

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Mooers, Dr. Robert R. and Mary Helen, House

other names/site number N/A

Name of Multiple Property Listing N/A

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

2. Location

street & number 1247 SE Kane Street not for publication

city or town Roseburg vicinity

state Oregon code OR county Douglas code 019 zip code 97470

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance: national statewide X local

Applicable National Register Criteria: A B X C D

Christine Curran 5-4-18
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register determined eligible for the National Register
- determined not eligible for the National Register removed from the National Register
- other (explain:) _____

[Signature] 6/25/2018
Signature of the Keeper Date of Action

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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	
1		buildings
		site
		structure
		object
1	0	Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: Single Dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: Ranch
Style; Contemporary Ranch

Materials
(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD: Vertical Board;

STONE: Sandstone

roof: SYNTHETICS: Membrane

other: N/A

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Dr. Robert R. and Mary Helen Mooers House, constructed in 1959, is a single-story, side-gabled mid-century modern residence. It was designed by architects Raymond Kermit Thompson and Polly Povey Thompson, combining elements of the popular Ranch Style with design elements associated with the architect-driven Contemporary Style, and demonstrating the influence of the Northwest Regional style. The house is located on the eastern hillside of Roseburg, Oregon, with a view of historic Roseburg and Mount Nebo to the northwest. The long, low-slung house is set at a slight angle on its .33-acre, hillside site to take advantage of this view. The residence is 2,542 square feet in size on a full, unfinished basement, with an 839-square-foot garage, and includes 4 bedrooms, two full baths, kitchen with adjacent larder/pantry, living room and dining room. The most dramatic feature of the Contemporary/Ranch-style house is the deep, full-width patio on the south side of the building, screened by a decorative sandstone wall, complemented by a large pinkish sandstone chimney in a random ashlar pattern. The broad gable end over the patio is supported by five posts and frames a view over the south side yard. The recessed entry on the west façade features a broad front door flanked by wide sidelights covered by geometric wood screens. The interior of the house is remarkably intact, with birch paneling, cabinetry, and built-in closets, hardwood floors, and original light fixtures throughout.

Narrative Description

LOCATION AND SETTING

The Dr. Robert R. and Mary Helen Mooers House is located southeast of downtown Roseburg, which is itself located along the Interstate-5 corridor, just east of the South Umpqua River in a narrow river valley. The house is sited above the city, where suburban style residential development has located along steep valley walls in this location. It is sited at the original terminus of SE Kane Street, which extends in a generally southerly direction from the north end of the city, following the contours of the hillside until it terminates south of the city, near Highway 99. Once the street passes the south end of town, it becomes residential in character. In the vicinity of the Mooers house, development tends toward mid-twentieth century residences, primarily Ranch-style houses that are oriented toward the view to the northwest, toward Mount Nebo and historical Old Town Roseburg. South and east of the Mooers house, development becomes increasingly sparse, with significant open space in the hills above it. East of the Mooers house are just a few curvilinear residential streets, with Ranch houses on large parcels, sited to take advantage of views. The Mooers house was until recently the last house on Kane Street in this vicinity, and one of the largest, on its one-third-acre lot. Natural or naturalistic vegetation in the area is generally oak savannah mixed with evergreens.

SITE AND LANDSCAPE DESIGN

The Mooers house is developed on a hillside. A curved driveway leads from the street to the large garage at the north end of the site. From this driveway, two sets of stairs separated by a ramp lead in an informal way to the recessed front entry. The rear yard at the northwest corner contains a former swimming pool that is set above grade with a retaining wall topped by a chain link fence. The formal patio leads into an informally landscaped yard. This area is now enclosed by a tall, wrought-iron fence. The rear of the yard is enclosed with a chain link fence. For the most part, plantings are informal and blend with the natural landscaping in the area.

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EXTERIOR

The Dr. Robert R. and Mary Helen Mooers House is a long, low Contemporary Ranch house that is located east of downtown Roseburg, Oregon, with expansive views toward the west. The house is sited at a slight angle to the street, oriented toward this view. The one-story house with a full, unfinished basement has a shallow-pitched, side gable roof and deep boxed eaves on the front facade, supported by extended beam ends. An open skylight (sunshade) is located over the stair to the front entry and a second sunshade is located over a rear patio. The footprint of the house is largely rectangular, with a narrower portion that contains the two-car garage on the north, side lot line. This wing of the house, which includes a room to the right or south of the garage, is also located at a lower level than the main portion of the house. The main entry is recessed and located slightly south of center on the west, front façade, accessed via two stairs and a ramp that winds up to the entry from the driveway. The wood-frame house is clad in vertical wood (rough cut cedar siding) with sandstone in a random ashlar pattern incorporated into a free-standing wall screening the patio at the south end of the building, also seen in a large fireplace wall, also on the south end of the building at the patio, as well as the large chimney in this location. The foundation is concrete and the roof is clad in membrane. The Contemporary Ranch house was designed by Portland architects Raymond Kermit and Polly Povey Thompson and constructed in 1959.

Front (west) façade. The front façade of the Mooers house essentially presents as a series of long, multi-light windows under the deep boxed eaves of the front façade, further accentuating the long, low appearance of this house. Beginning at the north end of the building, adjacent to the shop and garage, is a three-light window with a two-part casement, a single fixed window, followed by another two-part casement window, with a plain window surround. Below this window, at the basement level, another window is visible. To the left of the three-part window is another one of the same design. The next bay, which is slightly set back from the main plane of the house, is a three-part window with a fixed central pane flanked by two casements. These latter three windows previously had aluminum frames; they have been replaced with vinyl. Above this window is a sunshade, which lights this portion of the front stairs. The next bay, which is slightly recessed, contains the front entry door. Here a broad flush door is fronted by an open concrete porch. The door knob here has a modern, bronze-colored faceplate with an Asian-inspired design. Flanking the front entry door are broad sidelights covered by an open wood grill in a compatible design. The last or south bay of the house projects slightly to be in the same plane as the north end. Here are four, slightly vertically oriented, wood-frame windows. These windows are framed with a simple wood surround. Located in two of the panels formed by this simple frame are two louvered wood vents.

On the far south end of the house is a large covered patio that extends from the front of the house to the rear, screened on each end by a curved stone wall that rises four-to-five feet above the patio floor. It is unattached to the house and supports for the patio roof; at the northeast corner of the patio the gap between the wall and the house is large enough to accommodate a person accessing the rear yard. The wall is composed of long, narrow stones with square and rectangular openings. The gable end of the patio roof is supported by a deep beam that is in turn supported by five simple posts. The eaves that extend beyond the beam and posts are deep, projecting into the yard. The stone wall on the opposite end of the patio, at the rear yard, is lower than the wall at the front. On the back wall of this patio is the large, stone chimney for the fireplace in the living room. The extension of this exterior wall chimney into the patio allows the interior fireplace wall to be flush with the southernmost wall in the living room. This chimney has a deep shoulder on the right side. Today the yard is enclosed by a tall, black metal fence with narrow balusters. The yard on the opposite side of the parcel is enclosed with a chain link fence.

The north end of the house is occupied by a garage and what was originally a shop. The shop is located to the right (south) of the garage, at a slightly higher elevation. This room projects slightly in front of the plane of the garage. As a result, the shop has narrow eaves, while a deep eave overhangs the front of the garage. The front facade of the shop has six ganged, nearly square, fixed and casement, aluminum-frame windows. Above the garage, visible at the roofline, is a small chimney, which is located in the apex of the angle formed by the

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intersection of the two rooflines. The garage has an overhead door, which recently replaced two single garage doors, which were wood paneled doors with four lights each.

South side façade. The south side façade of the house is a view of the previously described patio. Toward the left or west side of this wall is the fireplace wall, which has a high, deep shoulder to one side. To the right of the fireplace wall is a sliding glass door that accesses the dining room. The patio itself displays a curvilinear concrete pad.

East rear façade. At the south end of the east rear façade is the previously described patio. The east rear façade incorporates two projections; it is otherwise in one plane. One is the bay window which is located in the kitchen. The second is a small, at grade, open deck. Both the bay window and the deck are covered by the same extension of the roof, supported by four simple posts. Centered within this extension is a sunshade. To the left or south of the bay is a two-part, wood-frame window with fixed lights and one wood louver under the pane to the right. The windows on this rear façade have two or three lights and are fixed and casement sash. They were previously aluminum-frame windows that are now vinyl. The back of the garage is visible at the far north end of this façade. It is set back from the rear facade of the house. Visible here is a two-part window on the north façade of the house, and the rise of the roofline that occurs at the break at the ridgeline.

North side façade. There are no features on the north side façade of the house, with the exception of the previously mentioned, two-part window. This end of the house is close to the neighboring house to the north. A large, flat, retained area is located northeast of the house in the rear yard, intruding into the rear yard, which otherwise rises steeply behind the house. This was formerly a swimming pool and is enclosed with a chain link fence.

PLAN

The interior of the Mooers house displays a relatively typical ranch-house layout. The public spaces of the house, including the entry, living room, dining room, kitchen, and original sewing room, display an open flow with a circular circulation pattern. Extra space in the kitchen is achieved with a bay window. The rooms are separated by a T-shaped central library wall and built-in cabinetry. From this point south, rooms are organized along the main hall that runs north-south through the house and is lined with bedrooms and bathrooms. The hall terminates in an office to the east and shop on the west, divided by two smaller rooms. The hall terminates in a stairway to the basement. The garage accesses the shop directly. The house has 2,542 square feet of finished living area. It originally included four bedrooms, two baths, a sewing room, a dressing room, a study, a darkroom, a shop, the garage, and storage, in addition to the aforementioned public spaces. The basement is unfinished.

Predominant materials and features in the house include birch cabinetry and paneling throughout, deep beams and wood decking at the ceiling, hardwood floors, original bronze-colored and glass fixtures, flush doors with a natural wood finish, original ceramic tile in the bathroom, original bronze-colored hardware on the cabinetry, and valences that extend the horizontal lines of the room at the upper line of the windows (and drapes) around the room.

INTERIOR

Entry and Foyer. At the covered porch is the flat-paneled front door, which is painted the same blue-grey as the rest of the house. It is flanked by floor-to-ceiling windows covered by geometric wooden grills; hinges allow the grilles to move out of the way so the windows can be washed easily. The entry leads to a rectangular 15' by 7.5' room. The entry hall has two large closets with original honey-stained birch sliding doors. Due to the large size of the home, residents in the past enjoyed a whole house intercom; unfortunately today the system is disabled by years of paint.

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Living Room. The focal point of the living room is a 16-foot-wide fireplace with an eight-foot-wide fire box with an elevated concrete bench for sitting. The fireplace is constructed of sandstone in pink tones, in a random ashlar pattern. Another central feature is the large ridge beam, on which rests the east-west beams that support the wood-deck ceiling. Numerous original light fixtures, with blown-glass shades, still hang from the natural wood-deck ceiling. Four large, ganged, wood-framed windows here face west, overlooking Kane Street. Also in this room is extensive natural birch cabinetry with a built-in magazine rack. The hardwood floors are original. Bronze-colored, cone-shaped pendant lamps light the living-room library wall.

Dining Room. The living room is open to the dining room, which is located to its east. Moving in an easterly direction from the living room to the dining room, directly ahead is a large, two-part, wood-frame window looking onto the rear yard. To the right or south is an original, 8'-0" aluminum-frame sliding glass door to the patio. To the left or north is built-in cabinetry with its original birch cabinet doors and a composition of shelving with sliding doors above in white, aqua and natural wood. Between these cabinets and the lower cabinets is a "pass-through" to the kitchen. The sliding door to the pass through was covered in an early remodel, but was uncovered recently and found to be in good working order. The north walls in this room are paneled in birch. The east and south walls are finished in dry wall, with a sold valence above the drapes that obscures their upper edges. This room also has a vaulted ceiling and original hard-wood floors.

