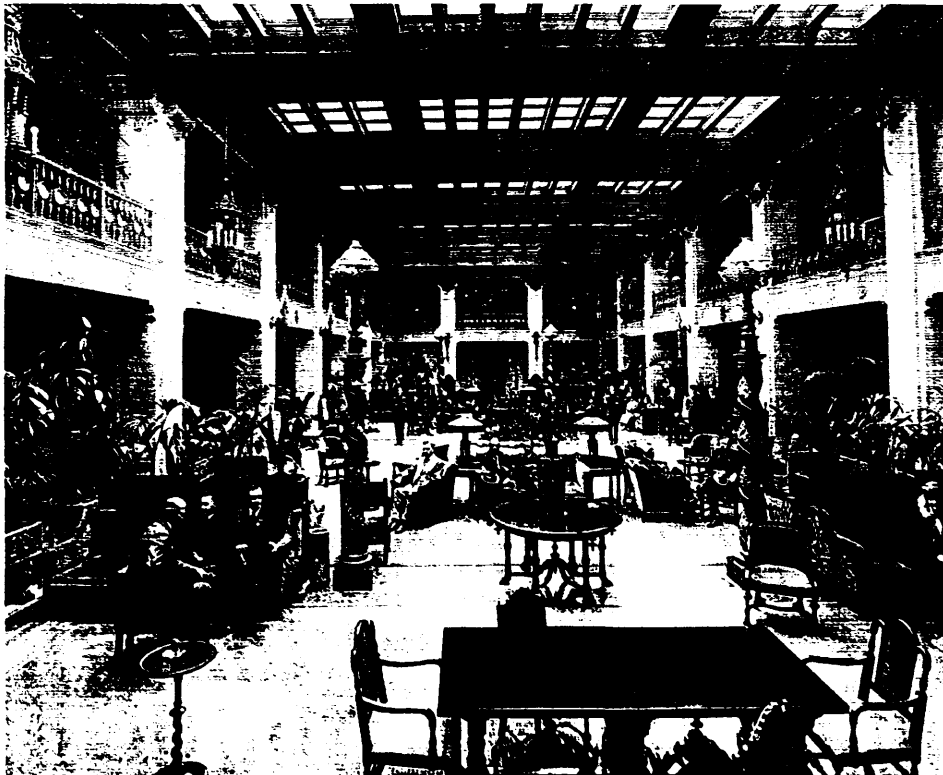
1915 photograph of the Glacier National Park Juvenile Band standing just east of the Davenport Hotel's north Sprague Avenue entrance.
Source: Libby Studio Photograph; Davenport Hotel Archives.



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).



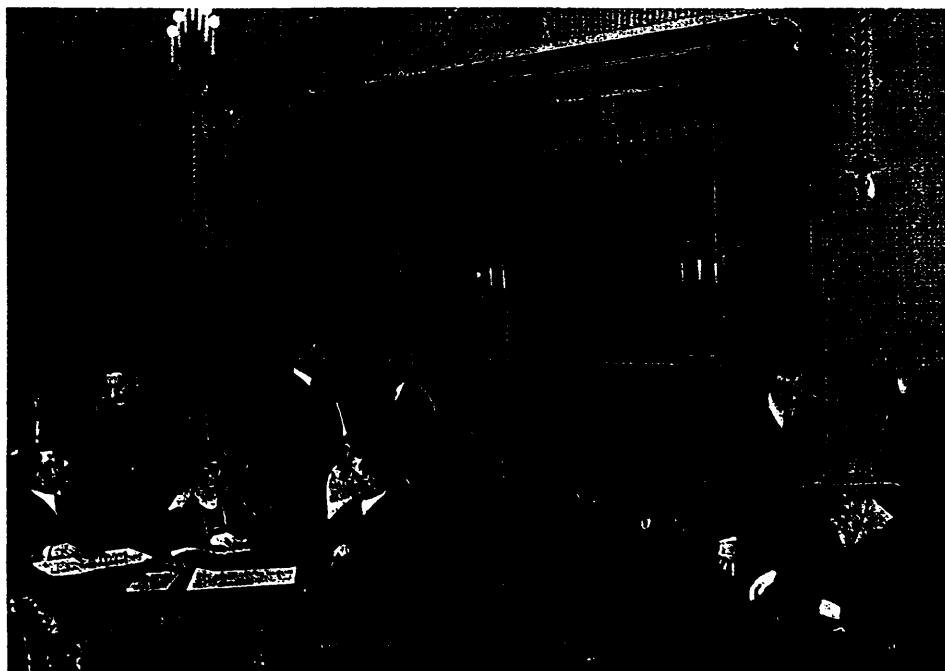
1916 photograph of the Davenport Hotel lobby looking west. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.12758X-16.



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.



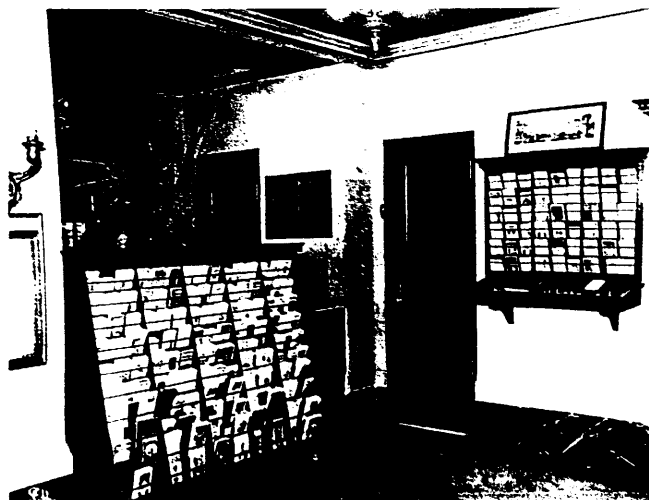
1919 photograph of the lobby fireplace. Source: Libby Studio photograph courtesy Louis and Nita Davenport III, Bamonte, Tony and Suzanne. (2001). *Spokane's Legendary Davenport Hotel*. Spokane: Tornado Creek Publications. (pg 146).



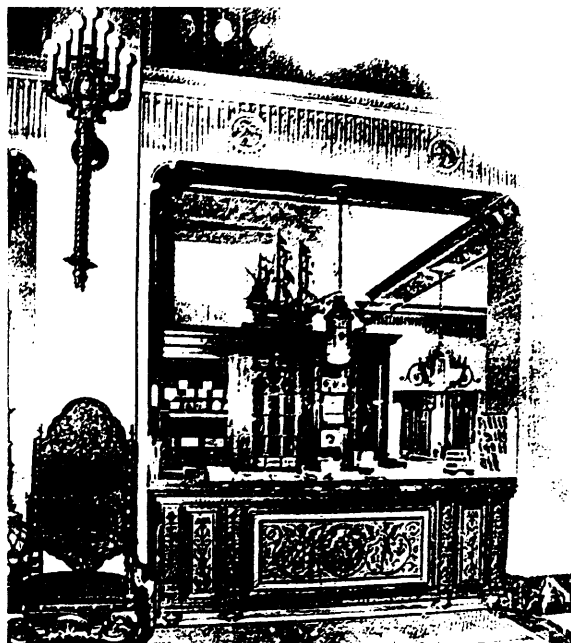
Ca 1919 photograph of the northwest corner of the Davenport Hotel lobby's second floor gallery. Source: Spokane Public Library.



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.



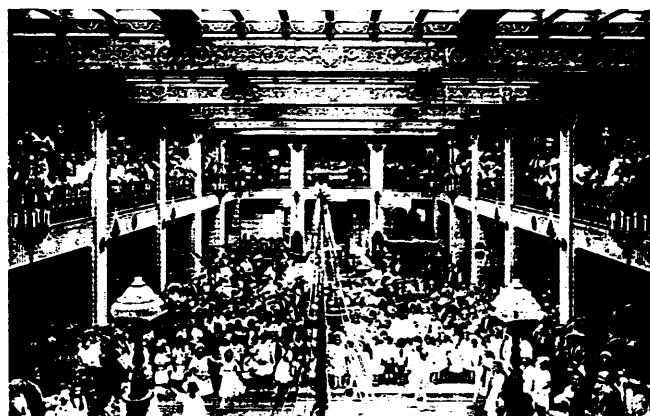
Ca late 1930s photograph of the newsstand formerly adjacent the lobby. Source: Davenport Hotel Archives.



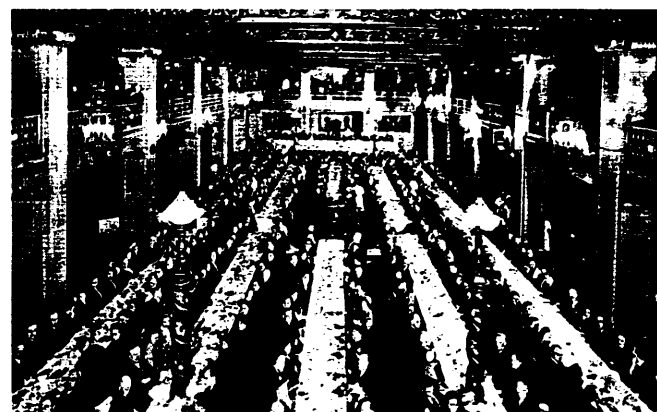
Ca 1915 photograph of the room clerk's desk located off the northeast corner of the lobby. Source: Davenport Hotel Archives.



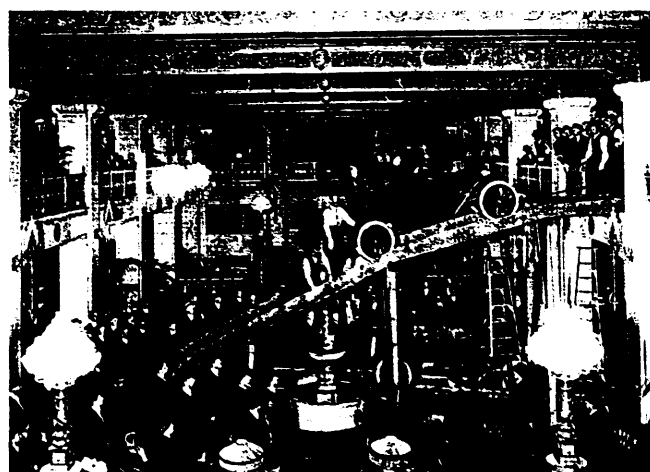
Ca 1915 photograph of a bird cage employed in the Davenport Hotel. Source: Davenport Hotel Archives.



