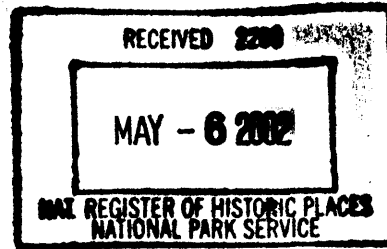


**United States Department of the Interior
National Park Service**



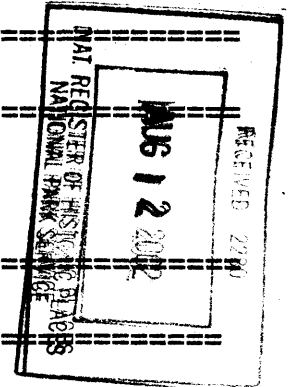
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Resub

**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 any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lynch, Matthew J. and Florence, House and Garden
other names/site number _____



2. Location

street & number 337 S.W. Kingston Avenue not for publication _____
city or town Portland vicinity _____
state Oregon code OR county Multnomah code 051 zip code 97201

3. State/Federal Agency Certification

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

Jane Hamrick
Signature of certifying official /Deputy SHPO

April 29, 2002
Date

State or Federal agency and bureau

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

Signature of commenting or other official

Date

=====

4. National Park Service Certification

=====

I, hereby certify that this property is:

Signature of Keeper

Date of Action

entered in the National Register

Daniel J. Viva

9/15/2002

___ 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):

=====

5. Classification

=====

Ownership of Property (Check as many boxes as apply)

private

___ public-local

___ public-State

___ public-Federal

Category of Property (Check only one box)

building(s)

___ district

___ site

___ structure

___ object

Number of Resources within Property

Contributing Noncontributing

 3 ___ buildings

 1 ___ sites

 1 ___ structures

___ ___ objects

 5 ___ Total

Contributing buildings include the house, garage, and shed. Contributing structure is the green house within the garden. The site includes the garden.

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing N/A

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: Domestic _____	Sub: <u>Single Dwelling</u>
<u>Agriculture</u>	<u>Horticulture Facility</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: Domestic _____	Sub: <u>Single Dwelling</u>
<u>Agriculture</u>	<u>Horticulture Facility</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

=====

7. Description

=====

Architectural Classification

Late 19th and 20th Century Revival (Colonial Revival)

Materials

Foundation Concrete (house); Concrete (greenhouse)

Roof Wood shingle (house); aluminum and glass (greenhouse)

Walls Clapboard (house); aluminum and glass (greenhouse)

Other Brick chimney, wood trim (house); brick floor (greenhouse); stone walls, iron gates (garden)

8. Statement of Significance

=====

Applicable National Register Criteria

- 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 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

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

Areas of Significance

Architecture
Landscape Architecture
Commerce

Period of Significance 1926-1951

Significant Dates 1926, 1951

Significant Person

Matthew J. Lynch

Cultural Affiliation _____

Architect/builder Albert E. Doyle

Narrative Statement of Significance (See continuation sheet, Section 8.)

=====

9. Major Bibliographical References

=====

(See continuation sheet, Section 9)

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: University of Oregon Knight Library, Special Collections

=====

10. Geographical Data

=====

Acreage of Property House (.29 acre) and adjacent garden (.26 acre) totaling .55 acre

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>10</u>	<u>522970</u>	<u>5040650</u>	3	_____	_____
2	_____	_____	_____	4	_____	_____

Verbal Boundary Description (See continuation sheet.)

Boundary Justification (See continuation sheet.)

=====

11. Form Prepared By

=====

name/title Linda S. Dodds

organization History Resources date 1 June 2001

street & number 3127 N.E. 38th Avenue telephone 503-288-1290

city or town Portland state OR zip code 97212

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

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

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

name Stan and Cody Curtis

street & number 337 S.W. Kingston Avenue telephone (503) 233-5676

city or town Portland state OR zip code 97201-1844
=====

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1 Lynch, Matthew J. and Florence, House and Garden
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The Matthew J. and Florence Lynch House and Garden is located in the Arlington Heights neighborhood of Southwest Portland. The residence is set among other homes similar in age, size and scale to the Lynch house. Comprising adjacent lots on S.W. Kingston Avenue, the house and garden contain an area of .55 acres. On the sloping landscape nearby are Washington Park and Hoyt Arboretum.

The Lynch house is an intact Colonial Revival design by master architect Alfred E. Doyle. Featuring formal composition, the two-story building is a side-gabled rectilinear mass situated along S.W. Kingston Avenue. The lot was acquired by the Lynches in 1922, and, following a design by Doyle in the same year, construction began in 1925. Work was completed in 1926. Adjacent to the residence, is the garden, designed by landscape architect Arthur W. Erfeldt in 1950 and planted the following year around existing specimens.

The two story wood frame house is set on a concrete basement foundation. Specially milled beveled clapboard is the primary exterior finish. The medium pitch roof is wood shingled with attached copper downspouts and gutters. Excluding the garage, side connecting porch and sunroom, the main volume of the front elevation is approximately 51feet in length, while side elevations are 26 feet deep. The east (primary) façade is completed with a latticed pergola and single car garage. The garage is finished in varnished tongue and groove cedar and the driveway is constructed of bitulithic asphalt. Protruding from the south is a gable wall chimney.

Symmetrical fenestration occurs in the main (east) exposure, with five double hung 8/8 wood sash on the upper story and four 12/12 wood sash below. All of the openings are flanked by moveable louvered wood shutters. The central feature of the main volume is a simple bell cast portico supported by two plain turned columns. The portico pad, which is brick-faced and red concrete, is accessed by a single brick-faced stair laid in rowlock. Within the portico is the front entrance, a six-panel door surrounded by finely detailed Adam-style leaded sidelights, and an elliptical leaded fanlight.

On the south end of the primary façade, the sunroom extends 10' from the main volume. The sunroom features multi-pane fixed sash with transom lights, along with a roofline balustrade. Originally designed as a two-story space, the sunroom was built as a one-story projection with a door above that opens onto a flat roof. There is also a window at the second story, but separating the window from the door is the exposed chimney, which is constructed of running bond red brick. Above the chimney breast are a pair of fanlights pierced by the upper mass of the chimney.

At the rear, or west elevation, fenestration is irregular. There are moveable and fixed multi-light sash, including a modified Palladian grouping at the second story. Projecting from the roof is a double gabled dormer, finished in shingles. At the ground level there is an extension to accommodate the service stairs, kitchen and breakfast nook.

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Section 7 Page 2 Lynch, Matthew J. and Florence, House and Garden
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The north elevation features the garage; connecting service porch; pergola on a concrete pad; and French doors at the ground level. At the second level of the south end gable there are a pair of 8/8 wood sash openings flanked by moveable shutters. Above is a complete fanlight, similar in composition to those on the south.

Like the exterior, the interior of the Lynch house retains a high degree of integrity. The vestibule, with its vaulted ceiling and variegated red tile floor, opens onto a commodious stair hall that connects to the major downstairs spaces. The hall features oak floors, dado baseboard, and picture molding. To the rear of the hall, and visible from the entry, is a small powder room containing original apricot tile floor and base, as well as sink. Beside the powder room is a telephone alcove. On the north wall near the alcove are a pair of matching sconces and the door to the service stairs. At the south side of the hall is an open string staircase with a return stair configuration. The stairway features natural finished, curved, mahogany rails and painted balusters, risers and stringers. A modified Palladian-style system of lights is above the landing.

