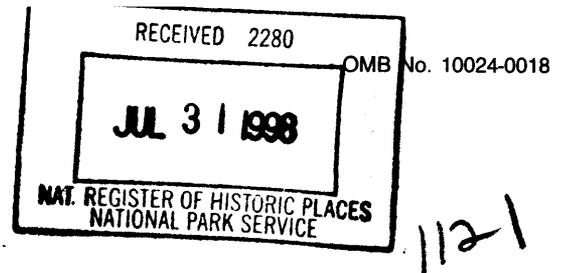


United States Department of the Interior  
National Park Service

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

1. Name of Property

historic name Povey, John E. G., House

other names/site number \_\_\_\_\_

2. Location

street & number 1312 NE Tillamook Street N/A not for publication

city or town Portland N/A vicinity

state Oregon code OR county Multnomah code 051 zip code 97212

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  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  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

James M. Hamrick July 20, 1998  
 Signature of certifying official/Title Deputy SHPO Date  
Oregon State Historic Preservation Office  
 State of Federal agency and bureau

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

\_\_\_\_\_  
 Signature of certifying official/Title Date

\_\_\_\_\_  
 State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.  
 See continuation sheet.

determined eligible for the National Register.  
 See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Edson H. Beall Signature of the Keeper Date of Action 8-28-98

Povey, John E. G., House

Name of Property

Portland, Multnomah County, Oregon

County and State

5. Classification

0001 11

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

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)

LATE VICTORIAN: Queen Anne

Materials

(Enter categories from instructions)

foundation brick

walls wood: weatherboards, shingles

roof asphalt: composition shingles

other

Narrative Description

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

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**POVEY, JOHN, E. G., HOUSE (1891)**  
1312 NE Tillamook Street  
Portland, Multnomah County, Oregon

**COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE**

On January 14, 1998, the Portland City Council approved designation of the house as a Portland Conservation Landmark. After an application for National Register status was received by the State, the comments of the City were invited in accordance with federal rules relating to local governments certified for expanded participation in the national historic preservation program. During its meeting of April 27, the Portland Historic Landmarks Commission recommended that the house meets criteria of the National Register. In regular session on May 8, 1998, the State Advisory Committee on Historic Preservation unanimously endorsed the nomination under Criteria B and C as proposed.

The two-story Queen Anne/Eastlake-style house built in 1891 for pioneer art glass manufacturer John E. G. Povey in Portland, Oregon occupies a standard-size lot of 50 x 100 feet which fronts on NE Tillamook in the Irvington district. The residential neighborhood on Portland's East Side was developed after the platted area was served by suburban street railway, beginning in 1891. The Povey House, among the first to be built in the West Irvington subdivision, meets National Register Criterion C as a well preserved example of its period and type. It also meets Criterion B for its association with the co-founder and president of Povey Brothers Art Glass Works, the leading manufactory of its kind in the region in its heyday from 1890 to about 1920.

The art glass studio founded by John E. and David L. Povey in Portland in 1888 in a short time became noted for superior craftsmanship and a wide range of artistic effects for architectural settings: ecclesiastical, commercial, and domestic. Noted for its novel incorporation of imported opalescent glass and thick-cut colored jewel accents, the studio was sought out by clients and architects who commissioned works for churches, restaurants, theaters, and fashionable houses throughout Portland and the Willamette Valley. So dominant were they in their field, the Povey Brothers rarely signed their work in the studio's heyday.

In this, the house of the studio's co-founder, glazing in the Arts and Crafts tradition is deployed conventionally as top lights of picture windows, entrance door transoms, stair landing windows, and as focal points in the main rooms. The work falls into two categories, the predominate being

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a strict rectilinear grid of came having concentric borders in subtly varied tints of frosted glass, with either a central pictorial medallion or foliate motif in opalescent glass. Representative of a second type of window treatment is the horizontal panel filled with curvilinear tracery based on naturalistic motifs and framed with a thin band of wave-textured border lights.

The Povey House is of frame construction, longitudinal in plan, with general ground plan dimensions of 28 x 46 feet. The mass, rising from a brick foundation, is composed as a hip-roofed core having pedimented gable sections projecting from the front and east side. The rear wing, with its clipped gable, has a small shed attachment resulting from the enclosure of a back porch for a bath room.

The house is clad with shiplap siding and has imbricated shingling in gable peaks and a wide, flared belt course demarcating upper and lower stories. The exterior is characterized by an orderly asymmetry and variegation of surface treatment. Offsetting the front gabled section are the front porch and the balcony above it decorated with framing screens composed of segmental and oval hoops, knob-turned spindles, and stylized pierced work. The front parlor and livingroom are lighted by cut away bays with jig-sawn sandwich brackets. The central picture window of the parlor bay is surrounded entirely by molded inset panels of varied proportion. Trim work is completed by a boxed cornice, bracketed at the corners, plain frieze and corner boards, and simple surrounds for double-hung window sash.

The interior is organized on a side hall plan with livingroom at the core behind the front parlor. The well-crafted finish work includes plaster walls, wainscoting, sliding pocket doors, and standard, good quality millwork for door and window trim consisting of Western red cedar bead-molded frames with bull's-eye corner blocks. Flooring is of Douglas fir. A distinctive feature is the set of classical column-screened archways which open the livingroom to both the front parlor on the north and the diningroom on the south.

Construction of the house is attributed to Peter Hobkirk of the contracting firm of Hobkirk and McKenzie. Hobkirk was the son-in-law of Povey's brother, David. The accompanying plans and elevation drawings were prepared in 1977 by the late Polly Povey Thompson, daughter of David Povey.

The John Povey House on NE Tillamook is eligible for registration under Criterion B, as the proponents point out, because it is the only long-term residence of either brother standing today. It is the property most immediately and importantly associated with the founders of the art glass industry in Oregon. The success of their enterprise created a demand which spurred the development of the industry regionally.

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John E. G. Povey (1867-1917), a native of Newark, New Jersey, and descendant of a long line of English glass makers, was educated in public schools of Newark and New York City. After a time in St. Louis, he arrived in Portland in 1888 and proceeded with his older brother David (1865-1924) to establish the manufactory. The period of significance ends with John Povey's death in 1917, although his wife, the former Oscara Hahne, whom he married in 1890, and daughter Dorothy continued in the house the balance of their lives. The property left family ownership for the first time in 1964.

This application summarizes well-researched information about the family business which for eight years, until 1898, included the oldest brother, George W. (1850-1905) as the business manager who expanded advertizing to a regional level. Sisters Ida and Emma were employed as bookkeeper and designer, respectively. We learn that as the business developed, David was the chief designer, while John generally oversaw production. With David Povey's death in 1924, the business declined and was sold in 1929. The application makes good use of various sources and dissertations to give a substantive list of attributions relating to the studio's largely unsigned body of work and identifies the several locations at which the studio operated over the span of 40 years.

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(Multnomah Co.)

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### 7. GENERAL DESCRIPTION & SETTING

The John E. Povey House of 1891 is an excellent example of a Queen Anne Victorian styled residence. It is in a high state of preservation due to long-term family ownership and many restoration efforts by the current owners. It is situated on the south side of NE Tillamook St. between NE 13th & NE 14th Aves. in the fashionable Irvington district of NE Portland (Appendix A).

The general parameters of the district recognized by the City of Portland run from NE 7th to NE 26th and NE Fremont to NE Broadway. The legal Irvington plat stops at NE 24th and 1/2 block south of NE Tillamook. The Irvington neighborhood contains a large array of residences ranging from simple cottages to stately mansions covering a diverse range of architectural styles. The neighborhood does contain multi-family dwellings, mostly duplexes scattered throughout the district but concentrated the most in the southwestern portion and inside a section of the "Holladays Addition to East Portland" plat (between NE 7th to NE 17th and NE Broadway to just shy of NE Tillamook). The main portion of the "Irvington" plat is a well preserved residential neighborhood largely due to careful development by the owners commencing in the 1890s with deed covenants. This quality makes Irvington unique as a close-in east side neighborhood without all the commercial encroachments that other areas succumbed to during the course of the 20th Century. Mature tree plantings line most of the streets in the district.

The subject house is rectangular in form measuring 28' wide and 46' deep. The house is 2 full stories in height and contains a full finished basement and walk-through attic. As in most Queen Annes, it is asymmetrical in form with a cut-away bay window in the front (north) and side (east) elevations on the first storey. It sits on a slight bank about 3' higher than the elevation of Tillamook Street and set back about 14' from the front right-of-way. It sits on a standard single West Irvington lot 50' wide and 100' deep. The most westerly elevation is only 4' from the west property line. The rear of the house is almost 40' from the south lot line. There are no other surviving structures on the property (Appendix G). At the end of 1900, there used to be an outhouse or shed at the southwest corner and a gazebo near the southeast according to the Sanborn Fire Insurance maps completed in early 1901 (Appendix B). On the eastern edge of the property, there is a single strip from an old concrete driveway.

### EXTERIOR DESCRIPTION

The two storey John E. Povey House is a wood framed structure with a high quality of construction and a pure representation of the Queen Anne Victorian architectural style. It is covered by a composite asphalt shingle roof with three gable ends. It is supported by the original brick foundation around the perimeter except for a small portion at the rear, which is concrete.

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The front facade, especially around the porch, contains decorative millwork that is original and has survived the elements over 100 years (Photo 1). Most of the spindlework, made out of Western red-cedar, is original; a few missing pieces were replicated and replaced. The front porch is a cut-away type and has an extension to the west and south with its own roof. As original standards on Victorian houses, the porch is supported by turned columns. Above the porch, original wooden fancywork also survives on the second storey balcony that surrounds a unique complete circle (Photo 2). The front polygonal cut-away bay window is embellished by the porch spindlework on the west end and a bracket above the east end. The front ground floor window is surrounded by decorative square and rectangular wooden panels. Unlike most Queen Annes though, the foundation under the front bay is rectangular supporting planters below the cut-away portion of the polygonal bay. Fish scale shingles decorate the belt course above the first floor and the gable end above the second storey. The gable end is embellished at the top by decorative bargeboards. The remaining siding under the front porch and second storey facade is standard Victorian clapboard (sometimes called shiplap).

