



Campbell House as it looks now. Photo Credit: Dean Davis

Campbell House exterior, Joel E. Ferris Research Archives, L85-174.15, 1899



M Northwest Museum
AC of Arts and Culture

Campbell House Decorative Arts

Campbell House: Original Objects Part One

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Campbell House, located on the campus of the Northwest Museum of Arts and Culture in Spokane's Browne's Addition, was built by Amasa and Grace Campbell in 1898. Little did they know, their home would become a museum enjoyed by generations of Inland Northwest residents and visitors.

In 1887, a group of Youngstown, Ohio investors sent Amasa B. Campbell (1845-1912) and associate John A. Finch (1852-1915), to investigate the tales of Idaho's fabulous Coeur d'Alene Mining District. The partners quickly determined that there were fortunes to be made. They invested \$25,000 in the Gem mine, built a mill to work the ore, and soon were earning thousands of dollars a month. His fortune assured, Campbell returned to Ohio to marry schoolteacher Grace Fox (1859-1924), and they moved to Wallace, Idaho, a raucous mining town that was a far cry from the sedate life of Youngstown.

The Campbell's daughter, Helen (1892-1964), was born in Spokane during the same year that labor and management conflicts erupted in the Coeur d'Alene Mining District. Financial panics and the collapse of world silver prices accelerated these disputes, and Idaho governors twice placed the mining district under martial law. In 1898 Campbell and Finch moved their mining operations and their residency from Wallace, Idaho to Spokane, Washington, which afforded greater security and more educational, social, and business opportunities.

After the death of her parents, Helen, a member of the Spokane Art Association and Eastern Washington Historical Society, donated the home in her mother's memory to be used as a museum building. They named it the Grace Campbell Memorial Museum.



Campbell House as it looks now.
Photo Credit: Dean Davis



American Arts and Crafts Revival Movement

In 1897, Amasa and Grace Campbell hired architect Kirtland Cutter of Cutter and Malmgren, to design their Arts and Crafts Tudor Revival home. The interior of the home included an eclectic assortment of Arts and Crafts Revival rooms whose decor reflect different time periods, including Gothic, French Rococo, and Colonial; and different cultures that at the time was referred to as Moorish.

The Arts and Crafts Revival movement began with English educator, John Ruskin (1819-1900) and artist William Morris (1834-1896), who founded Morris and Company in 1861. Practitioners of Arts and Crafts embraced a nostalgia for a preindustrial world and a look back towards a simpler time with a nod towards the dignity of artisanship and workmanship. Industrialization had included large numbers of laborers moving from the countryside to the cities to work in dangerous factories for low pay with harsh living conditions. These men wanted to remedy that situation.

The movement took off in America between the 1890s and the 1920s with decorative arts craftsmen such as Stickley, Roycraft, Rookwood, and Architects Frank Lloyd Wright and Greene and Greene. In the Pacific Northwest, Spokane architect Kirtland Cutter was the go-to designer for Arts and Craft Revival homes including the Tudor Revival built by Amasa and Grace Campbell.

While Americans felt artisanship and craftsmanship were important, they also embraced high-end machine-made products that were created for mass distribution. The decorative arts in Campbell House reflect the American Arts and Crafts movement.



Campbell House as it looks now.
Photo Credit: Dean Davis



Campbell House Library, Joel E. Ferris Research Archives, L91-120.29, 1910



Northwest Museum of Arts and Culture, 784.52, 1898, Campbell Family Tall Clock, W.W. Powell Estate, 1973

Treasure Hunt Turns Up Originals

By CHARLOTTE UPTON

The Campbell House Treasure Hunt has all the elements of a "whodunit"—except it's a "whohasit." The "it" is the original furniture of the Grace Campbell Memorial museum when it was the home of Mr. and Mrs. A. B. Campbell. The furnishings were dispersed when the Campbells' daughter, Mrs. W. W. Powell, gave the home as a museum in memory of her mother in 1925.

Now that the Cheney Cowles Memorial museum will take over its collections, a group of museum members has decided to restore the big old home as authentically as possible to its state when it was one of Spokane's most gracious mansions.

News of the proposed restoration has turned up some of the furnishings. For instance—Mrs. Powell had loaned the big library table to Mrs. F. G. Sprowl to use in a Red Cross day room during World War II. Came the end of the war and the table's origin forgotten, it was sold to the Spokane club.

