

Browne's Addition, Spokane, Washington

REMARKABLE RESIDENCES IN SPOKANE'S FIRST AND OLDEST NEIGHBORHOOD
AND THE MAC'S BEAUTIFULLY RESTORED AMASA CAMPBELL HOUSE

(26 Americana Fine Artwork Titles Listed Alphabetically within Genre)

REMARKABLE RESIDENCES AND OTHER SETTINGS



Autumn Afternoon at Patsy Clark's ~ 3.1997

The Patrick Clark Home across from the Coeur d'Alene Park on 2nd Avenue and Hemlock Street was the fine work of architect Kirtland Kelsey Cutter. The flamboyant design of this three-story mansion was inspired by the palaces of Islamic Spain. Constructed of beige brick with a crimson tile roof, it stood out dramatically in a neighborhood of Tudor-Revivals and Queen Anne Victorians. Born in Ireland of poor parents, 20-year old Patrick Clark arrived in the United States in 1870 and chose mining as his career path. He worked in several states before joining a Spokane syndicate, partnering with high-profile businessmen Finch, Campbell, Wakefield and Corbin. He moved his family into this opulent mansion in 1897 after living temporarily in the Fothering House across the street directly east. In the 1980s and 1990s, the residence functioned as a popular restaurant named after him. Later the grand residence was purchased by a group of attorneys who did a remarkable job of renovation and further restoration.

Baccalaureate at Brunot Hall ~ 2.2013

L. Lemuel H. Wells was Spokane's first Episcopal bishop. Born in New York, educated at Trinity College and Yale Divinity School, Wells became an Episcopal missionary in the Pacific Northwest, founding the first church in 22 communities. When Washington was divided into two dioceses, Wells chose Spokane as his See. He founded St. Luke's Hospital and Brunot Hall School for Girls. Amasa Campbell's daughter Helen is believed to have been a student there. This artwork pictures Spring Baccalaureate. By the time World War II ended, the school was closed and converted into apartments. In 1973, long-time building manager, Jack Magney, angry at being fired when his father sold Brunot Hall, set fire to it with a propane tank - shooting two Spokane Police Department detectives and seriously endangering the lives of the tenants. He committed suicide, the building was reduced to rubble in about 2-1/2 hours, and Browne's Addition lost one of its most remarkable historic structures. *Highlight* - I lived in this building for a short time after college.



Browne's Addition Beauty (Page-Ufford House) ~ 2.2010

Built in 1896 of shingle and basaltic rock construction, this three-story Queen Anne was located on Browne's Addition's west bluff overlooking Latah Creek. Alba J. Page and his wife Flora lived here first, succeeded a short while later by William and Ethel Ufford - thus the name. When I painted the Victorian, it had recently been purchased and carefully restored by Katherine Fritchie, who transformed it from a down-on-its-heels apartment house to the classic single family residence painted here. The process was fraught with unique challenges at every turn, but Kathy persevered. After years of neglect, the house shone with its original integrity and was approved for the Spokane Register of Historic Places. I pictured my nieces Isabell and Brooklynn with me in this spring-themed piece carrying a huge pot of hyacinths for Kathy.



The Christmas House (Loewenberg-Roberts) ~ 3.1997

The Loewenberg-Roberts House on First Avenue was designed by W.J. Carpenter for Bernard Loewenberg in 1889. Loewenberg owned a dry goods store nearby on Riverside Avenue, which flourished financially to the point that he was compelled to trade his home for another in the neighborhood owned by E.J. Roberts. Built in the Queen Anne Victorian style, Carpenter designed the house using a unique decorative blend of granite, wood and brick - resulting in an unusually beautiful home. In Browne's Addition where many of the larger mansions had been converted into apartment houses, this home remained a single-family dwelling well into the 20th Century. Mary Moltke purchased it and began an ambitious restoration project, re-opening it as an upscale inn and special event center in the 1990s. *Highlight* - E.J. Robert's grandson Bill was our neighbor when our family lived on Lincoln Street and Godfather to my sister Marilee.