The east elevation (side) is dominated by a second gable end with a cut-away bay window at the first level (Photo 3). It has similar siding materials as the front except there is no porch on that side and the side bay window has no wooden panels and is substituted by simple clapboard. Decorative brackets with ball type acorns survive on both sides of the cut-away bay window along with the corresponding planters below. The gable end is also embellished with decorative bargeboards. Fish scale shingles cover the gable end as well as continue along the belt course (Photo 4). As in the front, a pair of double-hung windows lights the second level here. On the first level, a group of 6 window panes with elegant leaded glass light the interior south of the side bay window.

The south elevation (rear) has an open wall gable end with a slight jerkin head at the top instead of a hip roof as in many Queen Annes (Photo 5). Simple Victorian clapboard covers the entire exterior at the rear. The fish scale shingle belt course does not wrap around the rear. On the west end, there is a one level addition which matches the slightly smaller structural portion it replaced and incorporates the original door and three of the original windows. It includes a bathroom and a small rear porch (mud room) with a shed roof covering the whole addition (Photo 6). The back door exits from the enclosed rear porch (mud room). Another door exits the basement from below at the center of the rear.

The west elevation is complete with clapboard siding without gable ends and belt course of fish scale shingles. The wall angles at the front and is recessed by the first level front porch. Original spindles survive at the top surrounded by fancy woodwork. The balustrade below is also intact the whole length of the porch. Above, the second level balcony is inset in a cut-out portion as in the front. Also, as in front, another circular pattern opening is surrounded by fancy woodwork.

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## INTERIOR DESCRIPTION

The John E. Povey House of 1891 has an interior floor plan typical of most two-storey residences of the Victorian era and has been relatively free of any remodeling and wall changes. The ceilings on the main floor are 10' high and 8'10" on the second level. Almost all the mouldings around the doorways and windows is original milled woodwork with multiple grooves. They are natural wood and were painstakingly stripped of paint by the owners. All missing or damaged pieces are planned for replacement with custom-milled exact reproductions. As standard in Victorian era homes, the moulding has "bull's eye" blocks at the corners at the top and plinth (basal) blocks at the floor level in doorways. All the window mouldings are supported at the base by a stool and grooved apron underneath. On the main floor, all the bull's eye blocks have flat protrusions that extend from the top. On the second level, they are simple square blocks. All the millwork on the walls is Western red-cedar. The floors throughout the house are Douglas-fir with 3" wide planks.

As one enters the foyer from the front door, a staircase winds straight up to the right (west), parlour and living rooms can be accessed to the left (east), and the kitchen doorway is straight ahead (south). The front door is original and contains a rectangular beveled window, which is common in many Victorian houses. Above the front door is a leaded stained glass transom with a central oval figure surrounded by two cockatoos in a diving position (Photo 7). Inside the foyer to the right is the staircase that runs to the second floor. Up the stairs before the middle landing to the immediate right (north wall to recessed front porch area) is another single sash stained glass panel more English Arts & Crafts in design with a central oval shaped figure with a hand painted vase with flowers (Photo 12). At the middle landing on the west wall halfway up is a pair of windows with 4 sashes of similar leaded glass with similar English Arts & Crafts designs containing a similar oval shaped hand painted centerpiece in each (Photos 13 & 14). Back down in the foyer at the base of the stairs is a built-in bench with a lid on the top. Simple picture rail moulding survives 18" from the ceiling. On the ceiling is a surviving plaster medallion. An original 2 light gas-electric fixture hangs from it with reproduction French etched and tinted shades. To the immediate left (east) is a single doorway leading to the front parlour.

Inside the front parlour, light diffuses from two double-hung windows on each side and a center window at the polygonal bay window. Another decorative Povey designed original stained glass window survives in the upper sash in the center window (Photo 8). It has a vivid color display with a pair of flowing acanthus leaves. Below the frieze 18" from the ceiling is the original carved picture rail moulding with flowing leaves highlighted in gold leaf or paint. In center of the ceiling hangs an original brass fixture with multiple lights with a milk glass bowl below with colored embossed tulips. On the south side of the front parlour is an

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arched opening surrounded by crown moulding and supported by two smooth round columns that leads into the living room (Photo 9).

Inside the living room, the second bay window to the east displays two double-hung windows on each side with a center fixed one. As in the front bay, the upper sash of the center window contains a stained glass window, but of contemporary modern design. It had been commissioned by the present owners, using the same kind of German stained glass as the original windows. The original window of Povey design was stolen during the 1970s by a previous owner. The owners plan to try to track down the piece or information and plan to restore the piece or have a reproduction produced of it. It was reported to have been the most colorful window in the house. On the west side is a pair of pocket doors of Douglas-fir in deteriorated condition and planned for restoration. In the southwest corner is a wood stove that sits on a raised fireproof platform and a pipe that runs to the wall to one of the flues in the chimney recessed at that immediate corner. Simple non-beaded wainscotting of Douglas-fir runs halfway up the wall around the wood stove. As in the front parlour, original picture rail moulding with gold leaf or painted relief patterns runs the course below the frieze. In the center of the ceiling, the original plaster medallion survives. The fixture, which was discovered in the attic and is believed to be original, holds a large embossed milk glass bowl. The floor is overlaid with linoleum with intricate individual sections that appears to be early and possibly original. This floor continues into the dining room to the south. As between parlours, a similar arched opening with round columns leads into the dining room (Photo 10).

In the dining room, much light diffuses from 4 leaded glass windows around a larger center window on the east wall and a single double-hung window on the south wall. Most of the leaded glass is textured rather than colored. A swimming salmon with brilliant color is featured as the centerpiece in the top middle window (Photo 11). The original picture rail moulding survives which is natural wood and has unique carved clover and berry flowing pattern in relief. An original plaster ceiling medallion survives in the center. A brass fixture, also found in the attic and believed to be original, hangs from the ceiling with an etched and embossed milk glass bowl. On the west wall is a door leading into the kitchen.

Inside the kitchen, which has been renovated with some modern updates, Victorian styled tall cabinets line the west, south, and east walls. The cabinet doors are leaded glass in a pattern that matches the windows in the dining room and were reproduced by artisan Michael McCary. Victorian reproduction hardware, which is almost identical to those on the dining room casement windows, was used in the cabinets. Below the cabinets are counters with a tiled backsplash with drawers and storage compartments below. On the west wall above the sink are a pair of stained glass inward-opening casement windows done by artisan Michael McCary in a compatible design. The ceiling is covered with coved pressed tin with an authentic Victorian pattern produced from the original presses by a manufacturer in business over 100 years. The kitchen floor is covered with linseed oil based linoleum. At

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the south wall near the west end is the doorway to the mud room. A door to the east leads to an added full bath. Another door at the southwest corner leads to steps to the backyard.

Rising up the stairs from the foyer to the second floor, one is met by a hallway running north and south. To the immediate left is a sitting area that is also a balcony over the stairwell. A door at the north end of the hall leads into the front bedroom (Photo 15). The bedroom has two double-hung windows on the north wall and a walk-in closet near the southwest corner. An original Povey leaded glass window survives in the north wall inside the closet. A door on the south side leads to the master bedroom as an alternate route. On the west wall near the north end is a door that exits to the outside balcony.

Returning to the central hallway, to the east half way down is the door to the master bedroom. This room is lighted by a pair of double-hung windows over the bottom bay as in the front. There is a walk-in closet on the south side. In the north wall near the west end, a second chimney oddly starts there being supported only by a wall. It used to service wood stoves in this and the front bedroom. The house was not originally built with central heating. Some of the original mouldings are missing but planned for replication.

Back in the hallway and to the right (west) is a door leading to the second and original bathroom. In 1891, this may have been a washroom since the Irvington development only had running water. The West Irvington subdivision got its sewer about 1899, so the toilet (water closet) and sink (basin) may have been added then. The City of Portland did not do plumbing permits before late 1906 and no original plumbing permit survives in the city archives. A clawfoot bathtub sits on the south side, a French toilet against the west wall, and an early porcelain sink at the northwest corner. Wainscoting, some of which was restored due to much past damage, covers all the walls halfway up (Photo 17). On the west wall is another original Povey stained glass single inward opening casement window. It has a simple but colorful tulip as the centerpiece in the William Morris Arts & Crafts tradition (Photo 18).

Back in the hallway and at the south end are two angled doorways (Photo 16). To the left is the rear bedroom (Photo 19). It is lighted only by a single double-hung window on the south wall. There is a small closet at the northeast corner. Through the door to the right side is an unfinished storage room which has a staircase against the south wall leading to a large unfinished attic. Inside the attic, both chimneys exit the roof. There are small four-pane windows in the front, back, and east side. A heating duct system runs through the attic with ceiling vents servicing the upstairs rooms.

Returning to the kitchen, there is a narrow stairway at the northwest corner that descends down to the basement. It was originally a shallow dirt basement but was excavated and finished in concrete by the owners. Large concrete benches were

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also poured behind the original brick foundation as it was not possible to dig underneath the foundation. Steel posts were fabricated to replace the wooden ones supporting the beam running down the center floor joists. The main gas furnace that sits near the center replaced an earlier one that replaced an oil furnace that replaced a coal furnace from the early 20th Century. There is a door on the south side of the basement that leads up to the backyard.

## A BACKGROUND ON THE NEIGHBORHOOD & PROPERTY

The present day Irvington neighborhood evolved from a Domain Land Claim (DLC) by Captain William Irving and his wife Elizabeth. William Irving was born in Scotland in 1816 and ventured out to sea when young and worked up to a rank of captain. In 1849, he was drawn to the California Gold Rush in Sacramento and operated steam powered sternwheelers. He soon arrived in Portland and established shipping commerce connections. In 1851, he married Elizabeth Jane Dixon and they established a 640 acre land claim (320 acres each) plus a strip of land that ran down to the Willamette River. In 1865, they received a patent deed from the U. S. Government. In 1852, he built a fine redwood home in the area just northeast of the east end of the present day Broadway Bridge. In 1860, the family moved to British Columbia where a new gold rush started in 1857 in the Frazer River Valley. Elizabeth Irving's brother-in-law George W. Shaver managed the property and moved into the home. The Irvings became established citizens of New Westminister, B.C. until William Irving died of pneumonia in 1872.

