

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
		buildings
		district
		site
		structure
1		object
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

RECREATION & CULTURE: Monument

RECREATION & CULTURE: Monument

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE 19th & EARLY 20th CENTURY REVIVALS:
Beaux Arts

foundation: N/A
walls: N/A

roof: N/A
other: STONE: Limestone, Slate
METAL: Bronze

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The David Campbell Memorial is a limestone cenotaph located on a triangular traffic island in the southwest quadrant of Portland, Multnomah County, Oregon. Bordered by Alder Street, Southwest 19th Avenue, and a strip of park alongside Southwest 18th Avenue, it consists of a fountain, pool, and a bronze sculpture on a triangular terrace lined with benches. It was designed by French-American architect Paul Cret and built in 1928 as a memorial to the Chief Engineer of the Portland Fire Department who was killed fighting a four-alarm fire in 1911. Above the fountain is an architectural frame inset with a bronze bas-relief of Campbell sculpted by Avarð Fairbanks, noted American sculptor of the first half of the twentieth century. The memorial is a Classical Beaux-Arts design that incorporates stylistic elements from Greek and Roman architecture, including pilasters, a pediment, scrolls, and an aegicranium (ram's head). The perimeters of the nominated property are approximately 78 feet by 78 feet by 36 feet. Although portions of the limestone have been replaced with a more durable stone, the monument appears today much as it did when it was constructed in 1928.

Narrative Description

SETTING

The David Campbell Memorial is located in southwest Portland, Multnomah County, Oregon, immediately south of West Burnside Street, which is the dividing line of the north and south sections of the city. The memorial is located on a triangular traffic island bordered by Alder Street (which merges with West Burnside Street immediately north of the monument), Southwest 19th Avenue on the west side, and a strip of landscaped park along Southwest 18th Avenue on the east. Although the strip of park is located within the triangular traffic island, it is considered a non-contributing resource because it was constructed after the period of significance. Directly across Southwest 19th Avenue is a sixteen-story glass and steel condominium tower built in 2006, and the Campbell Memorial's neighbor on the east across Southwest 18th Avenue is an early twentieth-century brick apartment building. To the north, across Alder and Burnside Streets, is a fast-food restaurant.

ARCHITECTURAL DESCRIPTION

The triangular memorial is oriented so that its shortest side, facing heavily trafficked Burnside Street, welcomes the passerby with a flight of seven steps up to the level of the slate flagstone terrace, which serves as a plinth several feet above the sloping grade of the lot. At either side of the convex staircase is a limestone pedestal, each with dadoes featuring carved grotesque humanoid faces with ram's horns growing from their heads. Each pedestal supports a cylindrical bronze lantern with stylized Classical ornament including bay-leaf garlands and pendant strings of bellflowers. The bronze lanterns, which still light up at night, are an exact match of Item Number 441 found in a mid-1920s catalog of Smyser-Royer, a Pennsylvania lighting fixture company. Two stone benches extend from the lantern pedestals to form the two long sides of the triangular monument, terminating at the acute angle in a pedimented architectural frame surmounting a fountain and pool beneath. A bronze bas-relief sculpture of Fire Chief David Campbell is framed by stone pilasters supporting a broken-base pediment with an overflowing corbeil in the tympanum. The outward facing sides of the architectural frame are carved with beribboned strings of fruit and flowers, and they terminate in upward turning scrolls. All of this was originally constructed of Caen limestone imported from France and hand-carved in Philadelphia.

The centerpiece of the entire composition is a five-foot tall bas-relief sculpture, completed in 1927 by Utah-born sculptor Avarð Fairbanks. It depicts Campbell from the knees upward, his turnout coat unbuttoned over his uniform, holding his Portland Fire Department helmet in his right hand. A single fern frond passes behind

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

Campbell's head turned in profile, and the text, "Erected by many friends in honor of David Campbell," is incorporated into the design, framing his head. An inscription in the lower section of the plaque reads, "Chief of the Portland Fire Department 1893–1911 who lost his life in the performance of his duty June 26, 1911. 'Greater love hath no man than this.'" An ornamental border of a repeated decorative element resembling a heraldic trumpet (or a fire hose nozzle?) surrounds the entire sculpture.

Situated just below the bronze centerpiece is a limestone fountain, a large bowl carved with an aegicranium at the front and scrolls on the sides where it meets the rear wall. A central bronze spout was designed to empty into the vessel, but the fountain has not held water since at least the 1960s. Water once presumably spilled over the rounded edges of the fountain bowl into the pool below, but now the pool is empty. The back wall of the pool is carved with frosted rustication, and there is a course of vertically applied strips of terra cotta around the perimeter of the pool along the water-level line, glazed blue-green to enhance the color of the water. The front edge of the oval-shaped pool is a stone ledge that curves outward in plan and meets the walls of the structure on either side with a carved lion's-head term.

Bronze plaques commemorating Portland's firefighters killed in the line of duty are inlaid into the terrace at the pool's edge. A central plaque reads, "In memory of members of the Portland Fire Department who gave their lives in the performance of their duty." Flanking plaques are inscribed with names of those firefighters and the years they served in the Department. A complete listing of these names is included in the Appendix at the end of this document.

At the rear of the monument and included in the nominated property is a towering Swamp White Oak (*Quercus bicolor*) planted in 1918 by the Portland Fire Department when the David Campbell Memorial Association acquired this plot of land in a donation from Katherine A. Daly. The tree is historically important because of its association with the entity that erected the monument here ten years later. In addition, it was clearly an original component of Cret's overall site plan for the monument, as he designed the limestone perimeter wall to enclose the tree in the acute south-facing corner. The City of Portland acknowledged the tree's historic value by designating it a Portland Heritage Tree in 1994.

ALTERATIONS

The limestone construction of the Campbell Memorial has been plagued with problems almost since its unveiling in June 1928. As early as February 1929, the limestone began to crumble due to rainwater freezing in the porous stone and causing it to chip.¹ The steps and benches were particularly damaged, and these were replaced with a more durable California stone at some point between 1948 and 1960. The visual effect of this alteration can be seen in comparing the historic photos (Figures 5 and 6 in the Documents Section) with contemporary pictures included in the Photographs Section: the original steps and benches have a graceful downward curve at the edge, while the replacements have a hard angled corner. Further restoration attempts were a patch-up job in the 1950s in which stucco was applied to parts of the limestone, and a 1975 treatment of the stone with a synthetic coating intended to seal it against the effects of the weather.² However, this product was not applied under the guidance of a preservation specialist, and was generally regarded by Portland's preservation community to be damaging to the stone.³

In 1996, an informational pedestal was erected on the sidewalk at the northwest corner of the monument, and

¹ "Stone Steps Crumble," *The Oregonian*, Feb. 26, 1929.

² "Council Asked to Repair Memorial to City Heroes," *The Oregonian*, March 9, 1961.

³ 1975 letter from Alfred Staehli to Portland Mayor Neil Goldschmidt, in David Campbell Biography File, Oregon Historical Society Research Library.

Campbell, David, Memorial

Name of Property

Multnomah Co., Oregon

County and State

a garbage receptacle was installed on the flagstone terrace of the monument itself. Despite these minor additions, and the replacement of the limestone steps and benches, the memorial appears virtually as it did when it was built in 1928.

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

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.)

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1928

Significant Dates

1928

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Paul Cret, architect

Avard Fairbanks, sculptor

Period of Significance (justification)

The David Campbell Memorial was completed in 1928, signaling the completion of the architect's work on this project and the full realization of his design.

Criteria Considerations (explanation, if necessary)

The David Campbell Memorial is meets the requirements of Criteria Consideration F as a commemorative property because its significance lies in its architectural merit and not in its association with namesake David Campbell. The monument is noteworthy as an example of the work of important architect Paul Cret, sculptor Avard Fairbanks, and the aesthetic values of the Beaux-Arts architectural style.