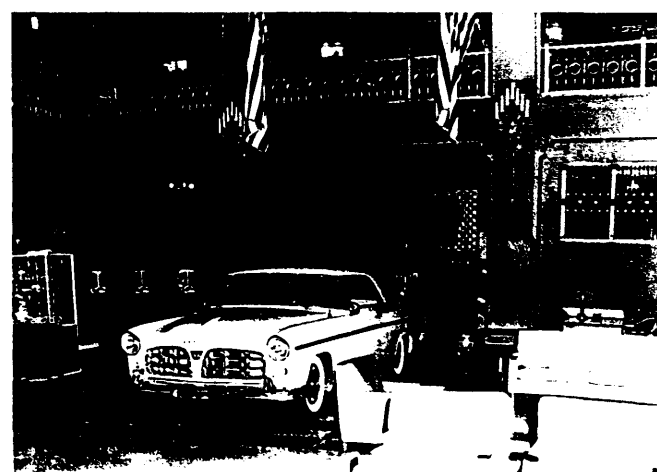
1915 photograph of a Maypole Dance held in the Davenport Hotel lobby. Source: Dorothy and Bob Capeloto. Bamonte, Tony and Suzanne. (2001). *Spokane's Legendary Davenport Hotel*. Spokane: Tomado Creek Publications. (pg 197).



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



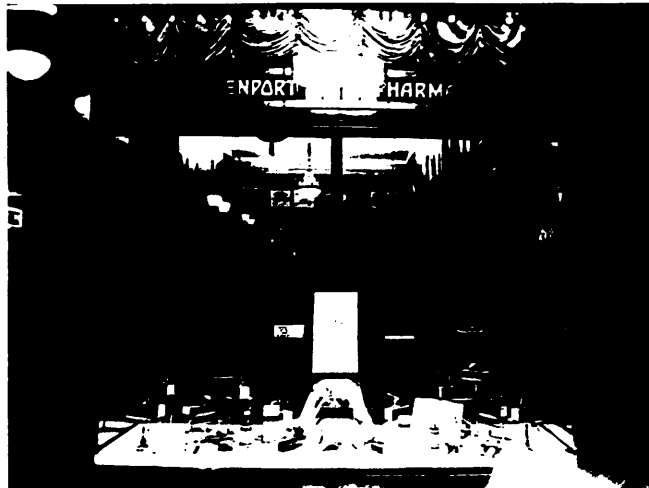
1915 photograph of cars being brought into the hotel lobby for an automobile trade show. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.11605x-15.



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



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



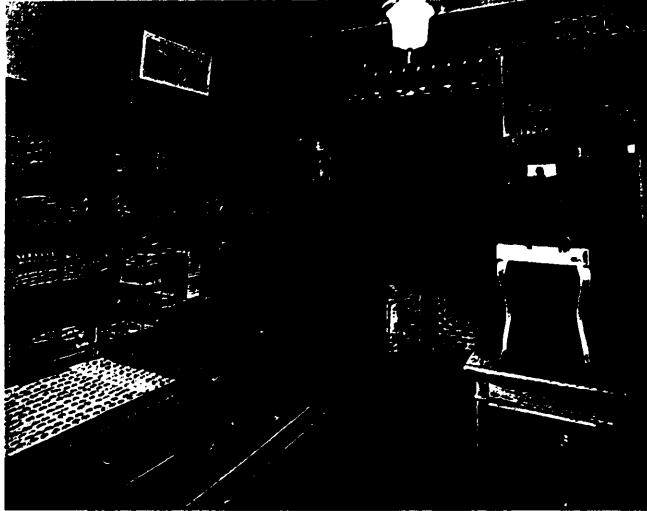
Ca 1915 photograph of a display window from the Davenport Hotel Pharmacy. Source: Davenport Hotel Archives.



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: Tomado Creek Publications. (pg 165).



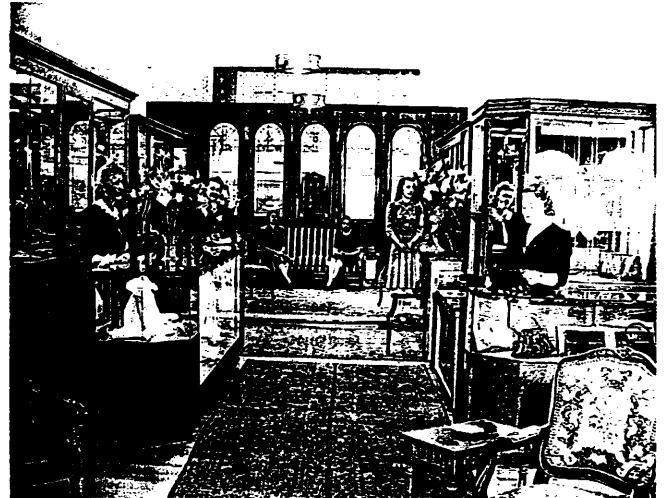
Ca 1915 photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



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



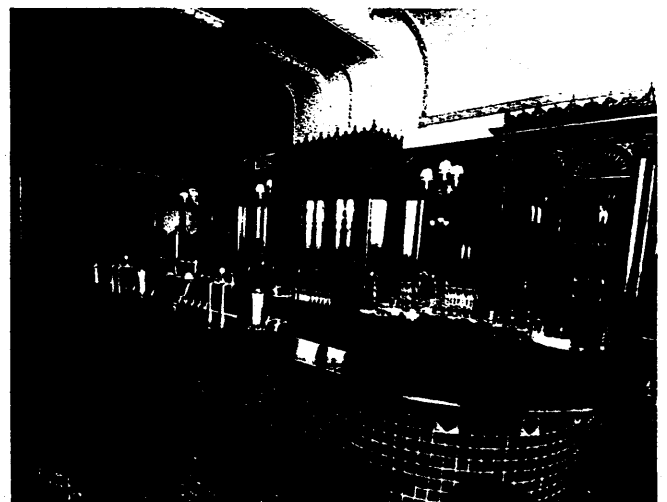
Ca 1940s photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



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.



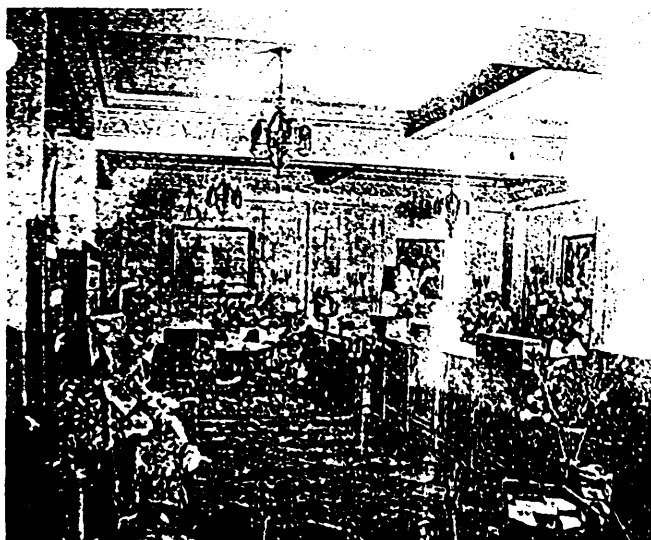
Ca 1920 photograph of the Davenport Soda Fountain. Source: Spokane Public Library.



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.



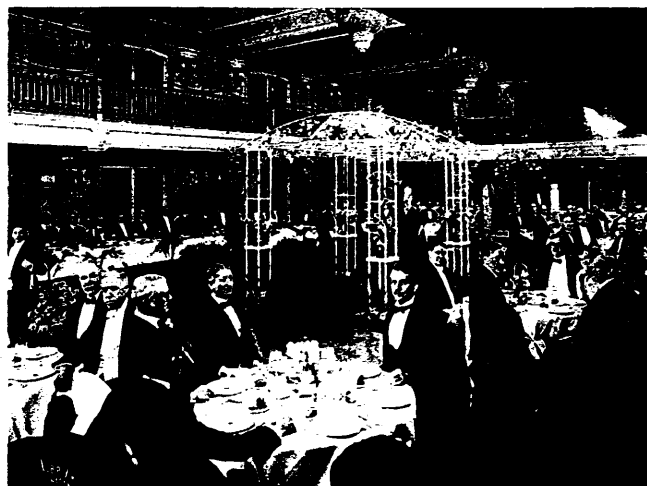
Ca 1920s photograph of a former first floor retail space in the Davenport Hotel. Source: Spokane Public Library.



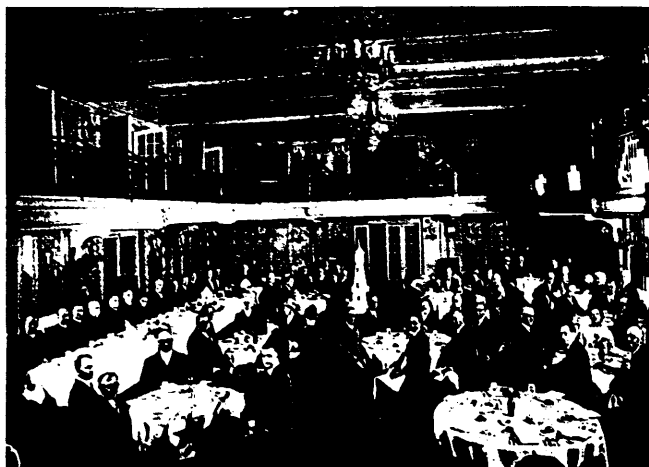
Ca 1915 photograph of the Marie Antoinette Room. Source: Eastern Washington State Historical Society, Libby Photograph; L84-207.159.