Kitchen. Most of the original birch cabinets are still in the kitchen. Some of the lower ones have been replaced over the years. In the kitchen is the functioning, ca 1959 built-in radio, which has speakers inside and outside the home. There are hard-wood floors in this room and newer white vinyl windows facing east.

Laundry Room/Sewing Room. Originally the laundry was in the garage. However, today, a laundry room is located in the small room adjoining the kitchen, originally used as a sewing room. (The area is referred to as a pantry in Figure 6).

Hallway. The hallway extends from the entry hall to the garage door. It is lined with bedroom and bathroom doors and the library/office. There is a skylight at the garage door; giving much needed light to the area. An adjoining hall leads to the back deck at the east side of the home.

Bedrooms 1, 2, and 3. All three bedrooms have closets with built-in shelving and drawers, original 8" x 8" cork flooring, and vaulted, wood-deck ceilings. All have large windows facing west.

Hall Bathroom. The hall bathroom has the original blue 4" x 4" ceramic tile surrounding the tub. Also original is the single sink, light fixtures, and birch cabinet. Today the flooring is vinyl. A window faces east in this room.

Master Bedroom. The master bedroom has an en-suite, three-piece bath. The master bedroom includes two closets, one of which has built-in shelving and drawers. Two large windows face east from this room.

Library. The walls in the library are finished in high-end birch paneling; one wall has built-in cabinets and book shelves. This room was referred to as an office in the original house plans.

Garage. An 839-square-foot garage is located at north end of the house. The workshop area to the south of the garage has a built-in work bench. Also located in the garage are two small rooms, one of which Dr. Mooers used as a darkroom. The other was used for storage. Both rooms have built-in shelves

Furnace Room. The furnace room is located off the garage, down a short flight of stairs. Originally it held an oil-fueled furnace. Today it uses natural gas.

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ALTERATIONS

Some alterations have been made to the original home in the recent years. The original aluminum-frame windows in the bedrooms, bathrooms, office, and kitchen were replaced with white vinyl sash in 2013. Some of the lower kitchen cabinets, at the sink and stove, were replaced, likely in the 1990s and then again in 2015. A new air-conditioning unit and furnace were installed in January 2013. The 1959 double garage doors were replaced with a single, 16'-0" door in June of 2016. New plumbing (hot and cold faucets and a drain) were added to the sewing room (now the laundry room) in May of 2015.

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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

1959, Date of construction

Significant Dates

1959, Date of construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Thompson, Raymond Kermit, architect

Thompson, Polly Povey, architect

Period of Significance (justification)

The Period of Significance for the property is 1959, the date of construction for the house.

Criteria Considerations (explanation, if necessary) N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The 1959 Dr. Robert R. and Mary Helen Mooers House is locally significant under Criterion C, in the area of Architecture and its period of significance is 1959, the date of construction of the house. The Mooers House is significant as an outstanding example of the blending of the form and spatial arrangement of the widely popular Ranch Style with several elements of the architect-driven Contemporary style, and incorporating several design elements generally associated with Northwest Regionalism, a design approach developed by prominent architects working in the unique climate and setting of the Pacific Northwest. The house is unique in Roseburg, a city long dominated by extractive industries and other blue collar pursuits. While the Ranch house was the ubiquitous building block that populated most post-war neighborhoods, including several in Roseburg, the Contemporary style and Northwest Regionalist approaches were generally the realm of professional architects, and, due to the challenges associated with funding construction of non-traditional forms through the Federal Housing Administration, generally not suited to construction at the neighborhood scale.

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

A BRIEF HISTORY OF ROSEBURG

Roseburg's Founding¹

In 1851, Aaron Rose and his family made their home along the Scott-Applegate Trail; about half way between the Columbia River and San Francisco, where early travelers stopped for food and supplies. Originally, the town Aaron Rose mapped was called Deer Creek, but later it was renamed Roseburg, after Rose. In the 1860s, Roseburg became a regular stopping place for the stagecoach between Portland, Oregon and Sacramento, California. The telegraph and the railroad came to the area in 1864 and 1872, respectively. The pioneers that followed found a rich valley for cultivation and agriculture. The new settlers also discovered a wealth of mineral deposits like mercury, silver and copper. The timber industry took off in the early twentieth century and Roseburg was in the heart of it. After World War II, the city continued to thrive with the demand for agricultural and timber products across the country.²

Roseburg was incorporated in 1872, the same year that the Oregon and California Railroad arrived in town, connecting Roseburg to this important north-south transportation corridor. It is the county seat of Douglas County and has had a county courthouse and other public buildings relating to county business since the late 1850s, when the first courthouse was built on land given to the City of Roseburg by founder Aaron Rose. The city is the commercial center for Douglas County. It is also important for its leading role in the timber industry with two large mills, Roseburg Forest Products and Sun Studs, still producing lumber, even as many smaller mills have closed. To a lesser degree, Roseburg has been and continues to be important as an agricultural community. It is also significant as the social center for the surrounding area.³

Roseburg in the 1950s

The Timber Industry

After World War II, there was a huge demand for housing, which in turn generated the demand for lumber. In the 1950s, Kenneth W. Ford (1908-1997) owner of Roseburg Forest Products, saw a great opportunity to build an extraordinary empire. He had started his first mill in Roseburg, Oregon, in 1938, with a handful of workers. In 1953, he opened a plywood manufacturing plant to fill the demand, and a dynasty was born. Today his legendary success is seen throughout the Pacific Northwest.⁴

¹This section is adapted from Marianne Kadas, *Roseburg Downtown Historic District National Register Nomination*, Roseburg, Douglas County, Oregon, 2003, National Register #02000661.

²"History," *The City of Roseburg*, <http://www.cityofroseburg.org/visitors/history/>, accessed April 2017.

³Kadas, 2003.

⁴"The Kenneth Ford Story," *Special Issue of the Woodsman*, http://www.roseburg.com/UserFiles/Library/The_Kenneth_Ford_Story_AR.pdf, accessed March 2017.

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One of Kenneth W. Ford's charitable acts was to provide initial funding for the Douglas Community Hospital. The facility was built in the early 1950s, to fill the need for a non-sectarian hospital in Roseburg. It served the city well for fifty years until 2000, when it was closed, due to corporate change, law suits, and general disrepair. Today, the Douglas Community Hospital is the new home of the Department of Health and Social Services.⁵ The connection between this facility and the timber and lumber industry in Roseburg is Kenneth W. Ford. According to a profile of Ford in *Roseburg Woodsman Special Edition*, "His flourishing company, Roseburg Forest Products, has the most integrated manufacturing facilities in the world, produces a broader mix of products than any other forest products company, and has timber holdings to sustain itself well into the 21st century."⁶ An interesting connection between this founder of Roseburg's primary industry and Mooers is that Ford's charitable foundation, the Ford Family Foundation, made possible the continued development of the Douglas Community Hospital, one of the organization for which Mooers worked.

"The Roseburg Blast"

On August 7th, 1959, Roseburg, Oregon, made history when a massive explosion rocked its downtown district with the boom that was heard for miles. At the time, the population of Roseburg, Oregon, was 12,000 – one half of what it is today. A delivery man for Pacific Powder Company, out of Tenino, Washington, named George Rutherford, drove into town with a truckload of dynamite and blasting agent. The delivery of two tons of dynamite and four-and-a-half tons of ammonium nitrate was for Gerretsen Building Supply, which was closed for the evening when the truck arrived. Mr. Rutherford parked the load outside, in front of the store, and got a room for the night at a nearby hotel. Later that night, a fire broke out in the hardware store, igniting the delivery truck. At about one o'clock in the morning, the truck and its cargo blew, leaving fourteen people dead, numerous others injured, and a crater in the ground over 50 feet across and 20 feet deep – big enough to bury a boxcar. In the 30-block area, 300 buildings were damaged, twelve were condemned, and 72 declared unsafe.

The 1959 blast occurred the same year that the Mooers' house was built and was unarguably the most significant event in Roseburg's history.⁷ It changed the face of downtown Roseburg, the results of which are still clearly apparent on buildings in the downtown. These reminders are considered as important to Roseburg's history as the historic buildings that are intact from their earlier dates of construction.⁸ The rebuilding that occurred following the Blast is significant in its own right and the alterations that remain from that time period are a significant aspect of the city's downtown historic district.⁹

Modern Planning

Prior to the Blast, the Roseburg business leaders had been undertaking a planning project for the city. When the Blast occurred, planning was redirected, in part by the timber industry, to become a Disaster Recovery Plan, which was presented to the City of Roseburg in October 1959. While the plan was not adopted, it set the tone for post-war planning in Roseburg. Interestingly, renowned Modern architect and planner Richard Neutra visited Roseburg on October 19, 1959, to discuss rebuilding Roseburg after the blast with city leaders. "According to the local newspaper, he served as the 'guiding spirit' for the rebuilding plans and advised Roseburg to turn the disaster into an asset."¹⁰

In the Roseburg Downtown Historic District, twenty-two buildings were constructed between 1950 and 1958, a reflection of the healthy economy. Another fourteen were constructed between 1959 and 1961, the period of rebuilding in downtown Roseburg following the Blast that damaged or destroyed most of the downtown

⁵ "Lost Hospital," *Douglas Community Medical Center, Roseburg, Oregon*. <http://losthospital.com/douglas-community-medical-center-roseburg-oregon/>, accessed March 2017.

⁶ "The Kenneth Ford Story," *Special Issue of the Woodsman*, http://www.roseburg.com/UserFiles/Library/The_Kenneth_Ford_Story_AR.pdf, accessed March 2017.

⁷ The Blast occurred on August 7, 1959 when a truck loaded with dynamite was accidentally ignited and exploded in downtown Roseburg.

⁸ Kadas, 2003.

⁹ Kadas, 2003.

¹⁰ Kadas, 2003, Section 8, p. 16.

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buildings.¹¹ The economy in Roseburg continued to be healthy in the post-war era. From 1962 to 2003, another twenty-six buildings were constructed in the Roseburg Downtown Historic District.

DR. ROBERT R. AND MARY HELEN MOOERS

The Dr. Robert R. and Mary Helen Mooers house was designed for them by Dr. Mooers' aunt, Polly Povey Thompson and her husband Raymond Kermit Thompson. Robert Raymond Mooers (1925-2014) was born in Portland, Oregon, but grew up in Skamokawa, Wahkiakum County, Washington, which is on the Columbia River, north and east of Astoria, Oregon. His father was Ray F. Mooers (1899-1976), who was a "logging timer" and later a farmer, when Robert was growing up. His mother was E. Dymon Povey (1897-1987). Dymon Povey Mooers was the daughter of David L. Povey of the famed Povey Brothers stained-glass studio of Portland. David Povey was the founder of the studio, established in 1888.¹² Dymon worked for the studio as an art glass artist in her youth.¹³ Robert also had a brother Darold (also seen as David) G. Mooers, who was older than Robert by a year-and-a-half.¹⁴

Dr. Mooers attended medical school at the University of Oregon and then in Portland, after serving in the United States Army during World War II. He graduated from medical school in 1952. Mary Helen Mooers (1931-2012) was born Mary Helen Harford, in Seattle, Washington. She graduated from the University of Washington with a degree in pharmacy. The Mooers were married in 1952, in Seattle. They moved to Roseburg, Oregon, after the doctor's internship. Dr. Mooers first worked at the Veterans Administration Hospital,¹⁵ then opened his own practice on Harvard Avenue, and later on Corey Court, across the street from the Roseburg High School. The doctor saw patients at both hospitals, Douglas Community and Mercy Medical Center. Mrs. Mooers was a stay-at-home mom; they raised four children: Bruce, Molly, David, and Brian. She was active in politics and the community in the 1960s and 1970s, seeking to promote higher education for other women. The couple enjoyed outdoor and indoor sports like hunting, fishing, golf, tennis, and card games like bridge. They were married for 60 years and lived in their 1959 home on Kane Street, before their passing in 2012 and 2014, respectively. The present owners are only the second owners of the house, which they purchased in 2014.