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The David Campbell Memorial is locally significant under National Register Criterion C as a representative example of the work of Paul Cret, a master architect, and as a distinct example of the Beaux-Arts style of architecture that was favored in the U.S. from 1900 through the 1920s. The Campbell Memorial is important as the design of Cret, a nationally-recognized architect who had a significant influence on American architecture culture of the twentieth century. As a major proponent of the Beaux-Arts style, Cret created in the Campbell Memorial a solid demonstration of Beaux-Arts ideals and forms. The period of significance is the year 1928, when the nominated property was constructed. The Campbell Memorial, dedicated to the memory of the Chief of the Portland Fire Department killed in the line of duty, meets the requirements of Criteria Consideration F because its significance lies in its architectural merit and not in its association with namesake David Campbell.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Paul Philippe Cret was an influential architect and instructor who, through his built work and his teaching, left an indelible mark on American architecture culture of the twentieth century. Although there is little published scholarship on Cret, he is generally acknowledged as one of the most prominent architects of his era—the first three decades of the twentieth century. He gained recognition as the designer of many renowned buildings, memorials, and bridges, a number of which are listed on the National Register of Historic Places. As a professor at the University of Pennsylvania for 34 years, he educated generations of American architects in the principles of Beaux-Arts architecture. In addition, his prominence was reflected in the numerous architectural competitions, over the course of thirty years, to which he either submitted winning designs or for which he served as a juror. Another aspect of Cret's career was his service as consulting architect to the American Battle Monuments Commission from 1923 until his death in 1945. This appointment not only gained him commissions to design monuments himself, but it also allowed him a major influence on the visual impact of the U.S. war memorials in Europe. Through these facets of his architectural career, Paul Cret established himself as a significant figure in the development of American architecture.

Cret's mature architectural style is generally known as "Modern Classical," an aesthetic that reached its peak in the 1930s in which the basic forms of traditional Classicism were utilized but stripped of their extraneous ornament. A formal study of Cret's designs throughout his career shows a trajectory from the Beaux-Arts principles of design and ornament that he learned at the École des Beaux-Arts to increasingly stark and Modern forms influenced by the International Style. Cret's particular approach to Classical architecture was not an archaeological one; the fact that he chose freely from Greek, Roman, and Renaissance motifs to ornament his designs perhaps enabled him to adapt stylistically to the changing tastes of the times and relinquish most ornament altogether. In addition, even Cret's early Beaux-Arts designs evoked a certain austerity in their relative lack of ornament: His unadorned walls and stark façades seem a reaction against the baroque profusion of ornament in the architecture of the preceding generation of French architects such as Charles Garnier, or the decorative and picturesque qualities of late nineteenth-century American revival styles. Cret's preference toward the severe in Classical architecture was a particularity that lent itself well to adaptation toward the new Modern style.

The Pan-American Union building (completed in 1910; now the Organization of American States) was the first major commission that Cret was given (with co-architect Albert Kelsey). It is prominently sited on the corner of 17th Street NW and Constitution Avenue in Washington D.C., steps from the Washington Monument and the White House. A symmetrical building in the Beaux-Arts tradition and clad in marble, it has a triple-arched central entrance with secondary, identical wings on either side. Although there is an array of Classical ornament on the exterior including carved capitals, keystones, entablatures, balustrades, and cartouches, there also is a measured restraint reflected in blank sections of the façade exhibiting nothing but precision masonry. Inside, the dominant Classical theme incorporates some imagery from native Central and South

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

American cultures (such as Aztec) that were celebrated as progenitors of the modern-day American republics.⁴ Although at first glance the Pan-American Union building seems a monolithic manifestation of the Beaux-Arts tradition in its use of symmetry, spatial hierarchy, and Classical iconography, upon closer inspection it allows for a certain freedom in its deliberate austerity and its inclusion of visual motifs from cultures outside of the traditional Western canon.

The Indianapolis Public Library (1917) and the Detroit Institute of Arts (1927), both designed by Cret with associated architects Zantinger, Borie & Medary, are further examples of Cret's signature Beaux-Arts style before it was significantly influenced by the general shift in tastes away from the Classical and toward the Modern. The Indianapolis Public Library is a monumental structure consisting of an octastyle Greek temple front flanked by massive projecting wings on either side. A grand staircase leads up to the symmetrical façade, and rather subdued Classical ornaments, including anthemia, bucrania, and meanders taken from Greek precedents, are carved into the limestone. The most striking aspect of the library is the severity of its façade: the monochromatic limestone temple front is flanked by the sheer unfenestrated faces of the two-story projecting bays. The library's façade, with its stark surfaces and subdued decoration, foreshadows the "Modern Classical" designs that Cret would create later in his career in which he would suppress ornament and sculptural articulation altogether. Similarly, the Detroit Institute of Arts suggests a basic adherence to Beaux-Arts principles of symmetry and Classical imagery. Its tripartite entry, recalling that of the Pan-American Union building, protrudes forward while two identical wings project outward on either side. As in the library, the façade here has Classical decoration that is restrained and orderly, reflecting neither an over-reliance on ornament nor a rejection of it altogether.

Cret's designs for the Folger Shakespeare Library (1932) and the Federal Reserve Building (1937), both in Washington, D.C., show a departure from the Beaux-Arts formula that he had employed for Indianapolis and Detroit. The Folger Library is essentially a white box of unmodulated planes, decorated in the Art Deco style popular in the early 1930s. Although there is no obvious Classical ornament, the vestiges of Classicism are still apparent in the marble masonry, the symmetrical plan and elevation, and the fluted pilasters separating the windows on the façade. The Modernistic exterior belies the Tudor interior, designed to be in keeping with the era of the library's holdings.⁵ The Federal Reserve building retains more of the Beaux-Arts tradition in its columned façade and the tripartite massing of the projecting temple front and two symmetrical wings. The basic elements of a Classical exterior are present; however, all surface articulation has been stripped in favor of flat unmodulated surfaces, resulting in a building demonstrating both the cultural authority of traditional forms and the austerity of the Modern aesthetic.

One of Cret's last commissions, the Chemistry Building (1940) at the University of Pennsylvania in Philadelphia, shows the culmination of his aesthetic progression from Classical to Modern. The building is a complete rejection of the Beaux-Arts principles that had previously defined the body of his architectural work. Horizontal ribbons of casement windows topped with a flat roof define the building's horizontal orientation, and ornament is limited to the contrasting colors and textures of brick, concrete, glass and steel. Brick walls and concrete banding curve around the ground-floor corner in a streamlined manner, while the upper stories jut in to create a terrace out of the negative space above the curved corner. By the 1940s, the Modern movement had fully taken hold and it was no longer possible for a viable architect actively seeking commissions to ignore its influence on design culture. Cret's adaptation to the changing tastes of his times is evidenced by the trajectory of his design aesthetic toward Modernism.

⁴ Cret defended his use of other cultural motifs in his description of the building in Hoak and Church's *Masterpieces of American Architecture*: "Architectural motives peculiar to the various civilizations that have contributed to the formation of the American Republics have been interwoven in the decorations without interrupting the dominant theme, so that the result is neither a mere 'pastiche' of this or that style of architecture, nor a strained effort toward the 'picturesque' or 'quaint,' which so often develops into what has been described as 'movie architecture.'" Edward Warren Hoak and Willis Humphry Church, *Masterpieces of American Architecture* (Mineola, NY: Dover Publications, 2002 [originally published 1930, New York: Charles Scribner's Sons]), 127.

⁵ Cret also employed the concept of an interior style opposing the exterior style at the Detroit Institute of Arts, where some of the galleries are designed in styles complementary to the art exhibited in them. For example, the Gothic art gallery has pointed-arch windows and exposed hammer-beam trusses in the ceiling to harmonize with the medieval art displayed there.

Campbell, David, Memorial

Name of Property

Multnomah Co., Oregon

County and State

Cret is as well known for his war memorials as for the buildings he designed. His war memorials use Beaux-Arts principles of symmetry and spatial hierarchy to provide a legible centerpiece to a site where nothing remains of the chaos and destruction being commemorated. An early example is the National Memorial Arch Revolutionary War Monument at Valley Forge, PA (1912), which is modeled on the triumphal Arch of Titus and employs the same form as the Roman arch in the projecting central bay supported by engaged columns carrying an attic with an inscribed central tablet. This monument demonstrates the traditional Beaux-Arts design principles to which Cret would continue to adhere until Art Deco forms would begin to influence his work in the 1920s.