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



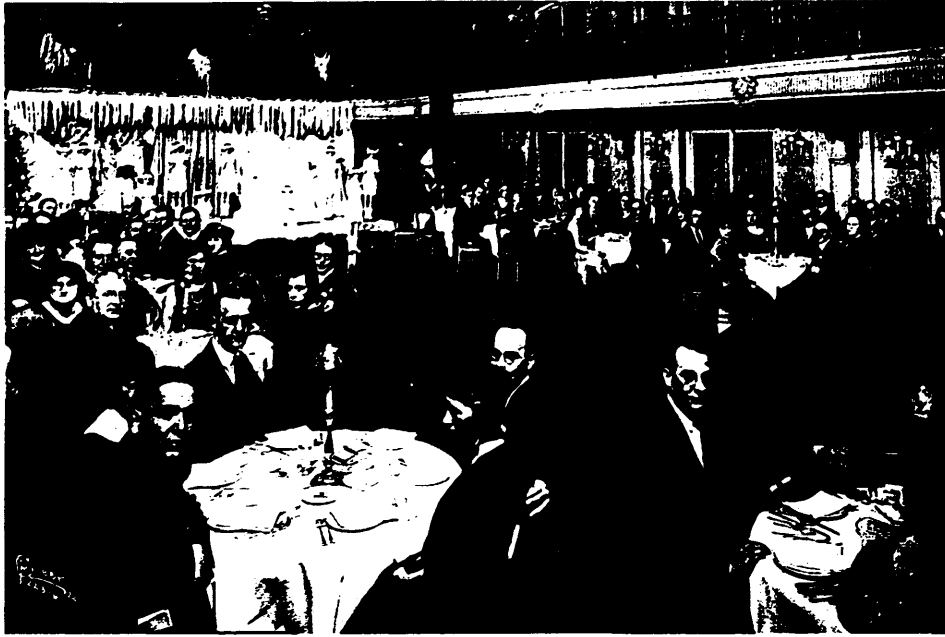
Ca 1920s photograph of a dinner held in the Marie Antoinette Room. Source: Davenport Hotel Archives, Libby Photograph.



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



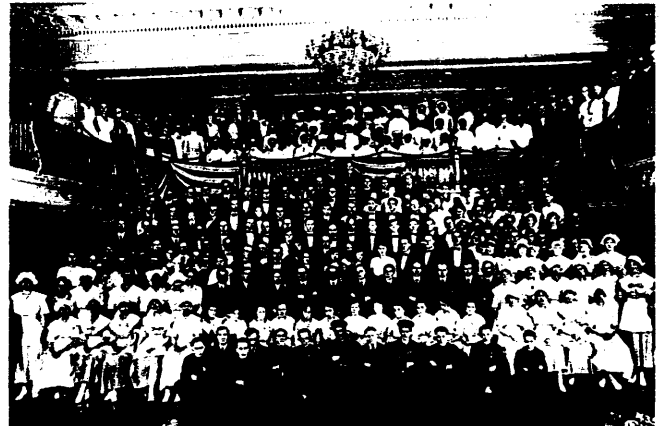
1914 photograph of the opening banquet in the Marie Antoinette Room. Source: Davenport Hotel Archives.



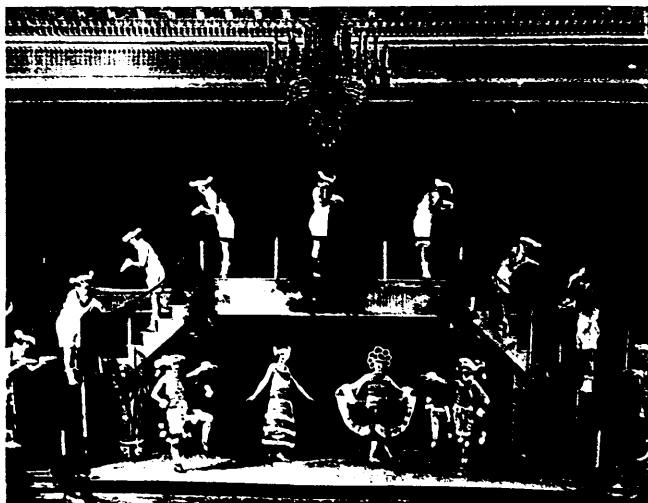
1922 photograph of diner held in the Marie Antoinette Room. Source: Davenport Hotel Archives.



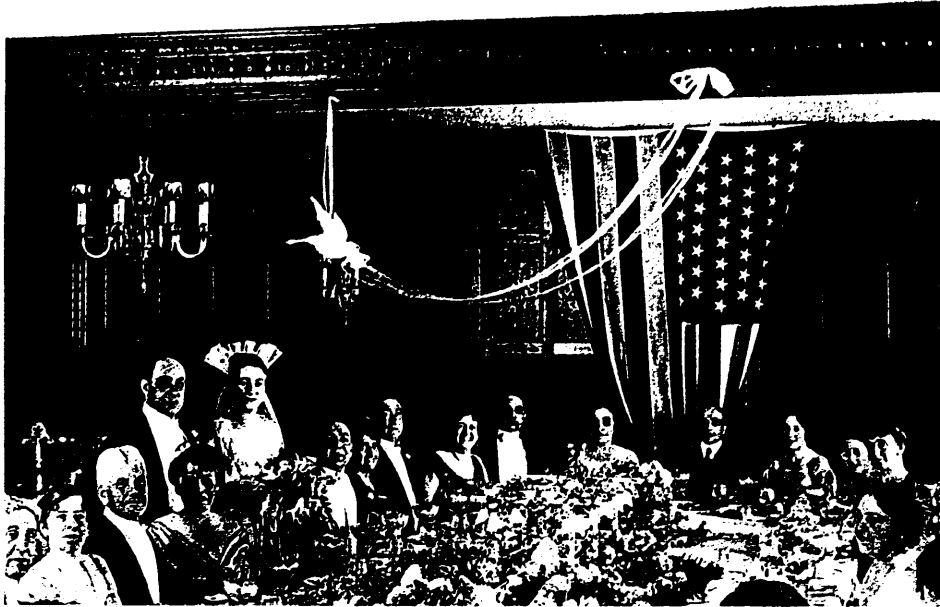
Ca 1920s photograph of musicians playing during an event in the Marie Antoinette Room. Source: Davenport Hotel Archives.



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



Ca 1920 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.



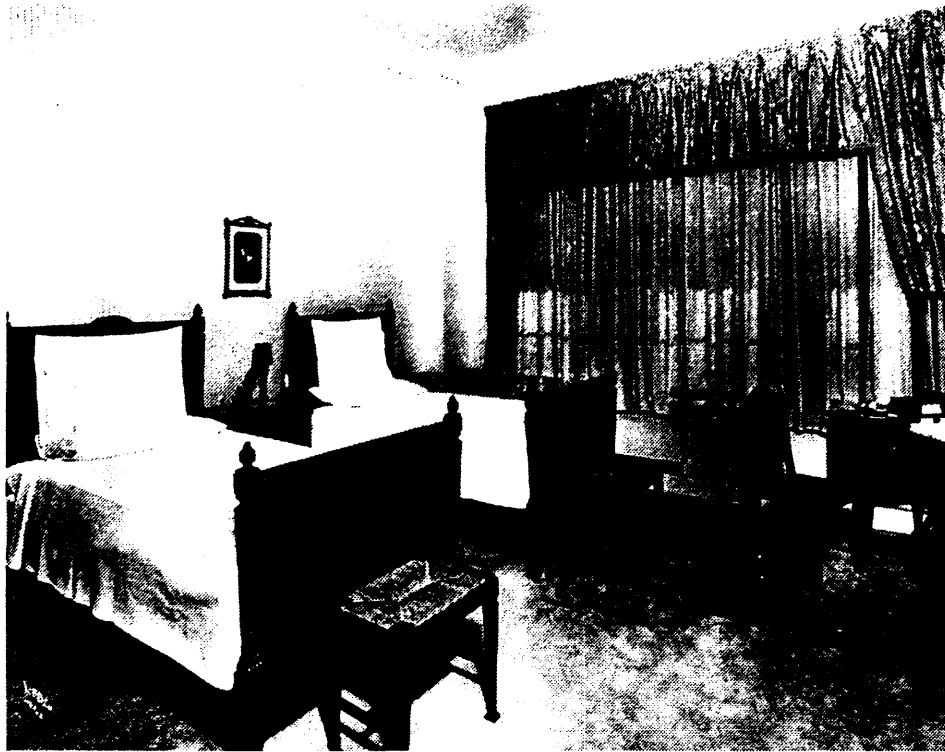
1937 photograph of lunch held in the Circus Room. Source: Eastern Washington State Historical Society, Libby Studio Photograph; L87-1.12614-37.



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



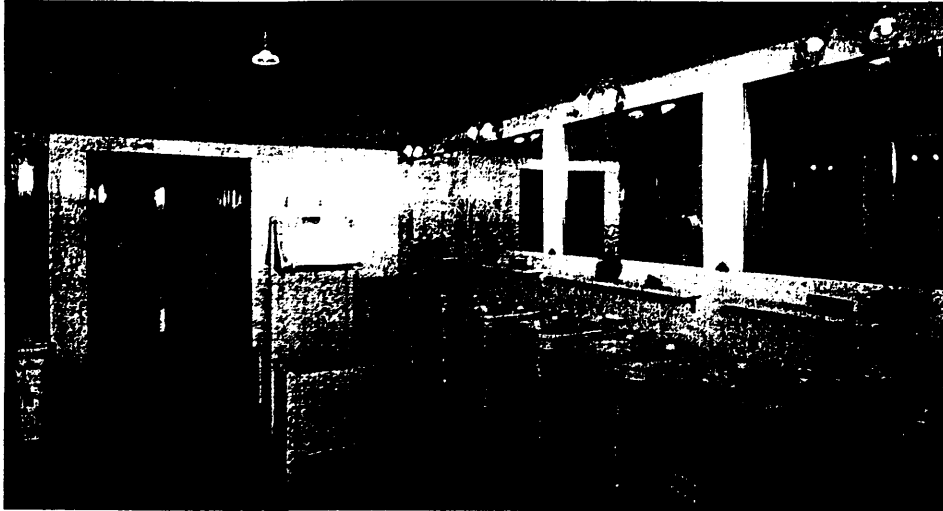
1921 photograph of a typical sample room in the Davenport Hotel. Source: Davenport Hotel Archives, Libby Studio Photograph.