Andirons

After mention in this department of the missing table, Mrs. Sprowl recalled the sale, told Mrs. Powell and Mr. Powell checked its identity at the club. When he asked the management if it would sell him the table, Don H. Klages gave it to the Campbell House committee on behalf of the Spokane club.

The heavy velvet draperies for the reception and drawing rooms were packed when the museum was opened and fortunately are in good condition. Miss Grace Jones, Spokane decorator and member of the house committee, is redoing them.

The massive carved and inlaid andirons that were in the living room fireplace are in

the Phi Kappa Tau fraternity house in Pullman. Members are too attached to them to be willing to sell them. If possible, Fred J. McGarry, metal work hobbyist, will copy them. The carving is so intricate that Mr. McGarry is afraid the project might take a couple of years.

It's a happier story for the andirons from the French reception room. They belong to the Lynn B. Cornishes, who are giving them to the house. The committee is especially anxious to get a clew to the whereabouts of the gilt furniture from that room because it exemplifies that era of elegance.

Period Perfect

Mr. and Mrs. Wray Dee Farmin have given Campbell house a magnificent oriental rug, 20x14 feet, whose blues match the Dutch blue and white tile facing the fireplace in the dining room. It came to the Farmins through Mrs. John W. Graham.

Because of its exact fit in period and proportions the committee was able to accept the master bedroom suite that had belonged to the August Paulsens. It was given by their children, Mrs. John M. Moore, Mrs. Charles Baker Jr. and Clarence L. Paulsen.

Another source of replacement is Mrs. Fabian McK. Smith, whose late husband, an antique collector, had bought a long list of articles when the Campbell house was dismantled. The items she still has she is giving to the committee.

Keyed to the Chinese motif of the mansion's garden are two beautiful large Chinese antique urns given by Mrs. Norton H. Morrison.

Margaret Bean, cochairman of the house committee, has told of a little of Spokane's

age of elegance as she heard it from friends and relatives who were part of it. It started here around 1898 when Campbell house and some of the other old mansions were built.

Browne's addition and The Hill, Seventh avenue, were the two rival residence sections. Each had an at-home day, which was printed on the residents' calling cards—Wednesdays for the Hill and Thursdays for Browne's addition. Ladies arrived for their calls in handsome carriages driven by coachmen. Calls were short and formal—the horses couldn't be kept waiting too long—so there was no opportunity to do much with any local gossip.

Homes that didn't boast French rooms with gold furniture and statuary had parlors. Life was so formal, Miss Bean said, that few women ever called each other by first names.

When the Campbells built their home, there were only 38,000 people in Spokane. Its many beautiful mansions were built with the great fortunes made in the Coeur d'Alene mines.

Optimist

Yet with all its elegance, Spokane had no dairy and everybody kept cows. The Patrick Clarks, Miss Bean said, kept theirs in the basement of their stable. Harry Richards told her that as a boy in the summertime he collected all the cows in Browne's addition, drove them toward Fort Wright, pastured them during the day and returned them at night.

When James N. Glover arrived in Spokane Falls May 11, 1873, he had his silk hat and gold-headed cane packed in his luggage. Although they were out of place in a community of three families and two bachelors, they

(Continued on page 2.)



Right: Mrs. William Kelleher of the Museum Volunteers, and W. W. DeNeff, Spokane architect and member of the house committee, watch R. R. Ladd, a carpenter, start reconstruction of Campbell House.

Left: Don H. Klages, Spokane club manager, admires table from club and antique jar with Mrs. Fabian McK. Smith, its donor.

Below: French gilt andirons are gift of the Lynn B. Cornishes. Museum Volunteers Mrs. George T. Shields and Mrs. Harold G. Keltner, inspect them.



On August 16, 1959, the Spokesman Review announced, *Treasure Hunt Turns Up Originals*. It went on to say, "The Campbell House Treasure Hunt has all the elements of a 'whodunit' - except it's a "whohasit". The "it" is the original furniture of the Grace Campbell Memorial museum when it was the home of Mr. and Mrs. A.B. Campbell."

With the construction of the new Cheney Cowles building, exhibitions and collections were moved to the new museum. A group of museum members, including Mrs. Helen Campbell Powell, who had donated her mother's home in 1924, were planning to restore the house to what it looked like when the Campbell family resided at the residence when it was one of "Spokane's most glorious mansions".

Bill and Helen Campbell Powell donated much of the original furnishings and decorative arts to the museum, but some had been auctioned off, and the Campbell House committee was asking the public to help them locate original furnishings.

This Digital MAC Pack is the story about the return of original objects to Campbell House.