After the Memorial Arch project, Cret's service in the French Army during World War I, in addition to his service on the American Battle Monuments Commission gave him the experience and authority to design fitting tributes to the war dead in Europe. General Pershing recommended Cret, then a Lieutenant Liaison Officer acting with the American Army, to Theodore Roosevelt to design a memorial to Roosevelt's son, Quentin, who had been shot down over France.⁶ The result was a monument built in 1919 in Charnery, France consisting of a central fountain flanked by stone benches, not unlike the David Campbell Memorial. After the war, Cret designed memorials for the Pennsylvania Battle Monuments Commission, which led to his appointment in 1923 as consulting architect to the American Battle Monuments Commission, a position he held until his death in 1945. It was the goal of the Commission to hire the most prominent American architects to design monuments and chapels in Europe after World War I, and Cret and his contemporaries John Russell Pope, Egerton Swartwout, and George Howe were among those selected.⁷ Cret's monument at Chateau-Thierry (1930) was one of the first designs in which he incorporated some elements of the Modern style into an essentially Classical design. In his first proposal for the monument in 1926, Cret drew a long colonnade, surmounted by a full entablature and attic, situated on a plinth at the crest of a hill. His revisions of the following year show a general reduction in size and the elimination of the column capitals—the first instance of Cret's complete modernization of the Classical orders.⁸ The result is a strikingly severe repetition of vertical forms that conveys the gravity of that which the monument is commemorating. The Classical forms that Cret utilized for his war memorials, even if they were highly stylized like the Chateau-Thierry monument, appealed to the Monuments Commission for their visual harmony and association with the traditions of the past.

Another important aspect of Cret's architectural career was his association with numerous competitions, whether as a competitor or as a juror. Because the pedagogical method at the École des Beaux-Arts was based upon series of competitions held for student work—many of which he won as a pupil there—Cret was accustomed to this method and naturally excelled at competitions as a professional. His design for the Pan-American Union (with co-architect Albert Kelsey) won an open competition entered by 78 competitors and decided by a jury presided over by Charles Follen McKim of McKim, Mead & White, arguably the most prominent American architectural firm at the time.⁹ Likewise, his designs for the Indianapolis Public Library (with Zantzinger, Borie & Medary), the Federal Reserve Building, and the Hartford County (Connecticut) Courthouse (1929, with Smith & Bassette) were winning competition entries.¹⁰ Cret was also invited to compete in design contests for certain buildings, such as for the new building for the Chicago Art Institute in 1934 (Holabird & Root of Chicago won the competition). As Cret rose to prominence in his field, he was sought as a judge for competitions. As early as 1904, he served as a juror for a competition for the plan of Johns Hopkins University in Baltimore, Maryland. In 1913 alone, Cret judged competitions for new buildings for the Detroit Public Library, the New York City Inferior Courts, and the municipalities of Pittsburgh, Pennsylvania and Wilmington, Delaware.¹¹ Throughout the 1920s and 30s, Cret continued to compete in and judge many more competitions; however, World War II put an end to all architecture not related to the defense effort.¹² In

⁶ John Harbeson, "Paul Cret and Architectural Competitions." *Journal of the Society of Architectural Historians*, vol. 25, no. 4 (Dec. 1966): 305–306.

⁷ Elizabeth G. Grossman, "Architecture for a Public Client: The Monuments and Chapels of the American Battle Monuments Commission." *Journal of the Society of Architectural Historians*, vol. 43, no. 2 (May 1984): 125–127.

⁸ *Ibid.*, 128–131.

⁹ Harbeson, "Paul Cret and Architectural Competitions." *JSAH*, (Dec. 1966): 305–306.

¹⁰ *Ibid.*

¹¹ *Ibid.*

¹² Cret submitted a design in the 1936 competition for the Oregon State Capital building in Salem; the winning design was submitted by Trowbridge & Livingston of New York.

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

addition, the rising popularity of Bauhaus teaching methods displaced the Beaux-Arts pedagogical style that had been based on the use of competitions.¹³

As a professor of architecture at the University of Pennsylvania for 34 years, Cret had a far-ranging influence on American architecture, educating generations of architects in the principles of Beaux-Arts design. His teaching methods reflected those that he learned at the École des Beaux-Arts, and under his authority the University of Pennsylvania architecture program became one of the preeminent programs in the country. He was beloved and respected by his students, as is evidenced by certain of his students who published articles or books about him.¹⁴ The three men he hired as partners in his architectural firm were all former students of his, and indeed it was Ernest F. Tucker, Jr., another former student, who recommended Cret to design the David Campbell Memorial in Portland.¹⁵ The American Institute of Architects Gold Medal that Cret won in 1938 was not only to honor his career as an eminent architect, but also to acknowledge his contribution to American architectural education.¹⁶ His influence reached even into the Modernist reaction against Classicism, through the pupils he taught. For example, one can see the Beaux-Arts principles that Cret instilled in perhaps his most famous student, Louis I. Kahn, whose buildings have a sense of formality and monumentality despite their starkly Modern architectural forms.

The importance of Paul Cret as a significant figure in the architectural history of the twentieth century is evidenced by the renowned buildings and monuments he designed, the respect he commanded in his field as a frequent competitor in and juror of architectural competitions, and his role as an influential teacher. His prolific career brought him much recognition in his lifetime, and he was generally considered one of the most prominent architects of his era. He was profoundly concerned with the expression of beauty, which he saw in terms of Classical architectural forms.¹⁷

Cret's design for the David Campbell Memorial is situated firmly in the Beaux-Arts tradition. The memorial embodies Cret's signature understated Classicism, in which a simple but bold statement is made within the parameters of Beaux-Arts traditionalism. In the memorial, he created an embodiment of the Beaux-Arts ideal that a design be easily legible and clearly expressive of its purpose. The triangular plan serves as a sort of funnel with a clear spatial hierarchy that directs visitors up the steps and to the apex, at which the sculpture, fountain, and plaques clearly define the structure's commemorative function. Furthermore, the Beaux-Arts ideal of beauty through good proportions is achieved at the Campbell Memorial, where the size is neither overwhelming nor diminutive, but suitable for honoring the dead and providing an ordered counterpoint to the visual chaos of the urban setting. The general plan of the memorial—a focal point raised on a plinth and flanked by symmetrical arms terminating in lantern pedestals—is identical to that of Cret's other Beaux-Arts buildings such as the Pan-American Union, the Indianapolis library, and the Detroit museum. Although the buildings are at a far greater scale, the same principle is used to impose a sense of Classical order and beauty for the Campbell Memorial. This continuity shown in Cret's architectural aesthetic is evidence of the strong link the Campbell Memorial design has not only to Cret's earlier career and training, but to the ideals of Classical architecture in general and its dissemination through the École des Beaux-Arts.

The Campbell Memorial is significant as one of Cret's last designs that relies wholly on Classical forms before the influence of Modernism would cause him to flatten, stylize, or eliminate altogether the ornamental elements. Neither the structure nor the working drawings—the originals of which are held at the Athenaeum of Philadelphia in Pennsylvania—show any signs of the impending Modern movement that would revolutionize architecture. The World War I Memorial at Chateau-Thierry, which Cret was designing simultaneously, showed a strong Art Deco influence in its final form. The Campbell Memorial, however, is pure Beaux-Arts, and as such

¹³ Harbeson, "Paul Cret and Architectural Competitions." *JSAH* (Dec. 1966): 306.

¹⁴ John Harbeson, Edward Warren Hoak, Willis Humphry Church, and Theo B. White, all former students of Cret's, wrote admiringly of Cret, his architecture, and his teaching.

¹⁵ John Harbeson, William Hough, William Livingston, and Roy Larson, Cret's partners, formed Cret's successor firm H2L2 after his death. This Philadelphia-based firm still exists, with offices throughout the world.

¹⁶ Richard Guy Wilson. *The AIA Gold Medal*. New York: McGraw Hill, 1984: 162.

¹⁷ *Ibid.*

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

signifies the end of an era in Cret's career and American architecture in general, in which Classicism was eclipsed by the new forms of the Modern movement.

