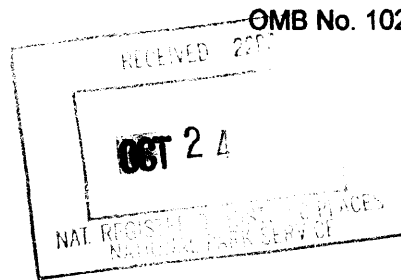


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1484



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Clarke-Mossman House

other names/site number _____

2. Location

street & number 1625 NW 29th Ave. not for publication ___
city or town Portland vicinity ___
state Oregon code OR county Multnomah code 051
zip code 97210

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide X locally. (___ See continuation sheet for additional comments.)

James Hamrick 16 Oct 02
Signature of certifying official Date

State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (_____ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

=====
4. National Park Service Certification
=====

I, hereby certify that this property is:

	Signature of Keeper	Date of Action
<input checked="" type="checkbox"/> entered in the National Register ____ See continuation sheet.	<i>[Signature]</i>	<u>12/6/02</u>
<input type="checkbox"/> determined eligible for the National Register ____ See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
<u> 1 </u>	<u> 2 </u> buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
<u> 1 </u>	<u> 2 </u> Total

Number of contributing resources previously listed in the National Register N/A

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

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: Domestic _____ Sub: Single Dwelling _____

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: Domestic _____ Sub: Single Dwelling _____

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

Colonial Revival _____

Materials (Enter categories from instructions)

foundation _brick_____

roof _composite shingles _____

walls _weatherboard, _____

other _half-timbering, stucco _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

=====

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.)

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

Areas of Significance (Enter categories from instructions)

Industry _____
 Art _____

Period of Significance _1893-1906_____

Significant Dates _1893_____

_____1898_____

Significant Person (Complete if Criterion B is marked above)

Clarke, Harry T. _____
Mossman, Cornelia B.

Cultural Affiliation _____

Architect/Builder _unknown_____

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

=====

9. Major Bibliographical References

=====

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- 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 # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Multnomah County Assessment and Taxation Office, Multnomah County Public Library, Portland Art Museum Library, Oregon Historical Society Library _____

=====
10. Geographical Data
=====

Acreage of Property .23 acres _____

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	10	522655	5042450			
2				4		
	____ See continuation sheet.					

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Ann Fulton_____

organization Cultural Resources Management_____

date 2/15/02_____

street & number 1540 SW Davenport St._____

telephone 503-274-2106_____

city or town Portland_____ state OR zip code 97201-2230_____

=====
Additional Documentation
=====

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

- Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

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

name Dr. E. Michael and Bette Van Buskirk

street & number 1625 NW 29th Ave. telephone 503-224-6475

city or town Portland state OR zip code 97210

=====
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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Narrative Description

Physical Description

The Clarke-Mossman House, built in ca. 1893, is a wood-frame Colonial Revival-style residence located in the Willamette Heights neighborhood of northwest Portland. In 1890 John Hale platted Willamette Heights Addition, the area's first subdivision. After a streetcar line on Thurman Street made the subdivision accessible in 1891, Hale sold a lot to Susan Clarke, the wife of Orlando Clarke, founder of Portland Iron Works.

Located on the east slope of the Tualatin Mountains, approximately 350' above sea level, Willamette Heights offered a fine view of the Willamette River and surrounding area. Bordered by forests, a park, and Balch Creek, the site was close to Portland's commercial and industrial districts. During the neighborhood's fifteen years of rapid growth following the 1905 Lewis and Clark Exposition, good examples of Colonial Revival, Arts and Crafts, and Shingle-style residences were built. The Clarke-Mossman House, facing east, occupies a 50' x 100' lot; a 50' x 100 lot on the north side of the residence has been sold with the house since it was built. A building permit documents the construction date (*Oregonian*, 2 January 1893). The architect of the house is unknown.

The Clarke-Mossman residence has the characteristics of the Colonial Revival style, which borrowed design features from early American architecture. The firm of McKim, Mead and White developed the style in the 1870s. Colonial Revival features displayed in the house are a prominent entrance with a decorative pediment and a symmetrically balanced front façade, created by double-hung wood-sash windows placed in adjacent pairs. Like other Colonial Revival-style residences, the Clarke-Mossman House's principal areas of decoration are the entrance, cornices and windows (McAlester 1998, 324). The residence reflects the special characteristics of a Colonial Revival-style subtype sometimes known as the "Classic Box." Approximately one-third of all Colonial Revival houses built before 1915 were this subtype. The Clarke-Mossman House has the Classic Box's identifying features of a symmetrical, two-story square or rectangular volume, a full-width porch, and dormers (McAlester 1998, 321).