London artist W. Thomas Smith lived in Spokane from 1903 to 1910, painting landscapes and oil-on-canvas portraits “from life,” while also participating in the many activities of the Spokane Society of Washington Artists. Grace Campbell was also active with the art society, and in 1904 the Campbells commissioned Smith to paint their portraits: Amasa Campbell, age 59; Grace, age 45; and their daughter Helen, age 12. The three portraits graced their main stair hall, and Smith included his portrait of Helen in one of the many local exhibitions of his work. These paintings, a gift from Helen Campbell Powell once again reside on the main stair hall leading to the second floor bedrooms.

Northwest Museum of Arts and Culture,
2485.3, 2485.2, 2485.1, Portraits of the
Campbells, 1904, Possibly a Gift of Helen
Campbell Powell

Photo Credit: Dean Davis





Campbell House Library, Joel E. Ferris Research Archives, L91-120.29, 1910

As you look at historic photos of the library, imagine the family spending much of their time here. What can we learn from these photos?

Campbell House Library, Joel E. Ferris Research Archives, L91-120.28, 1910



Helen Campbell Powell grew up in the house and remembered much of what it looked like during her childhood. She also donated photos of the house as it looked throughout the years. These photos of the library were taken in 1910. The museum still uses the photos to analyze how each room looked. It helps us to find clues as to how the room was used when the family lived there.



The Campbell's library was decorated with objects bought during their travels throughout the United States, Europe, and the Middle East. In many late 19th century libraries, furnishings such as books, busts, and musical instruments illustrated a family's interests in literature, music, and world travel. The piano was a symbol of culture, and Helen Campbell enjoyed years of piano lessons, organizing her stacks of sheet music inside this "Vernis Martin" style music cabinet with painted decoration and ormolu trim (right). She and her friends gathered around the piano, danced to the Criterion, and played several European music boxes, including one tucked below the seat of the family's carved Swiss music chair (left). When you sat on the chair, music began to play. What a surprise for any un-suspecting guest!

Northwest Museum of Arts and Culture
3973.1, 1898, Music Box chair, Gift of Mr. and Mrs. John Powell, 2001



Northwest Museum of Arts and Culture
4429.10 Music Cabinet, 1898, Museum Purchase 2019



Northwest Museum of Arts and Culture
2672.1A Andiron, 1898, Museum Purchase 1978

By the late 19th century, many large homes featured a form of central heating; in the Campbells new 1898 home, a wood-fired boiler sent hot water through radiators under the floors of the main public spaces. Fireplaces throughout the house provided additional heat until 1916 when the family extended the radiator system throughout their large home. Each fireplace held andirons, and sometimes a hearth fender, chosen to match the room's design theme. This set of gothic-style fireplace tools for the large Library fireplace, complemented the room's andirons and numerous light fixtures.

Original to Campbell House. The fireplace set was purchased from the Phi Kappa Tau house in Pullman, WA by the Campbell House Committee. There are two different versions of how the fraternity came to possess the set. In the first version, Mr. Price, a friend of the Powells and a national officer of the fraternity, received them through the Powells for Phi Kappa Tau house in Pullman. The second version is that Mr. Price purchased them when objects were auctioned off in 1925. Which version is true? We do not know as both versions were recorded in the museum's accession files.



Northwest Museum of Arts and Culture
2672.2 Fireplace set, 1898, Museum Purchase 1978



Northwest Museum of Arts and Culture, Campbell House Library as it looks today. Photo Credit: Dean Davis

Charlotte Upton reported in her 1959 Spokesman-Review article, *Campbell House Treasure Hunt Turns Up Originals*, "The massive carved and inlaid andirons that were in the living room fireplace are in the Phi Kappa Tau fraternity house in Pullman. Members are too attached to them to be willing to sell them". By 1978, the fraternity had changed its mind and the original andirons and fireplace set now have a home in front of the library's fireplace.

Northwest Museum of Arts and Culture
1922.2B Wicker Chair, 1900-1910, MAC Collection



Japanese decorative arts were extremely popular after Japan opened their country up to trade with the west in 1853. This Japanese Shigaraki ware (stoneware) tea storage jar represents the enthusiasm people had for these products. This jar features a overall white Hagi glaze with dripped copper green glaze, forming green vertical stripes, characteristic of Shigasaki glazes. When the Campbells moved into their new home in 1898, they furnished it with high quality revival furniture and decorative arts, typical of wealthy families of the late 19th century. The front entry hall featured a gothic revival style as well as this antique Japanese stoneware jar repurposed as an umbrella stand. You can now find this jar in the Campbell House library.

