The David Campbell Memorial is a limestone cenotaph located on a triangular traffic island in the southwest quadrant of Portland, Multnomah County, Oregon. Bordering 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. The fountain is an architectural frame inset with a bronze bas-relief of Campbell sculpted by Avard 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. 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-contribution 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 memorial is oriented so that its shortest side, facing heavily trafficked Burnside Street, well accommodates the passersby 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 sides of the lot. At either side of the convex staircase is a limestone pedestal, each with dadas featuring carved grotesque humanoids 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 belflowers. 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 corbel 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 Avard 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’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. The steps and benches were particularly damaged, and these were replaced with a more durable California stone at some point between 1948 and 1980. 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. 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. In 1996, an informational pedestal was erected on the sidewalk at the northwest corner of the monument, and 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 1925.

**HISTORY**

(Chronological, descriptive history of the property from its construction through at least the historic period - preferably to the present)

Statement of Significance Summary Paragraph The David Campbell Memorial is locally significant under National Register Criterion C as a representative example of the work of one of America’s premier architect, to its architectural excellence, and to its unique historical associations. The monument is significant under National Register Criterion B-6 as a representation of the memorialization of the fireman, the veteran, and the civilian. The David Campbell Memorial is significant as a local example of the architectural style of the late 19th century, the period in which the monument was built. The monument is unique in its specific architectural style, the Beaux-Arts style, and its location within the city of Portland. The monument is also significant as a local example of the memorialization of the fireman, the veteran, and the civilian.

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rising popularity of Bauhaus teaching methods displaced the Beaux-Arts pedagogical style that had been based on the use of competitions. As a professor of architecture at the University of Pennsylvania for 34 years, Cret had a far-reaching 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 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 his students’ appreciation of his dedication and hard work.

The memorial embodies Cret’s signature understated Classicism, in which a simple but bold statement is made within the parameters of Beaux-Arts tradition. It is modest in size, with an elevated platform and a simple marble base. The main feature of the monument is a statue of David Campbell, seated upon a pedestal with a helmet and fire axe, symbolizing his role as a fire chief. The statue is made of white marble and is in the Neoclassical style, with a focus on simplicity and grace.

The memorial is located on the northwest corner of 18th Avenue and Burnside Street, in Portland’s West End neighborhood. It was dedicated on May 30, 1917, and is maintained by the David Campbell Memorial Association. The association was founded in 1913, two years after Campbell’s death, and was established to honor his memory and to provide a place for the community to gather and remember his contributions. The monument serves as a reminder of the importance of fire safety and as a tribute to those who have made contributions to the field of fire service.
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. 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 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. 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 processional route toward the point. Finally, the entire composition was drawn up, the complete scheme that was the end product of the design process. 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. 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.