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.

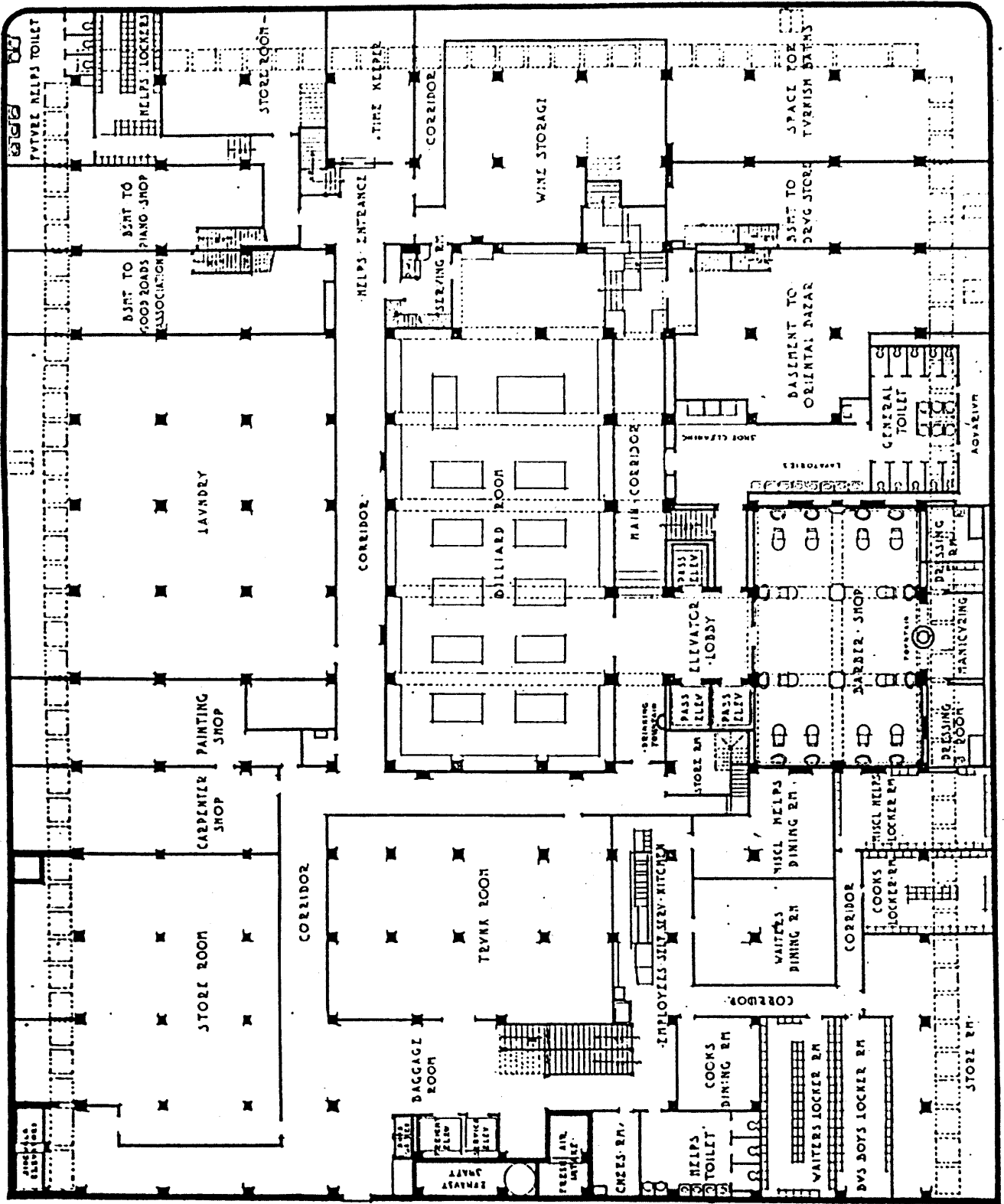


Ca 1920 photograph of Davenport's private suite in the hotel. Source: Spokane Public Library.

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003



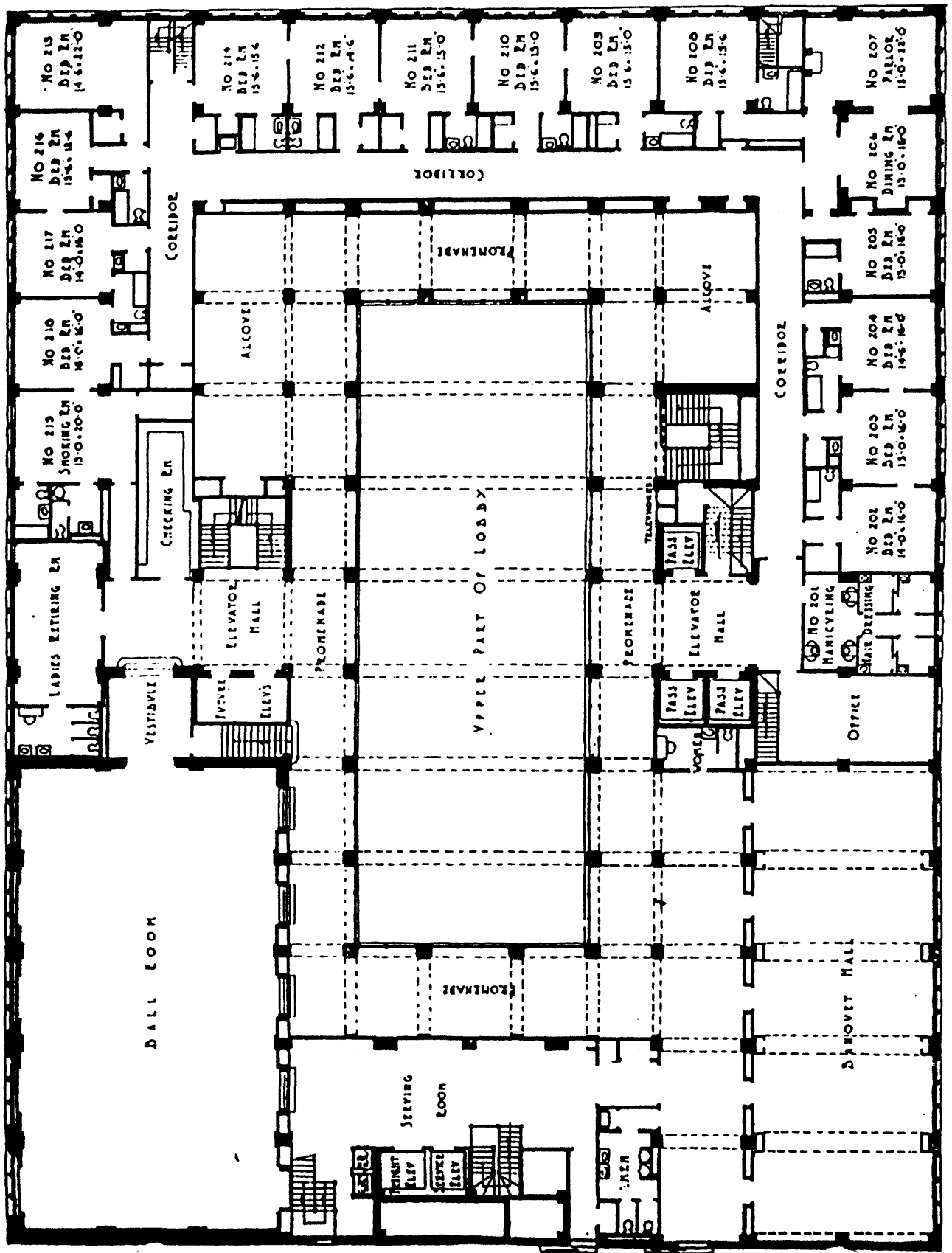
DRW No. 1 1914 Basement Floor Plan. Prepared by Cutter & Malmgren.