THE ARCHITECTS

The Dr. Robert R. and Mary Helen Mooers' house was designed by husband-and-wife architects Raymond Kermit Thompson (1905 – 1995) and Lillian Myrtle "Polly" Povey (1904 – 1994) from Portland, Oregon. The Thompsons studied architecture at the University of Oregon and the Massachusetts Institute of Technology (MIT). The husband-and wife-team worked together from 1940 to 1994, when Polly Povey Thompson passed from a stroke. Their design work included both residential and commercial buildings, including private homes and civic buildings.

Architect Raymond Kermit Thompson was born in 1905 in Seaside, Oregon, and attended Washington High School after his family moved to Portland. He studied architecture at the University of Oregon, graduating in

¹¹ Kadas, 2003, Section 7, Page 3.

¹² David Lincoln Povey did the design and artwork, whereas his brother John was the main craftsman and did the glazing and leading. Judith Rees, "Portland New Chinatown/Japantown Historic District," National Register of Historic Places Nomination, Portland, Multnomah County, Oregon, 1989, National Register #89001957, 66-67.

¹³ United States Census, 1920.

¹⁴ US Census, 1920, 1930, 1940.

¹⁵ The Veterans Administration Hospital has been an influential presence in Roseburg since its initial founding there as the Oregon State Soldiers Home in 1893. From its earliest days, but especially after the construction of the present facility in 1931, and accelerating after World War II, the hospital has been the major employer of highly-trained professionals, such as doctors and nurses, technicians, administrative staff, and medical specialists of all sorts. Illustrative of its role in attracting upper-middle class employees to the otherwise largely blue-collar city dominated by extractive industries is the fact that Dr. Robert Mooers, whose home is the subject of this document, came to Roseburg for employment at the Roseburg VA Hospital.

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1929 his Bachelor of Architecture. Lillian "Polly" Povey Thompson was born in Portland, Oregon, on December 27, 1904, to David Povey (of the famed Povey Brothers stained glass-studio) and his wife, Hanna. Polly attended the Irvington School and Allen Preparatory School in Portland before entering the University of Oregon, from which she graduated in 1935 with a Bachelor of Architecture degree with honors. She worked at her father's studio prior to and while she studied at the university in 1927-29. In 1928, she served an apprenticeship with the Portland firm of DeYoung and Roald. Polly and Raymond met at the University of Oregon and married in 1929, then moved to Denver. In 1930, they moved to St. Louis, where Polly worked as a secretary for the director of the St. Louis Art League, and then to New York City, where she worked as an artist/secretary for a large bakery.¹⁶

In 1931, the Thompsons moved to Boston, where Raymond studied architecture at MIT on scholarship. He then worked as an instructor at the Wentworth Institute in Boston until 1942, when he entered the U.S. Navy, serving in World War II. When Thompson was discharged in 1946, he was a Lieutenant Commander. During this time frame Polly worked for Boston architect Archie Riskin. She was registered as an architect in Massachusetts in 1943.¹⁷

After his discharge from the Navy, Raymond Thompson attained the position of Associate Professor at Ohio State University. In 1935, Polly Thompson returned to Oregon and finished her degree, with honors, at the University of Oregon. In 1936 and 1937 she attended MIT on scholarship, graduating with a Bachelor of Architecture degree in 1938. In 1940, she worked for her husband's office in Pittsfield, Massachusetts, which at that time was known as Raymond Kermit Thompson and Morris Olsen, Architects.

The Thompsons returned to Portland in 1948, where Raymond Thompson worked for Pietro Belluschi until 1951, and then as the Supervising Architect for Portland Public Schools from 1951 to 1953, designing, among others, the Bridger School in 1951, and Sacajawea Primary School in 1952. In 1953, Polly Povey joined her husband's Portland firm, which they called Raymond Kermit Thompson and Polly Povey Thompson, Architects. In 1969, they changed the name to Thompson & Thompson, Architects. Raymond Thompson was additionally an associate professor in the University of Portland School of Engineering from 1965 to 1983. Polly worked until her death on June 24, 1994, at the age of 89. Raymond Thompson worked until his wife's death. He died on November 13, 1995, at the age of 90.¹⁸ The Thompsons had two children.¹⁹

Works by the Thompsons include the Culver, Oregon, City Hall and Fire Station; the Wasco, Oregon, Fire Station; a remodel of the Neo-Classical-style Alpha Omicron Pi Sorority House at the University of Oregon (retaining the style); the Raymond F. Mooers Residence in Cathlamet, Washington, which shows a very strong Northwest Regional influence; the Robert R. and Mary Helen Mooers House in Roseburg, Oregon (subject of this nomination); and a shopping center in Monroe, Connecticut (See Figure 8 for images of these).²⁰ In conjunction with his work for Portland Public Schools from 1951 to 1953, Raymond Thompson designed additions for the Ainsworth, Beaumont, Kellogg, and Laurelhurst schools; the main building at Normandale School; the Sacajawea Primary School; the Bridger Elementary School; and the Meriwether Lewis Elementary School. The Thompsons' work for Portland Public Schools all show a very strong International Style influence.

In 2014, Polly Povey Thompson was honored in an exhibit sponsored by the Architectural Foundation of Oregon entitled, "MatriArchs: Pioneering Women Architects in Oregon." She became a member of the American Institute of Architects in 1945 and is among the earliest women architects to do so.²¹

¹⁶ "Polly Povey Thompson," *Pdxmatriarchexhibit*, https://issuu.com/forwardpdx/docs/pdxmatriarchexhibit_april2014, accessed April 2017, from "MatriArchs: Pioneering Women Architects in Oregon," *Architectural Foundation of Oregon*, May 13, 2014, p. 4.

¹⁷ *Ibid.*, 4.

¹⁸ Richard Ellison Ritz, *Architects of Oregon*. Portland, OR: Lair Hill Publishing, 2008:385-387.

¹⁹ "The AIA Historical Directory of American Architects," <http://public.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1044828.aspx>, accessed May 2017.

²⁰ "Polly Povey Thompson," *Pdxmatriarchexhibit*, https://issuu.com/forwardpdx/docs/pdxmatriarchexhibit_april2014, accessed April 2017, from "MatriArchs: Pioneering Women Architects in Oregon," *Architectural Foundation of Oregon*, May 13, 2014, p. 4.

²¹ *Ibid.*, 4.

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ARCHITECTURAL CONTEXT: THE CONTEMPORARY AND RANCH STYLES, AND THE NORTHWEST REGIONAL APPROACH

Residential architecture after World War II is generally characterized by the competing concepts of “traditional” architectural design, generally held to be those that harken back to historical precedent in their form, with those of the “modern” movement, which sought to expand the vocabulary of the language of residential architecture by introducing newer forms not rooted in history. While these two opposing forces pulled designers in different directions, to a great extent, the “traditional” forms sought to apply modern amenities and design elements to familiar forms, best exemplified by the Ranch style, which emerged in the 1930s, and gained significant popularity in the post-World War II period, which was described as “middle-of-the-road modern” or “modern inside, traditional outside.”²² As such, the Ranch style became favored by developers seeking to create houses that would appeal to the most people, while providing modern finishes and features in the living space, which was the focus of design considerations. By contrast, architects of the period, also influenced by design concepts that had their origins in the pre-war period, developed a residential (and commercial) architectural language that sought to break out of traditional forms, and create a thoroughly modern building, both inside and outside.

Ranch Style

The Ranch Style as it came to be known at the height of its popularity in the 1950s and 1960s, is generally considered to have been developed in southern California in the 1930s, and is most often associated with the builder/designer Cliff May. May based his design concepts on the Spanish colonial houses found on ranches throughout the southwest. Long and low, these houses, and the Ranch style that May created from them, were characterized by side-gabled roofs on a single story building, usually with an overhanging eave or porch roof. Through the use of private courtyards, these buildings also presaged the focus on exterior private spaces. In the post-war period iteration of the Ranch style, which became the undisputedly dominant style of residential architecture throughout the 1950s, 1960s and 1970s, these traditional Spanish colonial features were translated into broad front porches, often shallow (and even ornamental) across much or all of the primary elevation, except at the entry, which was often set back from the rest of the wall plane. The private courtyard, originally interior to the house, was now found in the form of a broad rear porch, sometimes flanked by rearward-projecting wings, which opened into a private back yard screened from neighboring properties with vegetation or fences.

Because of their familiar form, which bore strong similarities to other traditional styles that featured side-gabled roofs, such as the Colonial Revival, Cape Cod, and others, these houses were favored by both builders, who found them relatively fast and easy to construct in numbers, and with lenders, who were keen to finance homes that would have the widest appeal, salability, and re-salability, eschewing more *avant-garde* designs. In particular, the Federal Housing Administration (FHA) was highly resistant to unusual designs, and, initially, focused on small buildings. As the Ranch style grew in popularity, and the size of building lots grew, thanks in no small part to the great expansion of automobile use across classes opening new lands to development, houses in the Ranch style grew as well. Because of their familiar form, and demonstrated widespread popularity, FHA rules allowed for financing of larger houses than before, but still held to the preference for traditional design.

On the interiors, Ranch style homes were thoroughly modern as compared to their historical antecedents. Making extensive use of the open-plan popularized in the early part of the twentieth century, they frequently combined separate uses in to indistinct spaces, such as kitchens separated from dining spaces only by counter and cabinet, or dining and living spaces separated by partial walls or floor levels a step apart. Interiors were generally quite lightly ornamented, and wide expanses of wood sheet paneling was quite common. Other modern elements, such as built-in radios or televisions could be found on some higher-cost models. Windows were typically wide, rather than tall, and most ranches featured a large plate-glass picture window in the primary living space, and high-mounted sliding windows in private spaces, such as bedrooms.

²² McAlester, 603.

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Because of their popularity and ease of financing and construction, the Ranch style became by far the dominant residential style in the United States for the thirty years following World War II. Although some architects did attempt to elaborate the style into a more aesthetically and architecturally interesting movement, the style was generally not popular with architects, who attempted to continue the modernist aesthetic language into the 1950s and 1960s, and who felt constrained by the gabled box that could be funded by FHA.

Contemporary Style

While whole neighborhoods of Ranch style homes were being developed during the 1950s and 1960s, architects designing individual buildings were attempting to introduce new forms to residential architecture, unconstrained by precedent or federal financing restrictions. This freedom allowed architects to experiment with unusual forms, both in the arrangements of walls and intersections of varying planes, window orientation and views, and even rooflines, where flat roofs, or even inverted gables (also known as “butterfly gables”), began to emerge. At the time, this movement was referred to as the “modern approach,” or “modernist design” but has come to be referred to as “mid-century modernism,” or “Contemporary Style.”

