



**A GUIDE  
FOR NOMINATING  
RESIDENCES TO THE  
HAWAII REGISTER OF  
HISTORIC PLACES**

**Produced by  
Historic Hawaii  
Foundation**

# HISTORIC HAWAII FOUNDATION'S GUIDE FOR NOMINATING RESIDENCES TO THE HAWAII REGISTER OF HISTORIC PLACES

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## PREFACE

When asked what is special about Hawai'i, most people have no shortage of answers. There is an abundance of riches: the aloha spirit and unique mix of both distinct and intertwined cultures; the unique ecosystems; the clear blue water and white sand; the perfect blend of temperature, humidity, wind and sunshine; cultural, performing and visual arts from slack key guitar to hula; abundant recreational offerings; food that reflects the trans-Pacific culture of Hawaii.

The residences of Hawai'i may add yet another reason that Hawai'i is special. The natural beauty of Hawai'i is complemented by its neighborhoods, small towns, vernacular architecture, blend of indoor and outdoor design features, and other characteristics of the distinctive built environment of the Islands. The houses of Hawai'i are a reflection of its physical setting and the social history.

The Hawai'i Register of Historic Places was established to recognize many types of cultural resources. In addition to residences, it also includes other sites that tell the rich and varied history of the Hawaiian Islands. Represented on the Register are places of commerce, agriculture, education, recreation, worship, community gathering, civic interaction and, yes, housing.

We offer this Guide for Nominating Residences to the Hawai'i Register of Historic Places in order to make the process more accessible to a wide variety of people. By answering frequently asked questions about the benefits and responsibilities, the process, and where to find information, we expect to see an increase in the number and type of sites listed on the historic register, and a renewed commitment to protecting significant historic properties.

The Guide, while written specifically for registering historic houses, may also be useful for other types of historic and cultural resource nominations. Additional technical and supplemental information is available from the National Park Service. For particularly complex districts or sites, we recommend using the services of a preservation professional with National Register experience.

Historic Hawai'i Foundation was established to encourage the preservation of buildings, communities and sites relating to the history of Hawai'i. The Hawai'i Register of Historic Places is an important element of ensuring that the historic legacy of Hawai'i is kept alive and intact for the enrichment and enjoyment of both present and future generations.

It is our hope that all people who love Hawai'i, who want to see it retain and enhance the elements that make it special, will join us in working to preserve all that is historically significant and architecturally distinctive in the Islands.

Aloha pumehana,  
Kiersten Faulkner  
Executive Director, Historic Hawai'i Foundation  
September 2008

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# HISTORIC HAWAII FOUNDATION'S GUIDE FOR NOMINATING RESIDENCES TO THE HAWAII REGISTER OF HISTORIC PLACES

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# Chapter 1: Hawaii Register Program Overview



Photo: Augie Salbosa

HAWAII REGISTER NOMINATION GUIDE

### THE NATIONAL REGISTER

The National Register of Historic Places is the official list of the Nation's cultural resources, historic buildings, and archaeological sites considered to be worthy of preservation. The National Register program began in 1966 to help property owners, communities, and neighborhoods recognize their important properties, to offer realistic incentives for preservation, and to ensure that Federal actions do not harm these properties without alternatives being considered.

The National Register was not designed to be a major regulatory program, but rather to expand recognition of significant historic properties to the state and local level. Prior to this, only properties with national significance were recognized. These properties were recognized through the National Historic Landmarks program, founded in 1935 by the Historic Sites Act. In 1966, the National Historic Preservation Act (Public Law 89-665) established the National Register of Historic Places. The National Park Service (NPS) was charged with administering this program. The federal regulations concerning the National Register are contained in *36 CFR Part 60*, found on the NPS website at [www.nps.gov/regulations.htm](http://www.nps.gov/regulations.htm). The NPS devotes a portion of their website to the National Register program at [www.nps.gov/history/nr/](http://www.nps.gov/history/nr/).

The National Historic Preservation Act called on states to delegate a State Historic Preservation Officer (SHPO) who would be responsible for overseeing the National Register program in their State. Hawaii's SHPO is the head of the Department of Land and Natural Resources (DLNR), who delegates this responsibility to the administrator of the State Historic Preservation Division (SHPD).

### THE HAWAII REGISTER

The State legislature established the Hawaii Register in 1976 when it passed Hawaii's preservation law known as [Chapter 6E](#). In its declaration of intent, this law supports the Hawaii State Constitution, which recognized the value of conserving and developing the historic and cultural property within the State for the public good. The State's preservation law acknowledged that rapid social and economic developments of contemporary society threatened to destroy our historic and cultural heritage. It was passed in the spirit of stewardship and trusteeship for future generations, and its intent was to preserve, restore, and maintain historic and cultural property.

