




ART

FOR ART'S SAKE

It can be hard to tell a coat hook
from a sculpture in the
Denny-Blaine home of Craig and
Sharon Campbell built by, for
and about their craft collection.

By Lisa Wogan

PHOTOGRAPHS
DAVID DUNCAN LIVINGSTON



Every niche in the Campbell home is art-ready. Paintings hang from wires in a barely discernable metal track that edges the ceilings. Pedestals made by artists and casework designed by Sharon Campbell are perfect perches for sculptures and art teapots.



Miller/Hull architect
Craig Curtis drew from
a material palette of
brick, concrete and
stucco to create a
home that emerges
from its natural
landscape like
unexpected Pop art.



When I first enter the Denny-Blaine home of Sharon and Craig Campbell, I don't know where to put my bag. I could perch

it on the ledge of a pool, which is the base of a Julie Speidel water sculpture, or set it on the coffee table a little too near a Richard Shaw figure with a baseball head and paint-can torso, or slide it onto one of Sharon Campbell's own original-design dining room chairs. Eventually, I settle for the concrete floor, which, I learn later, was meticulously hand-painted.

But don't get the wrong idea. The house isn't stuffy or off-putting. It's just not easy to pinpoint where the art ends and living space begins. Probably because, for the Campbells, no such clear line exists.

The two-story, 4,800-square-foot Modernist-style home set among tall maple trees was designed as much with the needs of the 100 figures, ceramics, jewelry pieces and paintings in mind as with the living, sleeping and working requirements of its more sentient future residents.

"There isn't an inch of this house where we haven't thought, What's the potential for this space?" Sharon Campbell says. "People will come in and say, You'll never put a piece on the blue wall. And we say, Are you kidding? We know the piece; we just have to win the lottery."

During a tour, Sharon Campbell, a seasoned interior designer, and lead architect Craig Curtis of Miller/Hull describe how art drove the architecture. Before they put pencil to paper, Curtis and Campbell viewed the principal works in the collection. Large pieces played a pivotal role in the floor plan. Therman Statom's *Pears* (a little "pear house" mounted on a branch shape with organic forms in glass and mixed media) can be viewed from several rooms. Curtis and Campbell also visited California galleries together for inspiration on display techniques.

The result of these field trips wasn't stark white walls and track lighting. Quite the opposite. The walls are brick, rift ash (cut so the grain is striped) and frescoed concrete. The floors are hot rolled steel and hand-

painted poured concrete dotted with Christopher Farr rugs. "All of this really stems from the fact that I hate Sheetrock," Campbell says. The surprise is that in the end the rich texture and color of nearly every surface complements rather than competes with the art.

(Before we go any further, let me make one clarification. Campbell uses the term "craft" for her collection, but is equally comfortable with the term "art." More and more, ceramics, glass, multimedia sculpture and jewelry of the caliber she collects are classified as art.)

The designer and architect had to find homes for *objets* of every order: from *Brother & Sister*, a towering sculpture of clay, mosaic and willow branches by Margaret Ford, to *Spirit Garden*, wearable brooches and pendants made of electroformed seed pods by Seattle jeweler Maria Phillips.

Display walls, such as the multidimensional teapot wall in the living room and the steel-and-glass hallway partition, were central and early elements in the design. Pedestals of recycled wood fashioned by artists make flexible and interesting perches for sculptures. A small window in the bedroom was installed for the bust *Rapunzel* by Beverly Mayeri.

Perhaps most ingenious are the jewelry displays. As Campbell explains, if you invest in wearable art you don't want to hide it away in a drawer on the days you don't wear it. In her efforts to raise the profile of wearable art, she encourages artists to create displays for their jewelry. She also commissioned John O'Hare, a California blacksmith-turned-artist, to forge cabinetry pulls that double as mounts for brooches by Ken Bova, Deb Karash and Cynthia Toops.