Following the example set forth by Frank Lloyd Wright and his Usonian movement, architects designing in the Contemporary style paid close attention to the setting within which their buildings were to be set. Unlike the Ranch Style, the Contemporary Style offered versatility; because the form was liberated from the constraints of rectangular footprints, houses could be designed to respond to the hilly or uneven landscapes, and were often expanded to cover more of the building site.²³ This approach succeeded in both maximizing privacy and creating picturesque views of a home’s surroundings, as well as creating opportunities for blurring the lines between inside and outside spaces.²⁴

The Contemporary Style is characterized by its often asymmetrical arrangement, a low-pitched, flat, or mixed-form roof with large, deeply overhanging eaves, exposed roof beams, extensive window planes or window walls, a “broad expanse of uninterrupted wall surface” along the primary elevation, and a recessed or obscured entry.²⁵ Significantly, architects differentiated these homes from traditional architecture by employing little to no decorative trim, and by utilizing natural materials, namely stone, in its place.²⁶ As exemplified by Charles Goodman in Washington D.C. and Edward Hawkins in Denver, contemporary homes commonly featured wide, short chimneys that barely protruded over the roof-line, and often made use of “warm-toned brick.”²⁷

Interiors of Contemporary-style homes are equally variable, sometimes taking a relatively straightforward approach to the arrangement of rooms and spaces, and other times making extensive use of varied floor levels, separating rooms by a short step or two, railings, or even furniture, but generally they all held to the open floor plan model, which maximized the opportunity to create airy interior spaces, well lit by vast, strategically-placed windows, and creating an effortless, often subtle transition from interior to exterior.²⁸ Despite their differences, the Ranch and Contemporary styles were not entirely at odds – both emphasize the open plan, and in the more elaborated Ranch style houses, one does find a similar emphasis on private spaces, behind sometimes plain or even at times screened public faces. Both styles attempt to create private exterior spaces, emphasizing a separation between the private life inside the home and the public life outside of it. Stylistically, both often feature low, broad masonry chimneys and recessed entries. The Mooers House takes advantage of these similarities, incorporating them into a design that attempts to blend the form of the Ranch style with the design approaches of the Contemporary style.

²³ McAlester, 630.

²⁴ Colorado Office of Archeology and Historic Preservation, Colorado Historical Society, “Hawkins, Edward B.,” *Builders of Colorado Biographical Sketch*, 2, accessed August 21, 2017, http://www.historycolorado.org/sites/default/files/files/OAHP/Guides/Builders_Edward_Hawkins.pdf

²⁵ McAlester, 629.

²⁶ McAlester, 630

²⁷ Dorothea Musgrave. ["National Register of Historic Places Registration: Hammond Wood Historic District" \(PDF\)](#). *Maryland Historical Trust*. November 2003

²⁸ Elizabeth Jo Lample, National Register of Historic Places, Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland, Multiple Property Documentation Form. 2004.

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Northwest Regional Style

Northwest Regional style is considered a regional subset of the Modernist movement that is exemplified across the Pacific Northwest. It was developed in the 1930s and is recognized to have been practiced between the 1930s and the 1960s by architects such as John Yeon, Van Evera Bailey, Walter Gordon, and Pietro Belluschi, heavily influenced by both Frank Lloyd Wright's Usonian approach to design.²⁹ In 1937, shortly after its completion, the Aubrey R. Watzek house designed by John Yeon was photographed by Walter Boychuk.³⁰ This photo was published in a MoMA book in 1939, bringing Northwest Regional style of Modernist architecture into the national consciousness. Yeon sought to adapt principles of International Style and Modernism along with traditional architectural themes in a way that "reflect[ed] regional lifestyles, climate, and building traditions."³¹ Modernist architects who followed this style in the Pacific Northwest sought a blending of minimalism and ecological conscientiousness in their designs.

Northwest Regional style is characterized by usage and exposure of natural building materials, many windows for natural light, integration of interior and exterior spaces (a feature it shares with the Contemporary Style), and either a modular or relatively open floor plan. One of the primary, if not the most preeminent, materials used in these buildings is wood, usually of a local variety; this reflects a sympathy to the climate and natural surroundings in a region such as Oregon, where almost half of the land is still forested. Buildings in this style tend to have roof types and ventilation systems that complement the wet, mild climate of the region, while purposely avoiding Modernist or Contemporary features such as flat roofs and embracing innovations in passive ventilation.

These features are all set on a building that is placed with attention to relation to the landscape. Rather than being placed on a lot in a way that is insensitive to or disregarding of the property's elevation, slope, surroundings, etc. in the way that an International Style or non-regional Modernist building such as Mies van der Rohe's Farnsworth House or Philip Johnson's Glass House might, a Northwest Regional residence is very much grounded in its landscape and surroundings. This style influenced the architectural aesthetic of the Pacific Northwest as a whole. Its emphasis on environmentalism and situating buildings within the landscape continues to inspire both high style and vernacular architecture in the region. Residences such as Yeon's Watzek House and Belluschi's Sutor House created ideals and standards for regional architects and designers to strive towards. This aesthetic can be seen in everything from modern projects for architect-designed homes and landscapes to design firm Rejuvenation's line of John Yeon-inspired lights.³²

The Mooers House within its Architectural Context

Between 1950 and 1960, a small number of Contemporary and Ranch-style homes were built in the area. On this block of Kane Street, there were five houses existing when the Mooers' home was built; three on the east side, and two on the west side, facing the Mooers' home. Four of the five neighboring houses are in Mid-century Modern style, similar to the Mooers house. In 1959, Kane Street ended where the Mooers' home was built. Today, Kane is a paved street that continues south to Stephens Street (Old Highway 99).

Built at the height of the mid-century Modern movement (which faded during the late-1960s), the Robert and Mary Helen Mooers House integrates numerous aspects of the Contemporary Style. Though it does not feature the expansive glass walls commonly found within these homes, four large window banks are present on the primary elevation of the home, and the largest group of these (situated on the southwest corner) possesses modular plywood vents characteristic of the style. Moreover, the Mooers House features an asymmetrical form, a low-pitched roof with broad eaves, a decorative recessed doorway featuring the use of

²⁹ The emphasis on native materials, natural lighting, utilizing the setting's climate for natural heating and cooling, and an integration of interior and exterior spaces, which are hallmarks of the Usonian tradition, can be seen in the Northwest Regional style. See above section on Contemporary style for greater detail on Usonian architecture.

³⁰ Jennifer Baum Lagdameo, "Spotlight on John Yeon, the Father of Northwest Regional Architecture," in *Dwell*, June 5, 2017, <https://www.dwell.com/article/spotlight-on-john-yeon-the-father-of-northwest-regional-architecture-588d6c9d>.

³¹ Jennifer L. Flathman, *Aubrey R. Watzek House*, National Historic Landmark Nomination Portland, Multnomah County, Oregon, National Historic Landmark System ID #74001717.

³² "Northwest Modern Inspiration: A Tour of the Aubrey Watzek House," Ideas, Rejuvenation, accessed August 23, 2017, <http://ideas.rejuvenation.com/northwest-modern-a-tour-of-the-watzek-house-2/>.

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grille screens at the sidelights, a prominent use of stone, and a short, wide chimney. True to the style in its interior, the Mooers House boasts a spacious, open floor plan; the primary living areas are flooded with natural light, and the spaces flow easily into one another. Moreover, the lofty wood deck ceiling with exposed roof beams is visible throughout the whole house.

In their design for the Robert and Mary Helen Mooers House, the Thompsons have taken advantage of Roseburg's natural surroundings; to integrate the indoors and outdoors, the house is positioned in way that maximizes the view of the surrounding landscape. These picturesque views are transferred into the home through the numerous windows prominently located on all sides of the house.

While the Mooers House embodies many features of the Contemporary Style, it also shares several characteristics of the Ranch Style. Beginning in the 1930s, Cliff May created plans for asymmetrical, one-story, houses that featured very low-pitched roofs and broad, overhanging eaves.³³ Sharing this form, the Mooers House also exhibits another aspect of May's Ranch Style, the prominent two-car garage located at the north end of the primary elevation.³⁴ As in the Contemporary Style, a central aspect of May's architectural philosophy was the integration of the indoors with the outdoors, which he most often achieved by employing the same materials inside and outside of the home. Reflecting this practice, the interior ceiling materials of the Mooers House continue onto the large porch extending from the south elevation, and both the chimney and screen walls of this porch share the same stone found on the interior hearth.

Though openness of plan is a feature shared by both the Contemporary and Ranch styles, May attributed special significance to this arrangement. In his earliest plans, he placed great significance on the openness of living spaces in order to emulate the traditional "great room" found in Spanish ranch houses, where occupants could sit, visit, and eat together.³⁵ Indeed, the living area of the Mooers house, with its large sandstone fireplace, open floor plan, and sliding glass doorway opening onto the large porch, embodies this concept. Moreover, in order to create the feeling of "informal outdoor living," Ranch houses often incorporated rustic materials such as stone, exposed roof beams, and wood paneling, which are found in the hearth and ceilings, respectively, in the Mooers House.³⁶

The Mooers House embodies this combination of styles, as it features the elements of a Contemporary house alongside the general form and plan of a Ranch, while displaying the heightened sensitivity toward the natural world inside and outside the house characteristic of the Northwest Regional School of modernist design. The Mooers House integrates itself into the landscape in a way that is suggestive of the Northwest Regional style. Its heavy usage of wood on the interior and integration of nature into the cultured space of the home through window placement is reflective of the style. It is carefully placed to sit low on the hill of the property, and settles into it rather than being perched atop it, similarly to Van Evera Bailey's Eyre house or John Yeon's Swan House. The porch of the south elevation exemplifies the concept of blurring the living space inside with a created living space outside, in its incorporation of a covered lounge area featuring a hearth matching that in the living room. The roof support structure is visually reminiscent of the low gable and thin, spaced support posts of the east elevation of Yeon's Watzek House, if on a far more modest scale and implementation.

COMPARATIVE ANALYSIS

By the 1940s, development in Roseburg had spread south within the flat area between the Umpqua River and Main Street, which passes along the foot of the hill upon which the Mooers House and its neighborhood are built. In the 15 years after the end of World War II, new neighborhoods in Roseburg were generally developed

³³ Mary A. Van Balgooy, "Designer of the Dream: Cliff May and the California Ranch House," *Southern California Quarterly* 86, no.2 (2004): 130, doi: 10.2307/41172211.

³⁴ John Mack Faragher, "Bungalow and Ranch House: The Architectural Backwash of California," *The Western Historical Quarterly* 32, no.2 (2001): 164, doi: 10.2307/3650771.

³⁵ Faragher, "Bungalow and Ranch House," 164.

³⁶ Faragher, "Bungalow and Ranch House," 164.

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to the north and west of downtown, and were platted in available flat areas, where more traditional neighborhoods could be created with straight streets on a grid. In line with the guidelines of the Federal Housing Authority and other lending institutions, these neighborhoods were filled with typical Ranch style designs, making use of traditional forms including rectangular footprints and gabled roofs.³⁷

Development on the slope of the hill began in the early 1950s, and by the early 1960s development had reached as high on the hill as Kane Street, and a small neighborhood began developing along Lane Street to the north.³⁸ At the time it was built, the Mooers House was at the margin of development, and was a prime location for new construction. Among neighborhoods developed in Roseburg at this time, it is unique in that it appears to have been largely built one lot at a time, and featured exceptional views that were incorporated into the designs of the houses built there. As such, comparable residences can be found in the neighborhood, including 1167 Kane Street, just four doors to the north of the Mooers House, built in 1954, and 1187 Kane Street, two doors to the north.

1167 Kane Street

The house at 1167 Kane Street (Figures 9, 10) shares a number of characteristic exterior design elements with the Mooers House, especially the overall long, low profile of the house and the shallow, side-gabled roof. The house is equally well-set into the landscape, and does attempt to blur the line between interior and exterior spaces. By contrast, however, the house at 1167 Kane Street achieves this through the use of a shallow, forward facing cross-gable encompassing a large window wall, but does not actually extend the living space to the exterior of the building. The Mooers House, showing the influence of the Northwest Regionalist approach, exchanges the window wall for an actual exterior component of the living room beneath the porch area at the south end of the building, doubling the interior hearth with a matching hearth on the exterior.