As an eighty-two year old commemorative property built in the Beaux-Arts style, the Campbell Memorial meets the registration requirements of Criteria Consideration F. The Memorial is notable as Portland's largest and last commemorative fountain to be designed in a Classical style before the advent of the aesthetic revolution of Modernism. It is also unique for its site-specific design, intended to fill a defined traffic island that still holds its historic integrity. The Skidmore Fountain (1888) designed by Olin Levi Warner is the oldest of Portland's fountains, while the Elk Fountain (1900), sculpted by Roland Hinton Perry, commemorates the antlered quadrupeds that once grazed there. Most similar to the Campbell Memorial is the Shemanski Fountain (1926), donated by a Polish-Jewish immigrant to the city that showed him kindness and allowed him to prosper as a clothing retailer. The Shemanski Fountain, located on the South Park Blocks, is a Classically ornate cast stone structure designed by Carl Linde that houses a bronze sculpture of Rebecca at the Well, by Oliver Laurence Barrett. Of Portland's commemorative fountains of the pre-Modern era, the Campbell Memorial is unique not only as the site-specific work of a master architect, but as the largest and last to be designed before the influence of the Modern aesthetic.

Developmental history/additional historic context information (if appropriate)

DEVELOPMENT OF THE MEMORIAL

A proposal to erect a memorial to Campbell was brought about only days after he was killed, and a fund was initiated then.¹⁸ The David Campbell Memorial Association was founded two years later, in 1913. However, it wasn't until 1917 that the association acquired the plot of land donated by Katherine A. Daly, a Portland widow who was involved in real estate. A 1917 city ordinance granted the Trustees of the David Campbell Memorial and Medal Fund

the privilege of erecting and maintaining a monument... to be built of some durable material and of artistic design in commemoration of the heroism of the late David Campbell, and as a visible evidence of the City's appreciation of exalted service and self sacrifice; and Whereas, the construction of such monument will be of lasting benefit to the City in creating high ideals in the minds of the youth of our city.¹⁹

The ordinance also proposed that the monument be made of bronze on a granite base, an idea that apparently lasted for ten years, until Paul Cret was chosen as the architect at the recommendation of Ernest F. Tucker, Jr.²⁰

Tucker (1901–1976), who acted as the local supervising architect to the monument's construction, had been a student of Cret's at the University of Pennsylvania School of Fine Arts. He played no role in the design of the monument; his position seems only to have been to recommend his former professor to the Campbell Association, and then to act as the construction supervisor, assuring that the commission was completed on schedule and within budget.²¹ Tucker would go on to become a well-regarded architect in Portland, recognized for his residence designs in the Arts and Crafts tradition following the precedent of English architects such as Edwin Lutyens and C.F.A. Voysey.

A minor disagreement occurred when in 1926, Henry Waldo Coe sent a check to the memorial fund for \$100, promising another \$100 if sculptor A. Phimister Proctor was selected for the monument.²² Coe was a Portland

¹⁸ "Campbell Memorial Movement is Growing," *The Portland Telegram*, June 28, 1911.

¹⁹ Portland City Ordinance number 32950, passed by the City Council on June 13, 1917.

²⁰ "Art Body Approves Plan for Memorial," *The Oregonian*, July 1, 1927.

²¹ Aside from newspaper articles naming Tucker in the above stated roles, no further documentation of Tucker's activity regarding the Campbell Memorial has come to light, even after extensive research.

²² "Coe Sends First Check," *The Oregonian*, Feb. 27, 1926.

Campbell, David, Memorial

Name of Property

Multnomah Co., Oregon

County and State

physician who donated the Theodore Roosevelt statue on the south Park Blocks (by Proctor) and the Joan of Arc statue at East Glisan Street and 39th Avenue. However, Proctor was not selected and by 1927 the commission had been given to Cret and University of Oregon sculpture professor Avard Fairbanks for the design of the monument and sculpture. The creation of the Memorial demonstrates the considerable cultural ambition of the city fathers of Portland, a provincial city until it experienced immense growth following the Lewis & Clark Centennial Exposition in 1905. However, it also illustrates their comparatively conservative tastes in the selection of both an architect and an artist who were educated at the École des Beaux-Arts and known to work in a Classical visual language.

On June 28, 1928, seventeen years after Chief Campbell's death, the monument was unveiled and dedicated in a ceremony attended by the governor, the mayor, city commissioners, and officials from the Fire Department. The unveiling was carried out under the auspices of the Benevolent and Protective Order of the Elks, of which Campbell had been a member. Mayor George Baker gave an address in which he declared the monument to be dedicated to the memory of all Portland firemen killed in the line of duty, pledging that their names will not be forgotten.²³ The Campbell Memorial had cost \$35,000, a sum that was given largely by a donor who remains anonymous.²⁴

LATER DEVELOPMENTS

Originally the Campbell Memorial was bordered on all three sides by the sidewalks edging Chapman Street (now 18th Avenue), 19th Avenue, and Alder Street. In 1963, the Portland Junior Chamber of Commerce, with the assistance of the Oregon chapter of the American Institute of Architects and local businesses and labor unions, lobbied the city to create a strip of park along the east side of the monument. The work of narrowing 18th Avenue was completed the next year and succeeded in providing a small amount of open space adjacent to the monument as it became choked by ever-increasing traffic. This green space is now called Portland Firefighters Park. Until the 1990s, the memorial was under the jurisdiction of the David Campbell Memorial Association, the same body that commissioned its construction. In the 1990s, the Association turned it over to the City of Portland, which now has jurisdiction over it as part of Portland Firefighters Park.

DAVID CAMPBELL

David Campbell, Chief Engineer of the Portland Fire Department from 1893 until his death in 1911, was a beloved citizen and much admired by the people of Portland, who hailed him as a martyr when he was killed fighting a fire. Born in Pittsburgh, Pennsylvania, he moved to Portland in 1881 and joined the Fire Department soon after. He enjoyed a successful amateur career as a pugilist, even touring the East Coast giving sparring exhibitions with Jack Dempsey—not the later “Manassas Mauler,” but the “Nonpareil”—the middleweight champion of the time. His athletic prowess carried over to his professional life, as he gained admiration for winning hose-running contests in the days when the city's rival volunteer hose companies held competitions. Known popularly as “Our Dave,” Campbell also taught boxing at the Multnomah Athletic Club, when he was Battalion Chief in the Fire Department.²⁵ When Campbell joined the department, it was still run on volunteer manpower—no horses and no paid firemen. In 1883, the city established a paid fire department and brought into use the first horses in acknowledgement of the increasing weight and complexity of up-to-date firefighting apparatus. Campbell was appointed 1st Assistant to the Chief in 1892, and Chief Engineer a year later. He was recognized as an effective professional in the training of his force, the maintenance of the department's equipment, and the upkeep of the city alarm system. The Pacific Coast Fire Chiefs' Association unanimously elected him its president in 1906.²⁶

²³ “Cenotaph Unveiled to Chief Campbell,” *The Oregonian*, June 29, 1928.

²⁴ “Hero's Memorial Done,” *The Oregonian*, April 29, 1928.

²⁵ “Ring Talent Great,” *The Oregonian*, June 27, 1911.

²⁶ Andrew C. Sherbert, “The History of the Portland Fire Department 1850–1937,” essay published on the website <http://www.jeffmorrisfoundation.org/fire-rescue-history/stories.php>, accessed 2/28/10.

Campbell, David, Memorial

Name of Property

Multnomah Co., Oregon

County and State

As Chief Engineer of the Fire Department, Campbell brought noteworthy advances to the firefighting force. He introduced the first fireboat to Portland, a river city with a considerable fire hazard: miles of wooden wharves swept by a near-constant wind blowing down from the Columbia Gorge. In 1904, the department acquired the steam-powered fireboat *George H. Williams*, manufactured locally by the Willamette Iron and Steel Works. (The city's second fireboat was rechristened the *David Campbell* in the first act of memorializing him shortly after his death.)²⁷ Campbell also bought the PFD's first automobile, a 1909 Pierce Arrow with coal-oil headlamps that he would speed to the scene of a fire long before the horse-drawn equipment could get there.²⁸ Once there, he would assess the situation and devise a plan of action for his force to follow upon their arrival.