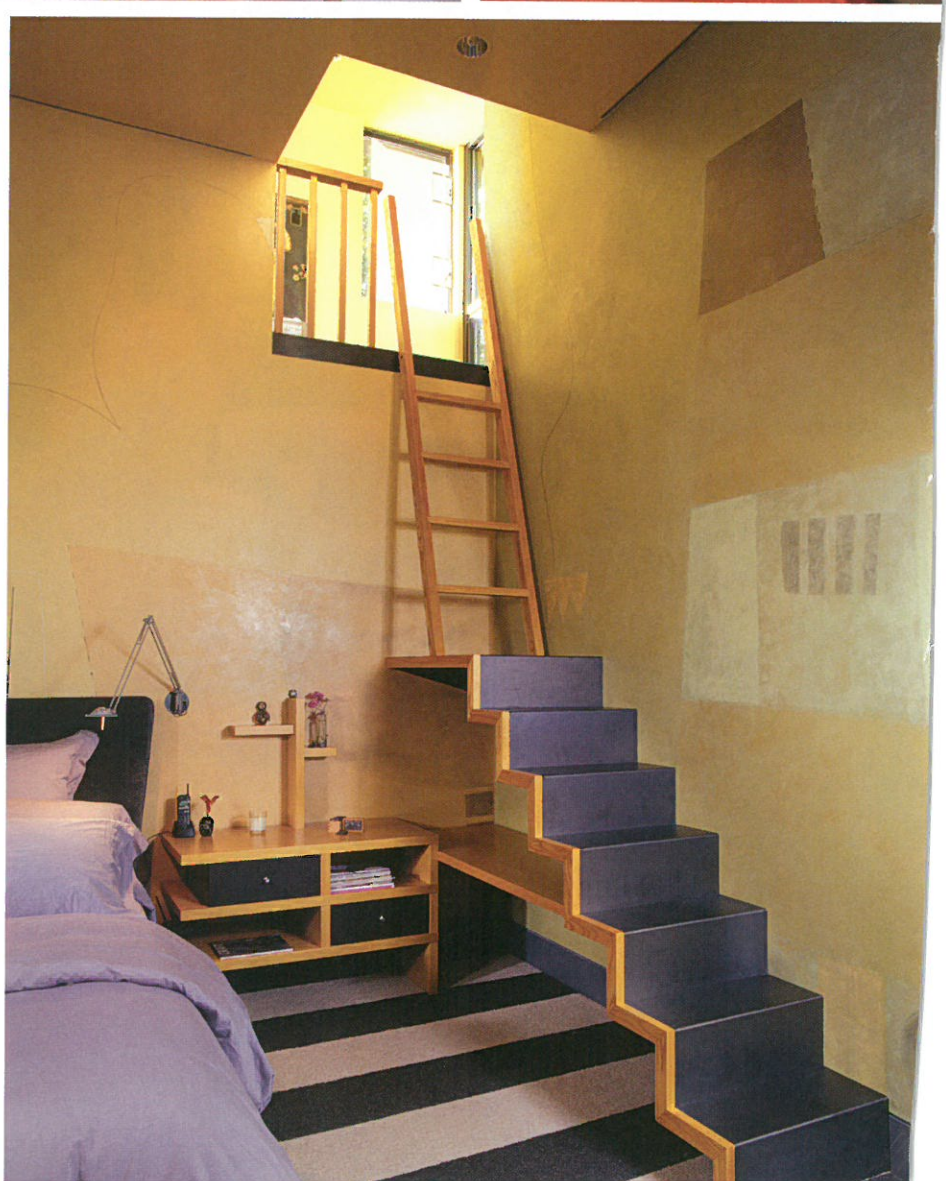
Other jewelry pieces are displayed under glass in a one-of-a-kind cabinet designed by Campbell, built by Serge Therrien of Sonoma and painted in a style reminiscent of a Mondrian grid by Seattle artist David French.

"This is a great way to display small objects, and yet the casework itself is a piece of art," Curtis says. Campbell also designed her dining room chairs and the living room rug using a similar bold grid of color. Curtis created a window wall off the dining room to mirror the geometry of Campbell's interior designs.

This sort of fluid collaboration was a hallmark of the project. With most home construction, there is a clear division of

(CONTINUED ON PAGE 68)







The grid of glass and steel with a flat screen television on pivot divides the library and the living room. The glass-topped coffee table features legs made from apple-tree wood found on the couple's eastern Washington farm.



Clockwise from top left: Outside or in, details are arranged with an artistic eye; custom-designed drawer pulls by John O'Hare; a shelf-top sculpture by Terry Turrell hides switch plates at the entrance to the kitchen; open risers and a ladder in the master bedroom lead to the meditation alcove; and dining room chairs designed by Sharon Campbell.