On the interior, the house at 1167 Kane places the primary living space at the center of the house, where the Mooers House places this at the end. To some degree, these two plan arrangements are equally typical of the Ranch Style; however, by placing the living space at the center of the floorplan, the house at 1167 Kane becomes restricted in its ability to create an exterior living space that flows naturally with that of the interior. In order to create such a flow, the Thompsons need to design the living space at an end of the building, such that movement between interior and exterior could be achieved as smoothly and effortlessly as possible. Both the house at 1167 Kane and the Mooers House make extensive use of wood veneer on the interior, especially in the living room, and both feature vaulted ceiling with exposed beams, a common element among all three of the styles demonstrated by the Mooers House. By contrast, the living room appears to be the only place where the house at 1167 Kane makes use of the vaulted ceiling and hardwood veneer, exchanging it in secondary areas for typical flat ceiling and less expensive wood veneer paneling designed to replicate vertical boards or no paneling at all. The birch paneling in the living room of the Mooers House is also found in the dining room, kitchen, interior doors to rooms and closets, and in built-in cabinetry and bookshelves. In these ways, the House at 1167 Kane is a far more typical Ranch style house, and generally lacks the influence of the Contemporary and Northwest Regional styles. Like the Mooers House, many original windows have been exchanged for vinyl replacements.

1187 Kane Street

The house at 1187 Kane Street (Figure 11), two houses to the north of the Mooers House, is similar to the Mooers House in several ways. Most notably, the house is similarly placed on its lot to make use of the setting and landscape, and is angled slightly toward the north (as is the Mooers House) in order to capture the views across the valley and across Roseburg. The house shares its basic, rectangular footprint and side-gabled roofline with the Mooers House, and is of roughly the same dimensions. The house features similar window treatment with numerous fixed windows across the front of the house, creating a window band in the living area and smaller groupings of windows in the bedroom areas. The deep, overhanging eaves across the front of the house is a feature shared with the Mooers House, though on this house, the overhang narrows

³⁷ McAlester, pp.600-602, 646.

³⁸ This development pattern is evident when comparing 1942 and 1963 United States Geological Service (USGS) maps of those years, noted in the bibliography of this document.

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significantly over the bedroom windows at the south end of the main façade. The Mooers House, by contrast, provides deep overhangs across the whole of the front elevation, and provides cut-out openings in the roof cladding where the rafters are exposed, allowing natural light and rain through in an area adjacent to the main entrance. A similar cut-out opening is found on the rear elevation. These cutouts are features that are closely associated with the Contemporary Style. The house at 1187 Kane includes varying levels at the garage, as does the Mooers House. On the house at 1187 Kane, what was likely originally the attached garage at the north end rises to two stories, with the lower story (likely formerly the garage bays) now covered by a second floor deck, and converted to living space. The Mooers House also varies the levels at the garage, however, here the garage is set between the lower/basement level and the primary floor level of the house.

Overall, the house at 1187 Kane Street demonstrates strong similarities with the Mooers House as both of these indicate a design style closely related to the Ranch Style. The house at 1187 Kane Street, however, does not demonstrate the Contemporary Style influence in detailing within the Ranch-style form, nor does it include the Northwest Regional influence in its plan. Key to the design of the Mooers House is the blending of the interior and exterior living spaces, especially at the exterior living space and hearth at the south end. Far more typical of the Ranch style, the house at 1187 Kane maintains a traditional separation of interior and exterior spaces, and does not have any such exterior living space. In addition, the house at 1187 Kane appears to have been altered through the conversion of the original attached garage to living space and the associated attached deck on the front, as well as a large addition on the rear of the house, nearly doubling the footprint, and a more recent, detached garage. No photos or views of the interior of the house at 1187 Kane Street were available, and so interior comparison is not possible.

Dr. Homer H. Harris House, 4116 SW Tualatin Avenue, Portland (outside comparative area)

The Dr. Homer Harris House is located in Portland, Oregon and is therefore well outside of the proper comparative area to properly illustrate the Mooers House's local significance, however, it is included here for discussion purposes, as no suitable properties in Roseburg could be found that demonstrate the Northwest Regional approach to design, and for which interior photos, critical to the analysis, are available. The Homer H. Harris House, built in 1957 and designed by Wilbur Perrault in the Northwest Regional style. The home was listed in the National Register of Historic Places in 2017 under Criterion B (Dr. Homer H. Harris), and under Criterion C as the work of master architect Perrault. Similar to the Mooers House, the Harris House is rectangular in plan, and features a low-pitched gabled roof. Unlike the Mooers House, however, the Harris House is set on its lot with the gable at the front of the house, due to the narrow, deep lot on which it is set. It is also set on two levels, with the garage and basement level at street level, and the upper level housing the primary living spaces. Central to the Northwest Regional style, both houses attempt to blur the lines between interior and exterior, and create living space on the exterior of the house to compliment that on the interior. Where the Mooers House achieves this by creating a secondary living space on the exterior, complete with hearth, the Harris House achieves this by creating a primary interior living space framed by window walls on two sides, with views into the large exterior deck, which is approximately 2/3 the size of the house, offering generous outdoor living space (Figure 12).

On the interior, the houses both feature similar floorplans, with the living and dining space at one end of the house, kitchen behind the dining room, and central hall extending through the remainder of the house, with bedrooms on both sides. Both houses prominently feature the exposed roof framing, a key element in the Northwest Regional and Contemporary styles. Where the typical Northwest Regional approach to interior wall cladding makes extensive use of wood panels, as demonstrated in the Mooers House, the Harris House instead uses brick masonry through the center bearing wall and drywall on other interior walls, a relatively unusual approach for the Northwest Regional style.

CONCLUSION

The Mooers House, built in 1959 during a period when residential architecture in the Pacific Northwest was heavily influenced by the three dominant design styles of the time, the Ranch, Contemporary, and Northwest

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Regional styles. The architects, Raymond and Polly Thompson, drew on all three of these influences to create the Mooers House, demonstrating a strong affinity with the Ranch form, clear Contemporary-style design elements, and the unique approaches to incorporation of the natural setting that are the signature elements of the Northwest Regional approach to design. In this way, the Mooers House is a singularly unique residence in Roseburg. The house is therefore locally significant under Criterion C in the area of architecture.

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Mooers, Dr. Robert R. and Mary Helen, House
Name of Property

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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 # _____
___ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

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

Mooers, Dr. Robert R. and Mary Helen, House
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10. Geographical Data

Acreege of Property Less than one acre

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A
(enter coordinates to 6 decimal places)

1	<u>43.201445°</u> Latitude	<u>-123.344976°</u> Longitude	3	_____ Latitude	_____ Longitude
2	_____ Latitude	_____ Longitude	4	_____ Latitude	_____ Longitude

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

The nominated area for the Dr. Robert R. and Mary Helen Mooers house nomination is coterminous with the 0.33-acre tax lot for the property. It extends from the right-of-way for SE Kane Street on the west; to the parcel line with the neighboring parcel to the north; and extends to a generally U-shaped parcel line on the east and south. Beyond this parcel line is open undeveloped land; the parcel is not evident on the landscape.

Boundary Justification (Explain why the boundaries were selected.)

The boundary for the nominated area is coterminous with the 0.33-acre tax lot for the property. The residence has been associated with this parcel since its construction.

Mooers, Dr. Robert R. and Mary Helen, House
Name of Property

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11. Form Prepared By

name/title LaVonne Gene Avis date 01/23/2017
organization _____ telephone _____
street & number 1247 SE Kane Street email DanielHDick@Frontiernet.net
city or town Roseberg state Oregon zip code 97470

Additional Documentation

Submit the following items with the completed form:

- **General Location Map**
- **Specific Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Mooers, Dr. Robert R. and Mary Helen, House
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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Mooers, Dr. Robert R. and Mary Helen, House
City or Vicinity: Roseburg
County: Douglas **State:** Oregon
Photographer: LaVonne Avis and Byron Frazer
Date Photographed: April 20, 2017 and May 2, 2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0001
Front (west) facade, with garage, looking southeast
- Photo 2 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0002
South and west (front) facades, looking northeast
- Photo 3 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0003
South facade, patio detail, looking northeast
- Photo 4 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0004
East (rear) facade, looking northwest
- Photo 5 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0005
East (rear) facade, looking southwest
- Photo 6 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0006
Base of former swimming pool, northeast corner of yard, looking north
- Photo 7 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0007
Front entry on west facade, looking southeast
- Photo 8 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0008
View from living room into dining room, with fireplace wall on right, looking southeast
- Photo 9 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_0009
View of living room bookshelves and light fixtures, looking east
- Photo 10 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_00010
Living room light fixture next to fireplace wall, looking east
- Photo 11 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_00011
Dining room, showing cabinetry and light fixtures, looking east
- Photo 12 of 23:** OR_DouglasCounty_DrRobertRAndMaryHelenMooersHouse_00012
Kitchen with original upper level cabinetry and stove hood, looking south

Mooers, Dr. Robert R. and Mary Helen, House

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- Photo 13 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00013
Kitchen cabinets detail, looking south
- Photo 14 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00014
Kitchen showing original cabinetry and bay window, looking northeast
- Photo 15 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00015
Radio in kitchen, detail, looking south
- Photo 16 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00016
View of built-in closets in bedroom, looking east
- Photo 17 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00017
View of built-in closets, beams and lighting in master bedroom, looking south
- Photo 18 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00018
View of original ceramic tile in bathroom, looking southwest
- Photo 19 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00019
View of cabinetry in main bathroom, looking northeast
- Photo 20 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00020
View of hall to bedrooms and bathrooms, looking north
- Photo 21 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00021
View of closet in back hall, looking east
- Photo 22 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00022
Setting, view from house, looking north
- Photo 23 of 23:** OR_DouglasCounty_ DrRobertRAndMaryHelenMooersHouse_00023
Setting, view from house, looking west

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 100 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.