NORTH →

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003



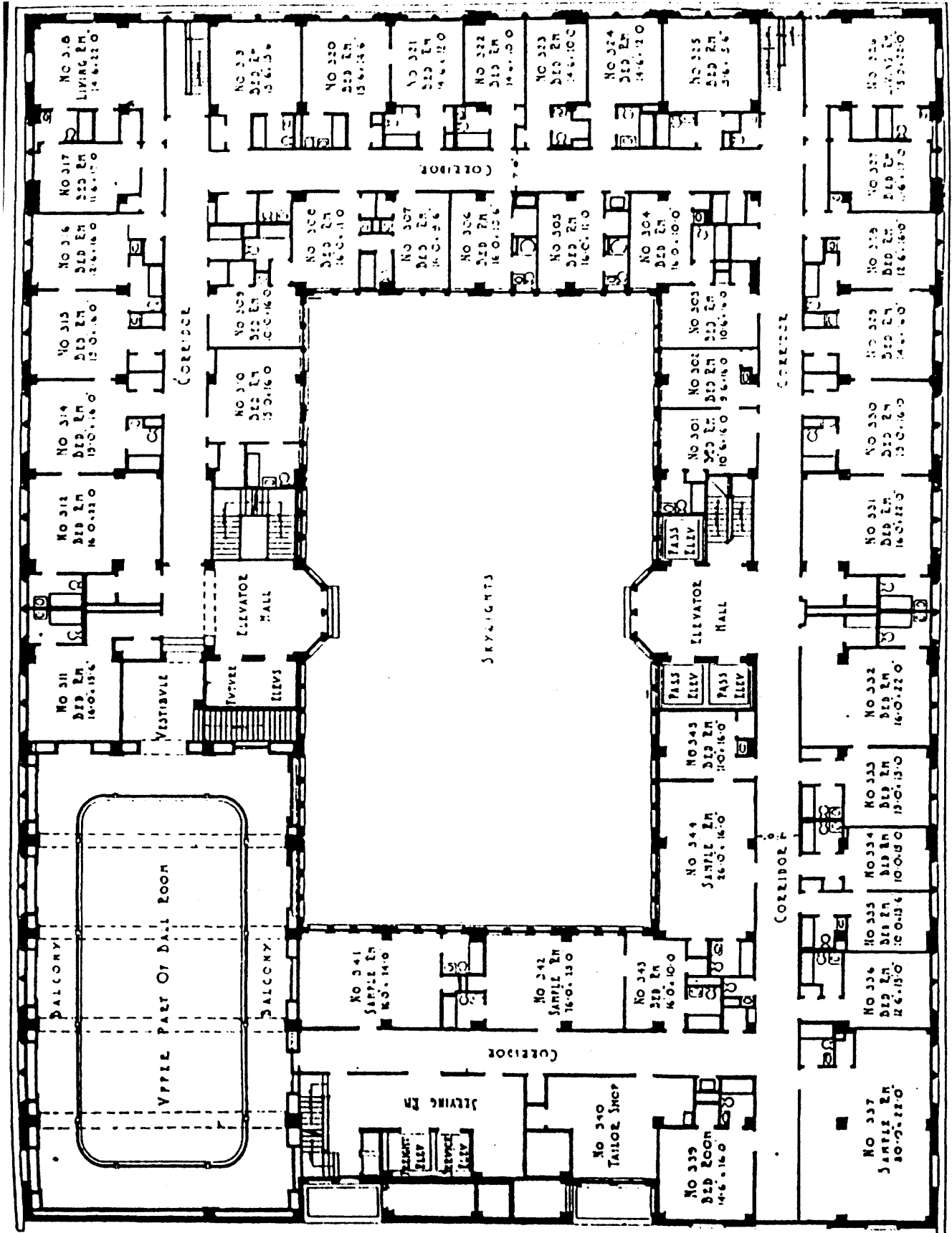
DRW No. 3_1914 Second Floor Plan. Prepared by Cutter & Malmgren.

NORTH →

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003



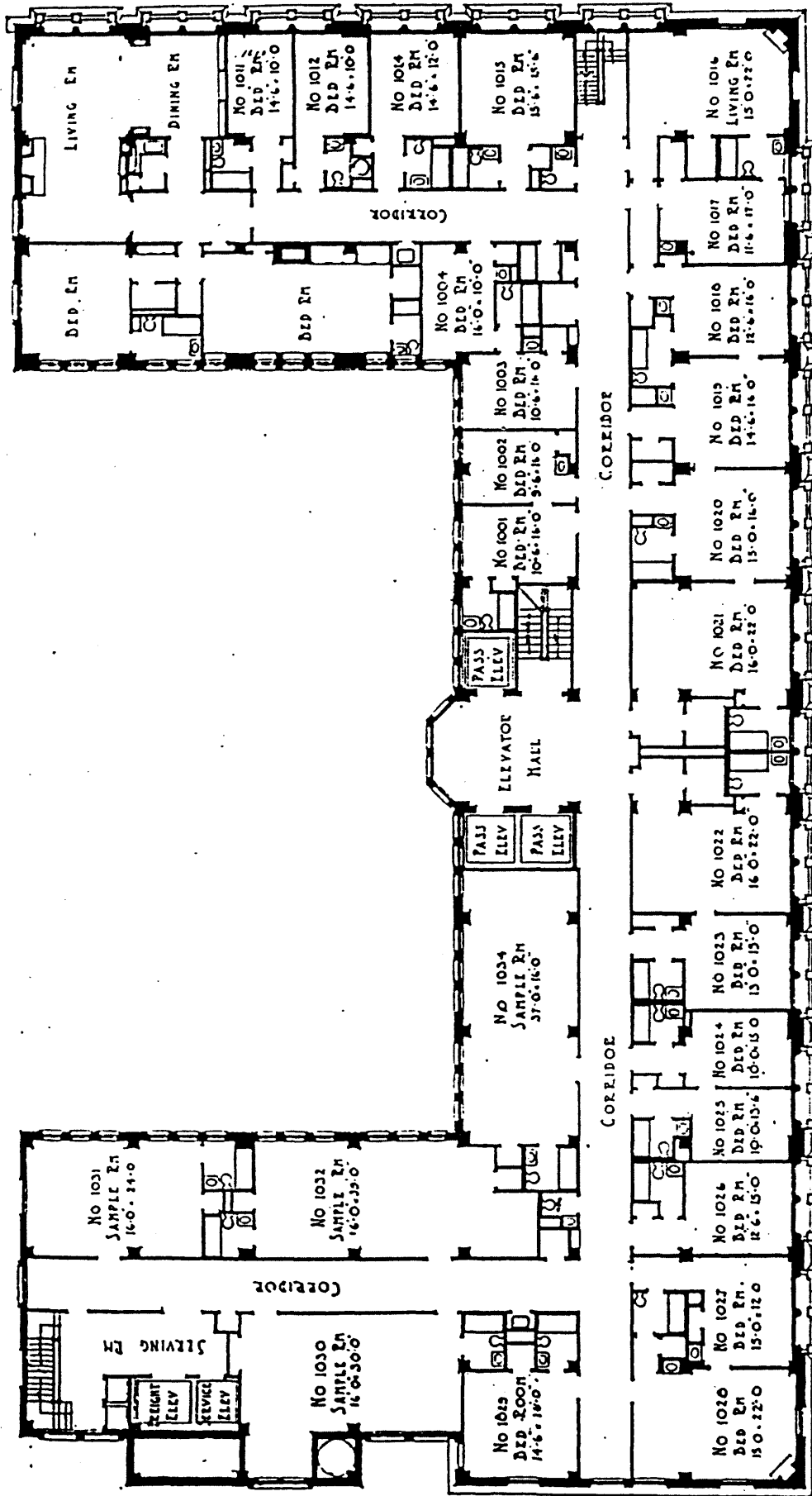
DRW No. 4 1914 Third Floor Plan. Prepared by Cutter & Malmgren.

NORTH →

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003



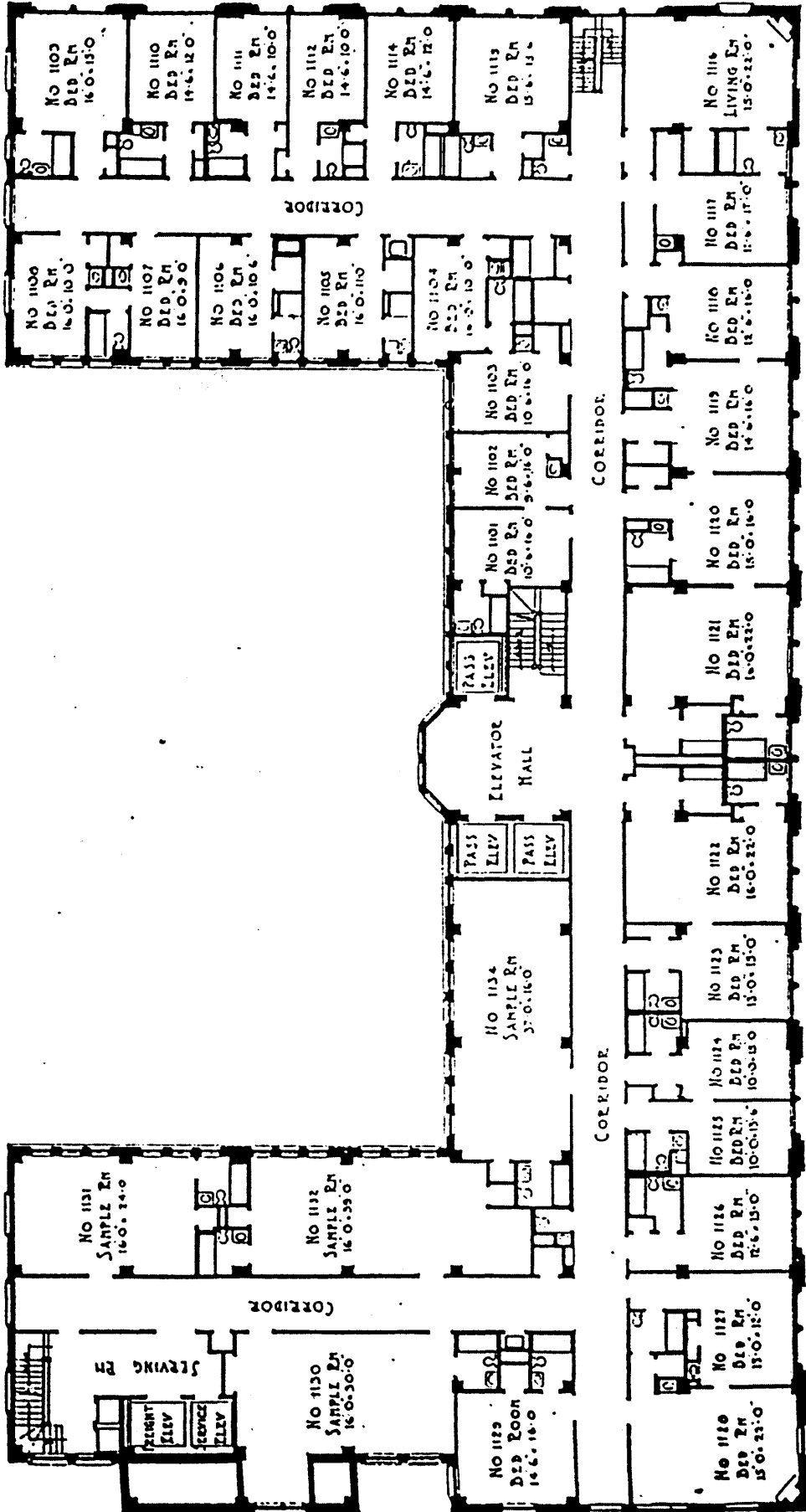
DRW No. 6 1914 Tenth Floor Plan. Prepared by Cutter & Malmgren.