Darling Dutch Colonial ~ 5.2003

Browne's Addition just west of Spokane's downtown corridor was the first residential neighborhood in the community, developed in the late 1800s. Grand Tudors, Victorians, colonials, mission-revival and multi-floored foursquare-style mansion were built on each block surrounding Spokane's first park, Coeur d'Alene. Dotted between the grand mansion were a few more modest cottages like the Phelps House and this charming little Dutch Colonial home. When my mother Sally and I were walking around the neighborhood, she pointed out his little gem as a "favorite," and this "Darling Dutch Colonial" painting came to be. I gave the piece a "May Day" theme - and pictured my mother and me delivering pots of pink petunias to the owners in honor of the day.



Patti Simpson Ward



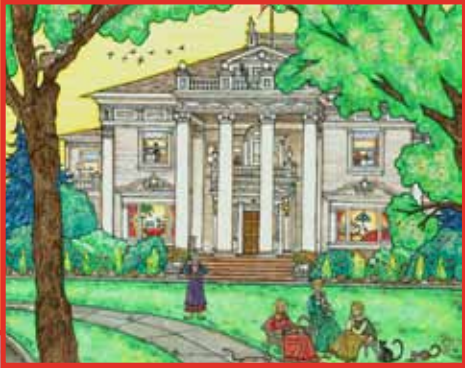
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E.J. Roberts Secret Garden ~ 7.2015

For years, many folks have passed by the historic E.J. Roberts Mansion, never realizing that the property just north of the house was home to a magical walled garden. In the center of the space was a huge tree embellished with a whimsical candelabra - and at the far west end, a charming cottage with flower-filled window boxes. Owner Mary Moltke placed lovely wrought iron furniture around the garden - creating a gracious place for lunch, tea or a glass of wine in the evening. There was also a bench for quiet reading or just enjoying the scenery. She filled the garden with flowers and tucked in yard art and birdhouses here and there to catch the eye of visitors and guests. I pictured a handful of my friends who have generously supported my artistic efforts over the years (L to R): Carol Mulholland, Molly Roberts Hannon (great-granddaughter of E.J.), Marie Marx Strohm, owner Mary Moltke, Mary Doohan and myself. *Highlight* - When Mary Moltke purchased the place over a decade ago, she began a very ambitious restoration project, turning the property into an exquisite event center and inn.



Fine Felines at the Finch House ~ 9.2005

Located west of the MAC (Northwest Museum of Arts & Culture) in Spokane's Browne's Addition, this beautiful four-columned mansion was a fine example of neoclassical architecture. Designed by Kirtland K. Cutter in 1897-98 for John A. Finch and his wife, Charlotte, it is arguably the most imposing house on this street of grand homes. John Finch was one of young Spokane's wealthy businessmen, partnering with Amasa Campbell in several successful mining ventures. The scene was afternoon tea time and I've pictured my sisters Marilee, Peggy and me relaxing on the lawn while my mother Sally brought us a plate of freshly baked cookies. This piece was created for cat lovers as 14 of them are sprinkled throughout the artwork. *Highlight* - Dorothy Dean, Spokane's version of "Betty Crocker," lived in an apartment here with her husband for many years after downsizing from a mansion on Sumner Avenue.



Flowers at the Fotheringham House ~ 9.1996

The Fotheringham House was a charming Victorian three-story home built in the Queen Anne style. Located on Second Avenue across from both Coeur d'Alene Park and the Patrick Clark mansion, when I painted this building it was one of Spokane's most popular B&Bs. The Victorian had been meticulously restored and was a true visual delight for its guests. Previous owners had replaced the cupola which had been removed during the Great Depression when it began to leak, being impossibly expensive to replace at that time. *Highlight* - the Patrick Clark family lived in this modest frame house while their expansive flamboyant mansion was under construction by Kirtland Cutter.

Halloween Hotel (Stimmel House) ~ 4.1997

I painted his decorative frame house with a spooky Halloween theme and filled it with a witch, warlock, a couple of ghosts, a scarecrow and lots of large orange pumpkins. The residence was built for H.G. Stimmel who first came to Spokane in 1882 as the Inland Northwest region's first agent for the Northern Pacific Railroad. The railroad gave Spokane a huge boost financially and helped create many wealthy citizens at the turn of the 20th century. An investor in mining and other local industries, Stimmel later added city councilman to his list of local achievements. This pretty two-story Victorian residence was owned by the original family until sometime in the 1980s - about 100 years. It was a shining example of charming "gingerbread" styling in a neighborhood filled with more opulent, grand mansions.