In 1882, efforts were started to subdivide the Irving DLC into parcels. Son John Irving platted a portion at the southeast portion of the claim naming it "John Irvings 1st Addition to East Portland". Lot sales started slow and were insignificant until the advent of streetcar service in 1891. Later in 1882, a business syndicate comprised of David P. Thompson, John Brazee, and Ellis G. Hughes purchased the eastern portion of the Irving DLC including most of the John Irvings plat (which was mostly unsold) for \$62,000. The area sold was east of the centerline of present day NE 14th. Elizabeth Irving retained ownership of the western parcel and returned to Portland by 1885.

On the 24th of October, 1887, David P. Thompson a renowned surveyor and developer, filed a plat for "Irvington" on paper with Multnomah County. This plat covered the parcels owned both by Elizabeth Irving-Ryan and the syndicate. It was conceived to be an upper-middle class and laid out in long rectangular blocks. In September 1888, Thompson and Brazee appointed Charles H. Prescott as a trustee on their portion of the plat. In December 1888, Thompson & Brazee sold their portions (2/3) to Charles Francis Adams, a wealthy banker and Mr. Prescott remained as a trustee. Ellis G. Hughes retained ownership of his blocks as well as Elizabeth Irving-Ryan to the west. In October 1890, Elizabeth Irving and A. G. Ryan (her 2nd husband) replatted the southwest portion of Irvington south of Tillamook and called the new subdivision "West Irvington" on the fractional blocks south of Tillamook

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between E 7th & E 14th. Lot sales opened up here with deed covenants restricting building to residential use.

In 1891, Irvington was linked to expanding city commerce by the City & Suburban streetcar line when tracks were built north from Holladay Avenue up E 15th to Broadway via the Steel Bridge. In 1891 and 1892, the average lot price was over \$1000. On 13 February 1892, the blocks of West Irvington between Tillamook & Thompson to the north were replatted and lot sales commenced there (on the opposite side of the subject house). In April 1893, a severe nationwide "Bank Panic" created a sharp depression. Portland was hard hit due to a dependence on shipping and timber. The Irvington subdivision owners subsequently pulled the lots off the market instead of facing drastic price reductions. They also had to deal with many foreclosures, some involving houses. Due to gradual improvement of market conditions in 1898, lot sales were resumed. No other Irvington plat blocks were opened up until 1905 in response to the successful Lewis & Clark Centennial Exposition and resulting building boom. Nearly all of the West Irvington lots were sold and built on by 1910. This section of the neighborhood maintained a prestigious residential character until high density zoning during World War II. Many of the older homes have been altered into duplexes and apartments. Some apartment buildings have encroached into the immediate vicinity to the subject house but occurred more in Holladays Addition to the south.(17)

On 10 March 1891, lot 3 of block 126 in West Irvington was purchased from Elizabeth Irving-Ryan by Sophia J. Hahn(e) for \$900. Mrs. Hahne was the mother-in-law of John E. Povey and they both lived on Kelly Street (now in SW) at this time. On 11 March 1891, a mortgage was taken out from Elizabeth Irving presumably to commence construction of a new home on this lot.(16) Peter Hobkirk of the building contracting firm Hobkirk & McKenzie is believed to be the builder who probably also drew the plans for the house. He had previous association with the Povey Brothers. He also lived on SW Corbett Street in close proximity to all three of the Povey Brothers. John Povey's brother David L. married his daughter Hannah M.(6)

On 1 August 1891, John E. Povey, his wife Oscara C., and Sophia Hahne moved into the new home at 564 Tillamook Street (converted in 1933 to 1312 NE Tillamook). This is one of the first houses built in both the West Irvington and Irvington developments. The 1893 Portland (Polk) Directory, which compiles information collected in 1892, lists John Povey at this location. The 1892 book (dates to 1891) lists him at 782 Kelly (old address, near SW Corbett), so its likely they missed his move since there were just a few houses around at this edge of town. His 1917 Oregonian obituary gives the August 1891 date and that corresponds to the deed and mortgage.(8) During the 1890s, John Povey was listed in directories as the vice-president of Povey Brothers Art & Stained Glass Works. Both John and his brother David L. started the firm in 1888. In about 1890, John married Oscara C. Hahne. She was born in New York City on 8 August 1868 and was the daughter of a well known pioneer family from The Dalles. In 1892, their only daughter Dorothy Neale Povey was born. John Povey remained in this house the rest of his life. On

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18 February 1917, John E. G. Povey passed away in the home at the age of 49 after a 3 year unspecified illness. The funeral was held in the house and several of his West Irvington neighbors were the pall bearers.(7) His wife Oscara and daughter Dorothy remained in the home until their deaths. Oscara Povey became active in many civic clubs and served as the president of the Portland New Thought Club. On 27 April 1955, The Oregonian listed her obituary. The only daughter Dorothy Neale Povey remained in the house and never married. She was also active in social clubs and during the 1920s, she served as president of the Business & Professional Womens Club of Portland. She also had an established career and engaged in the lumber brokerage business. On 6 June 1964, she died at the age of 72.(16) After being vacant for a while, the house was sold and eventually used as a rental. In 1977, Alan Baily and Diana Stuart, the present owners, purchased and occupied it. Their long term plans were for restoration on a gradual basis.

**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 of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

Art

Architecture

**Period of Significance**

1891-1917

**Significant Dates**

1891

**Significant Person**

(Complete if Criterion B is marked above)

John E. G. Povey

**Cultural Affiliation**

N/A

**Architect/Builder**

Peter Hobkirk (Hobkirk and McKenzie,  
building contractors)

**Narrative Statement of Significance**

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

**9. Major Bibliographical References**

**Bibliography**

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

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository:

\_\_\_\_\_



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**8. SIGNIFICANCE**

The John E. Povey House is significant as a surviving residence of an important person and an architecturally intact structure containing surviving historical elements. It clearly qualifies under both Criterion B & C. John E. G. Povey was historically important in association with the work of Povey Brothers Art & Stained Glass Works in Portland.(photo) He was one of the two original founding brothers and his work was vital to the success of the business. His residence here is the only surviving home of long-term residences of the two brothers. The Povey Brothers were pioneers in the stained glass business in Oregon and most of the remainder of the Pacific Northwest and were very significant in the development of the stained glass industry throughout the region. The John Povey House of 1891 at 1312 NE Tillamook is also significant as an architectural resource containing high artistic merit both in the craftsmanship of the structure and the stained glass designs in many of the windows.

**JOHN E. G. POVEY (1867-1917) & THE POVEY BROTHERS ART GLASS COMPANY**

John E. Povey was born on 8 November 1867 in Newark, New Jersey, the son of Joseph Povey, who immigrated from England in 1848 (Photo 20). The family was comprised of three sons and two daughters. The father and previous ancestors going back several centuries had produced stained glass for church buildings in England. He trained both older brother David L.(Photo 21) and John in the art and procedures of producing stained glass. In June 1888, both David and John Povey moved to Portland and established the Povey Brothers Art Glass Company, listed in Portland directories starting in 1889. The first shop was located at 44 2nd St. (old address, now in Old Town). David L. Povey (1865-1924) was listed initially as the president and John as the vice-president of the firm. In 1899 and after, directories listed John as the president and his brother David as the vice-president. David was considered the chief designer and John oversaw the studio work. At this time,

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there was no other firm or individual listed with a specialty in art glass with creative designs. Apparently, there were no others of the type in Seattle or British Columbia either. From their training, they imported colorful "art" glass from England, France, Belgium, Germany, and Italy. They incorporated this glass with American glass, especially the opalescent variety, into their many beautiful Victorian designs. They also favored the use of "jewels", rich colored cut thick pieces of glass, in many of their designs.(12) Their glass with the use of rich colors stood out and was immediately recognized by the public, and the business soon prospered.

Around 1890, their progress brought other family members to Portland to assist in their operation. They moved into (built?) several houses on SW Corbett St. The oldest brother, George W. Povey (1850-1905), ran the business office and expanded advertising to other regions in the Pacific Northwest.(Photo 22) In 1898, he returned to military service and served in the Spanish American War in the Philippines and died there of an unspecified illness in 1905. One sister, Ida, became the bookkeeper and the other sister, Emma, worked on designs in the studio. By 1891, the firm was comprised of 14 employees (Photo 23). Their commissions grew from a few Victorian mansions to the many new churches being built in the early 1890s around today's downtown Portland vicinity. During the hard economic times between 1893 to 1896, the business remained intact. In 1899, the Povey Glass Company contained about 20 employees and the business relocated to NW 6th & Flanders.(Photos 24 & 25) Clientele expanded to churches and buildings in Alaska, British Columbia, and Northern California. Some of their work survives in skylights and domes in old banks in Victoria and Vancouver, BC. During the great Portland building boom of the 1900s and 1910s, business continued to expand. By this time, other stained glass artisans entered the scene doing quality work, but Povey Glass always stood out as distinctive. During this time, they changed their design patterns to harmonize the Arts & Crafts and Prairie School styles, but continued with the rich colors and opalescent glass. When John Povey passed away in 1917, brother David continued the business but the demand for artistic stained glass steadily declined during the 1920s. The drop was most pronounced in business and residential clientele mainly due to changes towards simplicity in building styles. David L. Povey passed away on 4 March 1924, further putting a damper on the business. The firm was run a few more years by different relatives and managers. The Povey era came to a close in 1929 when the firm was sold to Fuller's Glass, a company based in Seattle.(17) Due to the onset of the Great Depression, the operation was further scaled down and it has not been determined if any of the original Povey Glass Co. records have survived.