The living room, to the left of the hall, measures 15' x 26'. It contains such elements as French doors, an arched built-in bookcase, Colonial Revival style woodwork similar to that of the hall, and a fireplace. The fireplace remains true to Doyle's design—four inch white tiles surrounded by a wooden mantelpiece. The hearth is in red brick-colored tiles of similar size. There are also two sets of sconces. These are among the original lighting features that remain throughout, except in the kitchen and one of the smaller bedrooms. A multi-paned door leads to the sunroom extension. The well-lit space features multi-pane fixed lights with transoms and floors of red tile. A single door on the west exposure leads to the garden.

To the right of the stair hall is the dining room. French doors lead to the 15' x 17' space, which contains another set of French doors leading outdoors to the pergola. Walls are finished in lathe and plaster, similar to other rooms on the first and second levels. Like the living room and adjacent hall, floors are executed in oak. Two sets of double arm wall sconces provide illumination. To the rear of the dining room is the butler's pantry. The small room contains ceiling height cabinets with glass fronts and a modern red tile floor. Connecting to the space is the kitchen, which has been remodeled with ceiling height millwork. The sink and stove, although replaced, reflect similar configuration in the original plans. To the rear, the breakfast nook appears as it was constructed, although a fixed sash multi-light window has been added to facilitate views of the rear garden and a small skylight admits light overhead.

Three bedrooms and two bathrooms comprise the second floor. On this level, doors are single panel with original hardware; floors are oak; and finish treatments include wood base and picture moldings in the bedrooms. The master bedroom, with a southern exposure, is 15' x 26'. There is a fireplace along the south wall; it is detailed in 3" tiles with wood surround. Like the hearth in the living room, its hearth is also of red tile. There are several original light fixtures, a cast iron radiator, and a door leading to the sunroom

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roof. The southwest corner contains the dressing room, with built-in drawers, and the connecting bathroom. The bathroom was recently remodeled in a style compatible with the period and scale of the space. It features a shower in white square tile with green trim, and a small marble-topped sink. Two bedrooms occupy the northwest and northeast corners of the second floor. The northwest room contains a modest built-in wardrobe with shelving, as does the larger, northeast room. Between this bedroom and the master bedroom is the central bathroom containing the original hex tile floor, sink and tub.

Off the landing of the third floor is a new bathroom. It is simply finished, yet compatible with the style and period of the residence. The attic itself is composed of a large, open space finished in board and batten, with original fir floor. Two small skylights have been added at the rear of the gable roof to provide illumination for the area. The space doubles as a den and guest bedroom.

Modifications to the Residence:

The Lynch house appears much the same as it did when builders Matthew and Florence Lynch were in residence. Florence, who lived in the house until her death at age 102 in 1988, made few, if any, changes to the house. The current owners of the property, who acquired it from Florence Lynch's estate, are similarly interested in preserving the essential qualities of the property. Necessary updates have been made in the kitchen and the bathrooms; three small skylights have been added to roof on the rear exposure; and a sympathetic multi-light window opening has been inset into the breakfast nook to facilitate views of the garden. The roof, which was asphaltic composition in 1989, was returned to its original wood shingle treatment, and gutters and downspouts were replaced in copper.

Florence Lynch Garden

The Florence Lynch Garden, a contributing feature of the nomination, includes major features which are the greenhouse, stonework, iron gate, cherry and oak trees, and stonework. The garden comprises a .26-acre lot adjacent to the lot supporting the Lynch House. The informal design was executed by Arthur W. Erfeldt. In the manner of the free style garden popularized by William Robinson and Gertrude Jekyll in early twentieth century Britain, Erfeldt's plan capitalizes on the existing natural beauty of the space. Using tall conifers, clusters of rhododendron, and an existing watus oak, the garden has evolved into large island beds with herbaceous borders.

The major structural feature of the garden is the greenhouse. It is an 8x10 foot construction that is approximately 8 ½ feet high. Resting on a 6-inch wide, 30-inch high concrete foundation wall, the greenhouse is framed in aluminum with glass panes. There is a 4-light glass and aluminum door at the center of the front gable. On the interior, at each side of a brick "isle," is a shallow potting shelf. There are vents at the north and south, bottom heaters, and a vent fan with a thermostat. With the exception of electrical updating, all original fabric remains.

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Mature plantings abound in the garden. The Kingston Avenue (east) perimeter contains an original element of the site, the hemlock hedge, planted shortly after Erfeldt drew his landscape plan for the Lynches. In the middle of the hedge is the original iron gate with acorn finials. Behind the hedge to the right is a bed of rhododendron, *pietus andromeda*, camellia and a newer Japanese maple underplanted with *alchemilla mollis*, *hellebores*, daylilies and *epimedium*. Further to the right and towards the house is a mature watus oak (*Quercus nigra*) prominently visible from the street. Surrounding the tree is a large cluster of mature rhododendron. To the left of the gate, where once a grape arbor stood, there is a perennial bed containing some roses original to the garden. Straight into the garden from the gate is a newer arbor of *climbing rose of City of York*. Behind the arbor is a large sculpted bed containing Mrs. Lynch's peony collection, a mature cherry tree indicated on Erfeldt's plan, and a walkway of basalt pavers also on the plan.

On the south perimeter there is a mixed border of perennials, shrubs and trees. At the southwest corner of the garden the mixed border gives way to a perennial bed, originally a compost area. Nearby is a sizeable grove of bamboo (*Boacae nigra*), noted on Erfeldt's plan. West of the bamboo is a curvilinear path of pea gravel, and near it, an unusually large dogwood specimen (*Cornus kousa*). The dogwood is adjacent to a grouping of features containing the original greenhouse and a work/storage shed. The potting shed consists of lightly constructed open shelving covered by a newer corrugated fiberglass roof. Nearby is an island bed containing perennials, ferns, rhododendron and another dogwood listed on Erfeldt's plan, this one a *Cornus florida*.

The western perimeter, at the rear of the property, is less defined. There is a newer bamboo fence erected by a neighbor and a canopy of larger coniferous trees in the garden and on the adjacent property. Near the lot line in the Lynch garden are the concrete foundation remains of a wooden pergola depicted in Erfeldt's plans. The overhanging yew still retains the shape of the pergola that once supported it.

Running along the north edge of the garden is a large border of shrubbery containing mature magnolia and *Acer palmatum*, underplanted with hardy cyclamen, hydrangea and lilies. Near the sunroom is a four-step stairway of bluestone pavers that bridge the elevation to the house.

Further north is the garden surrounding the house. This area contains mature vegetation such as fir and cedar trees and rhododendron. The variety of the vegetation here is not as diffuse as that in the garden parcel, though an especially large specimen of *Daphnoides* rhododendron exists in this area, as well as a large star magnolia tree. There are clusters of rhododendron in back of the house, as well sword ferns and Oregon grape. Two rockwork elements are located here: a retaining wall near the garage, and, on the hill above the house, a circular stone bench made from basalt and recycled concrete. This section of the

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garden is believed to be older than the Erfeldt-designed garden to the south. It is also thought that Matthew Lynch salvaged the rockwork materials in the course of his career as a paving contractor. The Kingston Street (primary) elevation of the house reveals more mature rhododendron arranged in islands to the right of the main entrance and beneath the watus oak tree .