Architects experimented with the Colonial Revival style during its early years of popularity (Hawkins and Willingham 1999, 216); they freely combined Colonial Revival and Queen Anne features to produce imaginative variations before 1900. The Clarke-Mossman House is a good example of the Colonial Revival style's early phase because of its combination of massing and symmetry of front facade with the Queen Anne features of a wraparound porch and stained-glass windows.

Of wood-frame construction, the Clarke-Mossman House rises as a two and one half-story hipped roof volume with two-story bays on the north and south elevations and an elevated basement. The residence has a rectangular ground plan of 47' x 26'. Exterior wall materials are asbestos cement shingles, half-timbering, and heavy stucco. Concrete shingles cover the roof; the foundation is brick with concrete parging.

The pedimented gable on the roof of the off-center main entrance porch adds a distinctive note of decoration. The

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one-story porch with arched openings and plain, rectangular porch supports extends across the front façade and wraps around the house's north side. The service porch at the rear of the house has a latticework screen and chamfered porch supports. Both service and main entrance porch and stair railings have molded handrails, plain balusters, and square newels with ball finials.

Latticework screens the service porch and the basement. Four pedimented roof dormers are symmetrically arranged on the roof's hips; the north hip has an additional dormer. Double-hung windows in adjacent pairs on the front façade and north bay are symmetrically placed. Dormer windows have multi-pane upper sashes; a stained-glass oval window and bull's eye window are located on the house's south side. All windows have wood sash. Windows and doors with diamond-shaped leaded glass panels and transoms have architrave trim. The interior masonry chimney has a corbelled cap. The residence's primary decorative element is the pedimented gable over the entrance, which is finished in stucco and half-timbering. A molded, boxed cornice adds another note of decoration.

The Clarke-Mossman House has a four-room side hall plan. The entrance hall contains the main staircase and opens into the parlor. Sliding doors between the parlor, living room, and dining room create a relatively open space divisible into separate rooms. The kitchen and pantry are in the rear of the house. A dogleg service stair in the northwest corner leads to the second floor and attic. Four bedrooms flank the central hall on the second floor; an office and workroom are on the attic floor. An addition incorporating a portion of the back porch is square in plan. The addition includes a bedroom, bathroom, and closet. The bathroom is in the northwest corner; the closet is in the southeast corner. The main window type is a double-hung, wood-sash window. Interior trim and hardware are compatible with the original trim and hardware.

Principal interior features are the main staircase and fireplace. The dogleg staircase has winders, molded handrails, turned balusters, and a newel post ornately carved with classical motifs. The fireplace in the living room has a rectangular opening with architrave surround, classical detailing, beaded molding, frieze, and cornice. The overmantel has a mirror and plain cornice; a classical motif decorates the cast-iron fireplace screen. The hearth is made of mustard-colored ceramic tiles.

Interior decorative elements and finishes are restrained. First and second floors have picture rails; doors are paneled with architrave trim. Walls and ceilings are plaster and ceilings have medallions; the kitchen ceiling is made of embossed metal. Flooring in formal rooms is nailed oak boards; fir boards are used on the second and attic floors. The lighting fixture in the entrance hall is a brass-trimmed, rose-colored globe suspended by chains. When this fixture was converted for use with electricity in ca.1910, parlor and living room fixtures, which are bowls suspended by chains, were installed.

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The Clarke-Mossman House is located on the southwest corner of Savier Street and NW 29th Avenue, which it fronts. Situated on level land carved out of the hillside, the residence is elevated above the steep grade of NW 29th Avenue and the sloping grade of NW Savier Street. Constructed in ca.1910, a low stone wall made of native basalt boulders extends along the southern boundary. The driveway on the south side of the property leads to a two-car garage, built in 1997. A garden shed, built in 1996, is located on the east side of the house. The garden, designed by Jennifer Kloter in 1999, has a formal arrangement. A walkway made of brick pavers leads to a main patio and a small patio on the northwest corner of the property. Plantings include Japanese holly, arborvitae, hydrangea, and shag white pine. The apple tree on the west side of the house is one of the oldest in the neighborhood (Gray 2002).