Surviving glass work of the Povey Brothers has been identified in homes, businesses, and churches throughout the Pacific Northwest region. About their earliest major residential commission was the Markle-Pittock House, an elegant Victorian mansion built in 1889 in the West Hills of SW Portland. Several colorful windows in this elegant home still survive. The main feature is a large one that is 2 stories high and depicts swallows in flight around flowering dogwoods. A decorative window loaded with colorful jewels remains intact in the front door.(12)

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Several other larger Victorian homes from the early 1890s are known to contain Povey glass. The John Palmer House of 1890 at 4314 N Mississippi, Portland contains several larger colorful windows.(18) The Deepwood Estate (1893-94) near Salem also contains Povey windows.(19) Two grand Queen Anne homes in Portland's Elliot neighborhood [The E. E. Miller House (1896) at 89 NE Thompson & the VanVleet House (1894) on N Graham] also contain decorative Povey windows. The George W. Martin House (1892) under restoration in Irvington at 2004 NE 9th, contains two or three windows believed to be Povey in origin. The R. F. Lytle-W. P. Hawley House (1911-12), a large Colonial Revival that is now the White House Bed & Breakfast in Irvington at 1914 NE 22nd, contains many stained glass windows by Povey and their design has a strong Frank Lloyd Wright influence. The famous Pittock Mansion (1909-14) in the NW Portland hills, also contains many windows from them.(10) It is strongly believed that the Povey Brothers had a long-time working relationship with Marcus Delahunt from 1898 through the 1910s. Delahunt was a prominent builder of many fine homes in the Irvington district. He often purchased numerous lots from both David and John Povey and built homes on speculation. Most of these homes are of the Arts & Crafts style and contain decorative glass work in upper window sashes with beautiful colors but of simple design in harmony with the style. Several have rows of tulips or irises. Delahunt's fine 1898 home (called the Sugar Bowl Mansion) stood mid-way between John and David Povey's homes in Irvington and was reported to contain Povey windows as well (it was tragically demolished for apartments in 1965). Many other homes of the Victorian and American Foursquare style in Irvington and vicinity contain more simple windows in upper front sashes and transoms above the front doors that appear to be of Povey design.(17) As mentioned in the obituary of John Povey, many residents in the West Irvington vicinity were well acquainted with him and certainly had high appreciation for his work.

Much of the artistic work by the Povey Brothers is enjoyed by the public in the many old church buildings throughout the Pacific Northwest and Northern California. Most of their large commissions were for churches and much of the work survives today. In addition, most of it has been documented through surviving church records. Some of the earliest commissions are in downtown Portland, including the Old Church at 1422 SW 11th (built in 1882, but the glass was added between 1888 and 1890) and the First Presbyterian Church at 1200 SW Alder (1886-90). One of the windows named "Consider the Lilies" has beautiful flowing patterns of leaves and lilies. A five paneled window on the east side of the sanctuary has many different colors and styles of glass with a cross centerpiece. The Immaculate Heart Church, built at 2926 N Williams in 1890, also contains decorative glass especially featuring lilies surrounded by rich color.(13) Other Portland churches including First Congregational (1890-94) at 1126 SW Park, First Baptist (1892-94) at 909 SW 11th, St Michael Catholic (1901-02) at 1701 SW 4th, and St. James Lutheran Church (1908) at 1315 SW Park.(1) The First Christian Church (1922-23) at SW Park & Columbia, one of the latest church buildings to use Povey work, contains many large windows with opalescent glass with Povey signatures. Interestingly, none of their previous work was signed which indicates more competition at this time due to a shrinking

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market.(3) The Sunnyside United Methodist Church at 3520 SE Yamhill of 1911, a fine stone building, contains a window depicting the scene "He is not here, for he is risen" with great color contrast.(13) Other churches in the state with identified glass include St. Mary's Catholic (1890s) in Albany and St. Peter's Catholic (1890s) in The Dalles. The latter was saved from destruction in the 1970s and contains 40 windows crafted by Povey Brothers.(9) Due to the lack of the company records, it is almost certain other churches with Povey glass remain and others are yet to be discovered.

The work of the Povey brothers also made a significant influence on public and commercial buildings. One significant Portland commercial landmark is Huber's Restaurant (2nd location), Portland's oldest restaurant located at 320 SW Stark. This 1911 building, the Railway Exchange Building, contains large stained-glass skylights made by them in harmony with the Prairie School style.(11) The Seward Hotel (1909)(now Governor Hotel) at SW 10th & Alder also contains glass of similar design believed to be Povey work. The Elsinore Theatre in Salem contains Povey glass depicting Shakespeare and theater figures. Also in Salem is the Oregon Supreme Court building containing a ceiling skylight added in 1914. It is most certain there are other buildings throughout the Northwest containing surviving stained-glass crafted by the Povey Brothers. Other buildings in Alaska, British Columbia, and Northern California have documented Povey glass.(12)

The John Povey House at 1312 NE Tillamook is also significant as an outstanding architectural resource. It was included with the limited number of Irvington homes in the Historic Resource Inventory published by the City of Portland in 1984.(2) On 14 January 1998, the City Council approved Ordinance # 171934 which officially designated the property as a Portland Historic Conservation Landmark (Appendix L). The house is the only one surviving of the long-term Povey residences. Two of David Povey's residences have been destroyed. In 1892, he built a fine home at 475 Holladay (old address, now a parking lot at the NW corner of NE 9th, west of the Lloyd Center). No photos of that home have been located, but it probably looked similar to John's house of the same vintage. In 1902, David Povey moved into Irvington at close proximity to his brother. He first resided in an 1890s American Foursquare house still standing at 2143 NE 12th (he did not have that house built). In 1904, he had an American Foursquare built at 2008 NE Hancock where he resided the remainder of his life. That fine house was demolished about 1970 and replaced by an apartment building. Family descendants mentioned that the home had some very beautiful stained-glass windows.(6)

The John Povey House of 1891 is significant also as an architecturally intact Queen Anne Victorian and one of only a few well-preserved examples in the Irvington neighborhood. There are numerous Victorians in the immediate West Irvington vicinity but most have had major alterations, some of them even into different architectural styles. The character of the vicinity of the subject house changed during World War II as higher density was zoned. For example, the Hauger House (1892) to the east at 1320 NE Tillamook was converted into a duplex of the French

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Renaissance style around 1930. Some other larger Victorians were carved up into apartments and front porches were often enclosed or removed and many were resided with asbestos, stucco, shakes, composite, aluminum, or vinyl. It is very fortunate that the original porch woodwork has survived on the John Povey house due to long-term family ownership and exposure to a north elevation. Of special importance, the house stands out as the only of Victorian vintage that contains a diverse array of stained-glass. There probably were others in the vicinity, but the windows have been removed through alterations or theft.

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- (2) City of Portland Historic Resource Inventory, Bureau of Planning, 1984.
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- (7) Oregon Journal, "John E. Povey passes after an illness of about 3 years", 19 February 1917, p. 2.
- (8) The Oregonian, "John E. Povey Passes", 19 February 1917, p. 9.
- (9) The Oregonian, "The Dalles saves landmark church", 29 December 1976, p. A14.
- (10) The Oregonian, "Portland's White House", 1 April 1984, Living, pp. 1-3.
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- (12) The Oregonian, "Glass with Class", 21 July 1987, Living, pp. c1-2.
- (13) The Oregonian, "Glorious Glass", 3 April 1988, Living, pp. L1-3.
- (14) Povey, Mrs. Gladys, Red Bluff, Cal., telephone interview 28 January 1998.
- (15) Povey-Thompson, Polly, Architectural plans for John Povey House restoration, 1977.
- (16) Roos, Roy E., Historical Outline for the John E. Povey House, 20 February 1993.
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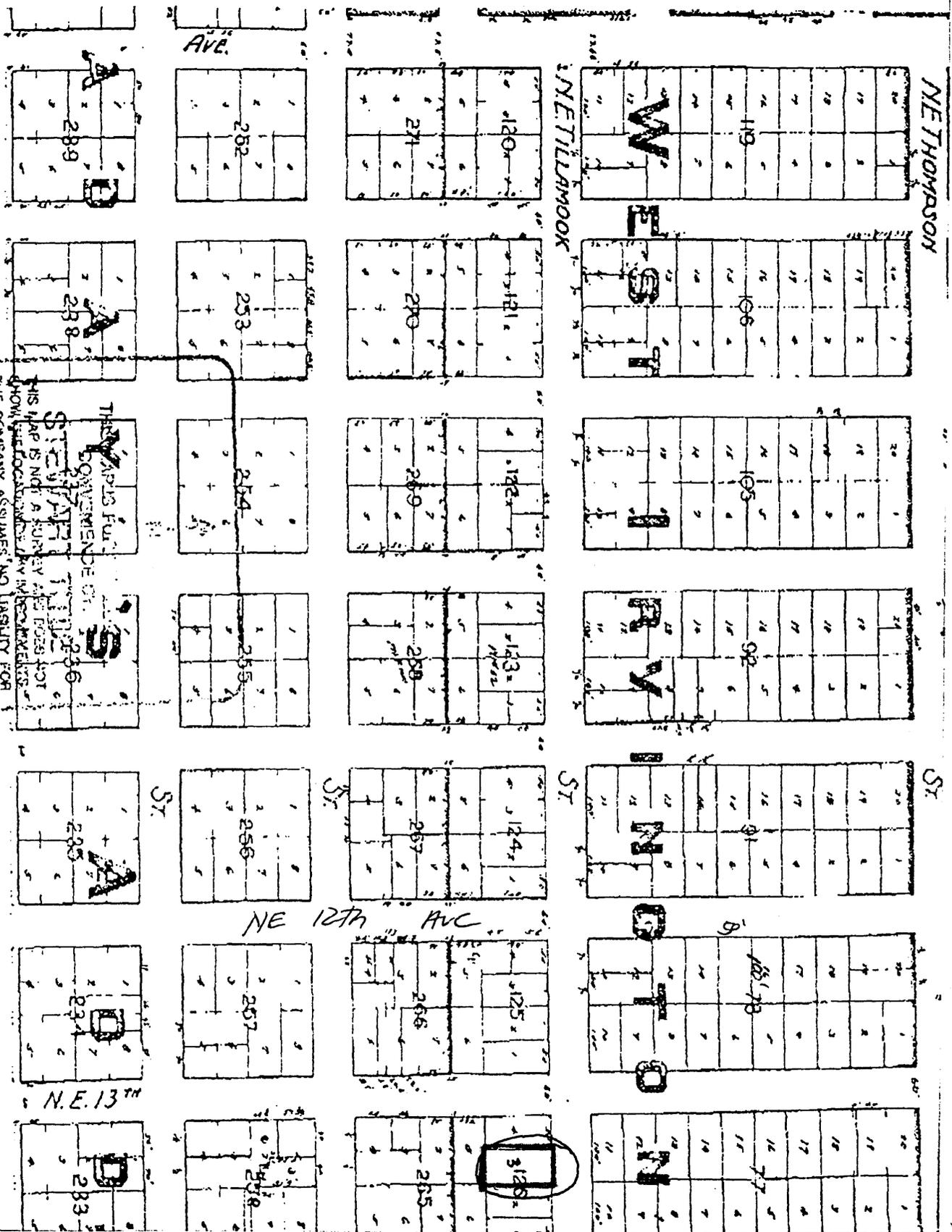
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**Boundary Description**

The nominated property is legally described as Lot 3, Block 126 of the West Irvington Addition to Portland, Multnomah County, Oregon.