Mature vegetation:

Bamboo (*Phyllostachys nigra*)
Watus oak (*Quercus nigra*)
Cherry (*Prunus serrulata*)
Dogwood (*Cornus kousa*) and (*Cornus florida*)
Gumpo azaleas
Hemlock (*Tsuga heterophylla*)
Japanese aucuba (*Aucuba japonica* vars)
Magnolia (*Magnolia Magnoliaceae*)
Maple (*Acer palmatum*)
Myrtle Lauraceae (*Umbellularia Californica*)
Rhododendron (various, including *Daphnoides*)
Star Magnolia (*M. stellata*)
Yew (*Taxus baccata*)

Mature perennials and shrubbery:

Cyclamen (hardy)
Maidenhair fern (*Adiantum aleuticum*)
Peony (*Peony Paeoniaceae*)
Roses (*Rosa modern climbing City of York*)
Sword fern (*Polystichum munitum*)

The garden, together with the Colonial Revival period house, represent a fine example of the merging of domestic and landscape architecture in the Portland area. Both resources retain a high degree of integrity and convey the feeling of their original design, as well as the artistic instincts of property owner Florence Lynch.

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The Matthew J. and Florence C. Lynch House is eligible for the National Register under criteria B and C. The property is significant under criterion B for its association with paving contractor Matthew Joseph Lynch (1882-1959) and gardener Florence Cecelia Lynch (1886-1988), and under criterion C as a residential Colonial Revival design by master architect Albert E. Doyle (1877-1928). The period of significance for the property spans the years from the construction of the house in 1926 through the planting of the garden in 1951.

Matthew J. and Florence Madore Lynch

In 1903, Warren Brothers Construction Company of Boston received a patent on its specially developed pavement, "Warrenite," a bituminous asphalt. After receiving the patent, the company established a West Coast branch in Portland. The timing was propitious, coinciding with the opening of the city's first automobile dealership heralding the age of the automobile in Oregon. With the mounting of the hugely popular 1905 Lewis and Clark Centennial Exposition and its cumulative impact on the growth of the city, the age of tourism was also officially launched. By then, Matthew Lynch had resided in Portland for at least a year after leaving his home state of New York to take up employment with Warren Brothers Construction. Beginning as bookkeeper in the firm's Portland office, he quickly worked his way up in the business as the Good Roads Movement gained momentum in Oregon. Six years after joining the company, Lynch found his calling as secretary-treasurer of the Portland branch. In time, Matthew Lynch's business acumen enabled him to become a key figure in highway construction projects in Oregon and Washington. His career spanned a tumultuous, but seminal 50-year period in which he distinguished himself as a philanthropist and leader of the heavy construction industry in the Pacific Northwest.

At Warren Construction's regional headquarters in Portland, Lynch joined fellow New Yorkers, Jerold O. and Raymond D. Hoyt. Both Hoyt brothers held engineering degrees. Jerold became vice-president and general manager of the local company. Under his direction, Lynch progressed from foreman to cashier, auditor, then secretary, and finally, in 1910, secretary-treasurer of Warren Construction. Like other paving contractors of the period, the three men capitalized on the instant popularity of the automobile and its accompanying demand for paved roads.

By 1913, when the state legislature created the state highway department "to bring Oregon out of the mud," 13,957 vehicles were registered in the state—up considerably from the 218 officially counted only eight years earlier. To meet the demand for this new form of transportation, \$10,000,000 was appropriated by the legislature to fund the highway department and its activities. Well before the highway department was organized, however, pavers such as Warren Construction were actively contracting to pave city streets. One of the first laid by Warren was along Fifth Avenue, north of Jefferson in Portland. The patented Warrenite was a bitulithic asphalt, also used in other locations in Portland, Eugene, Chehalis, and King County, Washington.

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The first large scale, regional use of Warrenite, however, was in the Columbia River Highway. Portland resident and prominent promoter of the highway, Simon Benson, took an active interest in the paving material to be used when construction commenced for the new road in 1913. Benson had spent several months on the East Coast investigating various approaches to road building, including paving. On his tour he was attracted to the benefits of Warrenite bitulithic pavement, which featured an aggregate of large and small stones, compacted with stone and dust, and bound with bitumen, or asphalt. The density of the composite, he thought, produced a longer-wearing surface. The product was then applied in Clatsop County, in the paving of the lower Columbia River Highway.

In 1915 Roadmaster John B. Yeon's recommendations for paving contracts were awarded for the first 60 miles of the Columbia River Highway (now the National Register-listed and National Historic Landmark, the Historic Columbia River Highway). The Portland Chamber of Commerce and Multnomah County Commissioners, sponsors of the road, followed Yeon's suggestions and contracted with Warren Construction to provide 596,000 square yards of pavement, which accounted for about one-third of the project's \$1 million budget. Delegations of property owners and newspaper representatives hailed the selection, while further contracts were awarded for Warrenite paving on Sandy, Baseline, Powell Valley, and Foster roads in Portland.

The company received another large commission for the paving of the new Interstate Bridge in 1917. The same year, Matthew Lynch and his associates took advantage of the need for materiel during the First World War, and formed the Warren Spruce Company to provide spruce for airplane wing construction. But despite the partners' successes, the reputation of their product, Warrenite, was faltering. Warren Construction Company and other construction contractors were caught up in a nation-wide debate centered on the use of patented methods and designs related to transportation installations.

Since 1915 a growing, vocal sector of Oregonians joined the movement that questioned the use of public funds for transportation-related royalties. Concerns were expressed about patented materials and processes used in public works such as bridges, culverts, pavements and tools or methods of construction. Critics pointed to the rumored royalty of \$15,000 for the lift span of a Portland bridge, and an estimated \$1,250,000 in pavement royalties paid out over nine years by the City of Portland. In Oregon, articles complaining about Warren's monopoly were published by the *Oregon Voter* and the *Oregon Grange Bulletin*. These publications were joined by The Portland Telegram, which waged a crusade against the use of Warren's products. The Oregon legislature reacted by approving Chapter 176 of the Laws of 1919. In the new legislation, the attorney general was directed to investigate patents and copyrights in designs or materials and to report the findings to the Oregon State Highway Commission. The commission could use

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invalid patents, if necessary; and contractors were held harmless for infringements of patented materials or designs authorized by the highway commission.

The historical record suggests that the Portland branch of Warren Brothers Construction of Boston was reorganized in 1920, shortly after the Oregon Attorney General investigated Warren Patent No. 727,505. At that time, however, an essential component of the Warrenite patent had expired. Although the company succeeded in winning many prestigious contracts, Matthew Lynch and the Hoyts now operated Warren Construction with representatives and other officers of the company, presumably from Boston. The enterprise continued to win new contracts and to retain county maintenance contracts for preserving at least a portion of the existing 537 miles of bituminous state highway built by 1922.