The Phelps House in the Fall ~ 10.2005

This handsome brick and basaltic rock Colonial Revival-style home was built in Spokane's Browne's Addition in the late 1800s, it was thought by D.B. Fotheringham. The Moses A. Phelps family lived there from 1886 to 1954. On his journey to Seattle, Phelps arrived in Spokane Falls and was enchanted by its beauty. He decided to stay in the community by the falls and opened the very successful M.A. Phelps Lumber Company, supplying timber for the construction of both the Spokane County Court House and the Division Street Bridge. This painting featured folks celebrating autumn in the front yard of the residence. My friend Mary Doohan suggested this home for a painting when it was owned by a friend of hers. I pictured the two of us bringing pies to this group enjoying the fine autumn day.

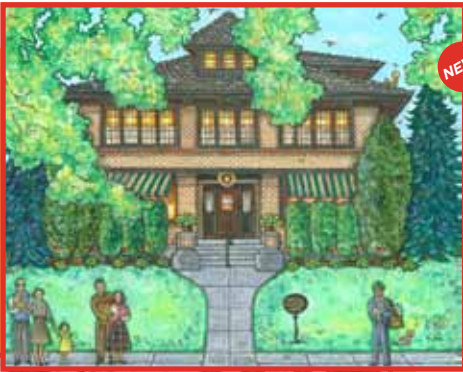


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Pretty Poplar Apartments (Weil House) ~ 1.2016

This handsome Mediterranean style apartment house near Coeur d'Alene Park in Browne's Addition on Second Avenue started out in 1905 as a single-family dwelling, built by Albert Held for Mrs. Reuben Weil who was the president of the Palace Department Store. On Spokane's historic register as the Weil House, it was eventually converted into 11 apartments - each one unique and charming with finely crafted hardwood floors, French doors, fireplaces and the original quarter sawn oak woodwork. The third floor of this structure was my parents Joe and Sally's first home after their marriage in 1947. They lived there from 1947 to 1950 when they purchased a cottage on Lincoln Street as their first child (me) of six had just been born. My father Joe launched his law career as an attorney in downtown Spokane's Paulsen Building while teaching law part-time in the evening at Gonzaga Law School. This piece pictured my dad and mother with me in her arms strolling through Browne's Addition with good friends, John and Jean McCarthy and their two little ones, Maggie and Sally.



Red Bikes at the Reid Bungalow ~ 5.2014

This Tudor-Revival with bungalow details was designed in 1899 for real estate/mining broker Charles L. Hoffman by Spokane architect Albert Held. This two-story cottage was built on First Avenue and faced the historic Amasa Campbell and W.J.C. Wakefield Houses. The garage behind the home was once a carriage house. Over the decades it had a number of important owners including the Dr. Peter Reid family who enjoyed life there for the longest period of time - thus the name of the residence. As Browne's Addition was beautiful, level and perfect for bike riding, I added folks headed to nearby Coeur d'Alene Park for a picnic on their red one-speeds. Highlight - when I painted this artwork, the Reid House had been a single-family dwelling for over 100 years. The home held the distinction of never having been divided into apartments, a common fate for larger residences in the neighborhood.



Winter at the Wakefield House ~ 5.1997

The Wakefield House, which was once the family home of lawyer and capitalist, W.J.C. Wakefield, was a beautiful mansion in the Mission Revival style. Designed and constructed around the early 1900s by famed architect Kirtland K. Cutter, this home was built on the lot next to the Amasa and Grace Campbell house. Located in Browne's Addition, it was one of many handsome structures erected by Cutter at that time for the new wealthy businessmen in Spokane, Washington who wished to proclaim their financial success in the form of spectacular family residences. At some point in time, perhaps when service men were returning from fighting in World War II, the large mansion was divided into apartments. Highlight - after World War II, a request was issued to owners of larger grand homes to divide them to accommodate returning servicemen as there was a serious housing shortage in the late 1940s.