Integrity

The Clarke-Mossman House retains historic integrity. The residence originally was finished in weatherboard and had classical porch supports, pilasters at the corners, a belt course, and roof finials. The oval window had wood trim with keystones and double-hung windows had lintels and shutters. Weatherboard and decorative trim remains intact under the shingles, which were added to the house in the ca.1920s. Additions include the new garage and a master suite, built in 1999; the garage is finished in weatherboard and the addition is finished in shingles similar to those covering the house. The interior of the residence retains its original plan and function. Prominent features such as the fireplace and stairs are intact and the majority of the flooring, woodwork, and wall surfaces are intact or appropriate to the building's era of construction. The 1999 garden reflects the impact of the Colonial Revival style on landscapes in the 1890s. Gardens influenced by that style were a "compromise with formality;" geometric beds created by walkways contained drifts of many types of plants and trees (Huntington 1974, 420).

Developmental History

In c.1893 the Clarke family built a house on the lot Susan A. Clarke purchased from John Hale in 1891. That year Harry Clarke purchased the lot on the north side of Susan Clarke's lot for \$2000. From 1893 to 1895 Harry T. Clarke, his mother Susan, and his two sisters, Nellie L., and Mary E., lived in the house. After Mrs. Clarke died and his sister Nellie married, Harry rented the house to Cornelia Billings Mossman and Edward P. Mossman in 1895. Mrs. Mossman was a prominent leader in the development of Oregon art (*Oregonian*, 25 October 1933). Dr. Mossman was a founder of the North Pacific Dental College (*Oregon Journal*, 22 January 1942).

The Mossmans rented the home from Harry Clarke from 1895 to 1906. The Mossmans then moved to La Grande, Oregon, where Dr. Mossman established a practice, and the Mossmans remained for eighteen years. Harry Clarke sold the house to Nettie B. and Charles Crogster in 1907. Nettie Crogster was a member of the Portland Woman's Club and Charles Crogster was the president of Crogster Timber Company (*Oregonian*, 10 April 1955; *Oregonian*, 22 April 1930). Annette Crogster Bartholomae, the Crogsters' daughter, later was a librarian at Multnomah County Public Library, Portland State University Library, and the Oregon Historical Society (Smith 2002). The Crogsters built the

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first garage in ca. 1926. After her husband's death, Nettie Crogster rented the house to F. Beulah and Henry C. Wilkins in 1942; Henry Wilkins worked in the Oregon Shipbuilding Corporation's yards (Polk's 1942, 1869).

In 1950 Mary S. Morphey and her husband Lloyd A. (Pat) Morphey purchased the house. Mary Morphey was an artist and Lloyd A. Morphey was a superintendent at Pacific Power & Light Company (*Oregonian*, 27 April 1987). The Morpheys added a bathroom to the second floor in ca. 1950. When Mary Morphey died, Lloyd Morphey married Oriel C. Morphey. After Mr. Morphey's death, Oriel Morphey sold the residence to current owners Bette and E. Michael Van Buskirk. The Van Buskirks built the second garage and master suite.

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Narrative Statement of Significance

The Clarke-Mossman House is significant under National Register Criteria B because of its association with Harry T. Clarke and Cornelia B. Mossman. The house reflects the important role that Harry Clarke played in Oregon industry and that Cornelia B. Mossman had in Oregon art. The period of significance begins with Clarke's construction of the house in 1893 and ends with Mossman's move to La Grande, Oregon in c.1906.

Through its construction date, style, and location, the Clarke-Mossman House demonstrates Harry Clarke's importance in Portland industry. President of Portland Iron Works from 1888 to 1918, Harry Clarke was a manufacturer of castings and machinery. Clarke was born in Rockford, Illinois on December 4, 1864 and came to Portland in 1882 with his parents, Orlando and Susan. Orlando Clarke established the Portland Iron Company that year. In 1884 Orlando Clarke built a factory in Slabtown, the city's lumber milling district. Slabtown derived its name from workers' production of billions of feet of slab lumber there.

The Clarke family constructed the Willamette Heights house in ca.1893 after the death of Orlando Clarke in 1888. When his father died, Harry Clarke became the president of Portland Iron Works at the age of 23. Both Mrs. Clarke and her daughter Nellie served as directors of the board of the Portland Iron Works while they lived in the residence (Seymour 1982, 5-8).