NORTH →

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

July 2003



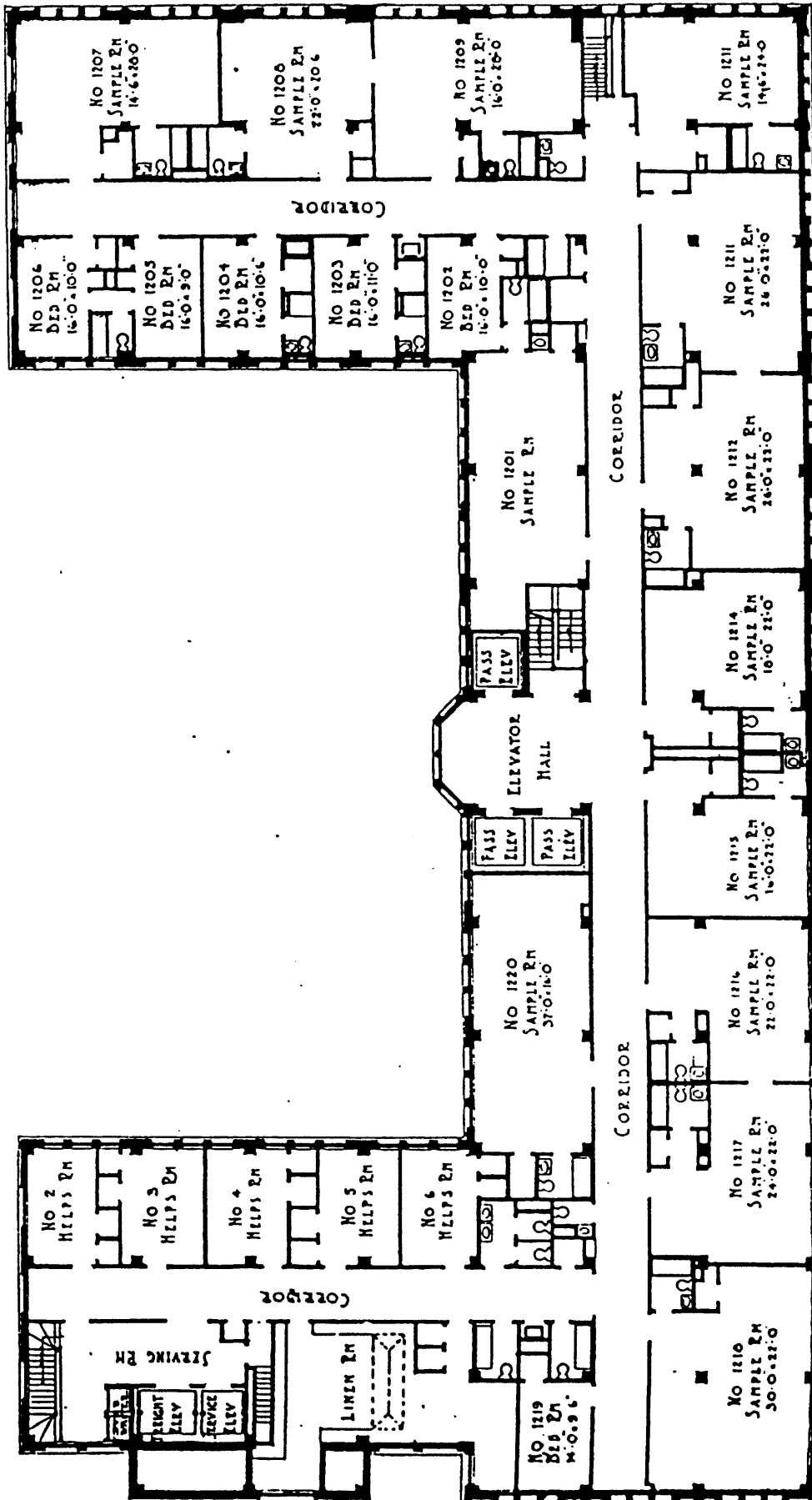
DRW No. 7_1914 Eleventh Floor Plan. Prepared by Cutter & Malmgren.

NORTH →

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003



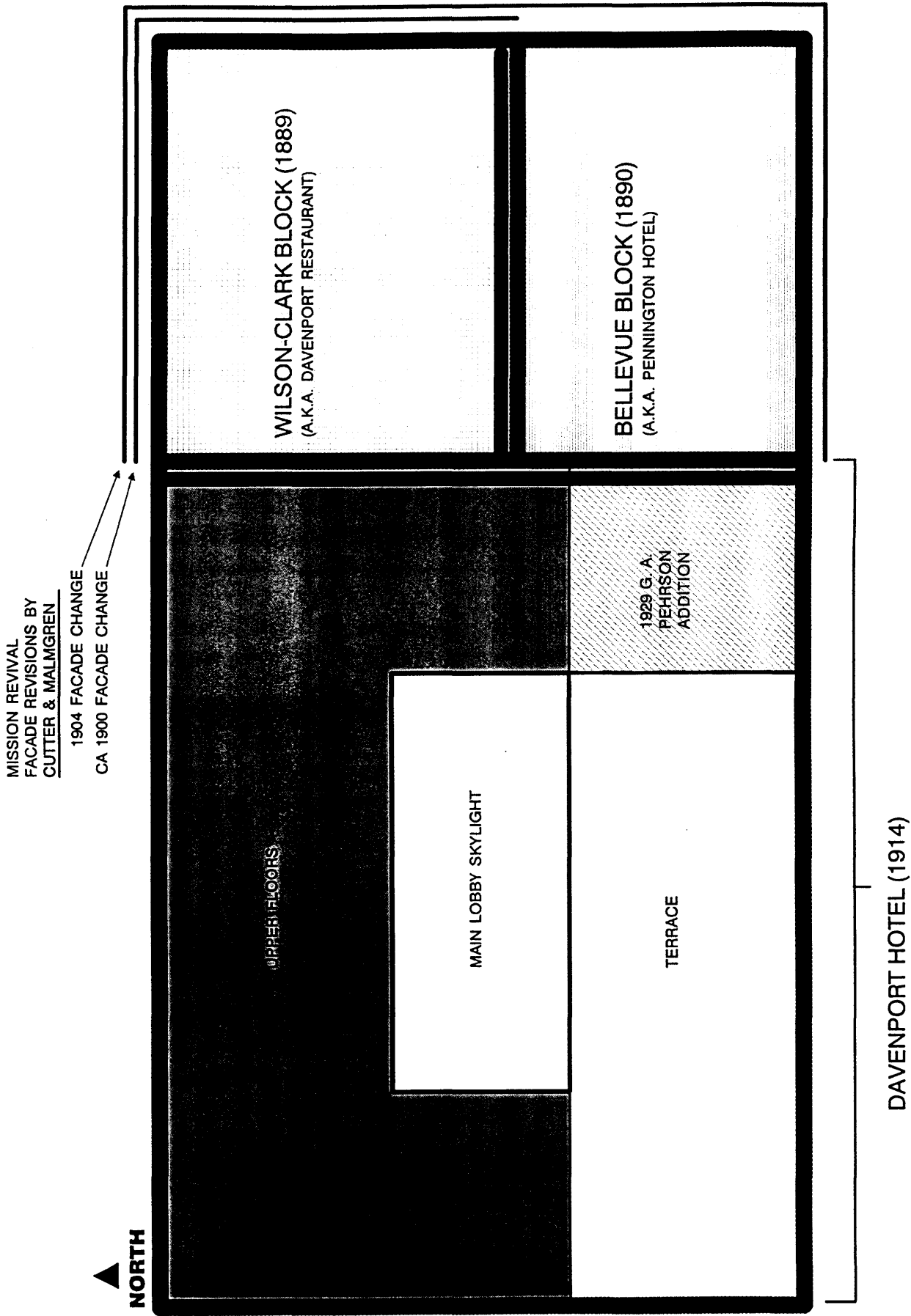
DRW No. 8_1914 Twelfth Floor Plan. Prepared by Cutter & Malmgren.