It was this car that he drove to the fire at East Salmon and Water Streets on June 26, 1911. The Union Oil Company of California had a distribution plant there housing three large oil tanks that began to burn when a spark from a pump ignited accumulating gas. The tanks were half buried underground with insufficient ventilation, and huge explosions began taking out sections of the building. Every fire company in the city descended upon the inferno in an attempt to subdue it; the *Oregonian* reported that there were 10,000 onlookers there as well.²⁹ Almost an hour after the first alarm sounded, Campbell entered the burning building to determine if there remained any firefighters inside, despite pleas not to enter the conflagration for his own safety. A massive explosion blew out the north wall, leaving the unsupported roof to crash down and trap Campbell in the fire.³⁰

The tremendous public outpouring of grief was a testament to the sterling character of David Campbell. The Chief of the Astoria (Oregon) Fire Department called for the fire departments of every city and town in Oregon to toll its bells at the hour of Campbell's funeral. Thomas W. Lawson, the writer and controversial Boston financier, was visiting Portland at the time of Campbell's death and wrote a saccharine tribute called "The Dead Chief" with these concluding lines, "Chieftain and hero, manly and brave/Pardon our weakness, we weep at your grave."³¹ A ten-year-old schoolboy wrote another tribute that was also published in the *Oregonian*:

I loved Chief Campbell and I want everyone to know how good he was. He always had a smile and a kind word for all the school children. Whenever we were late he used to take us up to school in his auto just a-whizzing, and at noon we used to hurry back from lunch and he would let us ride with him. I think he was the best chief that ever lived....³²

Campbell's funeral, one of the largest ever held in Portland, began with a procession through downtown with 150 firemen, police, city officials, and thousands of citizens. The procession was led by a platoon of police, followed by Campbell's car draped in mourning and driven by his chauffeur with Campbell's turnout coat and helmet in the empty seat. The hearse was drawn by Baldy, Bob, and Bid, a team of Campbell's favorite fire horses, and the bell at Engine Company Number 1 at Southwest Fourth and Yamhill tolled at fifteen-second intervals while the cortège passed through the streets. City Hall was closed, and messages of condolence poured in from all over the United States, including from the New York City Fire Chief and Commissioners.³³ Campbell was buried at River View Cemetery in Southwest Portland.

The death of Chief Campbell led to an increased awareness of fire prevention in Portland. Public outcry at the fatal outcome of the Union Oil Company fire in a close-in neighborhood led to zoning changes that banned new construction of fuel plants within residential areas. New building codes went into effect in an attempt to make fuel warehouse and storage buildings safer, and insurance incentives were given to increase compliance

²⁷ Ibid.

²⁸ David Campbell Biography File, Oregon Historical Society Research Library.

²⁹ "Fire Chief is Killed at Duty's Post," *The Oregonian*, June 27, 1911.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Undated newspaper articles and ephemera from the David Campbell Biography File, Oregon Historical Society Research

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

with new fire codes. The organization of the city's first Fire Prevention Division in 1915 was a result of, among other fires, the disastrous inferno that had killed Campbell four years before.³⁴

PAUL P. CRET

Paul Philippe Cret was born in Lyon, France in 1876. Winning the Paris Prize in 1897 as an architecture student at the École des Beaux-Arts de Lyon enabled him to enter the École des Beaux-Arts de Paris, where he studied in the atelier of architect Jean-Louis Pascal. Instruction at the École des Beaux-Arts was the pinnacle of architectural pedagogy at the time, in an institution that had been superlative for at least one hundred years and would continue to be unsurpassed until the mid-twentieth century. Students at the École studied Greek and Roman antiquities and were taught to refer to Classicism as the language of all architectural design. Cret was a top student, winning several awards during his six years there. Upon his graduation from the École in 1903, he was recruited by Dean Warren P. Laird to teach at the University of Pennsylvania School of Fine Arts. His acceptance of the position of Professor of Design that year came at a time when certain American universities, among them Massachusetts Institute of Technology, Cornell, and Harvard, were seeking to increase their cultural prestige by importing French graduates of the École des Beaux-Arts.

Cret perpetuated the École's particular method of teaching design at the University of Pennsylvania, establishing the school as a leader in American architectural education. The Beaux-Arts design method consisted of first determining the *parti*, or the conceptual framework to give the best solution to the problem. Then the *point*, the dominant element of the design, was conceived, followed by the *marche*, or the processional route toward the *point*. Finally, the entire *composition* was drawn up, the complete scheme that was the end product of the design process.³⁵ This same method was applied to every design problem, and was considered the only way to successfully work up the programmatic requirements into a design solution. It was this methodology, sustained by frequent school-wide competitions among the students, that Cret brought with him and established at Penn, where it held sway until Cret's retirement, an event that also coincided with the beginning of the great shift away from Classical modes of education in this country.³⁶

Cret and his contemporaries, men such as James Gamble Rogers, John Russell Pope, Bertram Goodhue, Cass Gilbert, and of course Frank Lloyd Wright, were all working during a highly contentious period in the history of American architecture. A heated debate between the Modernists and Traditionalists had been broiling since at least the turn of the century but did not reach a fever pitch until the Modern movement fully took root in Europe in the 1920s. The role of architecture in society was questioned as the new forms of the International Style challenged the Classical tradition. In the U.S., Classical architecture, and its association with the Western triumph of capitalism, essentially remained in favor until the Great Depression, when architects discarded the old culturally bound aesthetic and found new expression in the forms and ideals of Modernism, a movement with origins in socialist Europe.³⁷ The Modernists hailed engineers as the designers of the future, instead of architects carrying the burden of history and the antiquated forms they learned to copy in architecture school.³⁸ Cret himself used the forms of Classicism freely, adapting them to the program of the building and altering them to meet the styles of the day. He wrote disparagingly both about academic Classicists who only used archeologically correct forms, and revolutionary Modernists who rejected out-of-hand anything that smacked of historicism.³⁹ Despite the criticism this middle-of-the-road approach brought him from hard-line purists of both camps, Cret had a successfully prolific career and received major commissions until his retirement in 1937.

³⁴ Sherbert, "The History of the Portland Fire Department 1850–1937."

³⁵ Eric A. Baratta, "The Performance of History and Design in Paul Cret's Rittenhouse Square." Master's thesis, University of Pennsylvania (2002): 22.

³⁶ Alvin Holm, who was an architecture student at Penn in the early 1960s, actually remembers nineteenth and early-twentieth century books on Classical architecture being hauled away from the library and dumped in the Philadelphia municipal incinerators.

³⁷ I am indebted to Bill Hawkins for the articulation of this concept.

³⁸ Jonathan E. Farnham, "Staging the Tragedy of Time: Paul Cret and the Delaware River Bridge," *Journal of the Society of Architectural Historians*, vol. 57, no. 3 (Sept. 1998): 258–279.

³⁹ Paul Philippe Cret, "Ten Years of Modernism," *Architectural Forum* (Aug. 1933): 91–94.

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

Cret's early designs embody the Beaux-Arts principles—taken ultimately from the Classical architecture of Greece and Rome—of symmetry, rhythmic volumetric massing, and iconographic ornament. From his student work at the École des Beaux-Arts until his projects of the late 1920s, including the David Campbell Memorial, his reliance on a Classical vocabulary is clearly expressed. Even in these projects, however, a certain restraint is apparent that augurs the gradual stripping away of details that Cret would begin in response to the emergent Modern movement. It was this “stripped-down” or “Modern Classical” transitional style that became the trademark of his mature work. The Chateau-Thierry American Monument (1930) and the Folger Shakespeare Library (1932), both showing an Art Deco influence, exemplify the brand of stylized Classicism for which Cret became known. In his latest work, such as the Chemistry Building at Penn (1940), Cret completely discarded the Beaux-Arts aesthetic he had been taught and instead fully embraced the streamlined forms of the contemporary style newly in favor in the U.S.