The Clarke-Mossman House illustrates Harry Clarke's success in managing Portland Iron Works. The firm developed as an important Pacific Northwest manufacturing company during the years of the Clarke family's residence in Willamette Heights. Clarke made Portland Iron Works profitable by embracing innovation and specializing in high-quality sawmilling machinery. The firm was one of the first companies to manufacture "The Great Bull Edger" used in the sawmill industry; the company also was one of the first in Oregon to manufacture steam donkey engines for lumber camps (Seymour 1982, 6-7). Portland Iron Works hired no sales representatives, but excellent products made machine dealers in Portland, Seattle, Tacoma, and Spokane eager to promote the company. A list of Portland Iron Works' products included flat belt pulleys, shaft couplings, canting gears, steam donkeys, mortice gears, babbitted bearings, bandmill wheels, edgers, carriage headblocks, log hauls, lath mills, steam boilers, steam engines, steam cylinders, and iron work for circular mills, trimmers, and carriages (Seymour 1982, 3).

Construction of the Clarke-Mossman House in ca.1893 reveals Portland's growth and prosperity before the Panic of 1893; that financial crisis created a depression that lasted until 1897 and halted construction in Willamette Heights. The Clarke-Mossman House was one of a handful of homes in the subdivision before the 1905 Lewis and Clark Exposition produced a building boom. The residence's Colonial Revival style illustrates Harry Clarke's achievement in making Portland Iron Works profitable. After architect William M. Whidden brought that style to Portland in the 1880s, it became the fashionable choice of prosperous business owners.

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The location of the Clarke-Mossman House followed the City & Suburban Railway Company's construction of a trolley line up Thurman Street in 1891 and Willamette Heights' proximity to Portland Iron Works. The development of Willamette Heights as a streetcar suburb allowed Harry Clarke to travel easily between home and work. The house reflects the era in which factory owners lived near their plants because they spent long hours supervising production. The Clarke-Mossman House was in the classic location of the nineteenth century factory owner's residence--close to the factory but high above it. Besides removing the owner from the factory's noise and dirt, the elevated site of the Clarke residence symbolized the owner's higher social and economic status. Because the firm specialized in sawmilling machinery, Portland Iron Works was in Slabtown at the foot of Willamette Heights.

Harry T. Clarke died in 1918. The *Oregonian* reported on June 19, 1919: "For the past 35 years Mr. Clarke was actively associated with the industrial life of Portland....Under his management the institution showed a substantial growth." In 1947 the LeRoy Andersen family purchased Portland Iron Works (later renamed Power Transmission Products). The firm became the 46th member in the *Oregonian's* 100-Year Club in 1982.

As an historic building associated with Harry Clarke, the Clarke-Mossman House better exemplifies Clarke's significance than does the Portland Iron Works plant. The plant's integrity is diminished; changes have made the building no longer eligible for the National Register of Historic Places. Alterations include the removal of giant cranes and pulleys attached to the front façade, replacement of original windows, addition of green metal decorative panels, and destruction of historic signage.

The Clarke-Mossman House also meets National Register Criteria B because of its association with Cornelia Billings Mossman. Mossman resided in the house from 1895 to 1906. Born in Iowa in 1859, Cornelia Billings Mossman married dentist Edward P. Mossman in 1881 and moved to Portland in 1892. The Mossmans rented the house from Harry Clarke in 1895.

The style and location of the house illustrate Cornelia Mossman's interest in art. The residence's combination of symmetry and asymmetry and restrained Colonial Revival-style decoration appealed to individuals such as Mossman who had an artistic eye. The wraparound porch provided a panoramic view of the Willamette River that attracted people with an artistic sensibility and presented a perfect place to paint landscapes.

Cornelia Mossman was a leader in the development of Oregon art. Mossman chaired the Art Department of the Oregon Federation of Women's Clubs for eight years. Her mission was to expand interest in art through Oregon's women's clubs (*Oregonian* 25 October 1933). In 1898 Cornelia Mossman organized and became the president

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of the Portland Art Class, established for “the mutual improvement and the development of art interest in Portland” (*Oregonian* 23 October 1955). The group first met in the Multnomah County Public Library, where the Portland Art Association had a gallery. Portland Art Class members gathered every week to listen to lectures delivered by nationally recognized experts and to watch lantern slide shows.

Led by Cornelia Mossman, members devised a successful plan to increase art patronage. The Portland Art Class founded Portland Art Museum’s first docent program and provided docents for the next seventy years (Portland Art Association n.d., n.p.). The Portland Art Class’s training and education of docents made them key figures in promoting art in the community. Cornelia Mossman also led the organization to establish an art education program at the Young Women’s Christian Association (YWCA) and an art appreciation study section in the Portland branch of the American Association of University Women (AAUW).