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House

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N/A

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

- Figure 1:** General location map
- Figure 2:** Specific location map
- Figure 3:** Tax lot map
- Figure 4:** Site plan, historic
- Figure 5:** Main floor plan, historic
- Figure 6:** Main floor plan, current
- Figure 7:** Basement floor plan, historic
- Figure 8:** Page from exhibit of the work of Polly Povey Thompson
- Figure 9:** Exterior: 1167 Kane Street, Roseburg
- Figure 10:** Interior: 1167 Kane Street, Roseburg
- Figure 11:** Exterior: 1187 Kane Street, Roseburg
- Figure 12:** Interior: Dr. Homer H. Harris House, 4116 SW Tualatin Avenue, Portland

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Mooers, Dr. Robert & Mary Helen,
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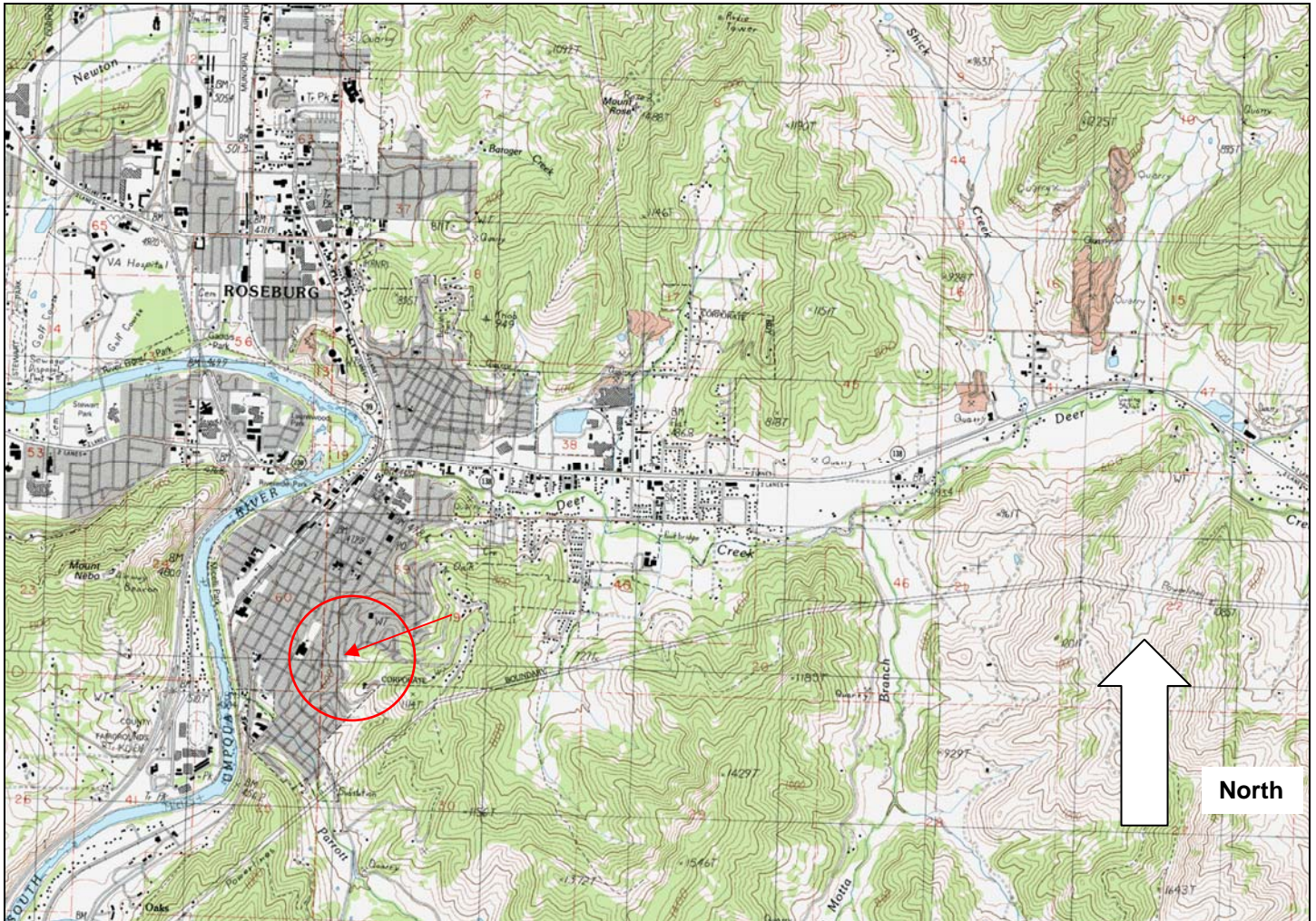
N/A

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Figure 1: General location map, Latitude/Longitude Coordinates: 43.201445° / -123.344976°



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Mooers, Dr. Robert & Mary Helen,
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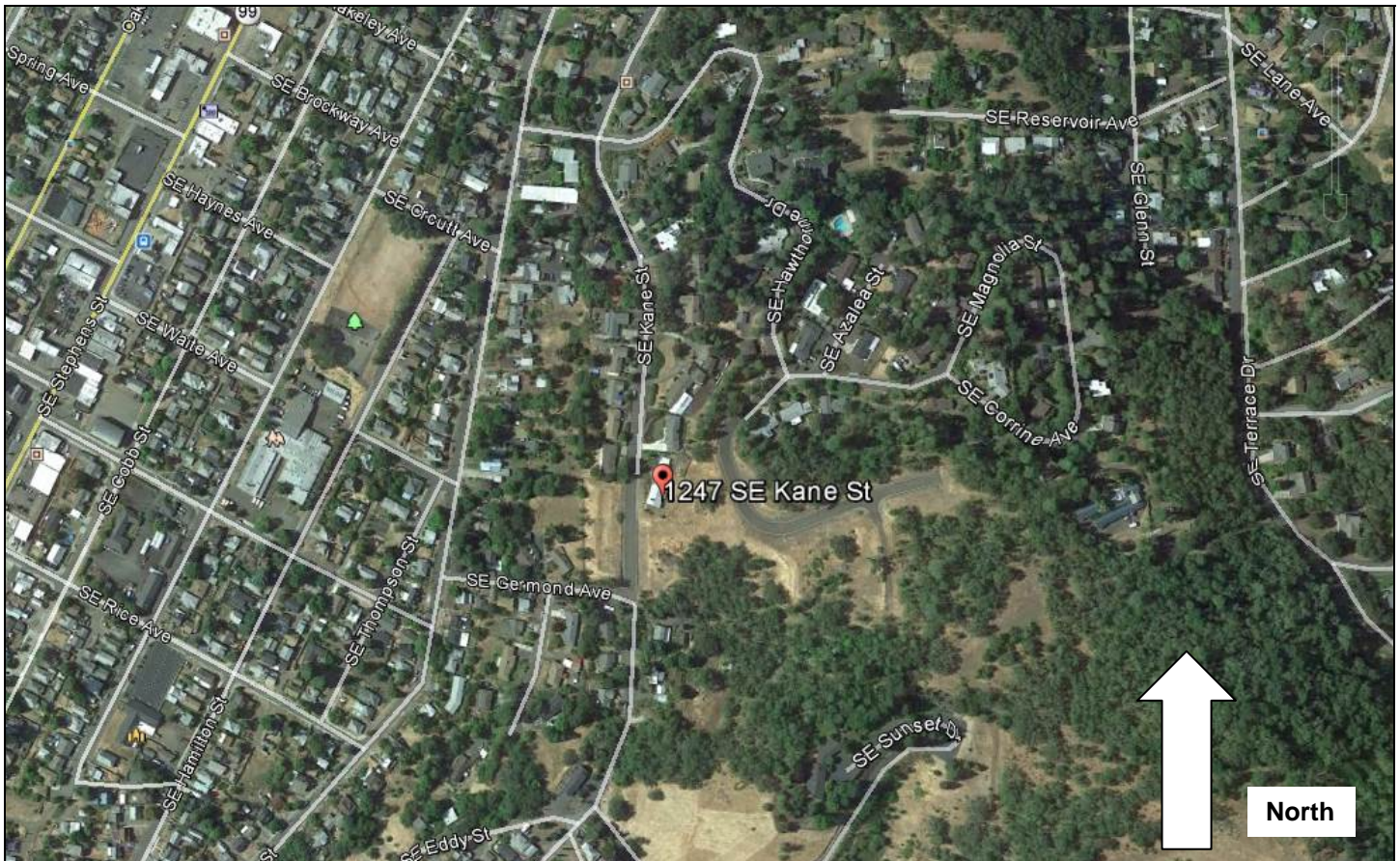
County and State
N/A

Name of multiple listing (if applicable)

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Figure 2: Specific location map, Latitude/Longitude Coordinates: 43.201445° / -123.344976°



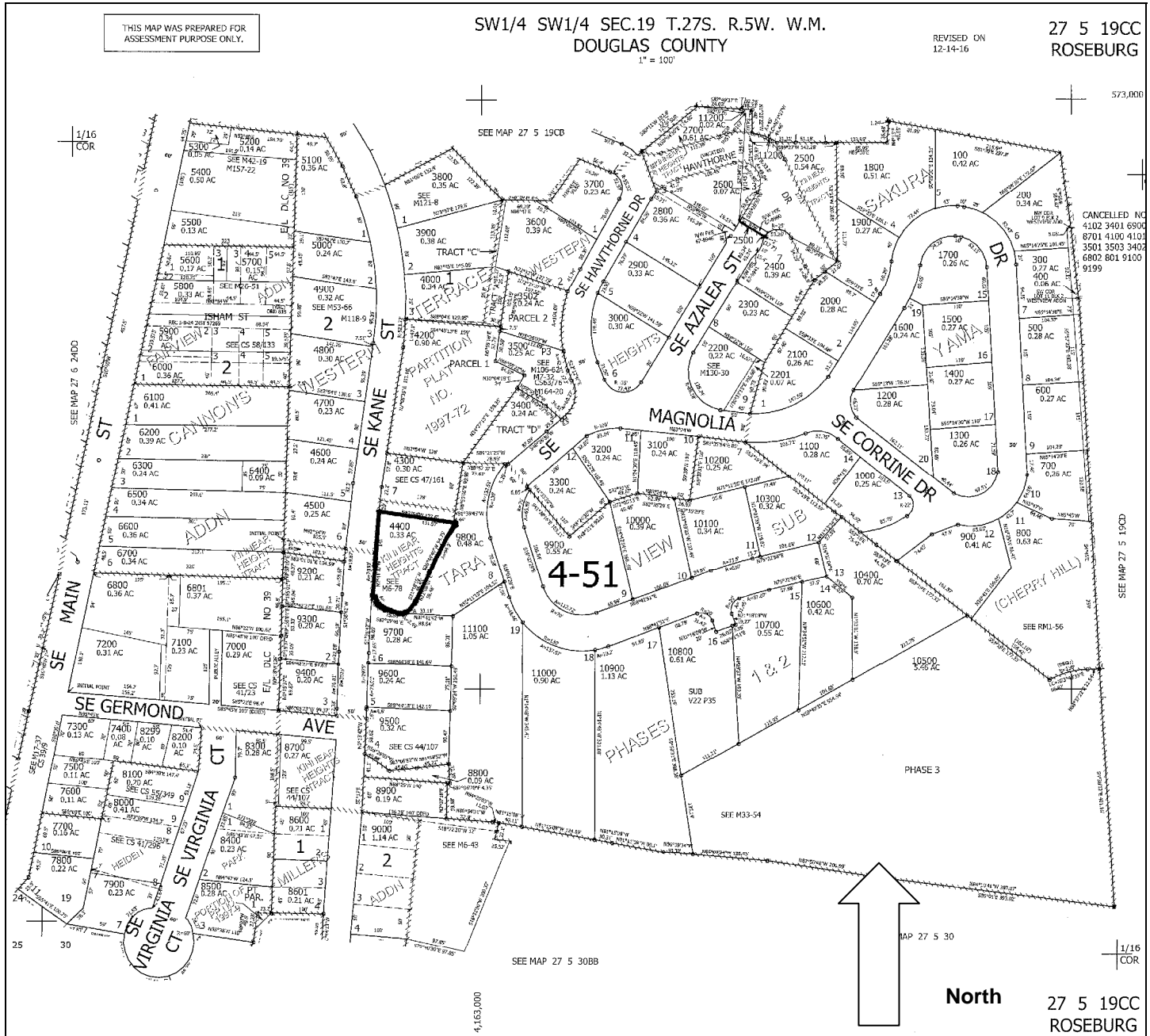
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Figure 3: Tax lot map