NORTH →

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003

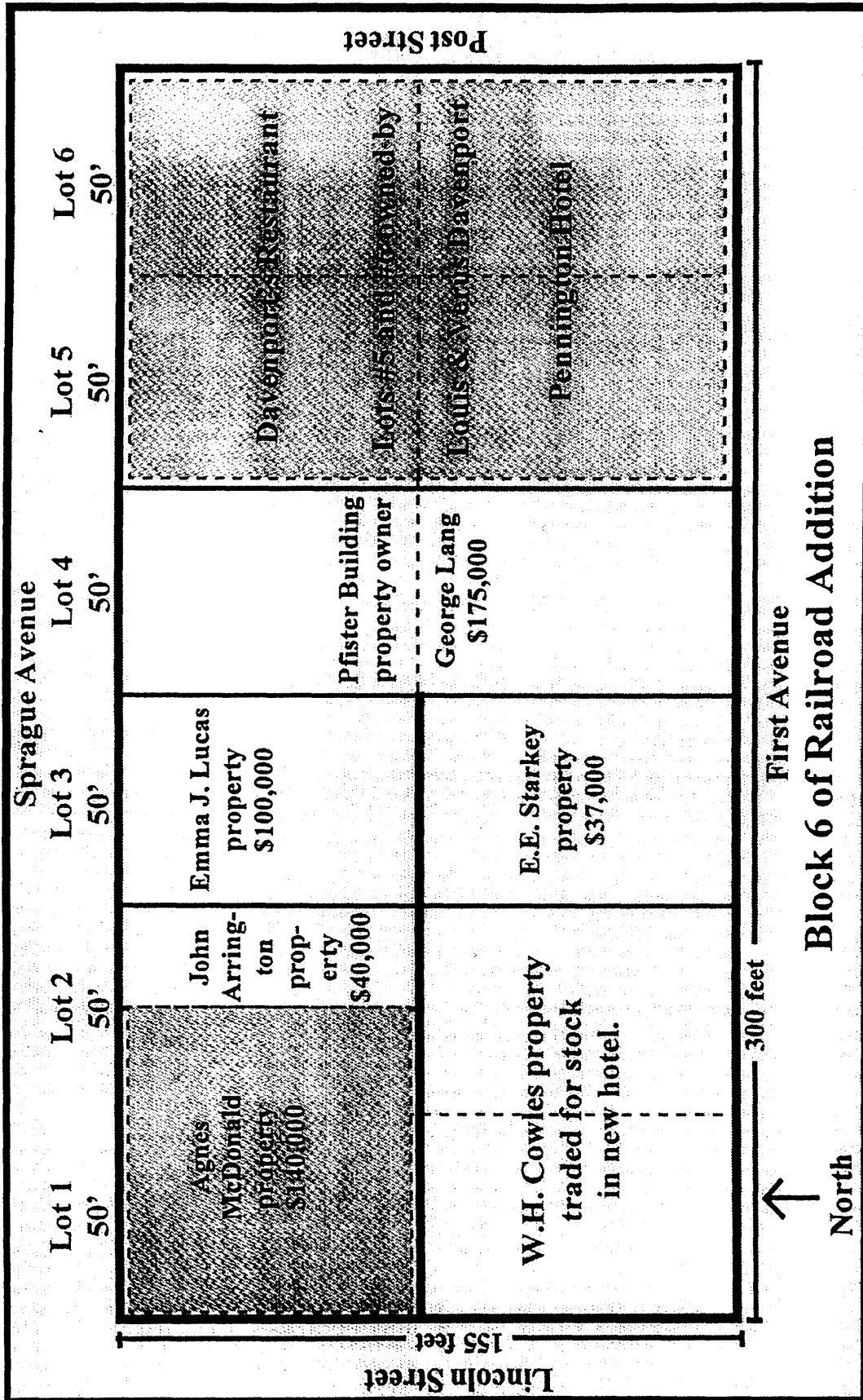


Drawing showing the separate building components. Drawing NOT TO SCALE.

NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003

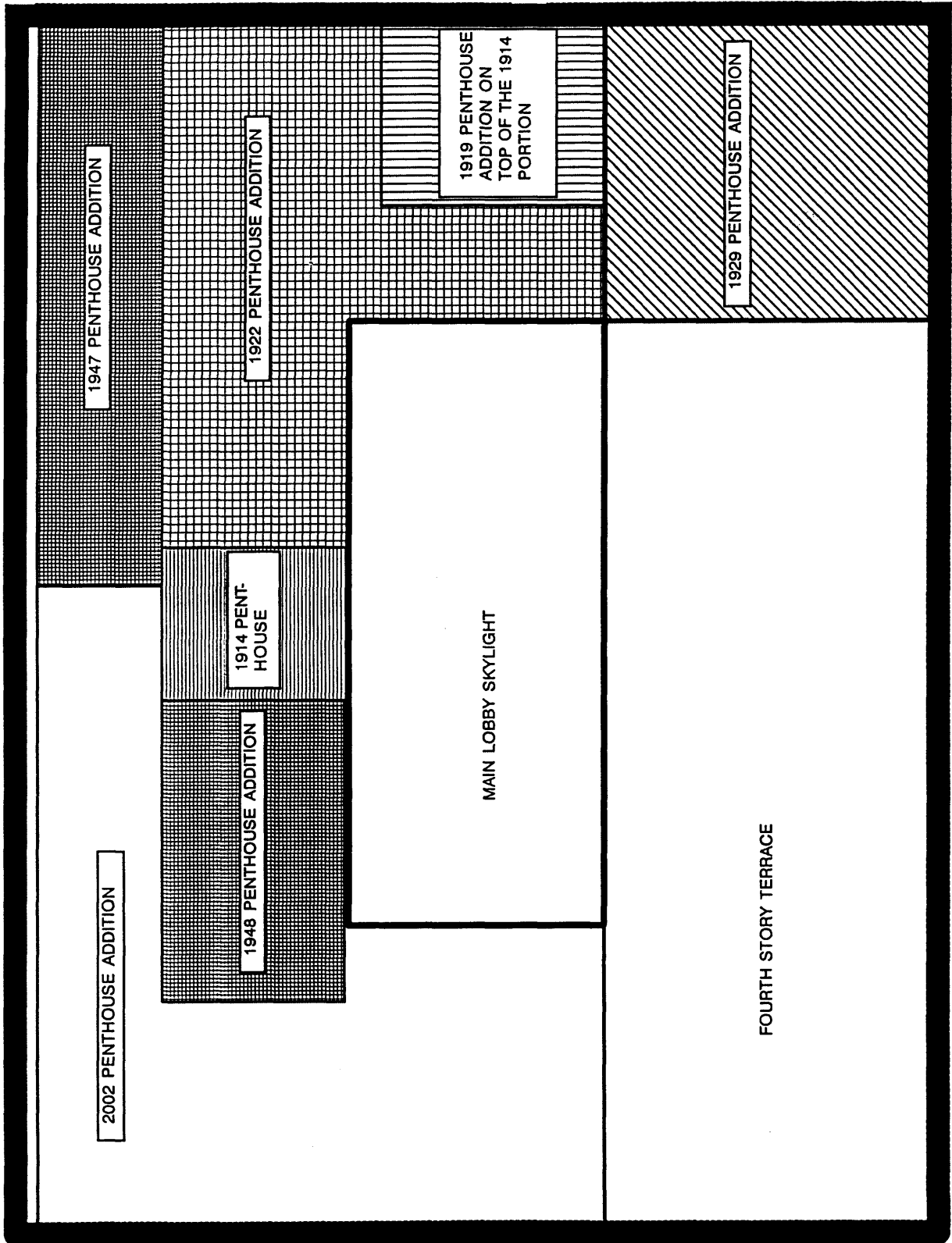


Parcel map showing the block, lots, property owners and transaction amounts as of 1908. The Wilson-Clark and Bellevue Blocks (indicated on the map as 'Davenport's Restaurant' and the 'Pennington Hotel,' respectively, occupy lots 5 and 6. The Davenport Hotel was constructed on lots 1 through 4. Source: Bamonte, Tony and Suzanne Schaeffer. (2001). Spokane's Legendary Davenport Hotel. Spokane: Tornado Creek Publications. (pg. 111).

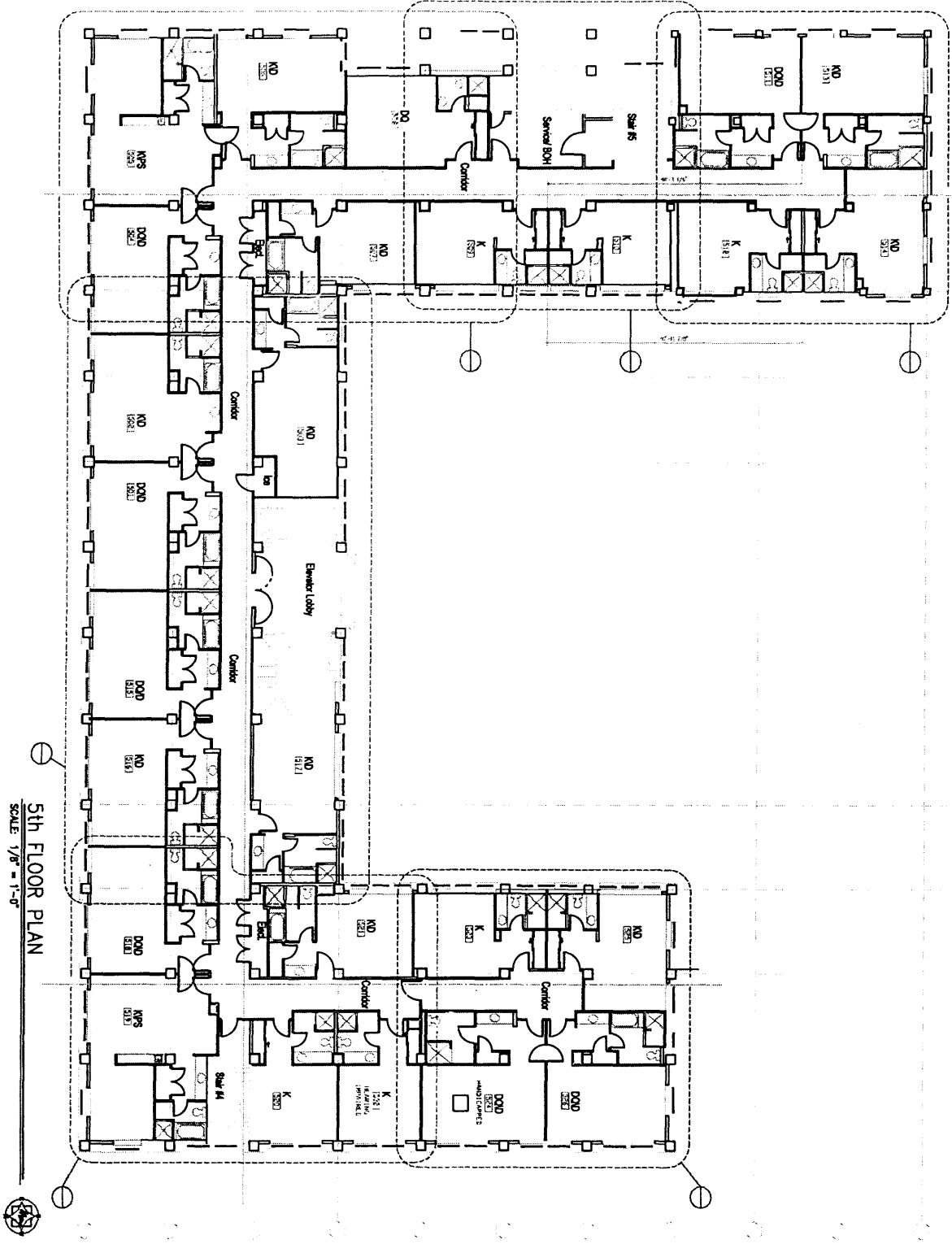
NATIONAL REGISTER NOMINATION

DAVENPORT HOTEL, 10 SOUTH POST STREET

JULY 2003



Drawing showing the chronology of penthouse expansions. Drawing NOT TO SCALE. Chronology researched by Gary Zagelow.