Despite the controversy, Matthew Lynch flourished with new paving endeavors. By 1921, Lynch and the Hoyts founded their own enterprise, Cascade Construction Company. They also owned a trucking concern that rented trucks to Warren Construction. But when representatives of Warren felt the business was a conflict of interest, the three partners were dismissed. A third business, United Contracting, also belonged to the partners. This company eventually maintained a paving plant in Vancouver and secured a contract with Standard Oil. United specialized in portable work, hauling small batches of asphalt to the project areas. However, the company was flexible: one of its first jobs for the State Highway Department was a \$90,000 contract for the construction of a road, railroad bed, and trestle on the Roosevelt Coast Highway in Tillamook County in 1923. The same year, another Warren Brothers employee, Morris Conway, Sr., joined with his former co-workers in Cascade Construction. While United Construction performed small jobs, Cascade engaged in heavier construction work, including bridges. The upstart company eventually succeeded in challenging Warren Brothers in their paving supremacy. At the financial helm, Matthew Lynch, repeatedly steered a course of profit and growth for the construction concerns.

During the financially challenging years of the Depression, Cascade Construction relied on utility work to remain stable. Both Cascade and United thrived during World War II while Portland hosted wartime industries; Cascade Construction was particularly successful in working with the shipyards. United Construction's business peaked after the war, but Cascade Construction continued to expand. A third enterprise, Cascade Investment Company, also prospered under Matthew Lynch's leadership as secretary-treasurer. With his keen instincts for profitable investments and operations, Matthew Lynch was a respected business partner. He remained secretary-treasurer of the three companies for more than 35 years, until his death in 1959.

In addition to his participation in his personal business interests, Lynch was known both locally, as well as regionally, for his leadership in the construction industry. He served as a director of the Portland Chapter

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of the Associated General Contractors (AGC) from 1930-1948; was president from 1936-37; treasurer from 1943-45; and an honorary director from 1948 until his death. In 1938 Lynch was selected as president of the Pacific Northwest Chapter of the AGC. Along with his wife, Florence, Matthew Lynch also figured prominently among charitable donors in Portland. The Lynches avoided the public spotlight and eschewed publicity. Many of their contributions were made anonymously, or were known only to close friends. Recipients varied widely among the city's social, educational and cultural organizations. In one year shortly before Matthew's death, more than 40 organizations benefited from his largess. Among the causes receiving his financial support were Catholic charities and individual seminarians studying for the priesthood. At his death, his assets were passed to Florence.

Florence Cecelia Madore Lynch (1886-1988)

Florence Madore married Matthew Lynch in 1915. Florence, who was trained as a legal secretary, pursued charitable, as well as artistic and social interests after her marriage. Family members believe it was primarily Florence who consulted with architect A.E. Doyle on the design of the house where she and Matthew would move in 1926. A rendering of the building was produced by Doyle in 1922, but the residence was not completed until four years later. The Lynches, who were childless, would live in the house for the rest of their lives; Matthew resided there for 33 years and Florence for 62 years.

Florence Lynch was intensely interested in landscape architecture and became well-known for the distinctive garden she maintained on the lot south of the house. In 1950 she commissioned landscape architect Arthur W. Erfeldt to design her plan. The garden, comprising .26 acre, contained (extant) large tree elements, as well as a greenhouse, rockwork and gravel paths designed by Erfeldt. Great care was given to her plants. Among the ground cover of ferns, cyclamen and Oregon Grape under the firs, she added rhododendrons that she collected in her travels to Asia. These are now distinctive for their size and maturity. The head gardener at the nearby Rose Garden was said to have helped her select her yellow climbing rose, currently relocated on a utility pole near the garden gate on S.W. Kingston.

Distinguished guests who visited the garden included the wives of the Western governors, who met in Portland in the early 1960s. Others who visited were members of the Portland Garden Club, one of the organizations to which Florence Lynch belonged. Actively working in the soil into her 80s, Florence Lynch attracted the attention of the Portland Oregonian, which featured a rare, descriptive article about Mrs. Lynch and her garden. Comparing her passion for gardening to that described by popular novelist May Sarton, the garden was noted for its order, composition of half circles of flowering trees, shrubs and plants, and gravel paths and patches of lawn that provided rhythmical relief. In addition to entertaining and gardening, Florence Lynch cultivated other interests. She spoke fluent French and was known for her calligraphy, weaving, metalworking, and pottery-making. At her death, Florence Lynch bequeathed the Oregon Museum of Science and Industry more than \$1 million.

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Albert E. Doyle (1877-1928)

A.E. Doyle, designer of the Lynch House, relocated in Oregon with his family in 1882. The son of a carpenter and building contractor, Doyle began working at the age of 14 for the architectural partnership of Whidden and Lewis. At 19 he was apprenticed to the firm, whose principals had been associated with successful East Coast firms. After working with Ion Lewis on the design of the Lewis and Clark Exposition Forestry Building (1905), Doyle was invited east where he attended Columbia University and worked for noted architect Henry Bacon. In 1906 he became a student at the American School of Archeology in Athens where he observed the classicism of ancient Greece. Abroad, he also toured in Spain, Italy, France and England. By 1907, Doyle had returned to Portland and associated with William B. Patterson to form Doyle and Patterson, a relationship that would last until 1914.

Shortly after receiving the commission for the terra cotta-clad Meier & Frank Building, Doyle's firm became the largest and most successful firm in the city. Working in both residential and commercial architecture, Doyle produced houses in a variety of expressions. His terra cotta-clad Meier & Frank Building became the first in Portland to utilize this material, and he went on to produce such notable designs such as Reed College's Eliot Hall (1912) and Central Library (1913). After 1914 the architect worked independently, producing at least one major building and a number of residences every year until his untimely death in 1928.

Architectural Context

In the city of Portland, eight residences designed by A.E. Doyle have been listed on the National Register. Stylistically, these residences represent Doyle's expressions of the English Cottage (1); Mediterranean (1); Norman Farmhouse (1); Arts and Crafts (2); and Colonial Revival (3) modes. All of the Colonial Revival buildings were constructed within five years, in the early Colonial Revival period in Portland. The Burke-Clark House (1908) and the Russell H. Albee House (1912) were produced in brick. The oldest of these, the Dr. Herbert S. Nichols House (1907), is a voluminous wood frame building. Doyle's records list it as Job #20. All three examples are considerably larger than the Lynch House, have oversized details, and are examples of the architect's creations near the beginning of his career. By contrast, the Lynch house (Job #377) represents a later period of design which more closely approximates the scale of authentic Colonial homes. The Doyle-designed National Register properties are among 35 residences attributed to the architect in the Statewide Inventory of Historic Resources. In it, there are only two Colonial Revival examples in Portland from the architect's late career: the formally organized Lynch house and the asymmetrical Spencer Biddle house.

Renewed appreciation for Colonial architecture was the result of the American Centennial Exposition in 1876. This event focused attention on expressions of the Federal and Georgian period of architecture, which influenced further development of the style. New York's illustrious firm, McKim, Mead and White,

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took particular interest in the Colonial Revival Period Style and studied its evolution. In Oregon the Colonial Revival mode was popularized by Eastern-trained architects William Whidden and his partner, Ion Lewis. As a young man, Doyle apprenticed with this firm and was exposed to the architects' background in this period design.

The Lynch House at 337 SW Kingston is an intact representative of local Colonial Revival expression from the late teens to about 1940. The formally executed exterior is symmetrically proportioned and its restrained appearance closely approximates its eighteenth century antecedents. Evenly spaced double hung windows, the well-proportioned bell cast portico, and six-panel door with fanlight and sidelights succinctly articulate elements of the later Colonial Revival period. Further balance is provided by the sunroom and pergola at each end of the structure.