As president of the Portland Art Class, Cornelia Mossman led that organization to develop art in Oregon. During its eighty-year existence, the Portland Art Class grew from its original membership of eleven to more than sixty women. The group’s most important endeavor was to develop support for the Portland Art Museum, which was one of the first public museums devoted to fine arts west of the Mississippi River. The Portland Art Class raised money for the construction of Portland’s first museum building in 1905. The group donated important works of art and valuable art books to the Portland Art Association. The Portland Art Class also enabled the museum to survive during the Great Depression. The Portland magazine *The Spectator* reported in 1934: “The need for \$5000 to cover the deficit caused by the failure of the county to allot the Museum of Art that sum has united various groups of art lovers in their effort to assist the Museum. Recently the Portland Art Class, which for years has met on Wednesday mornings in the museum, gave the first large benefit affair...” (*The Spectator* 24 February 1934). In 1955 the Portland Art Association held a ceremony to honor the Portland Art Class’s contribution. Gwladys Bowen wrote in the *Oregonian*: “the group... has made a great contribution to the Portland Art museum in gifts of various kinds” (*Oregonian* 23 October 1955).

At her death in 1933, Cornelia Mossman’s prominence was widely recognized. “Oregon Art Leader Dies” was the caption for her obituary (*Oregonian* 25 October 1933). A memorial written by friend and fellow art patron Mrs. J. V. Milligan stated that Mossman was “well known as a leader in the development of art and art appreciation in Oregon” (*Oregonian* 30 October 1933). Like many volunteer efforts, Cornelia Mossman’s contribution to her cause received little lasting recognition. Her role in educating Portlanders about art proved its value when the Portland Art Class and the YWCA and AAUW art education programs helped the Portland Art Museum and art appreciation to develop.

The Clarke-Mossman House represents the beginning of Willamette Heights’ growth as a community of art patrons and artists because of Cornelia Mossman’s residence. Mossman was one of the first of many individuals in

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Willamette Heights to appreciated and promote art. Because of its relatively secluded country setting, the area quickly attracted many lovers of fine arts; in 1905 nationally recognized water colorist Cleveland Rockwell built a house there. Neighborhood resident Nan Montgomery Brewster remembered in 1991 that Rockwell used his sunroom as a studio (Willamette Heights Chronicles 1991, n.p.). Other artists soon settled; in 1991 more than fifty-five artists lived in Willamette Heights (Willamette Heights Historical Archive Committee, 1991).

The Clarke-Mossman House continued to reflect Willamette Heights' development as Portland's art colony when the house was the residence of Portland artist Mary S. Morphey. Morphey lived in the house from 1950 until her death in 1962. Born on Aug. 16, 1902 in Helena, Montana, Morphey was well-respected for her contributions to the Portland art community. After taking art classes in college in Montana, she continued her training at the University of Oregon and the Portland Art Museum.

From approximately 1950 to 1962, Morphey frequently exhibited her work at the Portland Art Museum and the Seattle Art Museum (*Oregon Journal*, 31 January 1958; Sharylen 1993, 146). Morphey also conducted art classes at the Clarke-Mossman House. A wall painting by Morphey is located in the bathroom on the first floor of the house. Morphey's brightly colored, fanciful wall painting depicts Queen Victoria seated on the "throne" of a toilet; her dressing table is depicted on an adjacent wall. The painting exhibits the humorous nature for which Mary Morphey was well-known (*Oregon Journal*, 31 January 1958).

Morphey collaborated with Martha Pederson on a masterwork, *Fourteen Stations of the Cross*. Installed in Portland's St. Marks Episcopal Church in 1956, *Fourteen Stations of the Cross* consists of fourteen panels made of ceramic tiles. On each panel Morphey painted a scene illustrating one event in Jesus' journey to Calvary. In 1956 the Rt. Reverend Robert Lessing, Rector of St. Marks, celebrated *Fourteen Stations of the Cross* in "New Stations of Cross Done in Ancient Ceramic Tile." Lessing wrote that Morphey painted "in the ancient Byzantine Christian style with a clean modern touch;" he observed that "the stations at St. Marks are unique in that they are the only ones known in the Northwest to be of the ancient ceramic tile and one of a very few sets in this country." Lessing added that both Morphey and Pederson were professional artists "well known in the community for other work they have done" (*Oregon Journal* 21 April 1956).