To achieve these goals, Chapter 6E established a comprehensive historic preservation program, which included a Hawaii Register of Historic Places. The SHPD is the official keeper of the Hawaii Register. Like the National Register, the Hawaii Register is the official list of cultural resources and formally recognizes their significance in Hawaii's history, architecture, archaeology, engineering and culture. The Register lists buildings, sites, objects, districts, and structures which give a sense of place and identity to those who live in the islands. These cultural resources also give visitors insight into the uniqueness of our island community. Each residence listed on the Hawaii Register serves as a tangible reminder of our complex history and contributes to our collective heritage. This state preservation law recognizes this contribution by stating that listing: *signifies a recognition the owner has a historic property, and that the preservation and maintenance of the property is contributing to the State's and nation's historic patrimony, and is thus serving the public good.* (HAR 13-198).

### **BENEFITS OF LISTING**

The following benefits, which are associated with listing in the Hawaii and National Registers of Historic Places, serve both the private and public good. We all benefit from preserving our historic houses, which are an integral part of the familiar local landscapes of our island home. The government recognizes the value in preserving these historic houses through the economic benefits associated with listing.

In return for accepting economic benefits, homeowners thereby agree that their historic homes are valued by their communities. As such, these houses need to be maintained so that they do not lose the historic integrity that qualified them as eligible for listing on the historic register. To aid homeowners in properly maintaining their residences, the government has published guidelines for rehabilitation of historic buildings, known as the Secretary of Interior's Standards.

#### **Recognition**

Listing properties in the Register often changes the way communities perceive their historic places and strengthens the credibility of efforts by private citizens and public officials to preserve these resources as living parts of our communities. Listing honors a residence by recognizing its importance to its community, state, or the Nation and by deeming it to be worthy of preservation.

#### **Property Values Rise**

Private preservation efforts, bolstered by the honor of State and National Register listing and spurred by financial incentives,

typically results in a rise in the marketable value of historic residences.

#### **Federal Rehabilitation Tax Credits**

This federal program is applicable for income-producing, residential homes certified as historic or listed on the Register. While owner-occupied residences are not eligible, historic houses used as a source of rental income or as a Bed and Breakfast operation would qualify. The Federal tax credit is equivalent to 20% of the cost of rehabilitating a historic structure or 10% of the cost of rehabilitating a non-historic structure built before 1936. Eligibility for the 20% tax credit requires that a residence be a *certified historic structure*. This means that the house must be listed on the National Register or certified as contributing to a registered historic district. A 10% tax credit may also be applied to rehabilitations of noncontributing structures located within a registered historic district. More information on the Federal tax rehabilitation tax credit program is available through the NPS at <http://www.nps.gov/history/hps/tps/tax/index.htm>.

#### **State Economic Benefits**

Some state grants may be available for rehabilitating residences on the Hawaii Register, so a property owner should inquire with the SHPD.

#### **County Tax Incentives**

Hawaii's four County governments, Honolulu, Kaua'i, Maui, and Hawaii Island, offer incentive programs to preserve historic houses in the form of tax relief for owners of residences listed on the Register. The tax relief programs are similar in each County. They offer a property tax exemption from real property taxation

for portions of residential properties listed on the Hawaii Register. To apply for this benefit, owners of historic residences must be listed on the Hawaii Register and submit a petition to the Director of Finance for a tax exemption by September 1st of the calendar year. If they accept a property tax exemption, they are thereby agreeing not to change the use of their properties for a minimum of ten years, which is automatically renewable indefinitely. All the Counties except Kaua'i, which has a brochure, have the local regulations available on their website, which explain the process and requirements of the historic residential real property tax exemption: <http://www.honolulu.gov/refs/roh/8a10.htm> (City and County of Honolulu), <http://municipalcodes.lexisnexis.com/codes/maui/> (Maui County); and <http://www.hawaii-county.com/countycode/chapter19.pdf> (Hawaii County). Kaua'i County's brochure is available via email from the Planning Department at [www.kauai.gov/planning](http://www.kauai.gov/planning).

### Technical Assistance

Listing on the Hawaii Register offers homeowners access to technical assistance in the rehabilitation and maintenance of their historic properties. When owners of houses listed on the Hawaii Register submit permit applications, the proposed alterations are reviewed by an architectural historian at SHPD. The architectural historian provides guidance and feedback about historically-compatible design options and complying with federal preservation guidelines for rehabilitating historic buildings known as the Secretary of the Interior's Standards for Rehabilitation (36-CFR-67). These guidelines help homeowners maintain the historic integrity of their residence and preserve those portions or features of the home which are significant to its historic, architectural, and cultural values.