**Boundary Justification**

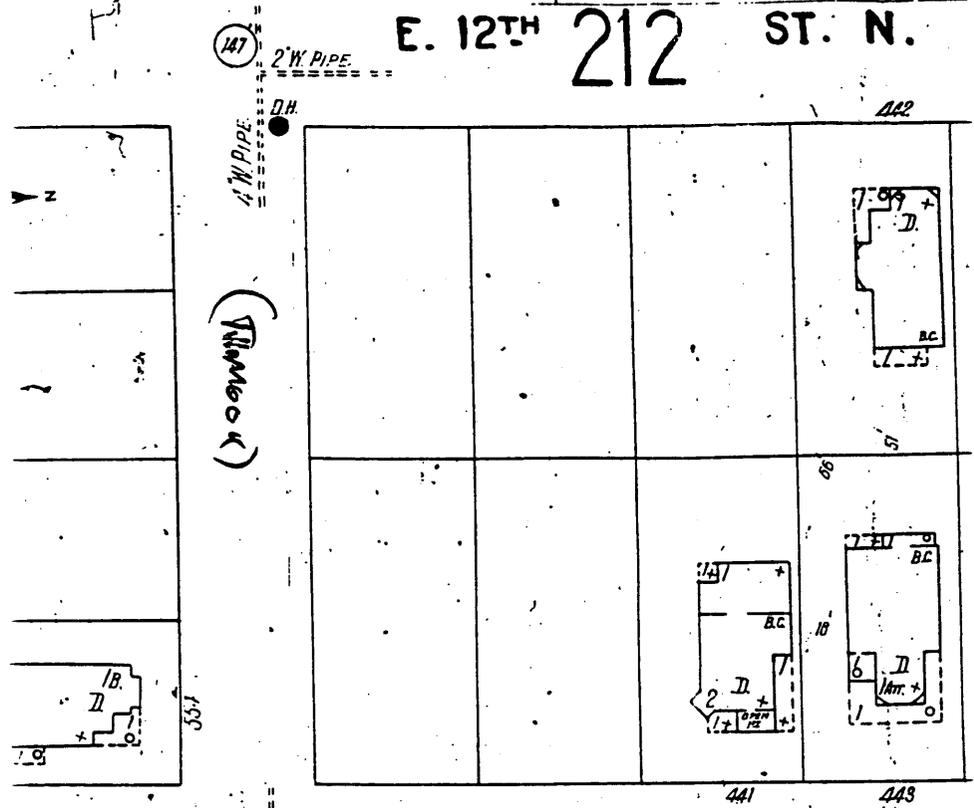
The nominated area of 0.11 acres (50 x 100 feet) encompasses the entire urban tax lot historically associated with the house built in 1891 for art glass manufacturer John E. G. Povey.



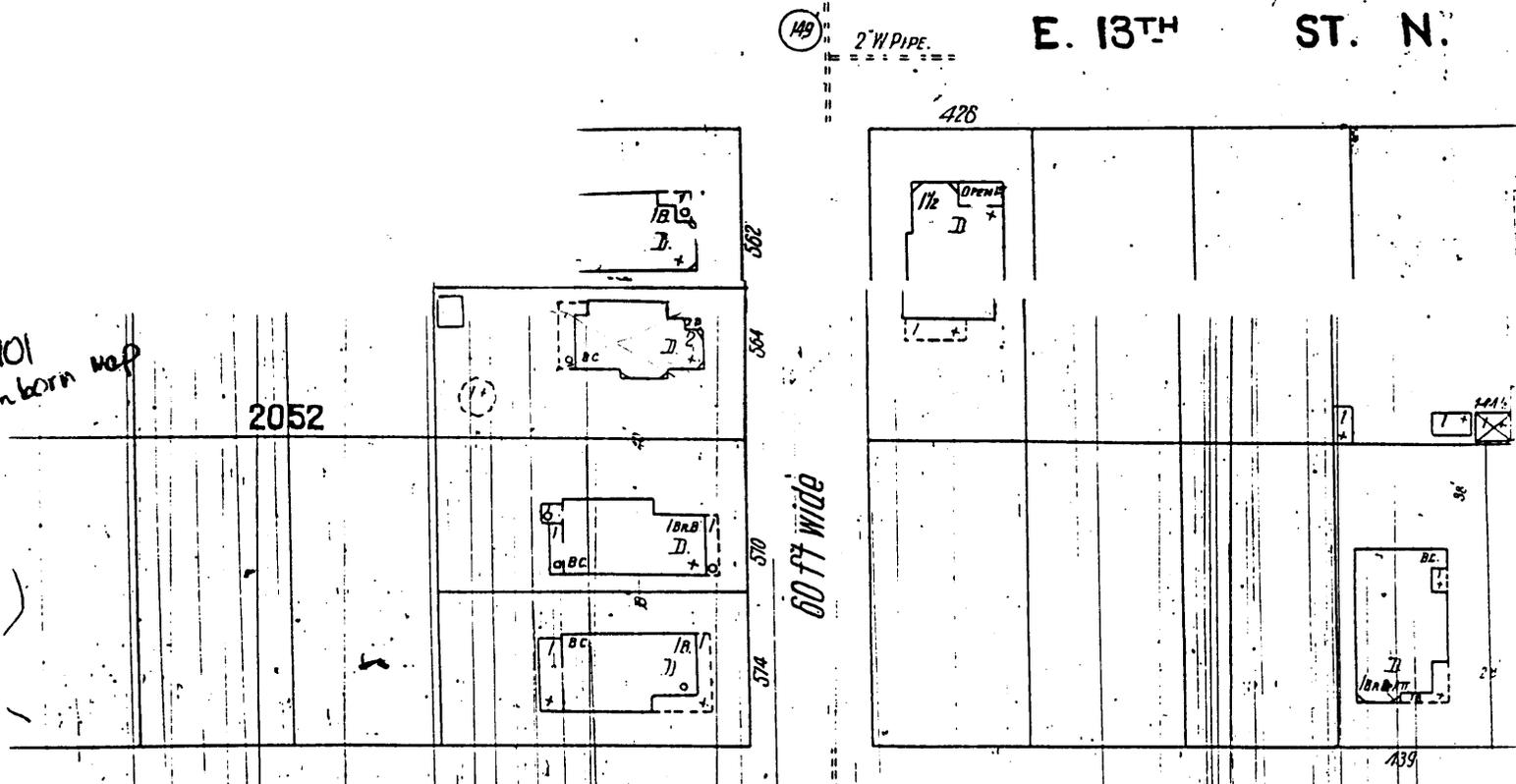
THIS MAP IS NOT A SURVEY AND DOES NOT SHOW THE LOCATION OF ANY INTERESTS IN THE COMPANY ASSUMES NO LIABILITY FOR ERRORS THEREIN.  
 MAP # 2831

**Plat Map**

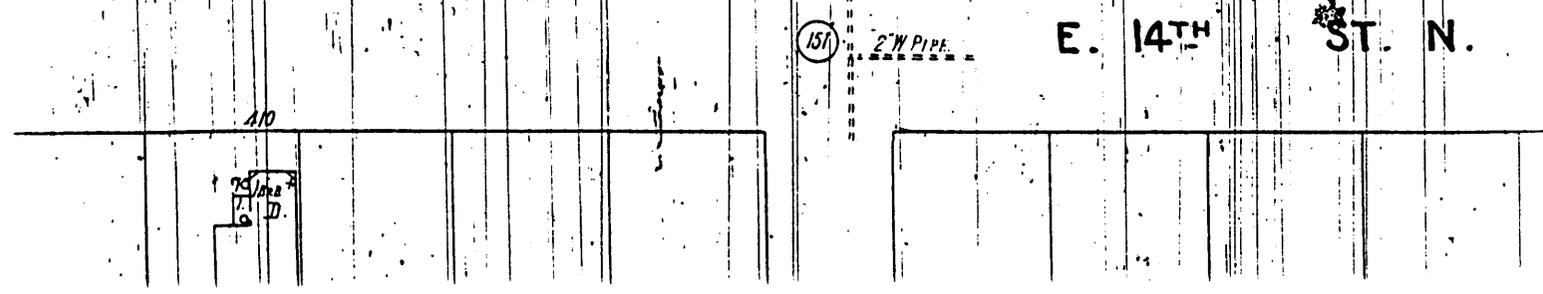
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E. 13<sup>TH</sup> ST. N.