Neighborhood Context

The Arlington Heights neighborhood was platted in 1910. Lots were sold for the next 25 years with the proviso that no homes could be built that cost less than \$3,500. With concerted promotion efforts by the Sherman, Clay & Company real estate syndicate, lots sold quickly. The first house erected there belonged to architect John Bennes, who constructed his 1911 Mediterranean style residence on S.W. Marconi. In the succeeding decade, 18 more homes were built before 1920, including three on S.W. Kingston. Between 1920 and 1929, the neighborhood expanded at its fastest rate ever, with 100 residences constructed. Ten of these buildings were erected on S.W. Kingston. Among them was the Matthew J. and Florence Lynch house built in 1926 in the Colonial Revival mode. Twenty-three more Arlington Heights residences were constructed during the decade of the Depression; and 10 were added in the 1940s and 1950s to largely fill the open space in the neighborhood.

Arthur W. Erfeldt (1909-1993)

Landscape architect Arthur Erfeldt was born in Boston in 1909. At the age of nine he accompanied his family to Oregon. He graduated from Washington High School in Portland, then pursued landscape architecture studies at the University of Oregon. After receiving his degree, Erfeldt did graduate work at the Royal Academy of Fine Arts in Stockholm, Sweden. There he studied with Baron Sven Hermlin, a prominent architect in that country. With his wife, Flora, he lived in Sweden for two years, then returned to Portland to open an office in the Concord Building in 1948. In 1950 Erfeldt designed the garden of Florence Lynch, and in succeeding years, the Erfeldts and the Lynches became friends.

Erfeldt practiced for 40 years, designing both gardens for clients, as well as his own home and garden. Notable among his gardens were those of Barbara Sprouse, Mrs. Phil Miller, Roger Meier, and the J.K. Gills. His landscapes for Lincoln High School, the Stadium branch of First National Bank, and the master

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plan for Bush's Pasture Park in Salem were recognized for their success. In addition to projects in Portland and Salem, he also worked in Corvallis and Washington County.

In 1961 he was appointed to a position on the newly formed State Landscape Architect Board, where he served with two other colleagues. At the same time, he became president of the Oregon Society of Landscape Architects. Erfeldt's projects were featured in publications such as *Sunset* magazine, the *Portland Oregonian*, *Better Homes and Gardens*, and *House and Garden*. For inspiration, the landscaper and his wife traveled to Mexico, Central and South America, Europe, and West Africa.

Although most of Erfeldt's drawings, personal papers and files were destroyed, several boxes of miscellaneous materials survive in the University of Oregon Knight Library, Special Collections. The materials include a collection of landscape project photographs and related newspaper and periodical articles associated with his designs.

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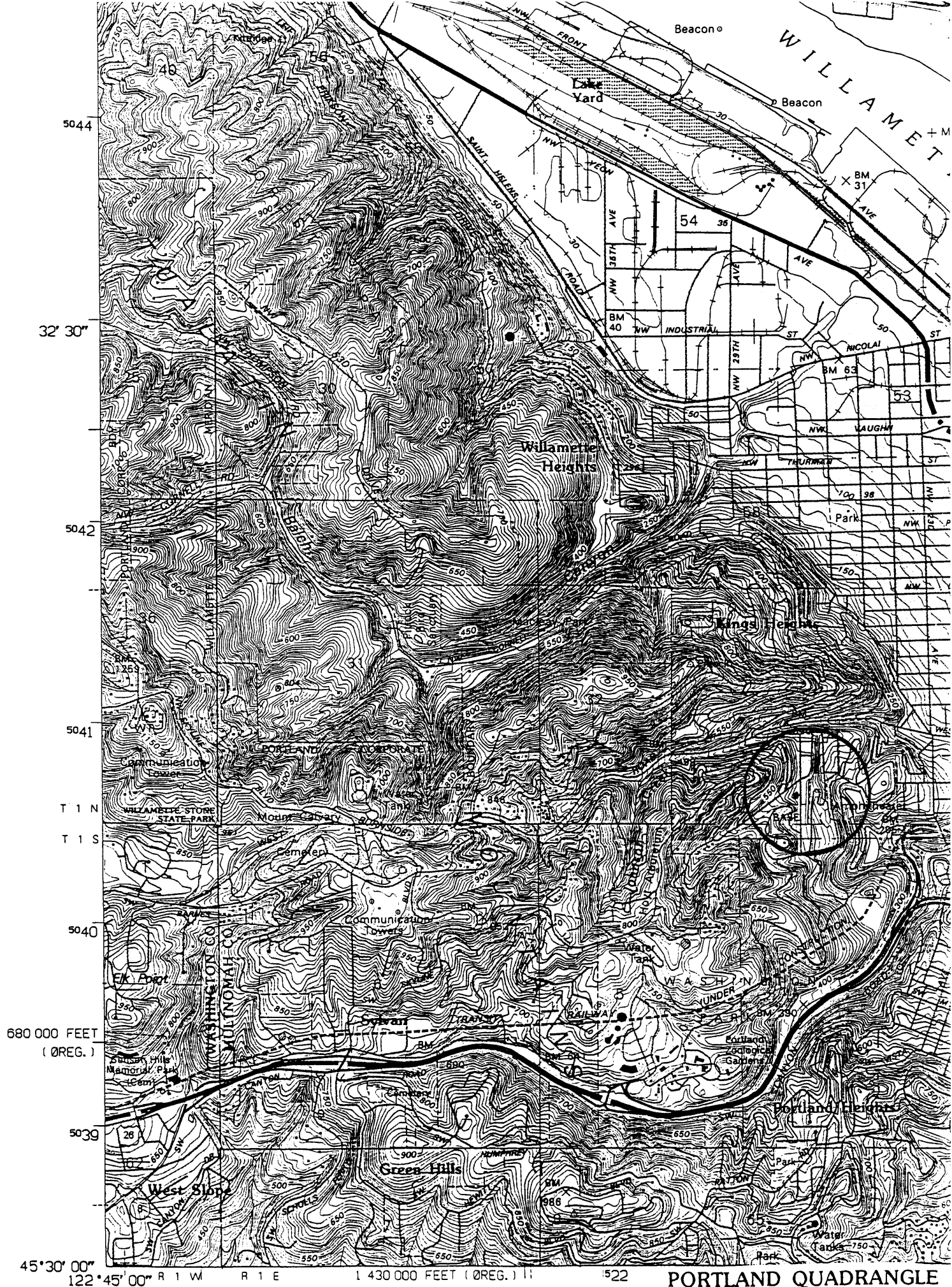
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Matthew J. and Florence Lynch House – Boundary Description

In Section 32, Township 1E, Range 1, in Arlington Heights, The Point of the Beginning is described at the Southeast corner of said Lot 25 and running West 140.52 feet to the Southwest corner of said 25; thence North Easterly 14.62 feet to the most Southerly corner of Lot 19; thence North Easterly along a straight line running from the Southerly corner of Lot 19 to the most Northerly corner of Lot 20; thence South Westerly along the above described line running from the Northerly corner of Lot 20 to the most Southerly corner of Lot 19, 14.5 feet; thence on a line parallel with the Southerly line of Lot 25 to a point on the West line of S.W. Kingston Avenue, 140.97 feet; thence along the Southerly along the West line of S.W. Kingston Avenue to the Point of the Beginning, 156.76 feet.