Because of its wall painting, art classes, and Mary Morphey's residence, the Clarke-Mossman House illustrates the continuing development of Willamette Heights as an art colony. The Willamette Heights Historical Archive Committee documented the neighborhood's character when it published *Artists of Willamette Heights: A Centennial Catalogue* as part of the community's centennial celebration (Willamette Heights Historical Archive Committee

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1991). Reporting on the event, Joe Fitzgibbon wrote in the *Oregonian* on April 4, 1991:

“For years, artists representing a virtual who’s who of the Portland art scene have called Willamette Heights home. Painters, sculptors, potters, weavers, woodworkers, metalworkers, photographers, film makers, architects, writers, and designers have hung their canvases, constructed looms, mounted cameras, and set up their artistic tools.”

From the 1890s to the present, Willamette Heights has attracted art patrons and artists who have appreciated a neighborhood that supports their talents.

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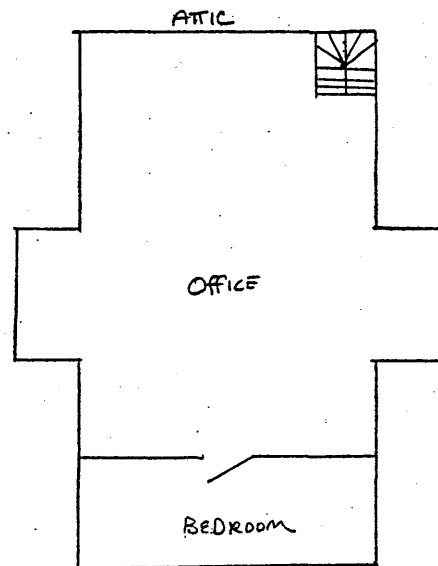
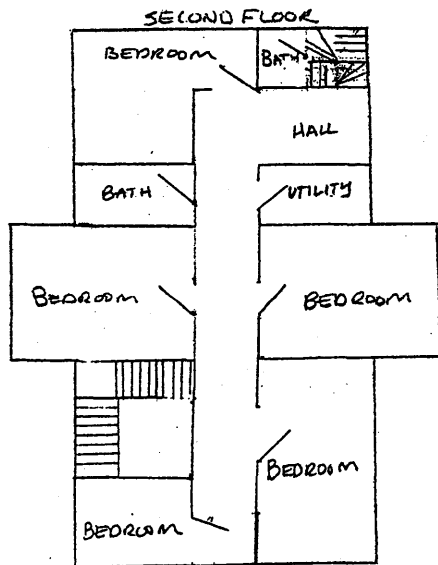
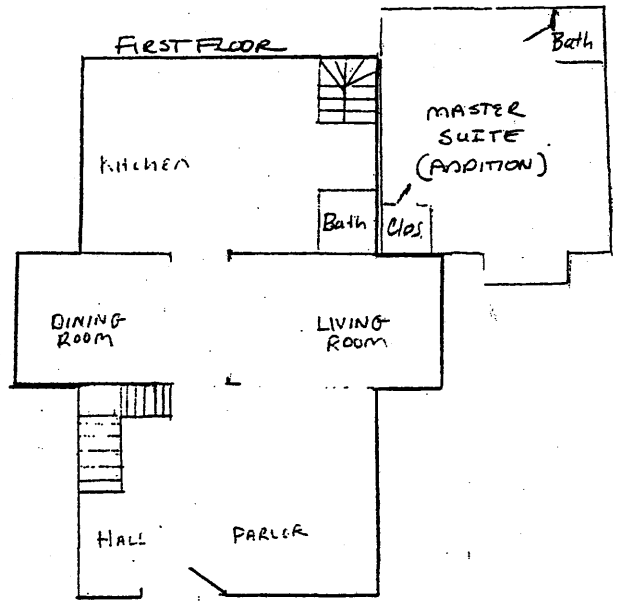
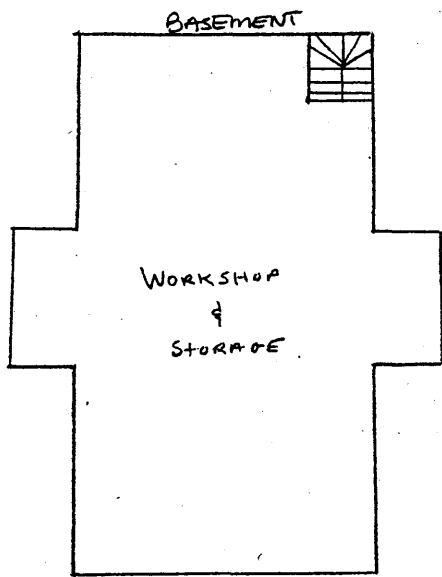
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Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

The nominated area is located in Section 29, Township 1, Range 1 East of the Willamette Meridian in Multnomah County, Oregon; it is otherwise identified as Tax Lot 11000, Lots 1 and 2 in Block 5 of Willamette Heights Addition.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

The nominated area encompasses two urban tax lots (50' X 100') occupied by the Clarke-Mossman House from 1893 onward.