This dark green wicker armchair in “Bar Harbor” style is currently located in the Campbell House library. The chair was found in Campbell House along with several other unnumbered wicker chairs of 1890-1925 vintage, possibly original to the house. The chair and seat cushion are upholstered in reproduction linen fabric very similar to original swatch on 1898 William Otis decorator’s plan. Relatively inexpensive rattan and wicker furniture was available and respectable for both indoor and outdoor use by the mid-19th century, and its fashionableness grew as fascination with the exotic and the orient increased. The material was easily adapted to suit changing tastes and lifestyles, and by the 1890s rattan was frequently lacquered in a variety of colors and combinations. Its loose weave was considered to be ideal for ventilation and relaxation, especially for invalids and children.



Northwest Museum of Arts and Culture
4.9, 1850-1868, Gift of Mrs. Fabian Smith, 1959



Northwest Museum of Arts and Culture
4429.17, Pierced Brass oil lamp, 1898-1905,
Museum Purchase, 2019



Helen Campbell and cousin, Hazel Lease,
dressed in costumes probably purchased in
Egypt in 1903, The Joel E. Ferris Research
Archives, 1910, L90-272

Over the 26 years that the Campbells lived in this home, they added many travel souvenirs and personal items to the room interiors. In addition to alabaster sculptures and carved music boxes from Europe, they favored popular "Oriental" (Middle Eastern) brass objects, including a brass ewer (pitcher) and this decorative pierced oil lamp, displayed on tables, mantel, or above the bookcases. Currently, this brass oil lamp is sitting prominently on Grace Campbell's writing desk located in the Campbell House library. Not only did the family purchase souvenirs during their travels, they also brought back clothing as seen in this photo of Helen Campbell and her cousin in 1910.

Imagine Mrs. Campbell sitting down at this writing desk to write letters, invitations, and thank you notes to friends and family. Writing letters was an important part of Mrs. Campbell's daily routine. It was how she kept in touch with family and friends, as we now do via email and text.



Northwest Museum of Arts and Culture
4429.8, Mahogany writing desk, 1898,
Museum Purchase, 2019



Northwest Museum of Arts and Culture
4429.9, Mahogany writing desk chair,
Museum Purchase, 2019

Like it does in families today, photography played a prominent role in documenting the Amasa B. Campbell family's life. Local photographer, Roye, took numerous formal portraits of Grace and Helen inside their home and also created an artistic album illustrating four seasons of the Campbell's home exterior and grounds. Family portrait photographs appeared, both framed and unframed, in several interior room photos. This leather-covered photo album contained not only Campbell family photos, but also a music box.



Northwest Museum of Arts and Culture
3212.2, 1890-1910 Music Box Photo Album,
Gift of Mrs. Valarie Powell, 1987

Grace Campbell pictured in the
guest bedroom, The Joel E. Ferris
Research Archives, 1910-1920, L91-
119.8





Northwest Museum of Arts and Culture
4309, Camel Saddle Blanket Pillow, 1890-
1895, Estate of John Powell, 2013



Postcard of Campbell Family in Egypt, The Joel E.
Ferris Research Archives, 1904, L86-479A



Northwest Museum of Arts and Culture
4228.1, Brass Urn or Ewer, 1898-1910, Gift of
the Koontz Family in memory of Glen and
Evelyn Koontz

In a postcard that pictured the Campbell family and the Patsy Clark family on camels in front of pyramids, Grace Campbell wrote to her friend, Mrs. Finch, “Out of Alexandria Bay. My dear Mrs. Finch: Did you do this when you were in Cairo? It’s good fun for once...Never knew what dirt was until we drove through Old Cairo...Mr. Moore has no doubt told you of our automobile accident. Mace is getting on very well. Has one hand out of the cast now. The other will be out in about ten days. It is a mystery how any of us escaped being killed. Hope you are very well. All send love. Sincerely, Grace M. Campbell.”

Late 19th century interiors grew increasingly cosmopolitan, often combining both domestic and foreign objects, such as Arts and Crafts from pre-industrialized countries. Oriental rugs became extremely popular, and small versions like saddlebags were re-configured into decorative pillows. The Campbell family may have brought this 19th century bag home from their 1904 trip to Egypt, then fashioned it into a decorative pillow.

Like many young well-to-do girls of her time, Helen Campbell (1892-1967) enjoyed collecting dolls representing different countries, like this Greek soldier doll and Jordanian Bride Doll. Popular fascination with world exploration grew through the 19th century.