Boundary Justification

The nominated area encompasses the entire urban tax lot (82 x 140 feet) occupied by the Matthew J. and Florence C. Lynch House from 1925 onward and the entire urban tax lot (75 x 140 feet) occupied by the Matthew J. and Florence Lynch garden from 1951 onward.



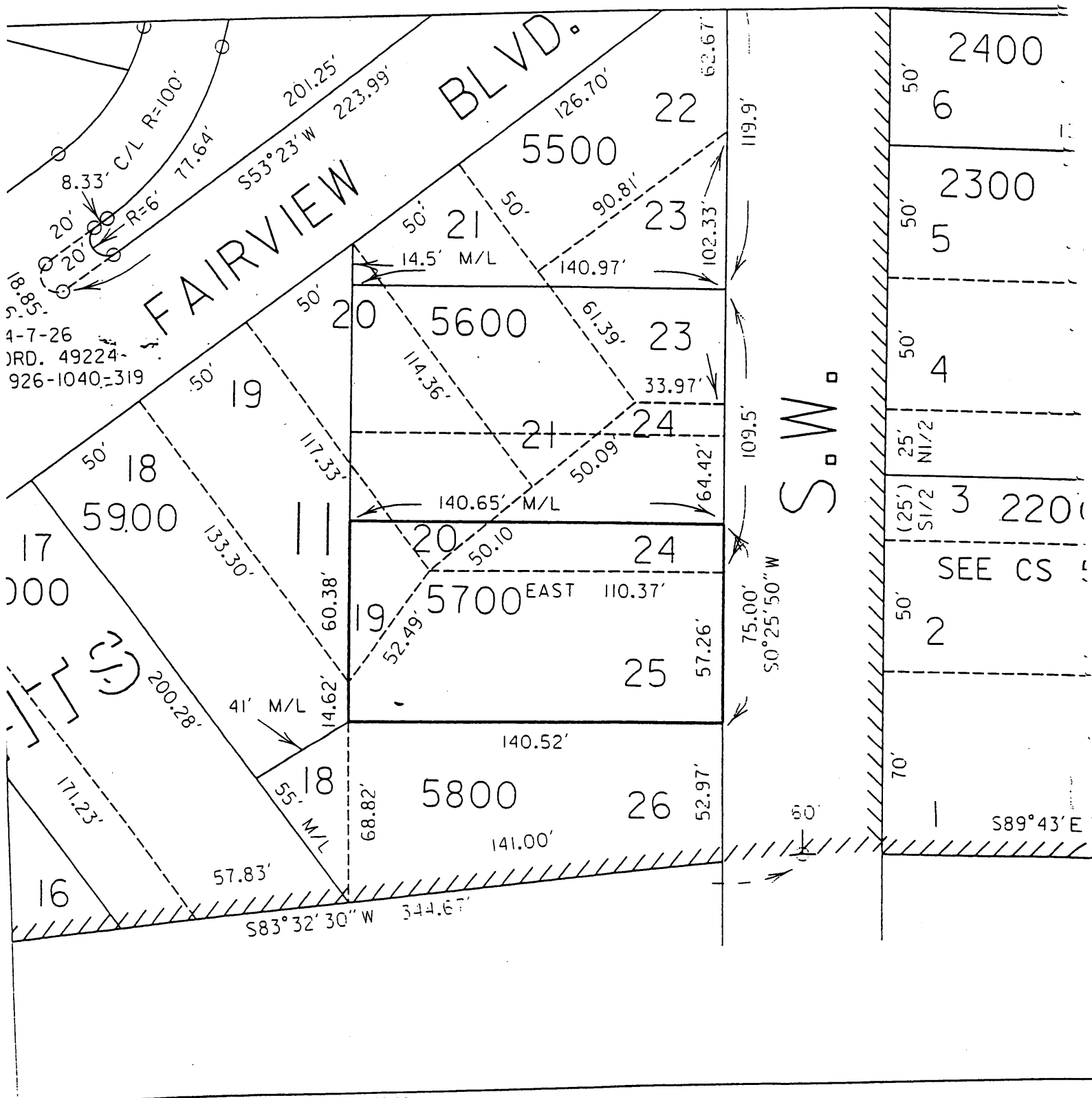
PORTLAND QUADRANGLE
OREGON-WASHINGTON
7.5 MINUTE SERIES (TOPOGRAPHIC)

Produced by the United States Geological Survey
 Control by USGS, NOS/NOAA and State of Oregon

45°30' 00" 122° 45' 00" R 1 W R 1 E 1 430 000 FEET (ØREG.) 1 522

680 000 FEET (ØREG.)