HISTORIC AMASA CAMPBELL HOUSE (GRACIOUS LIVING AT THE TURN OF THE LAST CENTURY)

CAMPBELL FAMILY ROOMS

Blossoms in the Master Bedroom ~ 7.2011

Amasa and Grace Campbell slept in this spacious master bedroom on the second floor the northwest corner of their three-story Tudor-Revival mansion. It was decorated with pretty floral wallpaper and carpeting, had a private bath - and enjoyed the same beautiful view of the Spokane River as daughter Helen's room adjacent to it. Remarkable was the doorway behind the standing mirror adjacent to the fireplace, which led to a windowed sun room. When Amasa Campbell was still alive, this was a small deck above the veranda, but upon his death in 1912, his wife expanded the veranda and added this enclosed space adjacent to her bedroom. It may have been a sleeping porch or perhaps a morning room where she planned meals and other details of running her household and tended to her daily correspondence.

Christmas at the Campbell House ~ 9.2005

The Campbell family's focal point was the library on the main floor of their home. Located left of the entryway, it was finished in rich dark oak echoing the woodwork in the hallway. Dark beams set off the ceiling in the library and the handsome carved Gothic arch over the fireplace. This room provided the family with a warm and inviting place for casual relaxation like listening to music, reading and playing board games. The Campbells also hosted parties and dances here, as well as more formal events like weddings and funerals. *Highlight* - On June 27th, 1917, the library was festooned with blossoms to host the wedding celebration of the Campbell's only daughter Helen to William Powell.



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Delightful Dining at the Campbell House ~ 2.2009

This painting portrayed the Amasa Campbell House's formal dining room. The large room was roomy enough for large dinner parties - 20 by 25 feet - and featured an expansive table seating up to twelve, a grand buffet, a fireplace of Delft-style tiles and six large windows overlooking the grounds in the back of the home. This was the scene of many elegant dinner parties, although it served the small family of three as well (Amasa, wife Grace and daughter Helen). To the right of the fireplace was the door to the butler's pantry, which opened on to the kitchen for serving. This closet-sized room was where the china, crystal, silver and table linens were stored. I gave this artwork a Valentine's Day dinner party theme with delicate heart streamers intertwined with the chandelier and fresh pink tulips and carnations as the floral centerpiece - a welcome holiday during Spokane's long dark winters. *Highlight* - When the family required a servant to attend to their needs, they discreetly pushed a small button located beneath the tabletop.

Gorgeous Blooms in the Guest Room ~ 7.2011

I painted this portrait of the Campbell mansion's exquisite signature yellow guest room and filled it with large bouquets of matching yellow daisies. Crystal vases adorned the occasional tables, fireplace mantle and chaise lounge headboard. This comfortable room was one of two guest rooms and features an enormous fireplace at the west end of it further enhanced by yellow subway tile. Particularly noteworthy was original family-owned tufted upholstered chaise lounge with a similar armless chair by the vintage steamer trunk (frequently necessary for the wealthy during this era to accommodate large wardrobes). The windows that overlooked First Avenue offered a cozy place to relax on a rainy day with its cushioned window seats.

Helen's Blue Bedroom ~ 10.2006

Daughter Helen Campbell's second story bedroom was a delicate blend of blues and golds set against a background of floral wallpaper and carpeting. In this painting, crisp white cotton curtains framed a stunning view of the Spokane River, but new blue silk draperies were recently reproduced replacing these. A fireplace was fitted into the southwest corner and a matching table, writing desk and twin-size bed created a cozy place to study and sleep for the Campbell's only child. Helen's era was quite different from her parent's restrictive Victorian upbringing. In keeping with the society in which they moved, she was a debutante, but their popular athletic daughter also drove the family car and went to the movies at least once a week.

Kittiewinks at the Campbell House ~ 1.2010

I've loved this beautiful old mansion since my first visit as a Campfire Girl in the mid-1950s. In those days it was the Cheney Cowles Museum - about to begin a remarkable journey of restoration to become the historic focal point of the Northwest Museum of Arts & Culture (or simply the MAC). I painted a glimpse of the guest rooms and linen room (with its sewing machine) on the second floor and the library, reception room and servants' dining room on the main floor. Our "kittiewinks" were placed in the foreground, waiting to enter the historic Tudor with my husband Doug and mother Sally, who introduced me to the Campbell House those many years ago as a Camp Fire Leader. I dedicated this painting to her.