Northwest Museum of Arts and Culture, 784.11, 784.10,
1885-1905, Gift of Mrs. Helen
Campbell Powell, 1930



Northwest Museum of Arts and Culture, 784.36, Watercolor of Man and Water Pipe, 1875-1900, Gift of Mrs. Helen Campbell Powell, 1960



Northwest Museum of Arts and Culture, 784.37, Young Italian Couple, 1904, Gift of Mrs. Helen Campbell Powell, 1960

The Campbell Family went on their Grand Tour of Europe between 1909 and 1910. While in Europe, Helen Campbell attended finishing school in Paris and Mr. Campbell had surgery to remove cancerous tumors from his throat. However, much of what they did while in Europe was travel to various countries and visit museums and historical sites such as Pompeii.

Like their peers, they bought copies of original art they saw while in Europe. Just as now, people liked to purchase souvenirs from their travels and display them in their living rooms. Pictured is art bought by the Campbells during their travels that are now featured in the library.

Northwest Museum of Arts and Culture, Campbell House Grand Tour Scrapbook, pages 49

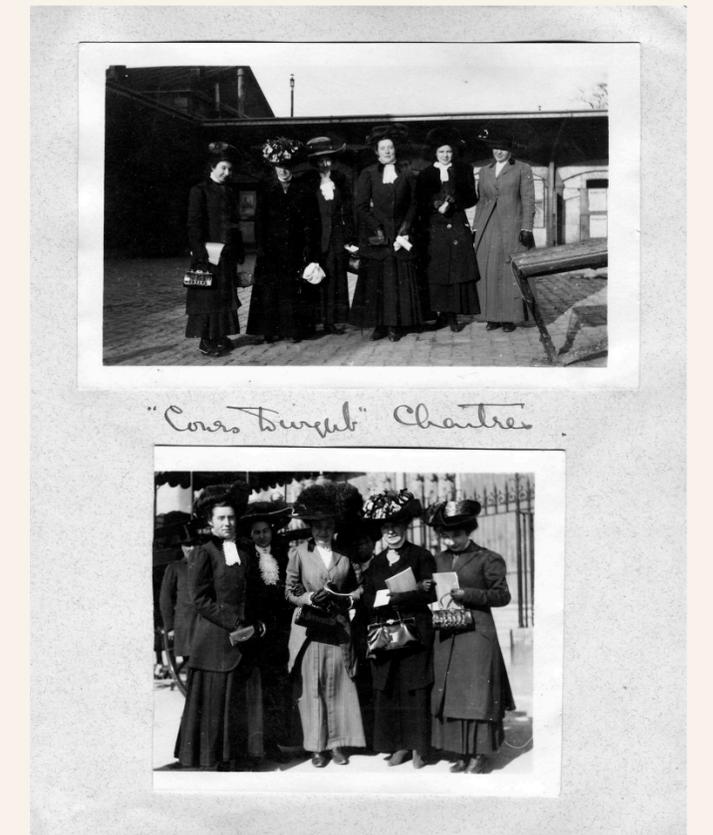
Helen Campbell Grand Tour Scrapbook Page 20 Joel E. Ferris Research Archives,



Northwest Museum of Arts and Culture, 2483.13, Psyche Revived By The Kiss of Eros, 1903-1910, MAC Collection



Northwest Museum of Arts and Culture, 2486.1, Young Italian Couple, 1875-1900, gift of Mrs. W. W. Powell, May 1950





Campbell House Library, The Joel E. Ferris Research Archives, 1910, L91-120.29



Campbell House Library as it looks today.
Photo Credit: Dean Davis

Northwest Museum of Arts and Culture,
Campbell House Library Table, 1821.1,
1898, Gift of The Spokane Club

If common, everyday pieces of furniture like this table located in the Campbell House Library could talk, it would have stories to tell! The August 16, 1959, Spokesman Review article, “Treasure Hunt Turns Up Originals” told the story of this table’s return to Campbell House where it had resided from 1898-1924. Helen Campbell Powell had moved this table to her home on Spokane’s South Hill after the death of her mother. The table inhabited their home, as she and Bill raised their three sons. During WWII, their sons joined the fight with the eldest, William Jr. serving in the Pacific. Their youngest son, John, served in the USO, traveling through Europe as a musician entertaining the troops. Their middle son, Allan, served as an army pilot. Tragically, while returning from his ninth mission on January 5, 1944, Allan crashed near the coast of western France. For a year he was listed as missing before being declared dead. Just as many families during WWII, the Campbell family was forced to face the heartbreak of losing their son and brother.