Although he is best known for his public buildings and memorials, Cret also designed roads, bridges, dams, plazas, university campuses, residences, power plants, chapels, and a variety of railroad engines and cars, both inside and out. His prolific career as a practicing architect, as well as his 34 years teaching thousands of architecture students at the University of Pennsylvania, earned him numerous honors and awards in his lifetime. His design merits included the Paris Grand Prix (1896), the Architectural League of New York's medal of honor (1920), and the Gold Medal of the American Institute of Architects (1938). In addition, he was awarded honorary degrees from the University of Pennsylvania (1913), Brown University (1929), and Harvard University (1940). Outside of his illustrious architectural career, his service in the French Army during World War I earned him a Croix de Guerre and an Officer medal in the French Legion of Honor.

Although Cret retired from teaching in 1937, he continued his architectural practice and indeed designed some of his most radical projects in his last years. In addition to the utterly Modern Chemistry Building at Penn, he designed many locomotives and passenger rail cars in the late 1930s and early 1940s. His train designs embrace the streamlined aesthetic popular in industrial design in the 1930s.⁴⁰ Cret continued to work on many commissions—buildings, monuments, and trains—up until his death in Philadelphia in 1945 at the age of 69.

Despite Paul Cret's impressive accomplishments in the field of architecture, his legacy has not been particularly well regarded by the Modernists, the victors of the twentieth century who wrote its history. Architect Henry R. Shepley was not exactly prescient when he wrote after Cret's death that “So fine is the quality of the great examples of his work that his stature in history is likely to increase through the years rather than diminish.”⁴¹ Although Cret's contemporaries respected him and his students worshipped him, the particular style of the buildings he spent his career designing was rejected by the next generation of architects. Former student Theo B. White wrote a monograph on Cret published in 1973 in which he extols his former professor for his greatness, writing reverently, “Those who studied under him knew him to be godlike.”⁴² And the book *Masterpieces of American Architecture*, published in 1930 by two of Cret's former students, is dedicated to the University of Pennsylvania “in grateful remembrance of the training and pleasant associations given us by the School of Fine Arts.” Paul Cret wrote the introduction and the book features three of his best buildings. Fiske Kimball, an architect and the director of the Philadelphia Museum of Art in the 1940s, eulogized Cret as an architect who taught “to a generation which reveres his name and training.”⁴³ Despite the adulation, the Modernists who revolutionized the architecture of the following generation had little favorable to say about the Beaux-Arts architects they supplanted.⁴⁴ However, Cret certainly understood the cyclical nature of tastes, as he wrote in a 1930 essay called “The Architectural See-Saw”:

⁴⁰ The great industrial designer Raymond Loewy was also redesigning and rebranding railroads to reflect the new Modern aesthetic at this time.

⁴¹ From Shepley's address to the American Institute of Arts and Letters, quoted in Theo B. White, *Paul Philippe Cret: Architect and Teacher* (Philadelphia: Art Alliance Press, 1973): 30.

⁴² Theo B. White, *Paul Philippe Cret* (Philadelphia: Art Alliance Press): 29.

⁴³ Kimball's eulogy for Cret from *American Philosophical Society Yearbook*, 1945, quoted in White, *Paul Philippe Cret* (Philadelphia: Art Alliance Press): 30.

⁴⁴ Architect Alvin Holm recalls that when he won the Paul Cret Memorial Scholarship at the University of Pennsylvania in 1962, neither he nor his classmates had ever heard of Cret, let alone knew that he had essentially created their school.

Campbell, David, Memorial

Name of Property

Multnomah Co., Oregon

County and State

In Art there are two broad groups—the Classic and the Romantic—and in the see-saw balancing between them which is recorded in the history of Art, it is now the one, now the other, which is on the high end.... Thus, in the development of American architecture, we have been witnessing for the past five years the triumphal progress to the Capitol of the Modernists.... They triumph now without modesty, like all victors, as the Classicists of yesterday...triumphed over the Gothic Revivalists, the isolated individualists, and the relics of the "Dark Ages." But this alternation of doctrine is healthy, for the worst of all evils for Art is stagnation.... When I am asked what good I can see in the Modernist movement, I answer, "Its frankness in accepting our world of today without apologies or recourse to make-believe."⁴⁵

AVARD T. FAIRBANKS

Avard Tennyson Fairbanks was born in Provo, Utah in 1897, into a Mormon family. He showed early promise in sculpture, winning scholarships to the Art Students League in New York in 1910 and 1911. There, he studied under American sculptor James Earl Fraser, himself a student of the preeminent nineteenth century sculptor Augustus Saint Gaudens. While in New York, Fairbanks was granted permission to copy sculptures at the Metropolitan Museum. The occurrence was reported in the New York Herald with the headline, "Young Michelangelo of This Modern Day in Knickerbockers Working at the Metropolitan Museum." Fairbanks continued his studies in Paris at the École des Beaux-Arts, and exhibited work in the Fine Arts Palace at the Panama-Pacific Exposition in San Francisco in 1915. He taught sculpture at the University of Oregon in Eugene from 1920 to 1927, at the time he completed the David Campbell sculpture. During this time he also earned a Bachelor of Fine Arts degree from Yale and won a Guggenheim Foundation Fellowship, allowing him to study sculpture in Florence, Italy. After taking a Master of Fine Arts degree from the University of Washington in 1929, he left Oregon and commenced teaching at the University of Michigan, where he remained for a number of years. He died in 1987.⁴⁶

Fairbanks is best known for his realistic representations of human and animal subjects. His naturalistic and monumental style was well suited for commemorative statues, of which he designed many all over the country. His works generally fall into three categories: allegorical subjects, commemorative statues, and Western themed sculptures. His allegorical figures include "Nebula," a kneeling female encircled in a ring that was exhibited at the 1939 New York World's Fair, and the "Awakening of Aphrodite," a marble female nude emerging from a giant scallop shell. This was commissioned in 1927 for the private garden of Carl Washburne, a Eugene, Oregon businessman. Besides the Campbell Memorial sculpture, Fairbanks' commemorative works include the 91st Division Memorial at Fort Lewis, WA (1930) and a series of Abraham Lincoln statues commissioned for the Lincoln Sesquicentennial in 1959. Fairbanks returned many times to the subject of the West, perhaps because he himself was a Westerner and scion of a pioneer family. His design for the Old Oregon Trail marker was selected for a U.S. postage stamp to commemorate the Oregon Territory Centennial in 1949, and his Pioneer Mothers' Memorial in Vancouver, WA (1929) remembers the fearless women who helped conquer the West. Besides statues and sculptures, Fairbanks also designed the charging ram hood ornament for Dodge Motors (part of the Chrysler Corporation) in 1932, a stylized version of which is still used today.

The bronze bas-relief sculpture of David Campbell that Fairbanks created for the memorial depicts a confident and youthful Fire Chief, and was said to be a remarkable likeness. His appearance is informal; although he is in uniform, his turnout coat is unbuttoned, his hat is removed, and he smiles familiarly. This was a relatively early project for Fairbanks, who was then a young professor at the University of Oregon and would go on to become a well-known sculptor of memorials and allegorical figures. The Campbell sculpture is significant as one of his only sculptures designed to be incorporated into a large architectural composition; another important example is the bronze door reliefs on the entrance to the U.S. National Bank, also in Portland and completed

⁴⁵ Cret's essay is included in Appendix B, "The Selected Writings of Paul Philippe Cret," in White, *Paul Philippe Cret* (Philadelphia: Art Alliance Press, 1973): 66.

⁴⁶ Most of the biographical information in this paragraph was taken from clippings, pamphlets, and ephemera in the Avard T. Fairbanks folder (730.92 F164) archived in the vertical file at the Oregon Historical Society Research Library.

Campbell, David, Memorial

Name of Property

Multnomah Co., Oregon

County and State

in the 1920s. Fairbanks' Campbell sculpture, designed as the centerpiece of the Memorial, matches the scale and style of Cret's monument and is integral to the composition as a whole.

