

belonging to the inner circles of the empire. It was said to be Louis Davenport's favorite. The surrounding frieze consists of heraldic-style emblems, among them, the original Davenport shield. Folding pocket doors, unique in their day, enabled the room to be divided into sections for private meetings. Four of the original chandeliers have disappeared along with most of the hotel's artifacts that have slipped away through successive ownerships. In the 1970s the walls were covered in gold-flocked wallpaper, now stripped to reveal the quarter-sawn oak.

The Hall of the Doges



BEFORE the hotel was conceived, Louis Davenport commissioned Kirtland Cutter to design a ballroom for his famous restaurant that would “eclipse in luxury and splendor anything of its kind west of the Mississippi.” The Venetian Gothic style of the architecture draws heavily upon the Palace of the Doges, as can be seen especially in the upper story arches. The spandrels between them are adorned by allegorical figures representing Music, Dance, Wine, and Good Cheer. The artist responsible for them and the ceiling painting with female figures and cherubs in the clouds remains unidentified.

Grand Pennington Ballroom

DURING its golden age, the Davenport contained a world of worlds beyond those already described herein, including the Gothic Room, the Mandarin Room, the Pergola Promenade, and the former Peacock Room. In their place stands the Grand Pennington Ballroom. Named after Louis Davenport's sister-in-law, Maude



Pennington, whose boarding house adjoined Davenport's Restaurant, the hotel's largest ballroom is an entirely new construction. All of its decorative plasterwork was specially designed by skilled craftsman Petr Shiva, who carved all the models in wood and cast them in plaster. He also placed the “W” over the archways in honor of the Davenport's present owners, Walt and Karen Worthy.

LOBBY BASEMENT



Pompeiian

LOCCATED in the Davenport's lobby basement in what is now the Davenport Spa, the original barber shop was decorated in a Pompeiian style. The walls and columns of statuary marble support elliptical arches forming the ceilings. Beneath the arches, Einar Petersen's murals stand out on a warm background of Pompeiian red. Mirrors add reflection throughout the room, and two original wall fans are still attached in the far corners where barber chairs once lined the walls.

We hope that you enjoyed this short historical walking tour of the Davenport Hotel. It is loosely based on other pamphlets and early Davenport literature. We could not include every detail or anecdotal account, but we believe it is currently the most accurate walking tour.

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Historical Walking Tour

SINCE 1914 the Davenport Hotel has set a standard of hospitality, beauty, and comfort. The hotel's Florentine-inspired facade is decorated with the symbols of commerce, trade and fortification: the double serpent entwined rod of Hermes, the Greek god of commerce; rams heads symbolizing drive and determination; and knights helmets keeping guard over the realm. The hotel's investors saw themselves as heirs of the great trading empires of Rome, Byzantium, Greece and Florence. The abundant crops, mineral wealth and the newly-built railroads of the Inland Northwest assured Spokane's future.

At the historic hub of a vast “Inland Empire,” the Davenport has hosted presidents, princes, and luminaries of stage and screen, as “One of America's exceptional hotels.” Built with every conceivable comfort and amenity, it was the first hotel with “sanitized” central air conditioning as well as circulating ice water in all the guest rooms.

But after World War II and with the retirement of original owner Louis Davenport, the grand house fell to neglect and decline, finally closing its doors in 1985. Demolition was even considered. Happily, in 2000 local developers Walt and Karen Worthy acquired the property to undertake a tremendous renovation. Reopening in 2002, the Davenport Hotel continues the heritage of congenial elegance and state-of-the-art accommodations.

MAIN FLOOR

The Lobby

UPON entering the Davenport, guests are transported into a fortress of safety, warmth, and cordiality. The Lobby was conceived as the covered courtyard of a great and noble house out of an imaginary Spanish Renaissance. Its color scheme of warm reds and rich teals opens into a world of worlds. Beneath its opalescent skylights, the heavy “oak” beams (actually made of plaster) were designed to evoke venerable age. Tactile reliefs of vines and flowers play among the griffins, entwining medallions, heraldic crests, and other symbols of chivalry like the helmets and scimitars of the bolsters.



The hotel's principal designer, Kirtland Cutter, lit the first fire in the Fireplace in September, 1914, which Louis Davenport kept always burning as a symbol of hospitality. The Lobby came to be known as “Spokane's living room.” Over the decades, smoke had darkened many interior features, including Einar Peterson's painting over the fireplace depicting the three ships of Columbus bringing European civilization into the New World. Peterson was the Davenport's original artist and interior decorator. His painting was restored and framed in 22-kt. gold during the 2000 renovation by the second Davenport restoration artist, Melville Holmes.

Isabella Room

ORIGINALLY the Hotel's formal dining room (see photos in the vestibule as you enter), the graceful and romantic Isabella Room was named af-

ter Queen Isabella of Spain, who had financed the voyage of Columbus. Early Davenport literature assigned a Spanish Renaissance style to the room, but it bears little resemblance to anything specifically Spanish. As with other areas of the hotel, the original color scheme became obscured under many layers of paint. The figures on the frieze were hard to make out, and at some point the outside windows were covered with plywood. Now daylight again illuminates the quiet beauty of the room, and the new color treatment reveals the charming figures of a boy, rooster, rabbit, fox, turtle, and frog among the entwined vines of the frieze.

The portrait of a lady in 18th-century French dress was an original highlight of the room, early attributed to the French painter Jean-Marc Nattier. Such an attribution is impossible to verify and the painting itself bears little resemblance to his style. Now restored, it had darkened over time and holes in it were rumored to have been caused by popping champagne corks!



Flower Corridor & Statue

Since the hotel opened, a **flower shop** with a French air has always stood near the Post Street entrance. Nearby, in the outside corridor across from the front desk, is a **statue of Louis Davenport**, seated on a bench and reading his newspaper.

SECOND FLOOR

Marie Antoinette Ballroom

THE Davenport's French neo-Classical ballroom, described as “a dream” in the early days, glowed in soft tones of ivory and gray, accented by delicate blue and rose touches. The crystal chandeliers are

original to the room, although the room's earlier color scheme has been lost. Medallions along the fascia of the gallery bear the images of court jesters, symbolizing mirth and entertainment. Large grotesque heads top the capitals of the pilasters. Ornamental panels over the windows depict acanthus leaves, lyres, and satyrs with cloven goat hooves. Four vegetative faces on the balcony walls above represent “renaissance” or rebirth. These are fanciful depictions of the “Green Man,” a common ornamental theme of faces surrounded by or producing foliage.



In its prime, the opulent Marie Antoinette Room hosted numerous banquets, receptions, and entertainment events. By 2000 the room had been painted white with salmon red ceilings. The original colors had been lost and fine detailing was clogged with many coats of paint. The present color scheme is entirely new, with colored glazes accenting the architectural details and metal leaf application, including real gold on the frames around the faces of court jesters surrounding the balcony.

Elizabethan Banquet Room



HIS manly Tudor-style room, named for Elizabeth I of England, reflects an age of awakening to the fine arts and literature, to social refinements and the spirit of trade, travel, and adventure. It was to function as the traveler's club and office away from home, a modernized center of social and business activities, in much the same way as Elizabethan taverns once did.

Paneled walls of English oak give this room a sense of solid strength. Gothic fret work in the ceilings affirm that it is unashamedly first class, a room