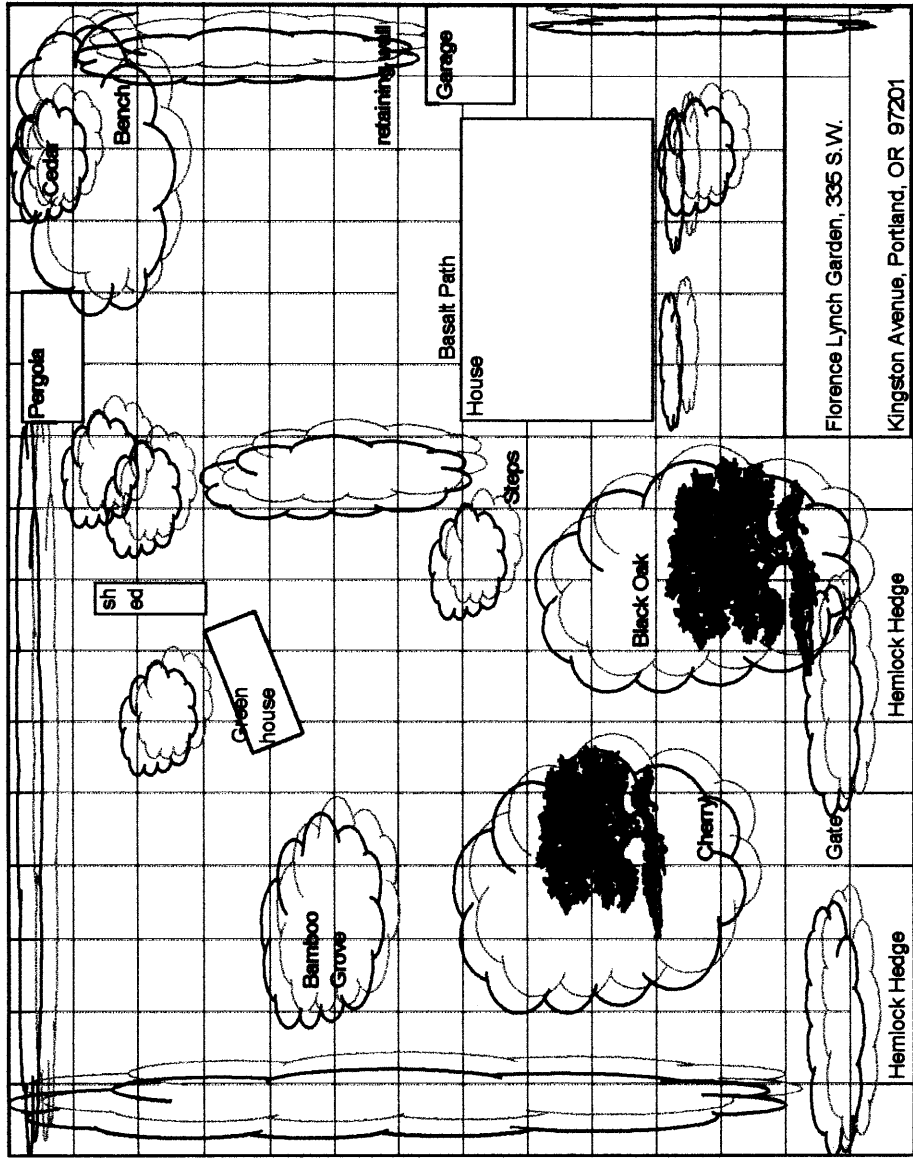
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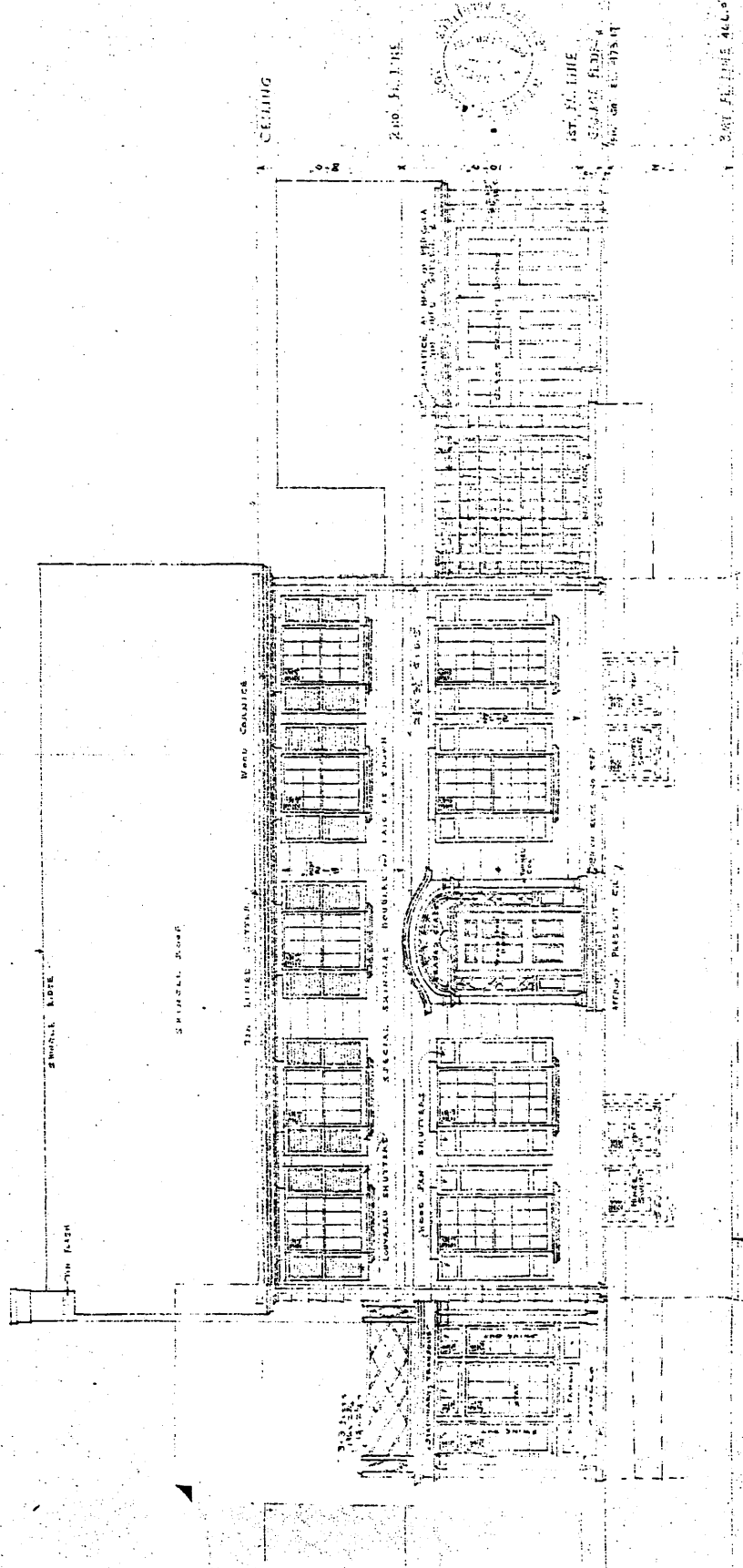


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Matthew J. and Florence Lynch House and Garden
337 S.W. Kingston Avenue
Portland (Multnomah County), Oregon 97201-1844

Map Tax Lot: 1N1E32DD, Lot 5600 (house)
And Lot 5700 (garden)