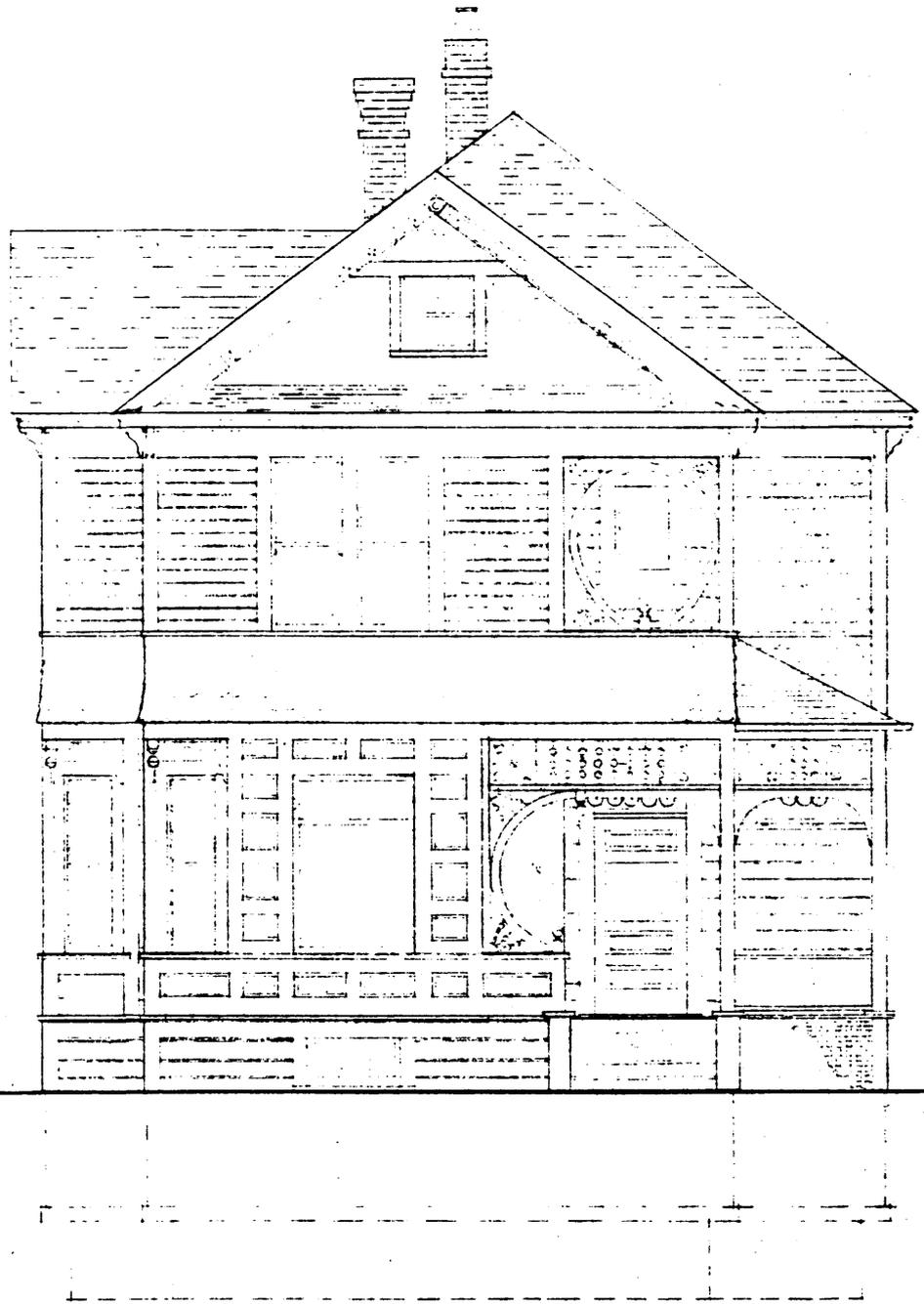
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1901 Sanborn map

2052

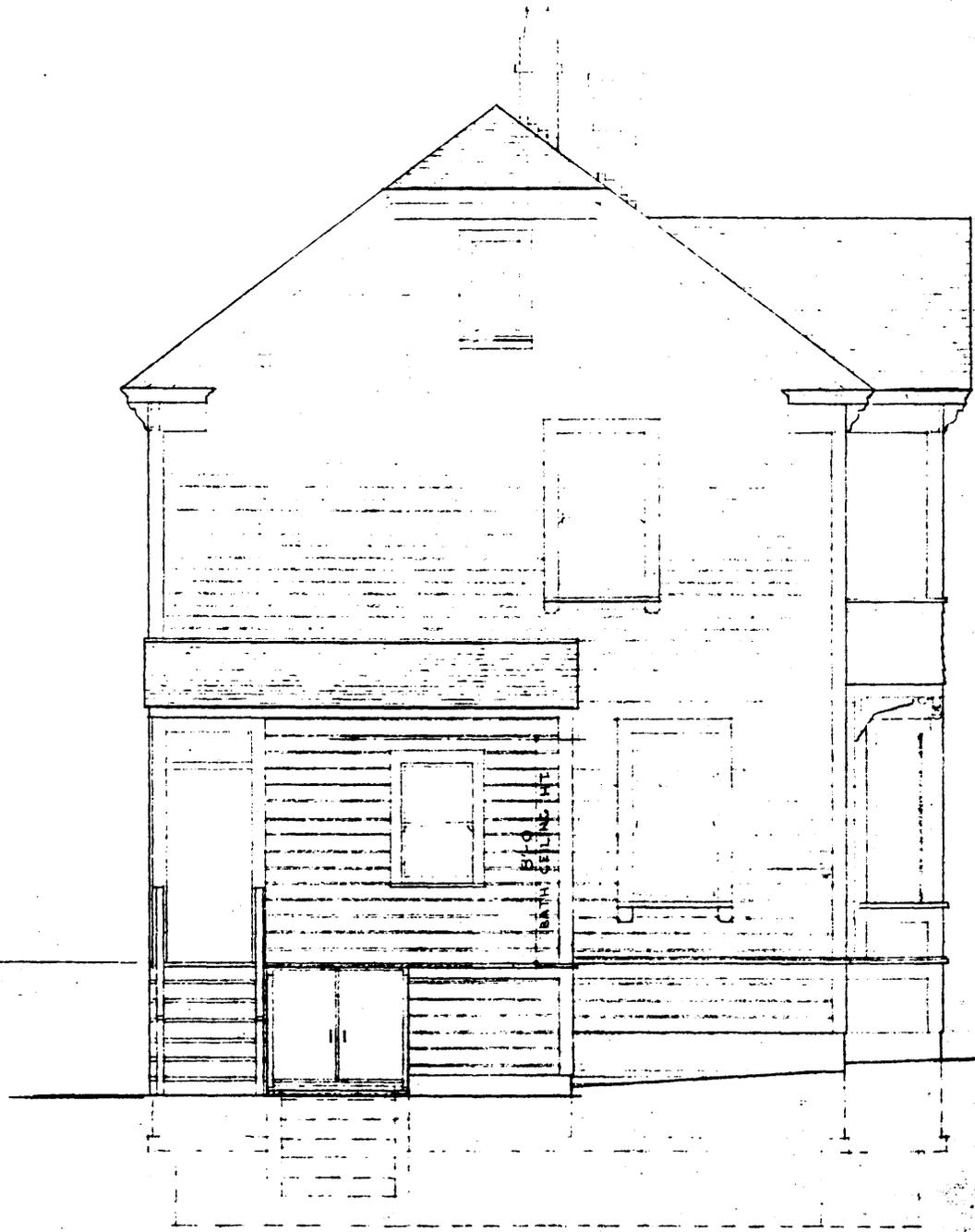
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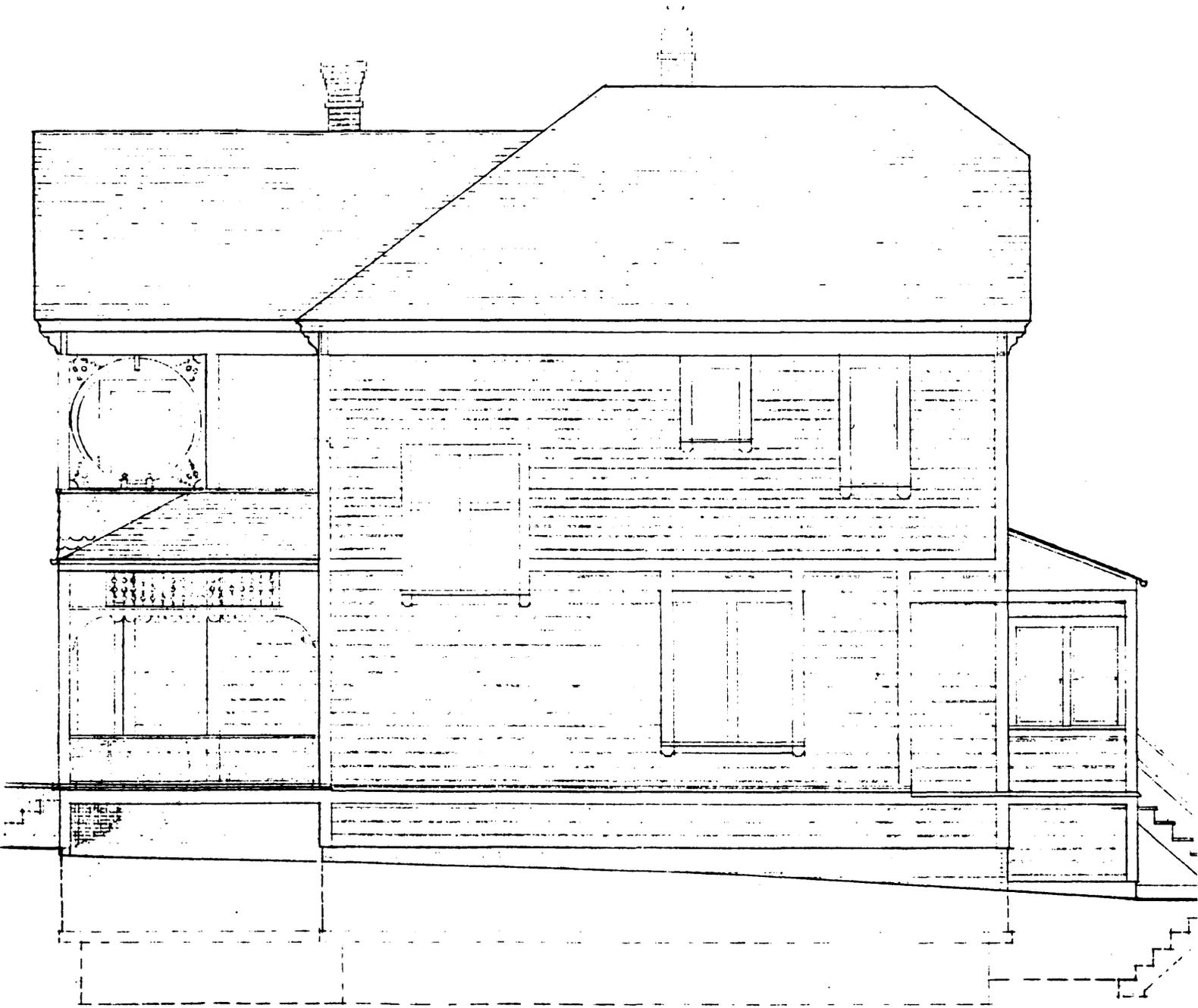
NORTH ELEVATION