In the 1959 newspaper article, *Treasure Hunt Turns Up Originals*, we learn the story of what happened to the table during WWII, and how it was returned to Campbell House in 1959. The article recounted that Helen Campbell Powell had loaned the table to her friend, Mrs. F.G. Sprowl to use in a Red Cross Day room during the war. At the end of the war, the table’s origins had been forgotten, and the table was sold to the Spokane Club. Knowing that the museum was looking for Campbell House original furniture, Mrs. Sprowl recalled the sale and told Bill and Helen they should check with the Spokane Club. Bill Powell called the director of the Club to inquire about purchasing the table back for Campbell House. Learning the story of the table, the manager, Don H. Klages let Bill know they would donate the table to the museum. This was a happy ending for Campbell House, but the story raises the question of why was the origins of the table forgotten in the first place? Could it have been the tragedies of the war faced by families such as the Powells made material possessions such as tables, not that important in the scheme of things?



Helen Campbell spraying her cousin, Mary White, and friends in the backyard of Campbell House, The Joel E. Ferris Research Archives, 1908, L91-162.78



Mary White and friends being sprayed in the backyard of Campbell House, The Joel E. Ferris Research Archives, 1908, L91-162.73



Mary White and friends on the Campbell House veranda, The Joel E. Ferris Research Archives, 1908, L91-162.80

Both photographs and museum objects, such as those found in the Campbell House, have stories to tell. They tell us about the life of a family and their place during the era in which they lived. They tell us how people entertained themselves, the advancement of technology, and architectural fashions. They tell us about people's interest in the world around them as well. Architecture, decorative arts, and photographs of homelife are a mirror that reflects the complex interplay between human identity, social structures, and historical contexts. Objects, decorative arts, and photographs in a historic house tell us the story of a home. Examine these photos. What do these photos tell us about the family's home life?



Helen Campbell wedding party in the Campbell House Library, The Joel E. Ferris Research Archives, 1917, L91-120.13

Historians study objects, the material culture that people from the past left behind, in order to understand history. Objects are the products of human workmanship - of human thought and effort - objects tell something about the people who designed, made, and used them. What questions do historians ask themselves when they analyze objects?

- First impressions: What are your first impressions of this object? Do you have any ideas what the object might have been used for?
- A closer look at the physical features: What is it made of? Why was this material chosen? What is the texture and color? What does it smell like? Can it be held? Is it heavy or light? Is it intact, or does it look like parts are missing? Does it look new or old?
- Construction: Is it handmade or made by machine? Where was it made? Who made it?
- Function: How is this object used? Does it have a practical use or is (was) it used for pleasure? Has it been used? Is it still in use? Has the use changed? Where could it have been found? What value does it hold to you and to others?
- Design: Is it designed well? Is it decorated? How is it decorated? Is it aesthetically pleasing? Would it make a good gift? Does it remind you of anything else?
- Who may be connected with the object? What type of person might have used this object? What type of person might have made this object? What does this object tell us about the maker and user?
- Thinking further: Is this type of object still being made today? Is it still in use? If not, why do you think it isn't used today? Should this object be in a museum collection? Why or why not?
- What do you wonder? What questions do you have about the object that you can't answer from just looking at it?

Photographs provide us with images of past events. Today, historians study the content and meaning of these visual images to locate information about a particular topic, time, or event. Photographs can convey countless details about life. For historians and for us, “A picture is worth a thousand words.” Photographers can manipulate, intentionally or unintentionally, the record of the event. It is the photographer – and the camera’s frame – that defines the picture’s content. Thus, the photographer chooses what will be in the picture, what will be left out, and what the emphasis will be. When analyzing photographs, ask yourself the following questions:

- Take a closer look: Make sure to examine the whole photograph. Make a list of any people in the photograph. What is happening?
- Looking more closely: Are there any captions? A date? Location? Names of people? What kind of clothing is worn? Are there any words on signs or buildings?
- Thinking Further: If people are in the photograph, what do you think is their relationship to one another? Can you speculate on a relationship between the people pictured and someone who is not in the picture?
- What do you think happened before and after the photo was taken? Who do you think took the photo and why?
- What does this photograph suggest to you? What questions do you have about the photo? How could you try to answer them?
- What is the one thing that you would remember most about this photograph and why?
- What questions do you have about the photograph that you cannot answer through analyzing it? Where could you go next to answer these questions?