Rose Reception Room ~ 8.2011

Inside the entrance of the Campbell House to the right was the reception room - an elegant, feminine pink and white Louis XVI French Rococo room with its woodwork, mantle and wall panels embellished with golf leaf. A delicate porcelain portrait of the Madonna and Child sat on the mantle - popular in Victorian home decor at the time the home was built in 1898. Social calls were a very important part of upper class life in the late 1800s - and this ornate room was where Grace Campbell received her guests. According to custom, the visits were brief (about 15 minutes) and women left calling cards on a tray provided for that purpose as a reminder of their visit before moving on to the next household in the neighborhood.

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A R T I S T

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Touring the Campbell House ~ 1.2011

This artwork portrayed the Amasa Campbell House, part of the Northwest Museum of Arts & Culture (MAC) located in the heart of historic Browne's Addition, Spokane's first residential neighborhood. At one time, the mansion housed the museum, but a new modern complex was built and an ambitious restoration was begun on the Campbell House from the basement through the second floor that progressed for decades. A scrapbook with samples of wallpaper and more prepared by designer K.K. Cutter when the mansion was being built in 1989 was found in the linen closet in the third floor maid's quarters - a huge help to the project. Folks who had purchased the Campbell's furniture gave many of the signature pieces back to help the restoration along. This mansion was particularly luxurious as Campbell was a very wealthy man through his mining partnership with neighbors John A. Finch, Patrick Clark and W.J.C. Wakefield. When a fairly large portion of the restoration was complete, the museum began offering tours of the Campbell House - frequently with docents on hand to answer questions and share stories about this historic Spokane family.

CAMPBELL FAMILY'S SERVANTS' ROOMS



Cookies in the Kitchen ~ 6.2011

The red and white kitchen with its white octagonal tile floor must have been a hub of activity when the Campbell family lived in their home. It was conveniently located across the hall from the servants' dining room on one side and next to the butler's pantry, which served the formal dining room on the other. This room must have hummed all day. The focal point was the huge, ornate Majestic wood stove with ovens for baking, roasting and keeping things warm and a cook top large enough to accommodate several skillets and saucepans at the same time. To the left of the range was a large walk-in pantry equipped with a glass-windowed oak ice-box storage unit. I gave this piece a cookie-baking theme, as I'm certain plenty of that was going on between during the holiday season.



Dessert in the Servants' Dining Room ~ 9.2015

The Campbell's servants' cozy dining room was located on the east end of the mansion and faced First Avenue. When I painted this portrait of it in 2011, the walls were a neutral white, but since then, they have been papered with replicated wallpaper. The staff ate their meals in this room and probably gathered here to be briefed on their daily tasks. This dining room was in the servants' portion of the residence across the hall from the busy kitchen as the cook prepared meals for both the Campbells and the staff. Wainscoting enhanced the room and windows on two sides let in plenty of natural sunlight. The live-in household staff consisted of five to seven servants - the cook, the first maid (main floor duties), the second maid (second floor duties and assistant to the first maid), two more domestics as needed, the coachman and a gardener to manage the grounds surrounding the mansion.



Laundry on the Line ~ 8.2011

The basement of the Campbell House housed storage areas for firewood, a walk-in "cool room" for food, the men's smoking room where Amasa entertained his gentlemen friends and the laundry. The laundry was rather a dark, gloomy room, and even though its windows opened beneath the veranda, no amount of electric lights could help as it also faced north, receiving very little sunlight. This was probably a dreary place to work. I pictured some of the laundry tools in this painting - irons to be heated and pots for boiling water on the wood stove, an apparatus for drying socks and a clothes line with a carpet and kitchen towels clothes-pinned to it. A large drying rack was used to stretch curtains into shape after washing, eliminating both shrinkage and the need for ironing.

Lovely Linen Room ~ 7.2011

Tucked into the southeast corner of the second floor, this room caught the morning sun and must have been a cheerful place to be on sunny days. The north wall had built-in shelves and drawers for storing the bed and other fine linens that a fine residence like the Campbell House required. Grace and Helen stayed abreast of the latest fashions and shunned ready-to-wear. They visited several salons in New York and ordered garments from there, Boston and San Francisco. Once or twice a year, a fine seamstress used this room for a couple of weeks to measure and sew for the family. I've pictured the wire dress form and the sewing machine - no electricity required as this apparatus used "foot power." *Highlight* - the dress pictured to the far right of the piece was Helen Campbell's wedding gown.



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