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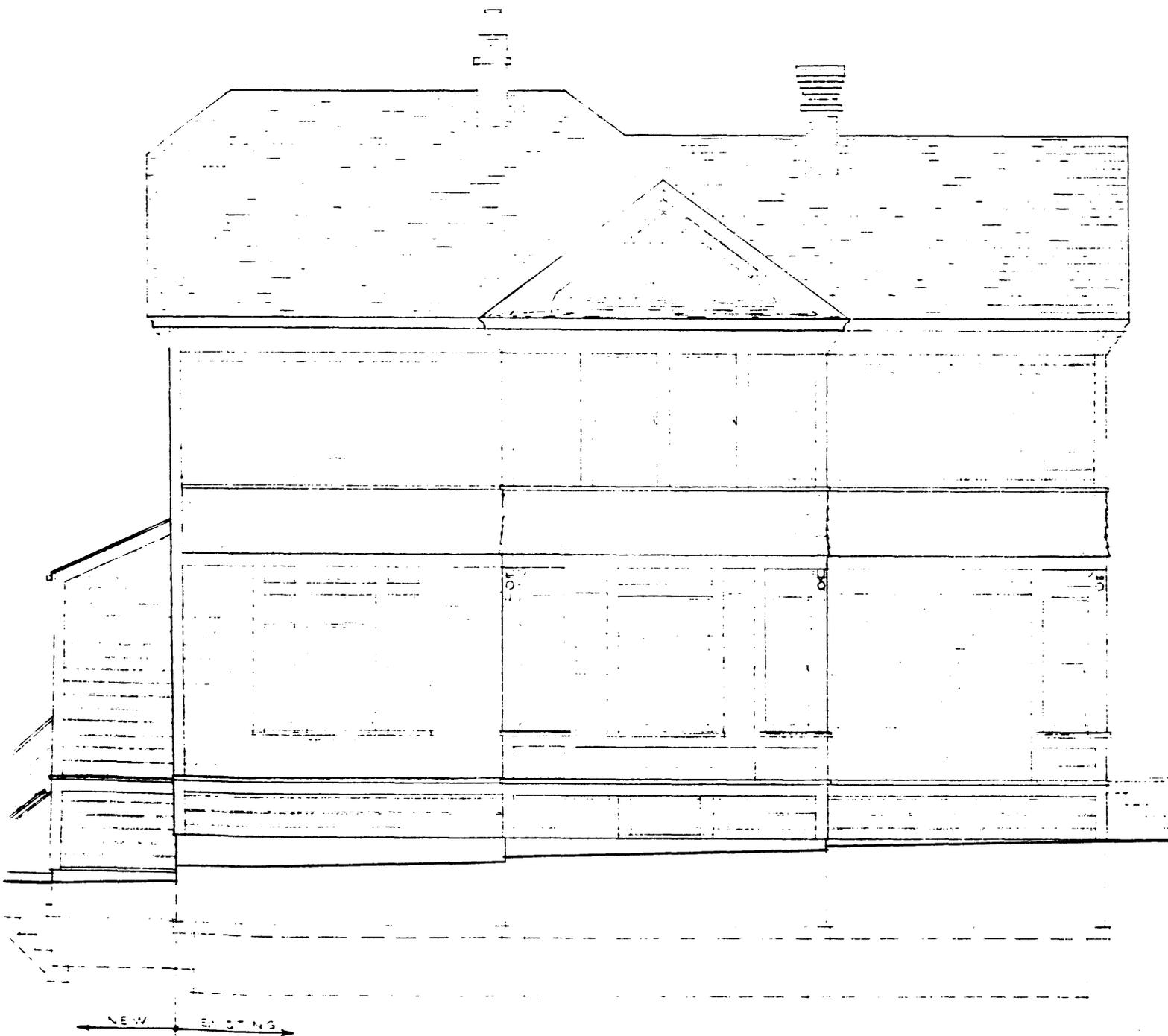
PORCH FLOOR



**SOUTH ELEVATION**  
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WEST ELEVATION  
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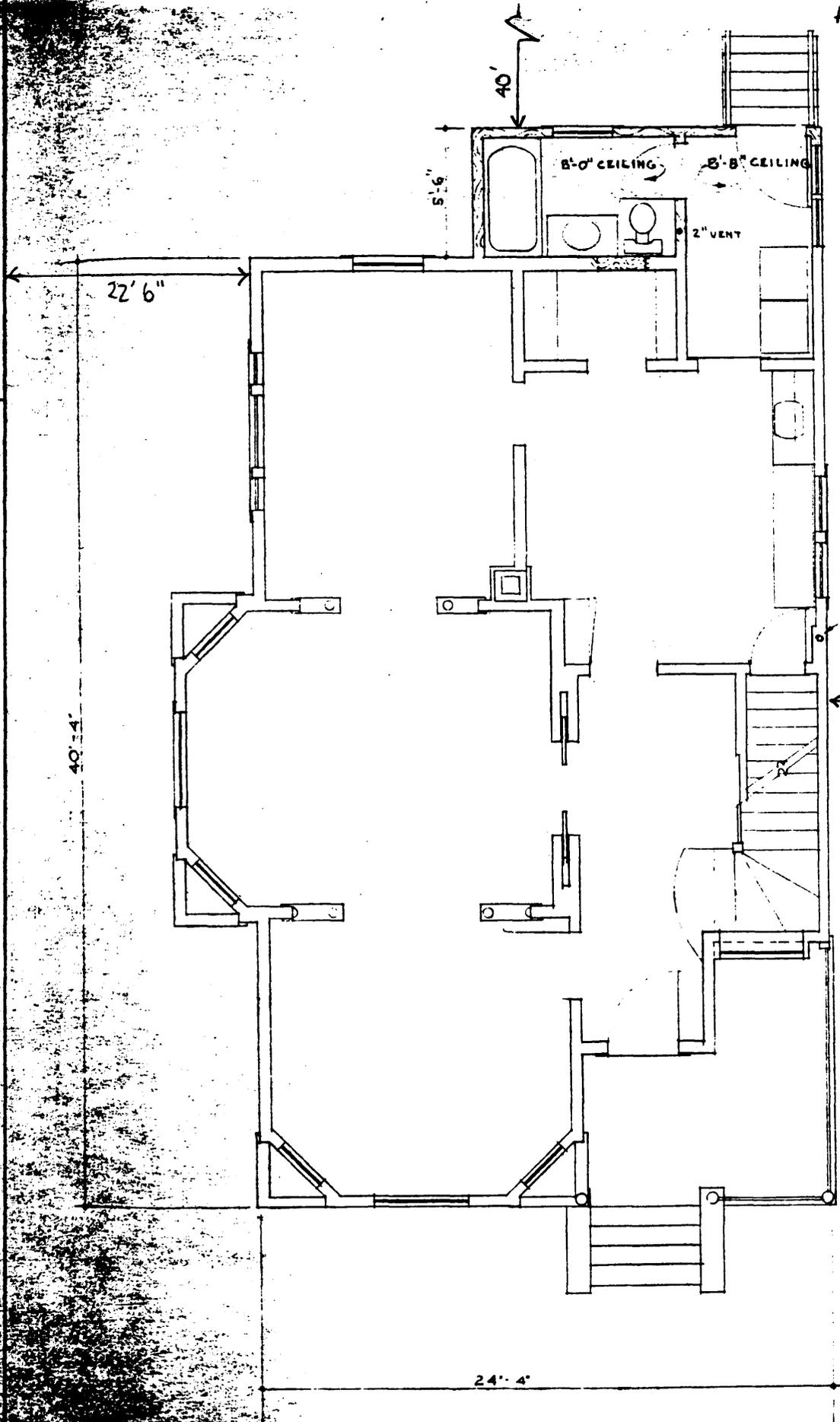


EAST ELEVATION  
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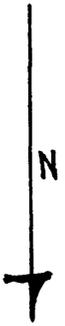
REGISTERED ARCHITECT