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

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Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

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Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

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 # _____
 recorded by Historic American Landscape Survey # _____

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: Oregon Historical Society, Portland

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Less than 1 acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>10</u> Zone	<u>524296</u> Easting	<u>5040891</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the nominated property is a triangle that begins at the inner edge of the sidewalk at the corner of Southwest 19th Avenue and Alder Street and extends 36 feet east along Alder Street. The boundary then turns south-southwest, continuing 78 feet south along the inner edge of the sidewalk dividing the Campbell Memorial from the Portland Firefighters Park lawn. The boundary turns a sharp corner, and extends north for 78 feet along the inner edge of the sidewalk along Southwest 19th Avenue until it reaches the point of beginning at the corner of Alder Street. Because the nominated property is located in a traffic island that is considered a city right-of-way, it was never platted and does not have a lot or block number associated with it.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the nominated property include the extent of the Campbell Memorial monument, which itself includes the Portland Heritage Tree that is historically associated with the property.

11. Form Prepared By

name/title Hope Svenson
organization Bosco-Milligan Foundation/Architectural Heritage Center date March 27, 2010
street & number 701 SE Grand Ave. telephone (503) 231-7264
city or town Portland state OR zip code 97214
e-mail valb@visitahc.org (Val Ballestrem, Education Manager, Architectural Heritage Center)

Additional Documentation

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)
-

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: David Campbell Memorial
City or Vicinity: Portland
County: Multnomah **State:** OR
Photographer: Hope Svenson
Date Photographed: Photos 1-9, March 3, 2010; Photo 10, July 28, 2010
Description of Photograph(s) and number:

Photo 1 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0001)
North elevation, camera facing south.

Photo 2 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0002)
East elevation, camera facing west.

Photo 3 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0003)
South (rear) elevation, camera facing north.

Photo 4 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0004)
West elevation, camera facing east.

Photo 5 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0005)
Sculpture, fountain, and pool, camera facing south.

Photo 6 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0006)
Sculpture and architectural surround, camera facing south.

Photo 7 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0007)
Fountain, camera facing south.

Photo 8 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0008)
Lantern, camera facing north.

Photo 9 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0009)
Lantern pedestal, camera facing south.

Photo 10 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0010)
Bas-relief sculpture, camera facing south.

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

Campbell, David, Memorial
Name of Property

Multnomah Co., Oregon
County and State

name City of Portland Bureau of Transportation
street & number 1120 SW Fifth Avenue, Suite 800 telephone (503) 823-5185
city or town Portland state OR zip code 97204

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 23

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)



Photo 1 of 10. (OR_MultnomahCounty_DavidCampbellMemorial_0001)
North elevation, camera facing south.

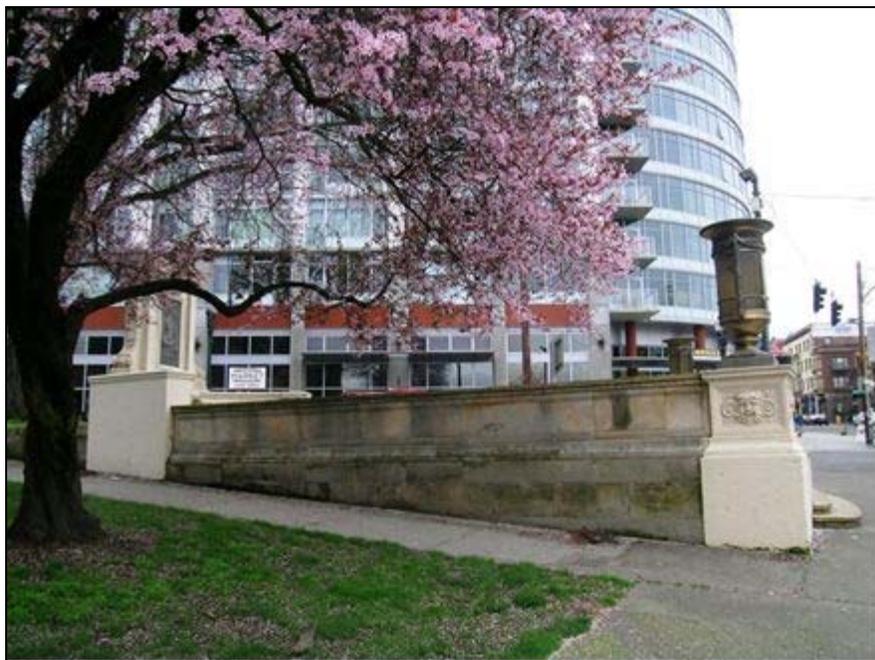


Photo 2 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0002)
East elevation, camera facing west

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 24

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)



Photo 3 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0003)
South (rear) elevation, camera facing north.



Photo 4 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0004)
West elevation, camera facing east.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Photos Page 25

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)



Photo 5 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0005)
Sculpture, fountain, and pool, camera facing south.



Photo 6 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0006)
Sculpture and architectural surround, camera facing south.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)

Section number Photos Page 26



Photo 7 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0007)
Fountain, camera facing south.



Photo 8 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0008)
Lantern, camera facing north.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)

Section number Photos Page 27



Photo 9 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0009)
Lantern pedestal, camera facing south.



Photo 10 of 10: (OR_MultnomahCounty_DavidCampbellMemorial_0010)
Rear elevation, camera facing north

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Documents Page 28

Campbell, David, Memorial
Name of Property
Multnomah Co., Oregon
County and State
N/A
Name of multiple listing (if applicable)

DOCUMENTS

- Figure 1: Tax Lot and General Location Map
 Figure 2: Site Plan
 Figure 3: Historic Photograph, NW 19th Ave looking south at W Burnside St., 1939.
 Portland City Archives, A2005-001.942.
 Figure 4: Historic Photograph, W Burnside St, 18th Ave and 19th Ave intersection, c.1943
 Portland City Archives, A2005-001.158.
 Figure 5: Historic Photograph, Station 3 crews cleaning the Campbell Memorial at West Burnside and
 19th Ave., 1948. Portland City Archives.
 Figure 6: Historic Photograph, Station 3 crews cleaning the Campbell Memorial (close-up) at West
 Burnside and 19th Ave., 1948. Portland City Archives.
 Figure 7: Appendix: Complete List of Firefighters' Names Engraved on Plaques at the David Campbell
 Memorial, in Chronological Order According to Year of Death

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Documents Page 29

Campbell, David, Memorial
Name of Property
Multnomah Co., Oregon
County and State
N/A
Name of multiple listing (if applicable)