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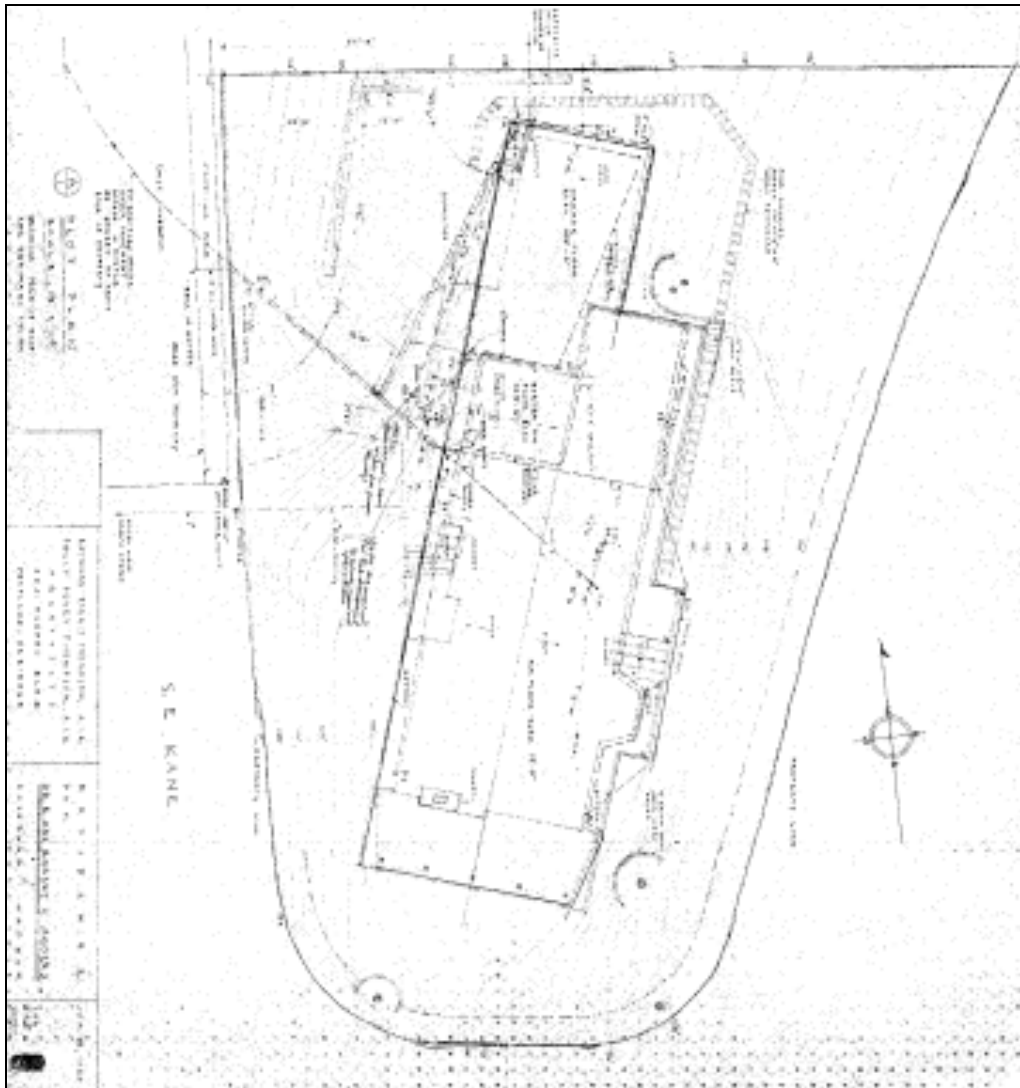
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N/A

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Figure 4: Site plan, historic



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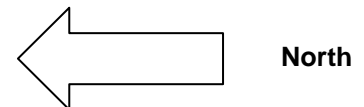
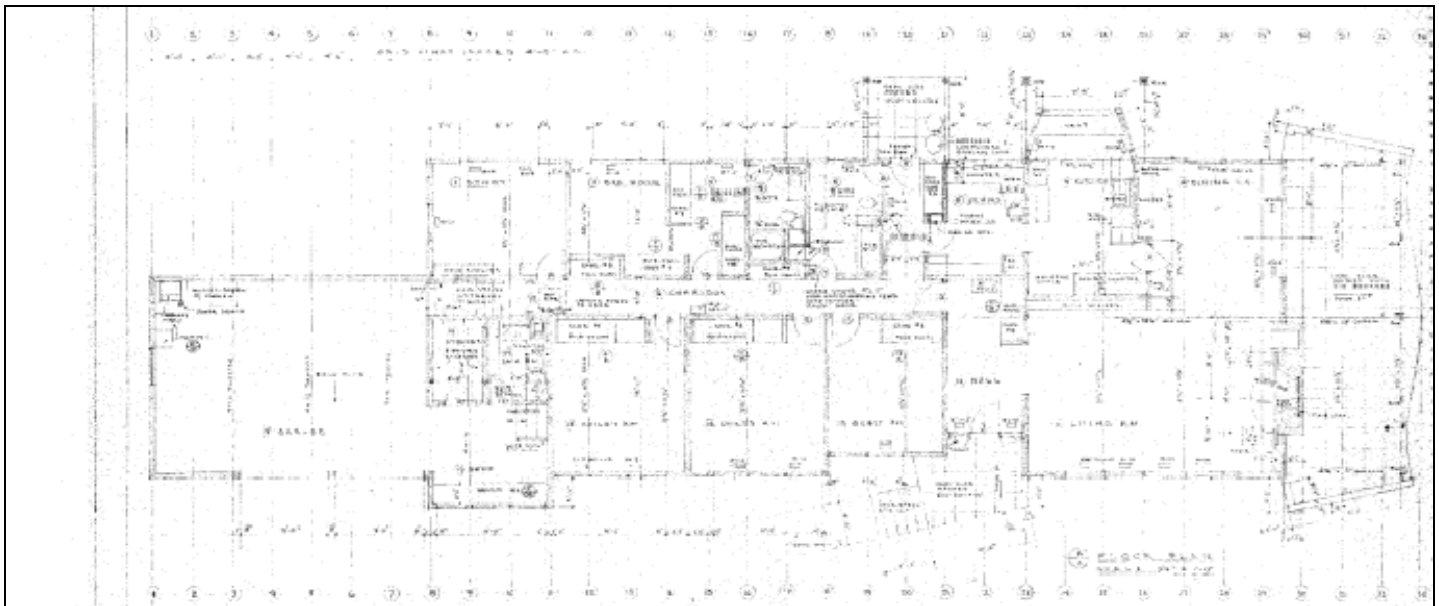
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Figure 5: Main floor plan, historic



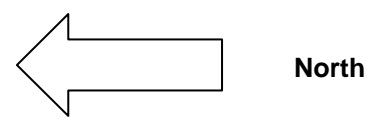
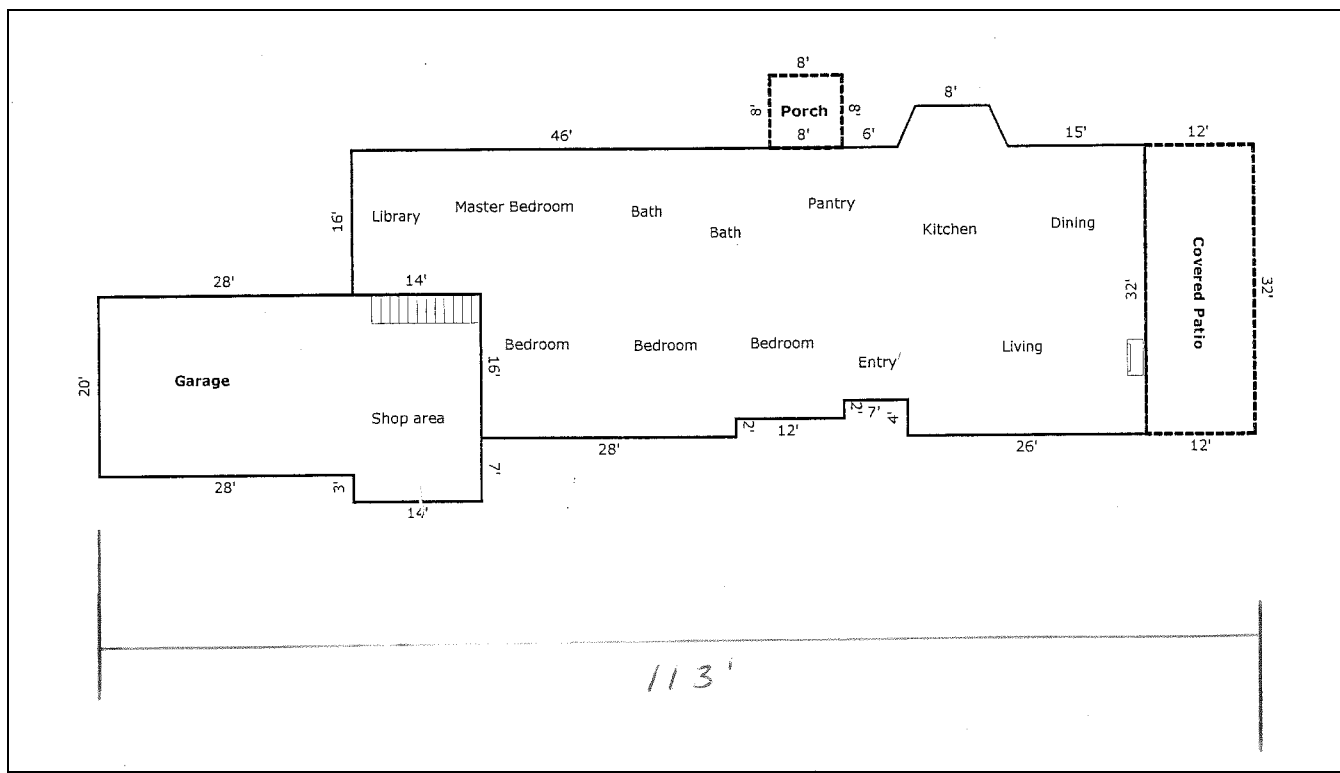
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Figure 6: Main floor plan, current



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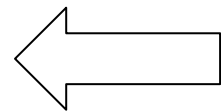
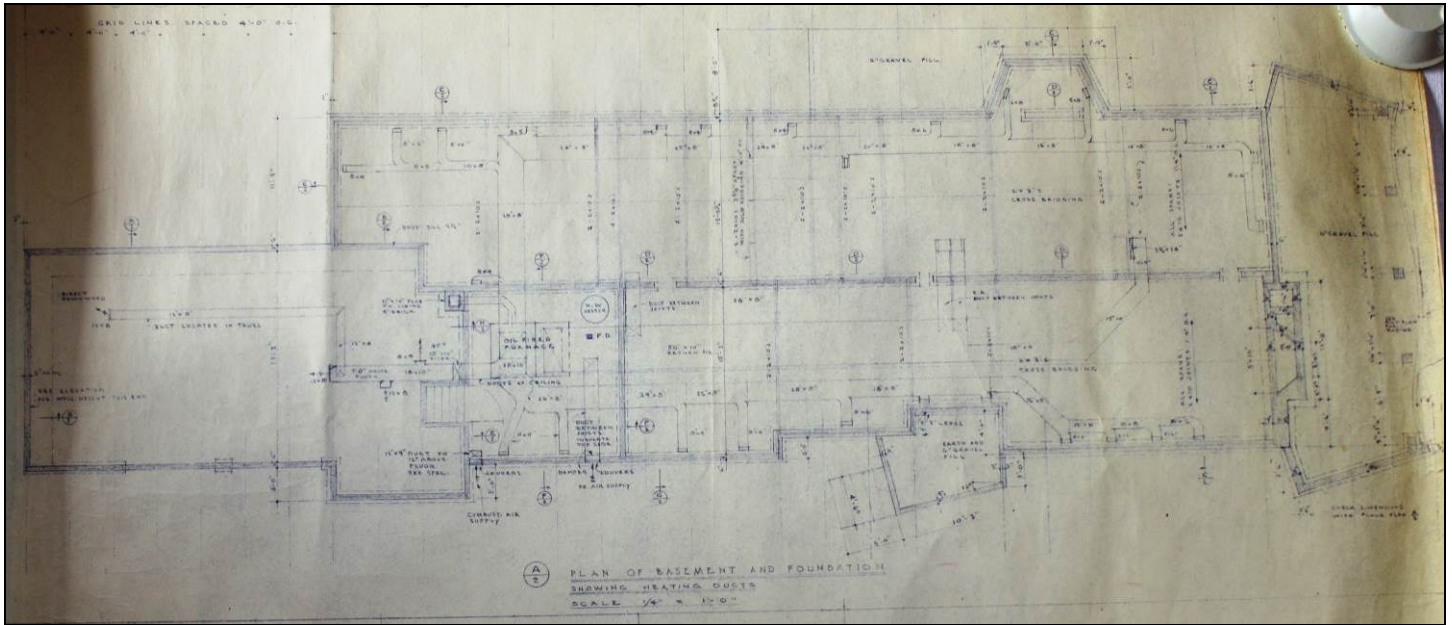
N/A