E Prop Line

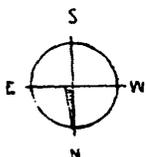
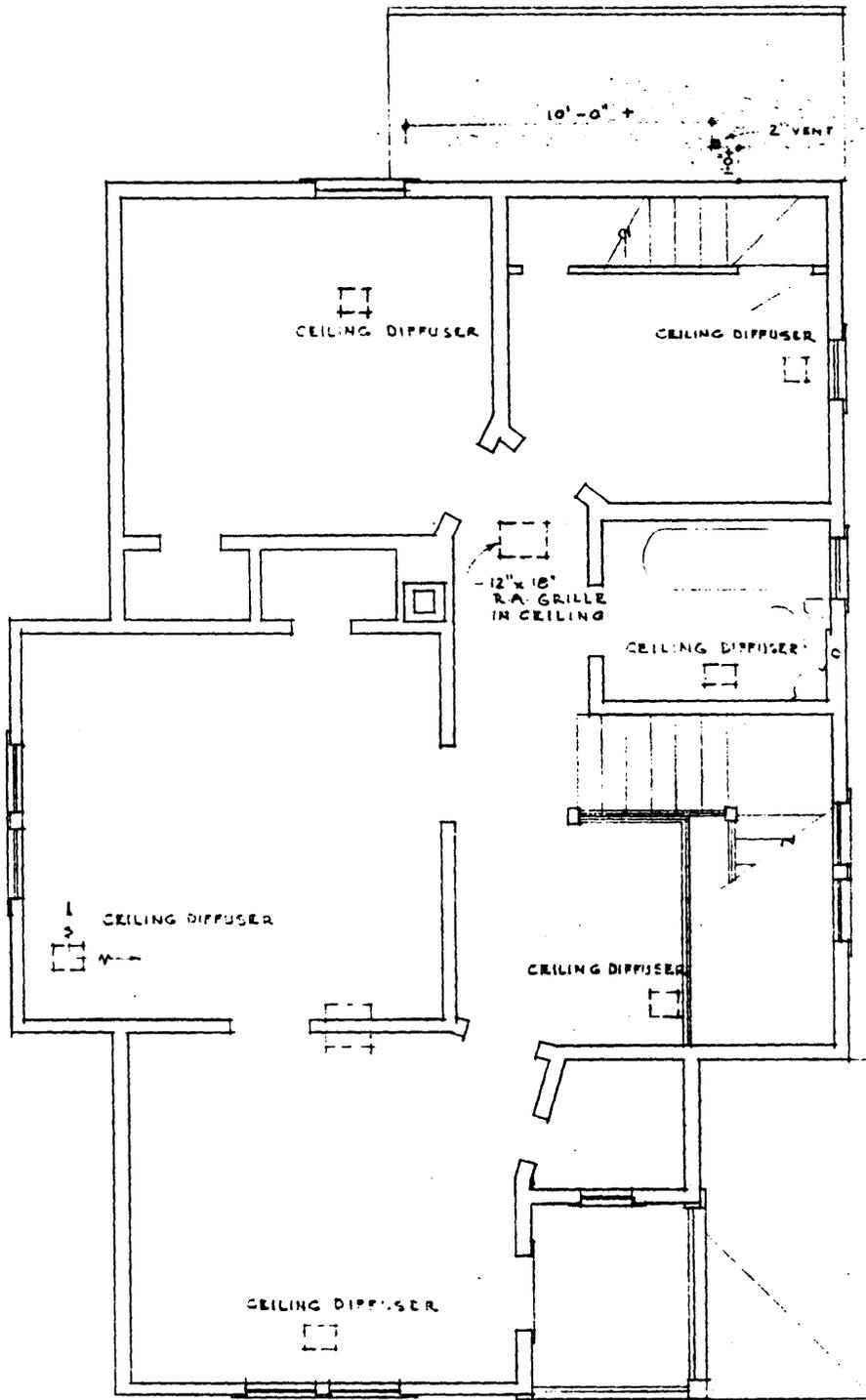
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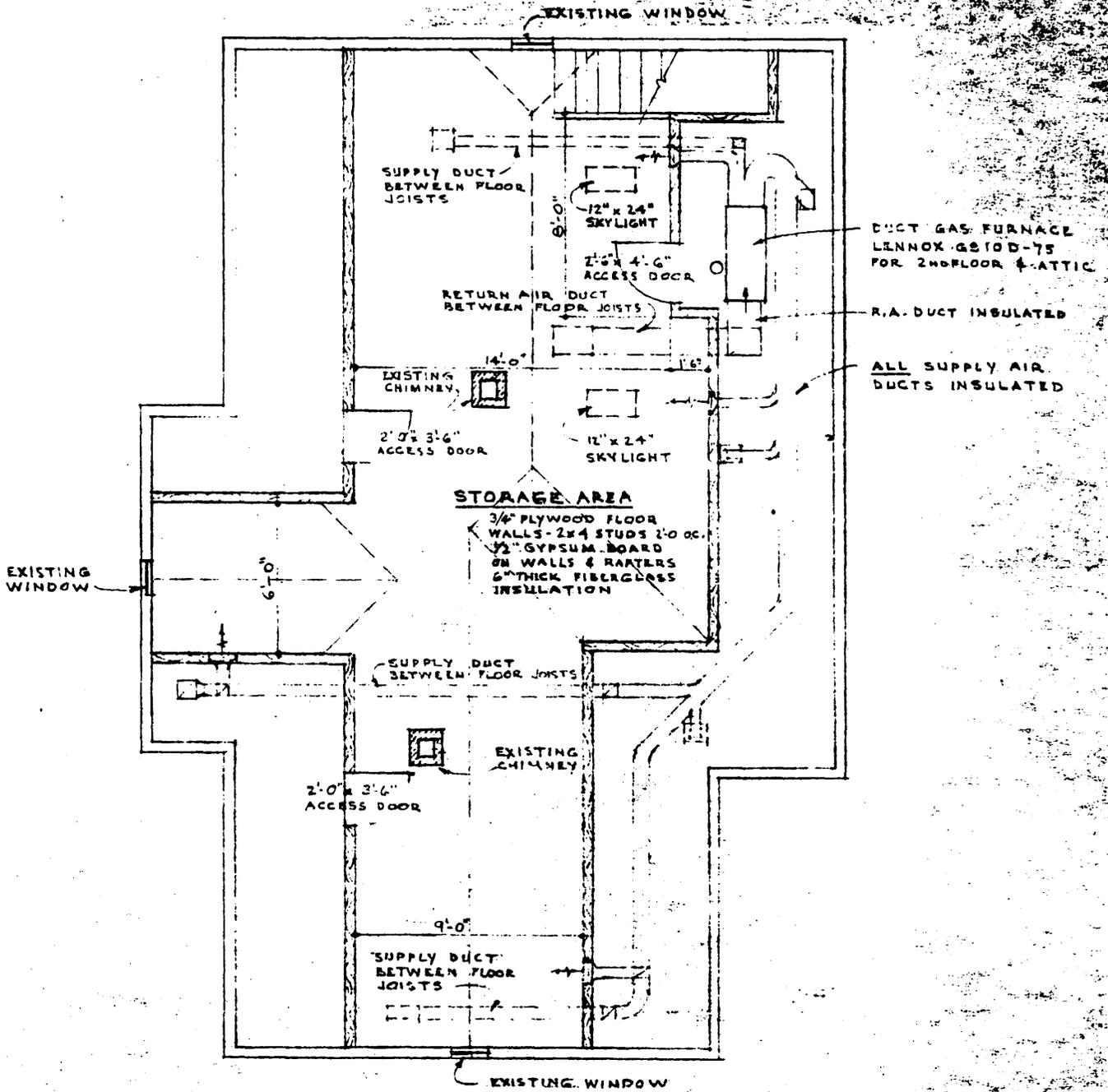
FIRST FLOOR PLAN  
SCALE: 1/4" = 1'-0"



E

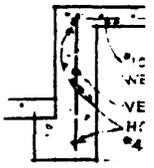


**SECOND FLOOR PLAN**  
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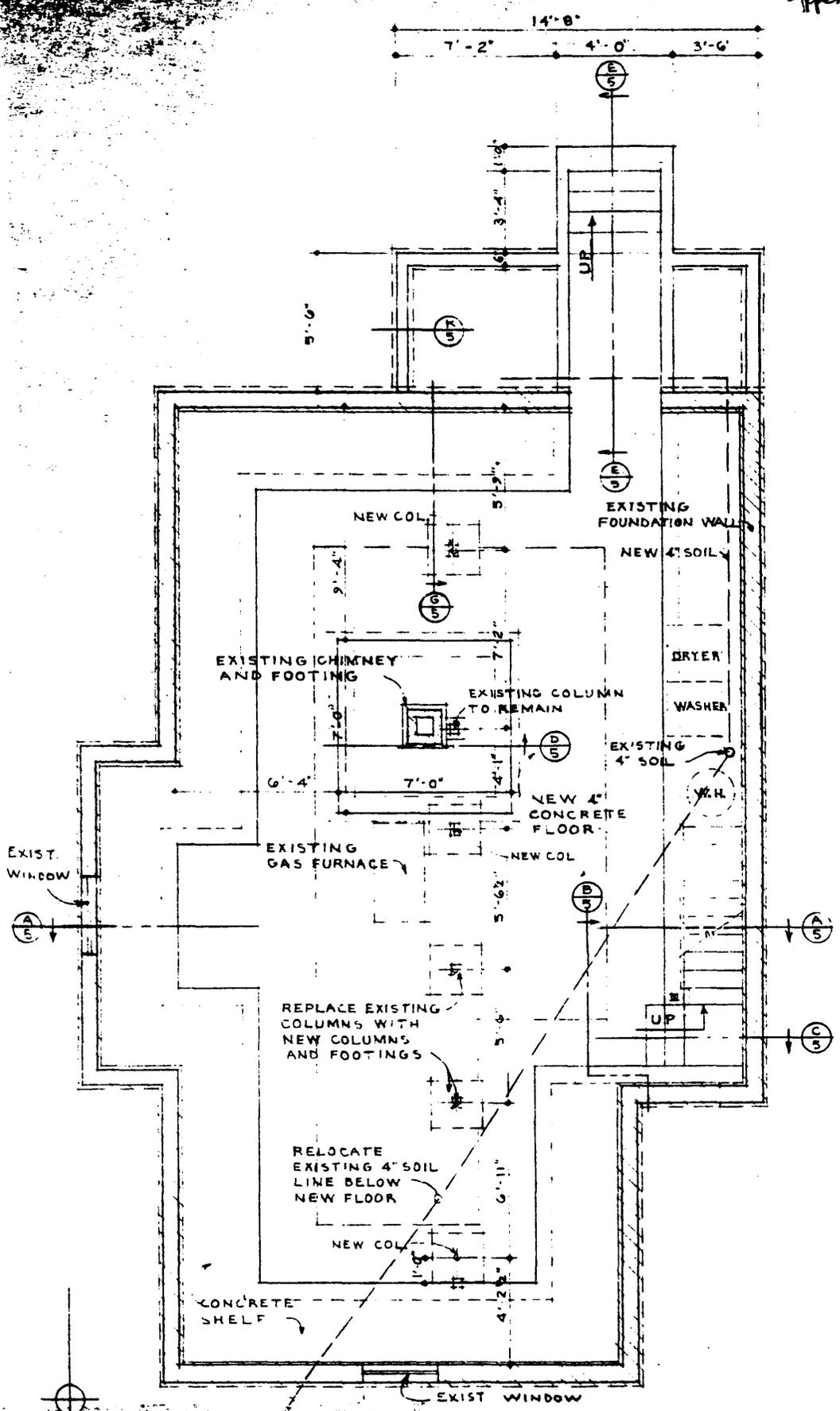


**ATTIC PLAN**  
SCALE: 1/4" = 1'-0"

EXISTING CHIMNEY AND FOOTING



(D/S) = C



JOIN WITH EXISTING SEWER LINE TO STREET SEWER ± 9'-6" BELOW STREET



**BASEMENT AND FOUNDATION PLAN**

1/4" = 1'-0"