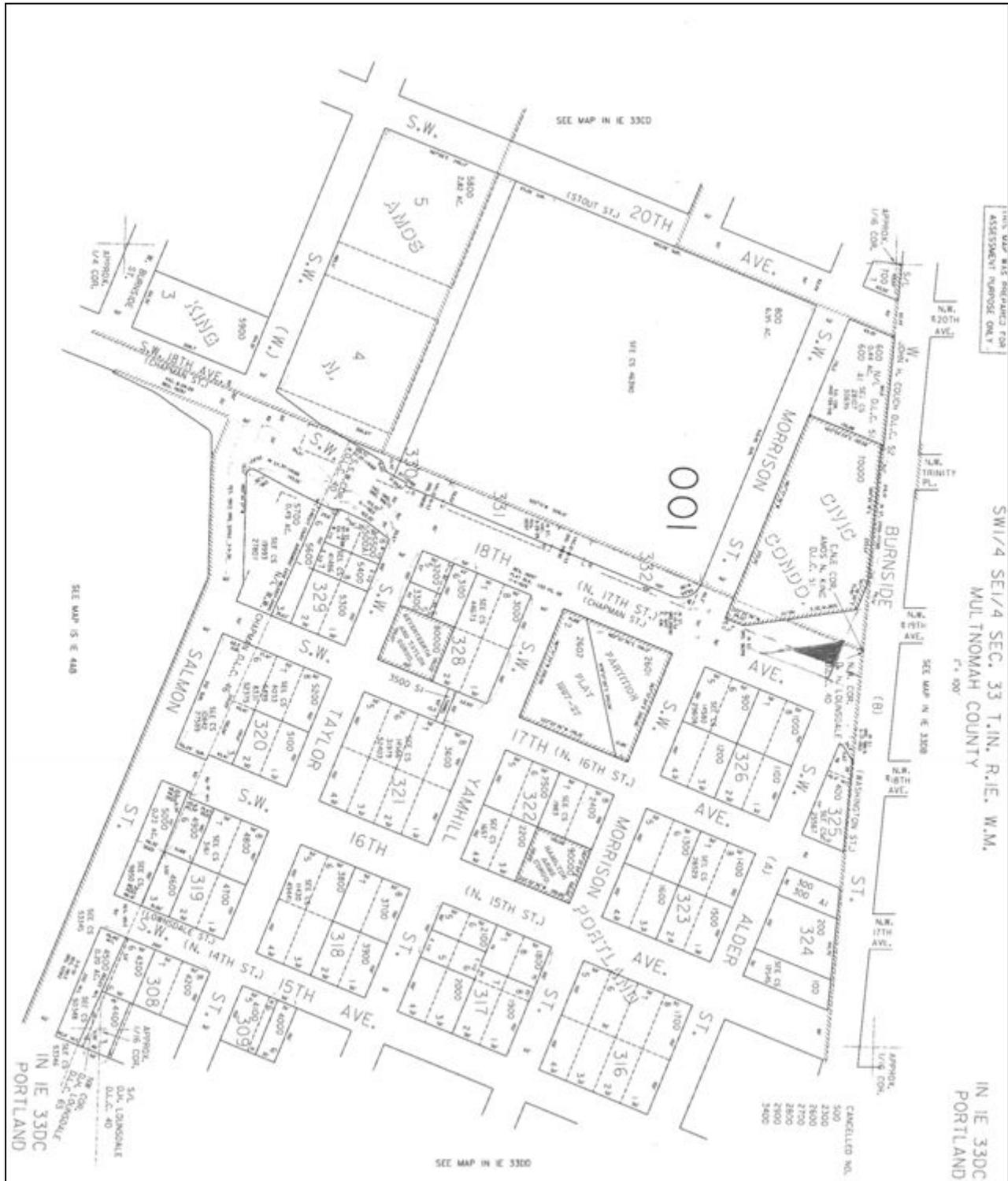


Figure 1: Tax Lot and general Location Map

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Documents Page 30

Campbell, David, Memorial
Name of Property
Multnomah Co., Oregon
County and State
N/A
Name of multiple listing (if applicable)

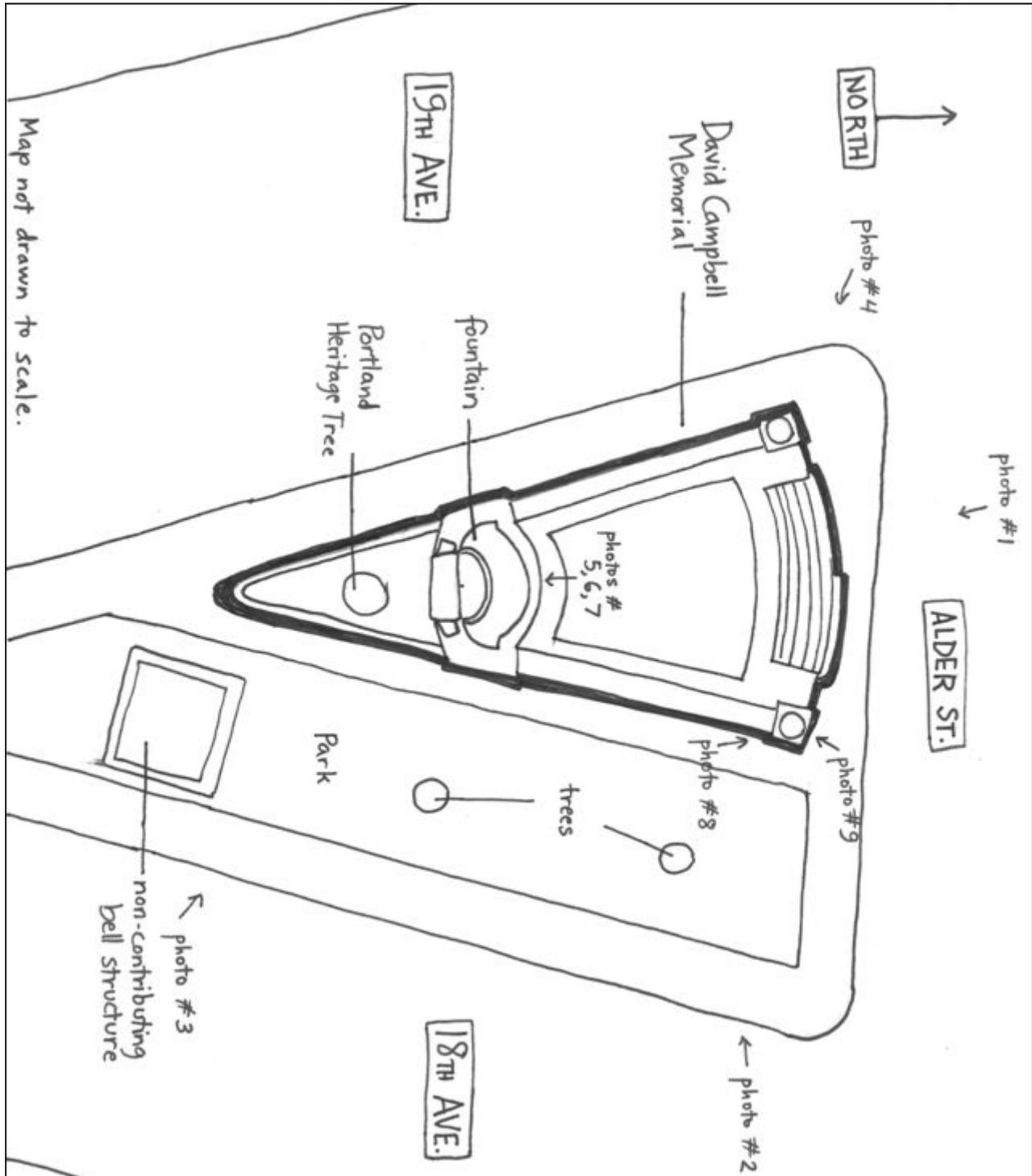


Figure 2: Site Plan

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Documents Page 31

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)



Figure 3: Historic Photograph, NW 19th Ave looking south at W Burnside St., 1939.
Portland City Archives, A2005-001.942.



Figure 4: Historic Photograph, W Burnside St, 18th Ave and 19th Ave intersection, c.1943
Portland City Archives, A2005-001.158.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Documents Page 32

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)



Figure 5: Historic Photograph, Station 3 crews cleaning the Campbell Memorial at West Burnside and 19th Ave., 1948. Portland City Archives.



Figure 6. Historic Photograph, Station 3 crews cleaning the Campbell Memorial (close-up) at West Burnside and 19th Ave., 1948. Portland City Archives.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Documents Page 33

David Campbell Memorial
Name of Property
Multnomah Co., Oregon
County and State
Not Applicable
Name of multiple listing (if applicable)

APPENDIX

Complete List of Firefighters' Names Engraved on Plaques at the David Campbell Memorial, in Chronological Order According to Year of Death

J. Reed, Unknown DOB–1881
 F. Wagner, 1885–1890
 J. Hewston, 1883–1892
 T. O'Keefe, 1883–1892
 T. Grenfell, 1883–1896
D. Campbell, 1881–1911
 W. Higdon, 1911–1912
 E. Gustafson, 1915–1916
 F. McCormick, 1910–1919
 K. Gunster, 1913–1921
 O. Lehman, 1910–1921
 J. Baldwin, 1917–1922
 O. Gabriel, 1913–1922
 A. Wefel, 1905–1923
 W. Wilbur, 1917–1926
 H. Josephson, 1927–1928
 W. McCreery, 1928–1928
 C. Ryan, 1924–1928
 H. Krimbel, 1920–1930
 R. Laisner, 1912–1930
 F. Kearney, 1925–1934
 H. Morrow, 1913–1934
 H. Gardner, 1923–1935
 W. Heath, 1892–1935
 F. Platt, 1914–1937
 E.W. Bills, 1930–1940
 C.G. Markstrom, 1930–1940
 J. Allerton, 1923–1945
 E. Bradford, 1913–1945
 G. Warner, 1924–1946
 A. Berg, 1919–1948
 D. Shaw, 1912–1949
 V. Brown, 1928–1957
 J. Metcalfe, 1938–1960
 V. Spencer, 1951–1966
 J.L. Devaney, 1949–1977