5th FLOOR PLAN
SCALE: 1/8" = 1'-0"

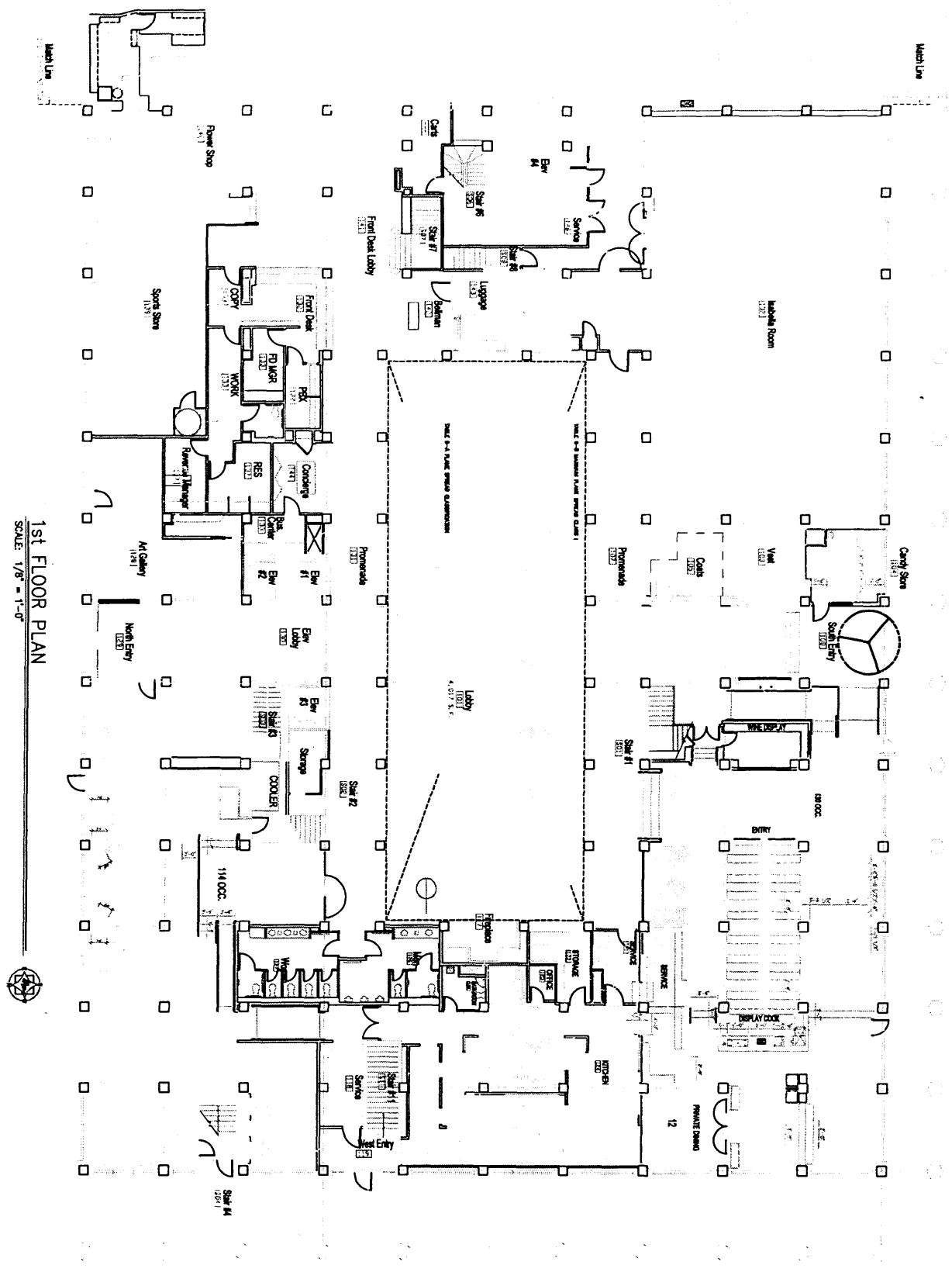
NO.	DATE	REVISIONS
1	10/14/2008	REVISED PER AIA
2	10/14/2008	REVISED PER AIA
3	10/14/2008	REVISED PER AIA
4	10/14/2008	REVISED PER AIA
5	10/14/2008	REVISED PER AIA
6	10/14/2008	REVISED PER AIA
7	10/14/2008	REVISED PER AIA
8	10/14/2008	REVISED PER AIA
9	10/14/2008	REVISED PER AIA
10	10/14/2008	REVISED PER AIA

A2.4

DAVENPORT HOTEL RENOVATION
807 WEST SPRAGUE
SPOKANE, WASHINGTON



Lindquist Architects
ARCHITECTURE PLANNING INTERIOR DESIGN



1st FLOOR PLAN
SCALE: 1/8" = 1'-0"

REVISIONS

NO.	DATE	DESCRIPTION
1		
2		
3		

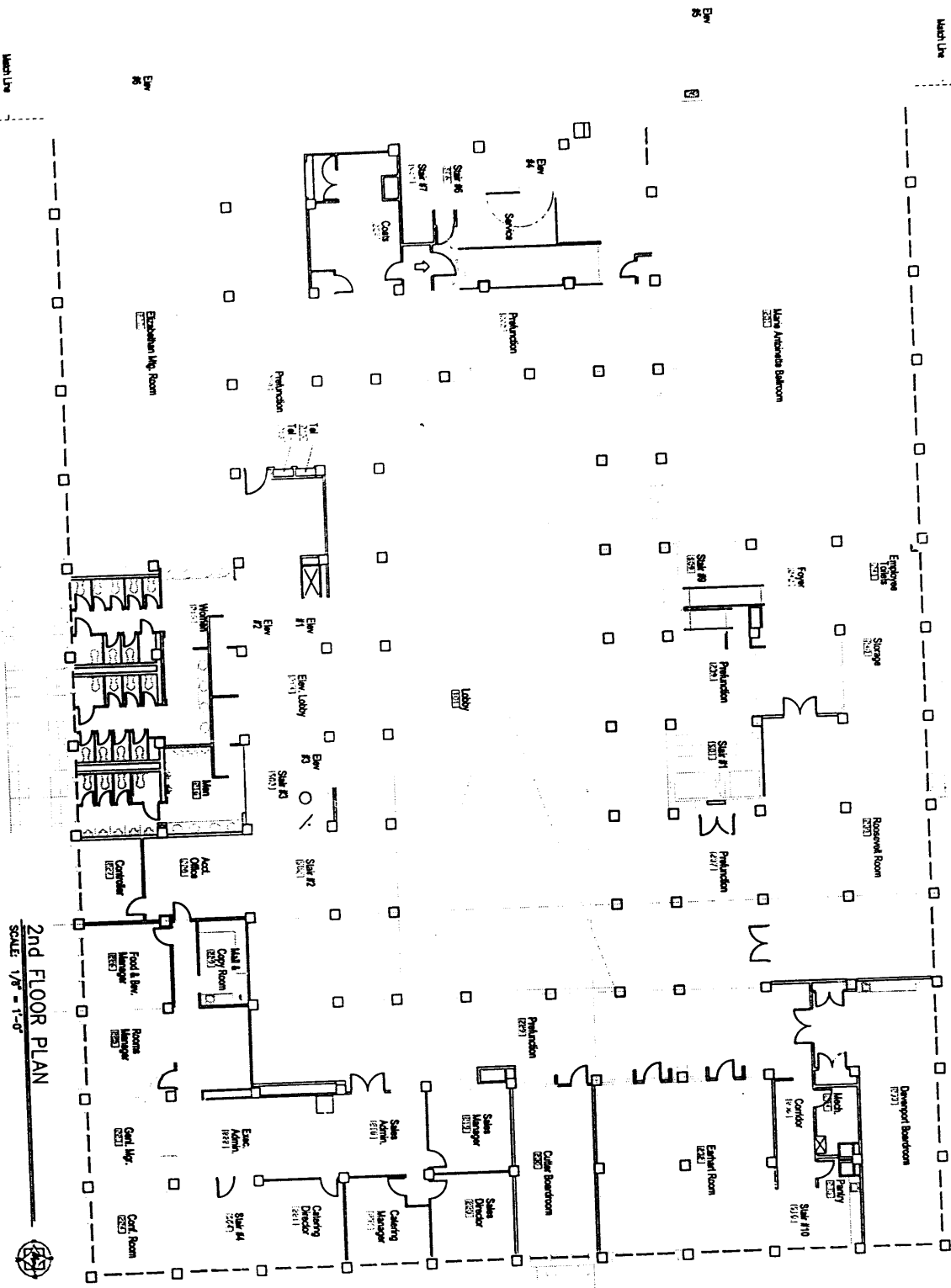
DATE: 01/14/2002
DRAWN BY: [Signature]
CHECKED BY: [Signature]

A2.0

1st FLOOR
DAVENPORT HOTEL RENOVATION
807 WEST SPRAGUE
SPOKANE, WASHINGTON



Lindquist Architects
ARCHITECTURE PLANNING INTERIOR DESIGN



2nd FLOOR PLAN
SCALE: 1/8" = 1'-0"

A2.1

2nd FLOOR
DAVENPORT HOTEL RENOVATION
807 WEST SPRAGUE
SPOKANE, WASHINGTON



PHONE: 509-423-3800 FAX: 509-423-1278