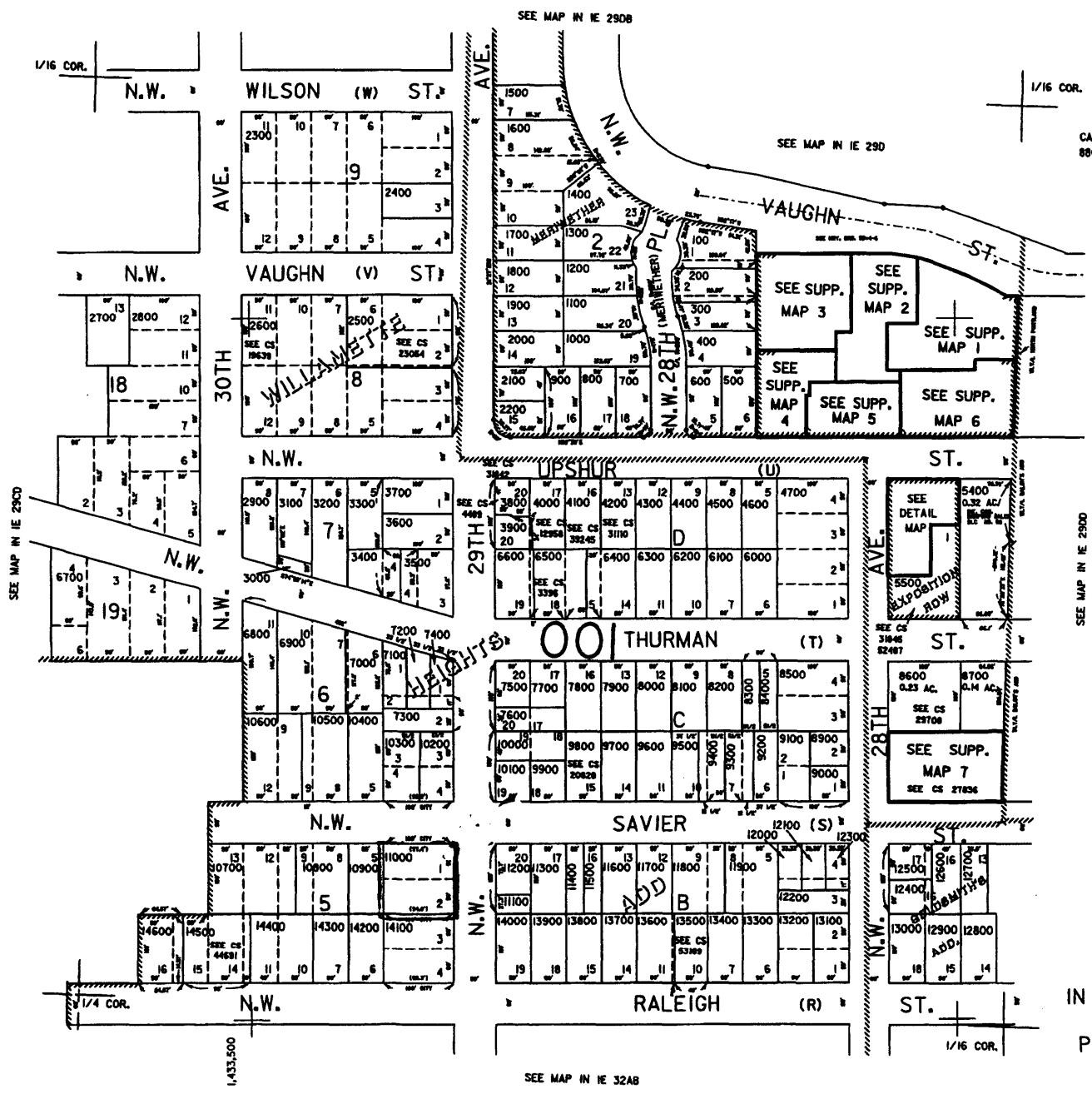


THIS MAP WAS PREPARED FOR ASSESSMENT PURPOSE ONLY

SW1/4 SE1/4 SEC. 29 T.1N. R.1E. W.M. MULTNOMAH COUNTY

1" = 100'

IN IE 2 & IN PORTL.