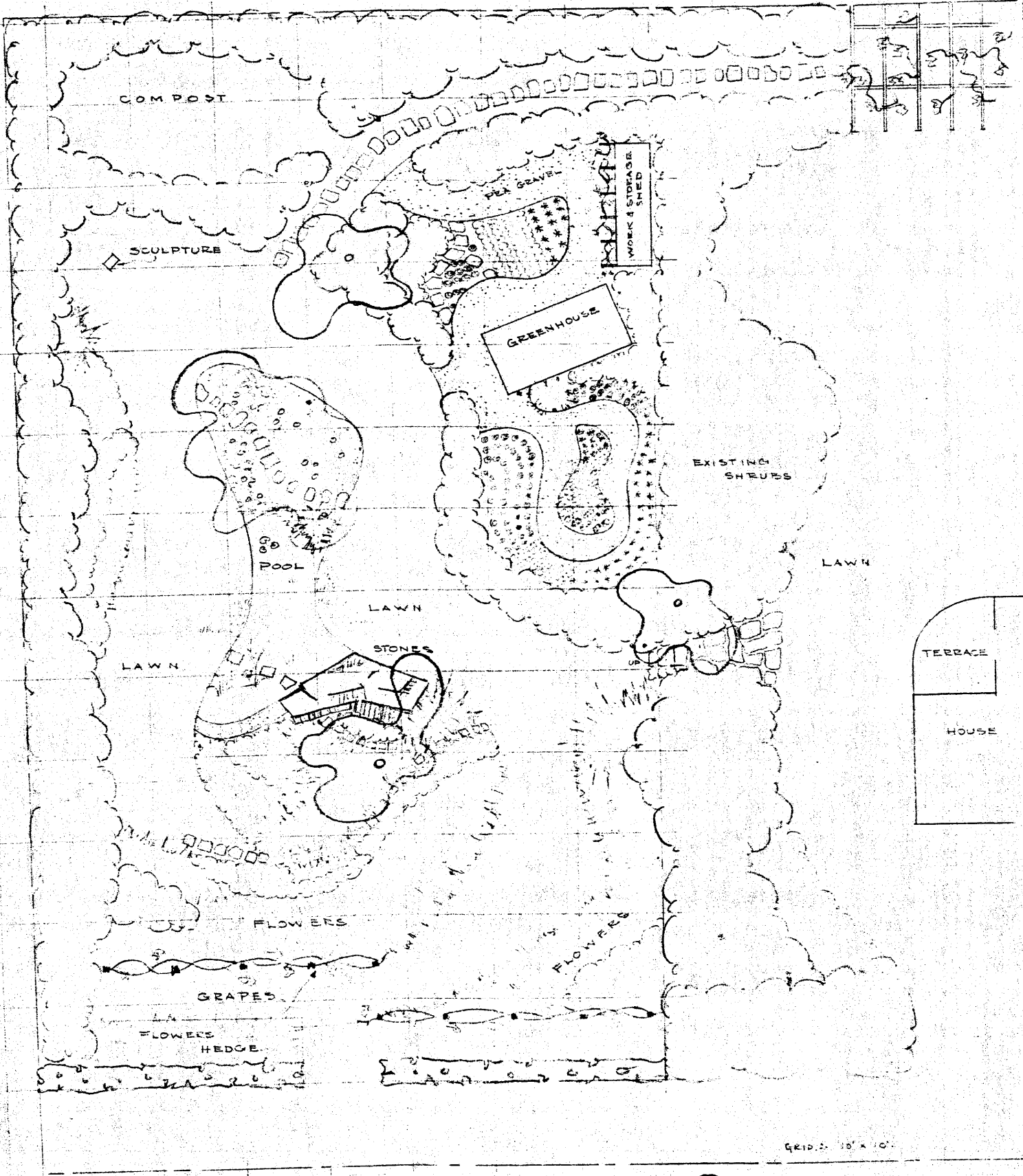
CEILING

2nd FLOOR

1st FLOOR

2nd FLOOR

EAST ELEVATION
 ARCHT. BY
W. W. LYNCH
 ARCHT. ARCHT.
 1000 1/2 ST. CLATSOP
 ASTORIA, OREGON

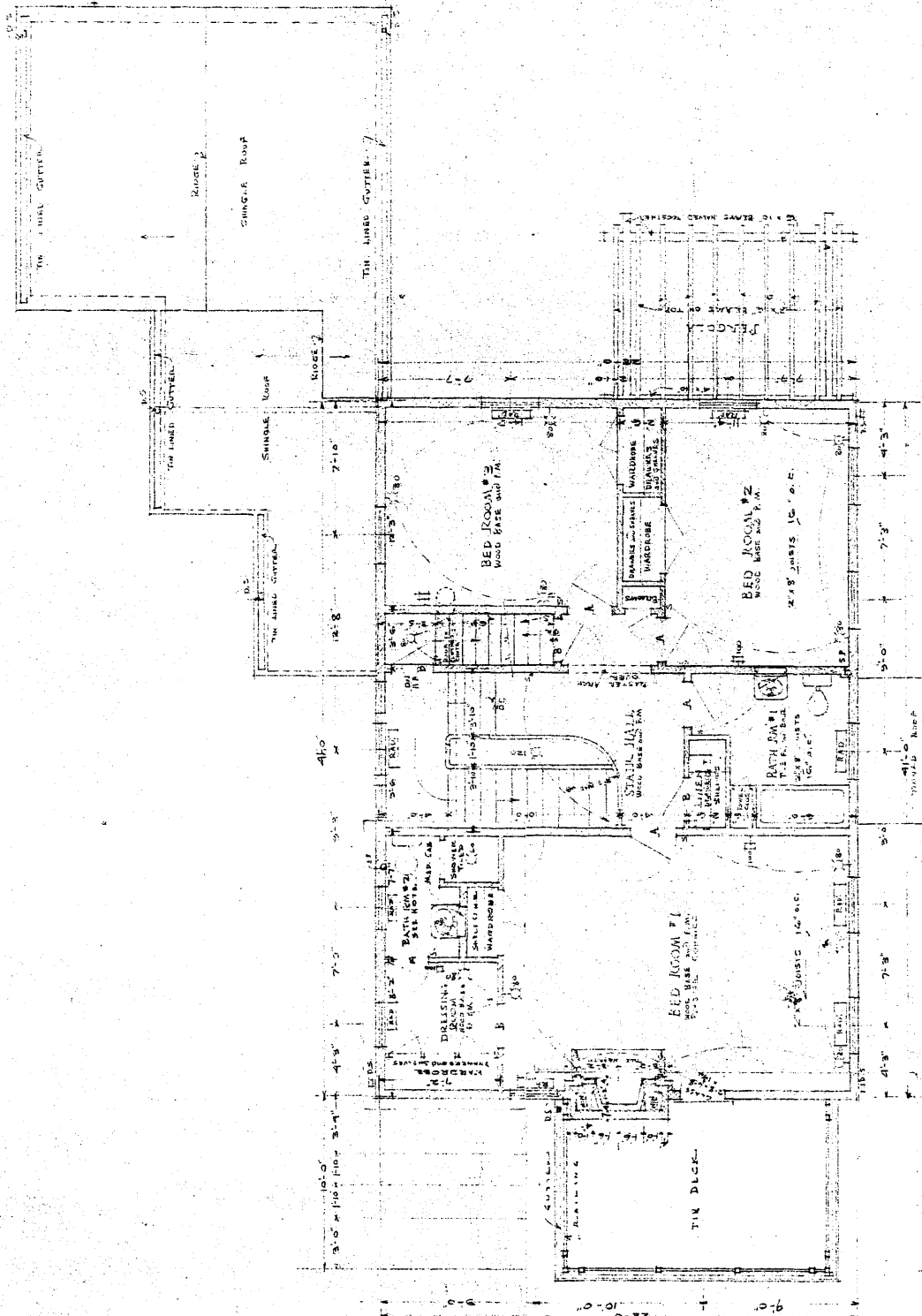


GRID: 10' x 10'



PROPOSED GARDEN PLAN
SOUTH LOT

SHEET 1	Mrs. MRS. MATTHEW LUND ALLINGTON PORTLAND, OREGON	JOB NO. 5013
DRAWN BY E. F. A. B.	ARTHUR W. EEFELDT LANDSCAPE ARCHITECT Concord Building PORTLAND 4, OREGON	REVISED
DATE 12/15/58		SCALE 1/2" = 1'



LOCAL SCHEDULE
 B-2-2 2" x 4" S.P. 1/2" LIN. WOODWORK
 C-2-3 1" x 1" S.P. 1/2" LIN. WOODWORK
 W-2-1 1/2" x 1/2" S.P. 1/2" LIN. WOODWORK
 W-2-2 1/2" x 1/2" S.P. 1/2" LIN. WOODWORK
 W-2-3 1/2" x 1/2" S.P. 1/2" LIN. WOODWORK

Z.M.D. FLOOR PLAN
 SCALE 1/4" = 1'-0"

NOTE:
 BED ROOM #2 TO BE LEFT UNFURNISHED
 PAINTING TO BE DONE TO BE FINISHED
 BATH TO BE FINISHED TO BE FINISHED
 KITCHEN TO BE FINISHED TO BE FINISHED
 WARDROBE TO BE FINISHED TO BE FINISHED
 CLOSET TO BE FINISHED TO BE FINISHED
 LINEN CLOSET TO BE FINISHED TO BE FINISHED

SECOND FLOOR PLAN
 ISSUE TOP
 W. J. J. LYNCH
 ARCHITECTURE
 100 N. W. 10th St.
 MIAMI, FLORIDA
 JOB # 277