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Figure 7: Basement floor plan, historic



North

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N/A

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Figure 8: Page from exhibit of the work of Polly Povey Thompson



**polly povey
THOMPSON**

EDUCATION

B. A. with Honors
University of Oregon 1927 - 1929, 35
B. Architecture
Massachusetts Institute of Technology 1938

REGISTRATION

State of Massachusetts 1943
State of Oregon 1953

EMPLOYMENT

DeYoung and Roald, Portland, OR 1929
Archie Riskin, Boston, MA 1930's
Polly Povey Thompson, Ray
Kermit Thompson, Architects 1953 - 1993

PROJECTS

Ray F. Mooers Residence Cathamet, MA
City Hall & Emergency Building Culver, OR
Wasco Fire Station Wasco, OR
Alpha Omicron Pi Remodel Eugene, OR
Shopping Center Monroee, CT

SERVICE

AIA Design Awards Comm. Portland, OR
Girl Scouts city-wide Board Lecturer Portland, OR
Lincoln High School Portland, OR
University Women's Club Portland, OR
Ohio State University Columbus, OH
Secretary, MIT Women's Association

"I DECIDED, IF I DIDN'T LIKE THE BUILDINGS BUT I LIKED THE GLASS, MAYBE I SHOULD DESIGN CHURCHES."

Povey Brother's Glass Company

Lillian Myrtle "Polly" Povey Thompson practiced architecture in partnership with her husband, Raymond Kermit Thompson from 1953 until Polly's death in 1993. There was an enduring personal and professional pairing since their elopement in 1929. She was born in Portland and was the daughter of David Lincoln Povey. Her father's work at the Povey Brother's Glass Company was highly influential in her decision to pursue architecture. She worked for a year in the Povey Brother's studio before entering the University of Oregon's architecture program.

POLLY: "When I went down there (to U of O) I wasn't going to get married. I was going to have a career."

RAY: "She did a freshman problem and it was such a beautiful drawing, I fell in love with her."

"In 1940 I started working for Ray and Morris' firm. We had a child at that time, too. He fitted into our architectural life easily. In 1941, Ray's navy orders and our daughter arrived the same week. I was a volunteer member of the Red Cross Motor Corps while Ray was overseas."



Ray F. Mooers Residence, Cathamet, Washington

"They did their best to "discourage" me by showing me all the things I'd have to do. They were awfully nice. Mr. DeYoung had the drawings for two adjacent buildings which are now the Schnitzer Theater and the Heathman Hotel. I didn't get paid. The daughter of Mr. DeYoung worked at the studio of Povey Brothers... she got paid five dollars a week."

The summer of 1928, she worked at DeYoung and Roald, AIA in Portland.

Denver to St. Louis to New York

In June of 1929, Polly left school to join Ray. They traveled that fall from Idaho, to Denver where she found work as a drafter for Temple H. Buell, AIA. In February 1930, she traveled to New York to nurse a sister stricken with cancer. The Thompsons then moved to St. Louis. Ray designed a Catholic church and Polly found work as the secretary to the director of the St. Louis Art League. Ray went on to New York and when he had secured a position as structural engineer with the Brooklyn Edison Company, Polly joined him. She was hired as an artist/secretary in the advertising department of a large New York bakery, because she was the only one to submit a drawing with the job application.



Rendering: Shopping Center in Monroe, Connecticut

MIT

The Thompsons drove cross country, and once back in Oregon, Polly earned a B.A. with Honors at the University of Oregon. She then applied for a scholarship to MIT and graduated from their program in 1938. They "mortgaged" Ray's salary and went to Europe. Polly returned to work for Archie Riskin (a MIT classmate), in Boston, and Ray opened an office with Morris Olsen in Pittsfield.

To Boston

Ray won a scholarship to MIT in Boston and the Thompsons moved north. Polly worked for one term and audited courses at MIT. She volunteered for

the League of Women

Voters and was secretary for a relief fund organized by the Boston, New York and Washington chapters of the AIA. "There was no work. Everybody was out of work."

Teamwork

Working together since her Oregon registration in 1953, the Thompsons preferred to generate their initial design solutions separately. They then compared notes and critiqued each other's efforts to arrive at mutually satisfactory design. One or the other assumed primary responsibility for the project, with ongoing input and advice from the "secondary" partner.

"I think if my father had lived, I might have had a stained glass career... Often I would go with my mother and father for dedications, but I was often very disappointed with the building (the glass was in). I didn't think they were half as nice as the glass. Finally, I decided, well, if I didn't like the buildings, but I like the glass, maybe I should design churches. That's where I got the idea to begin with."



Alpha Omicron Pi Society House, Eugene, Oregon



BEFORE

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Figure 9: Exterior, 1167 Kane Street, Roseburg (Photo from Zillow.com)



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Figure 10: Interior, 1167 Kane Street, Roseburg (photo from Zillow.com)



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Figure 11: Exterior, 1187 Kane Street, Roseburg (Photo from Google.com)



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Figure 12: Interior: Dr. Homer H. Harris House, 4116 SW Tualatin Avenue, Portland



























It's Always
Cat Time





It's Always
Coffee Time





















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 5/11/2018 Date of Pending List: 6/13/2018 Date of 16th Day: 6/28/2018 Date of 45th Day: 6/25/2018 Date of Weekly List: 6/29/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 6/25/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Paul Lusignan Discipline Historian

Telephone (202)354-2229 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

NATIONAL REGISTER NOMINATION EVALUATION SHEET
Certified Local Governments / Historic Landmark Commissions

The following property is being nominated to the National Register of Historic Places and will be reviewed by the State Advisory Committee on Historic Preservation (SACHP) at its meeting on 2/16/2018.

PROPERTY NAME: MOOERS, DR. ROBERT & MARY HELEN, HOUSE
ADDRESS: 1247 SE KANE STREET
ROSEBURG, OR 97470

X
OK _____ Concerns **INTEGRITY:** Major alterations or additions? New materials? Altered setting? Moved? etc.

X
OK _____ Concerns **DESCRIPTION:** Is the property adequately described? Have contributing and non-contributing features been clearly identified?

X
OK _____ Concerns **SIGNIFICANCE and CONTEXT:** Has the appropriate criterion been used? Has it been justified? Is the context sufficient in breadth and depth to support the claims of significance?

X
OK _____ Concerns **FACTS AND SOURCES:** Are the appropriate and best sources used? Are key dates and facts accurate?

X
OK _____ Concerns **SUPPORTING MATERIALS:** Adequate photos, maps, drawings, etc.?

X The Commission recommends that the property or properties appear to meet the National Register criteria and should be listed in the National Register.

_____ The Commission recommends that the property or properties do not appear to meet the National Register criteria and should not be listed in the National Register.

 1/17/18
Signature of Commission Chair (or Designee) Date

Return to: Oregon State Historic Preservation Office
ATTN: National Register Coordinator
725 Summer Street, N.E., Suite C
Salem, OR 97301

City of Roseburg Historic Resource Review Commission
Name of Local Historic Preservation Commission

To: State Advisory Committee on Historic Preservation
From: Stephen Dow Beckham
Date: 15 June 2017
Subject: Robert R. and Mary Helen Mooers House, Roseburg

The nomination mentions the importance of agriculture, logging, and lumbering in the economy of Douglas County to the present. It omits mention that the Seven Feathers Casino, Hotel, & Spa, a tourism destination, has over 1,400 workers and is the second largest employer in Douglas County. Located in Canyonville, it provides hospitality services to travelers on the Interstate Five corridor between Oregon and California.

The section "The Roseburg Blast" is awkward and not entirely clear. A proposed revision might read as drafted below.

p. 9: . . . made history with the boom How about made history with an explosion that was heard for miles.

p. 9: Prior to the Blast Lower case "blast," not a proper noun. Revise at several places on this page.

The Roseburg Explosion

On August 7, 1959, a massive explosion rocked the business district of Roseburg. George Rutherford, a trucker and deliveryman for the Pacific Powder Company of Tenino, Washington, had arrived in town with a load of two tons of dynamite and four and a half tons of ammonium nitrate for Gerretsen Building Supply. The Gerretsen store was closed by the time Rutherford arrived. He parked the truck in front of the building and secured a room at a local hotel. During the night a fire broke out in the store and ignited the truck and its cargo. About 1:00 AM the cargo exploded. The blast killed fourteen people, injured numerous others, shattered windows for blocks, and left a crater 50 feet across and 20 feet deep. Of 300 structures damaged, 12 were condemned and 72 declared unsafe in a thirty-block area.

The Roseburg Explosion, one of the most significant events in the town's history, changed the face of the business district. It destroyed many historic buildings and set the stage for modern planning and rebuilding. This event occurred the same year as the design and construction of the Mooers house in the Contemporary Style.

The problem with this discussion is that it peripheral and not connected to the Mooers home overlooking the business district. The new structures in the blast area did not embrace the Contemporary Style.

Dr. Robert Mooers was an ardent member of the Republican Party and, on several occasions, expressed his views in Letters to the Editor. Mooers was active in The Republican Club of Roseburg (*The News-Review*, 24 April 1958). He was particularly vocal in his opposition to Charles O. Porter (D, 4th District, Oregon). In a letter published in September, 1960, Mooers attacked Porter for his acknowledgment of the Castro regime in Cuba, for abandoning support of Nationalist China's claims to Quemoy and Matsu, for supporting trade with Red China, and for endorsing administration policies in Latin America (*The News Review*, 16 September, 1960; *The Eugene Guard*, 20 September, 1960). In April, 1961, Mooers condemned the interim appointment of Mr. Snider as postmaster in Roseburg (*The News-Review*, 6 April 1961).



Oregon

Kate Brown, Governor

Parks and Recreation Department

State Historic Preservation Office

725 Summer St NE Ste C

Salem, OR 97301-1266

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May 4, 2018

J. Paul Loether, Keeper
National Park Service
National Register of Historic Places
1849 C St. NW, Mail Stop 7228
Washington, D.C. 20240

Re: National Register Nomination

Dear Mr. Loether:

At the recommendation of the Oregon State Advisory Committee on Historic Preservation, I hereby nominate the following historic property to the National Register of Historic Places:

MOOERS, DR ROBERT & MARY HELEN, HOUSE
1247 SE KANE ST
ROSEBURG, DOUGLAS COUNTY

The enclosed disk contains the true and correct copy of the nomination listed above to the National Register of Historic Places.

We appreciate your consideration of this nomination. If questions arise, please contact Robert Olguin, National Register Program Coordinator, at (503) 986-0668.

Sincerely,

Christine Curran
Deputy State Historic Preservation Officer

Encl.