CANCELLED 8800

SEE MAP IN IE 2900

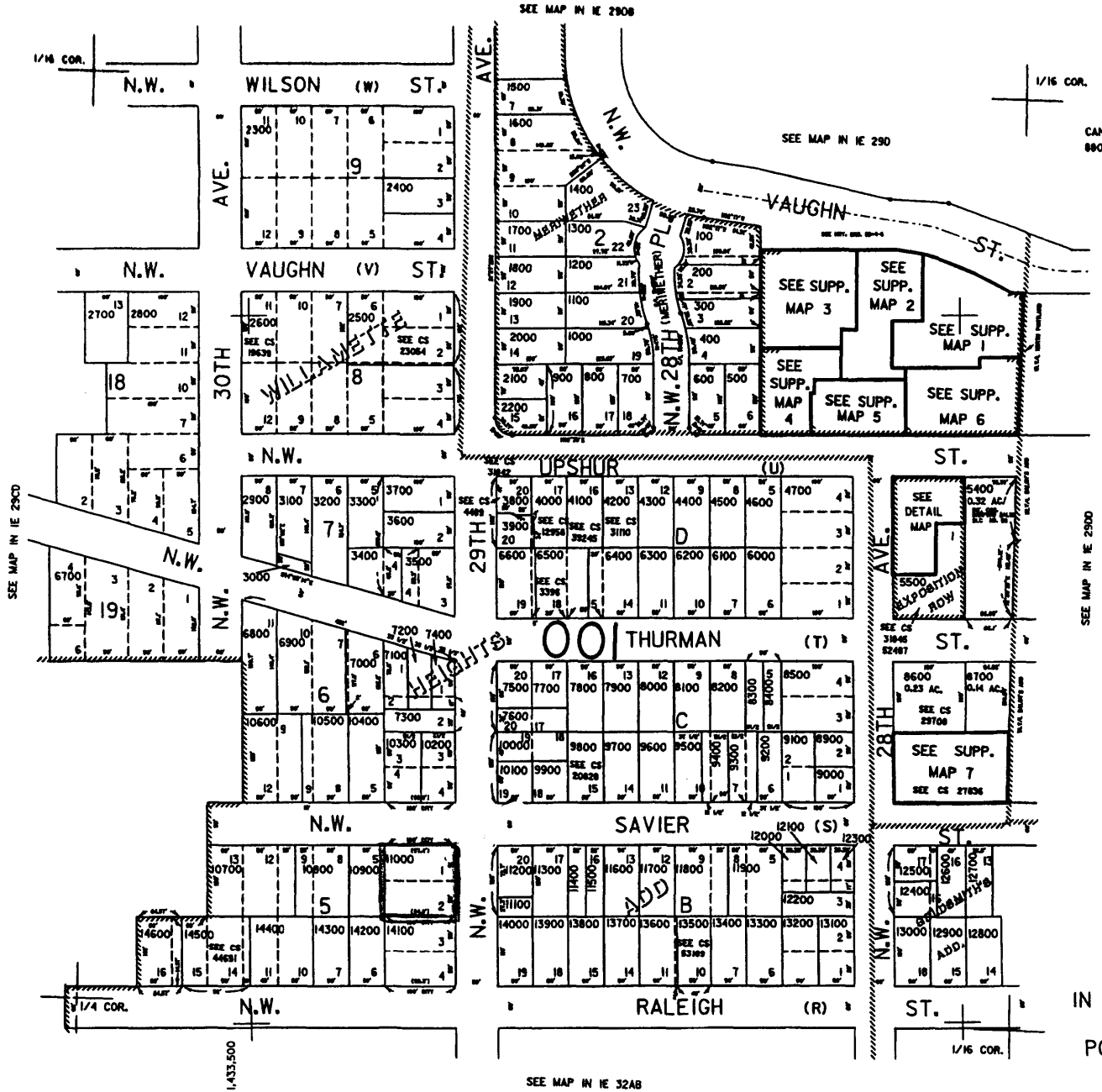
IN IE 2 & IN PORTL.

SEE MAP IN IE 3248

THIS MAP WAS PREPARED FOR ASSESSMENT PURPOSE ONLY

SW1/4 SE1/4 SEC. 29 T.1N. R.1E. W.M.
MULTNOMAH COUNTY
1" = 100'

IN IE 2
& IN
PORTL.



CANCELLED 8900

SEE MAP IN IE 2900

IN IE 2
& IN
PORTL.