The Secretary of Interior's Standards for Rehabilitation state that:

1. A property should be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### **Sec 106 Review**

A Federal review is required by the National Historic Preservation Act (36 CFR, Part 800 Protection of Historic Properties), which is known as a Section 106 review. It offers some protection for historic residences by requiring that Federal agencies take into account the effects of their undertaking on historic properties. Being listed on the Hawaii Register, means that these historic residences will be considered in the planning stages of government-funded projects.

### **Historic Residence Plaques**

Owners of homes listed on the Hawaii or National Register can display a plaque or marker on the exterior of their historic homes to identify the residence as listed on the Historic Register.

While owners are not automatically given a plaque, Historic Hawai'i Foundation offers Historic Residence Signs for sale at [http://www.historichawaii.org/HIST\\_SIGN\\_FILES/Aboutthesign.html](http://www.historichawaii.org/HIST_SIGN_FILES/Aboutthesign.html).

### **RESPONSIBILITIES OF LISTING**

By accepting the benefits associated with listing on the Hawaii and National Registers, homeowners thereby assume the following responsibilities.

### **Design Guidelines**

Occasionally local historical commissions, design review committees, or special zoning ordinances may use listing in the Register to require certain actions, such as design review. These do not come automatically with listing, however, but as a result of separate local regulations, which are usually for districts and would not typically be applicable to an individually-listed property that is not in a designated district.

### **Permit Review**

Hawaii law (6E-10) requires owners of privately-owned historic residences that are listed on the Hawaii Register to notify the SHPD before beginning any construction, alteration, disposition or improvement that would affect the historic characteristics that qualified the property for the Hawaii Register. Hawaii law (6E-

42) allows the SHPD thirty days to review and comment on permit applications or land use changes that would affect residences not on the Hawaii Register that are older than fifty years. If a residence is listed on the Register, the proposed work may not begin until either the SHPD has agreed or 90 days have elapsed.

### **Sec 106 Review**

In certain cases, a Section 106 review may be required of a private owner of residences. The Section 106 review is required by the National Historic Preservation Act (36 CFR, Part 800 Protection of Historic Properties) to offer some protection for historic properties by requiring that Federal agencies take into account the effects of the undertaking on historic properties. Residential projects fall under Section 106 review if they receive federal assistance, such as Community Development Block Grant funds. In that case, these projects are reviewed by the SHPD to determine and hopefully avoid or lessen any potentially adverse effects on historic properties. Any work on historic properties using federal funds must generally comply with the Secretary of the Interior's Standards for Rehabilitation. Section 106 regulations not only apply to listed properties, but also to all properties that are fifty years or older and considered eligible for listing.

### **Photographic Documentation Law**

Listed properties already meet the requirements of this new law. The 2008 Hawaii Photographic Documentation law requires that a permit applicant must provide proof that archival quality black and white photographs have been provided to SHPD before the county agency may issue a permit or approval to demolish, construct, or otherwise alter a historic building. The SHPD already has archival photos of the building if it has been listed

on the Register. This law can be found at:

[http://www.capitol.hawaii.gov/session2008/Bills/HB2486\\_CD1.htm](http://www.capitol.hawaii.gov/session2008/Bills/HB2486_CD1.htm).

### **COMMON MISCONCEPTIONS**

The following are some common misconceptions about the implications of being listed on the Hawaii and National Register.

#### **False: Listing Affects Property Rights**

It is not true that the federal, state, or local government assumes any property rights in the residence as a result of listing. Being listed on the Register does not restrict the rights of private property owners in the use, development, or sale of private historic property.

#### **False: Only Listed Residences Are Subject to Permit Review**

All owners of historic homes older than fifty years must allow the SHPD an opportunity to review proposed construction, alteration, disposition, or improvements prior to commencing the work. Under state law 6E-10, SHPD has ninety days to conduct this review if a residence is listed on the Hawaii Register. Under state law 6E-42, SHPD has thirty days to carry out this review if a home is older than fifty years and not listed on the Register.

#### **False: A Listed Residence Must Be Opened to the Public**

Owners of private residences listed in the National or Hawaii Register have no obligation to open their properties to the public.

If they take a County property tax exemption for a listed residence, however, one of the conditions they agree to is that the public be assured a reasonable view of the property. The County requires this public benefit in exchange for the financial benefit it gives to the owner. “A reasonable view” does not include entering onto the property.

**False: Owners of Listed Houses Are Required to Make Repairs and Alterations**

Private property owners are not required by law to maintain, repair, or restore properties listed on the Hawaii Register. They may make changes to their historic homes, but must allow the SHPD an opportunity to review and comment. This is to ensure the appropriateness of the alteration. It is possible that inappropriate alterations could cause a historic residence to be removed from the Register, and an owner risks losing property tax benefits previously claimed. If a historic residence loses its property tax exemption within the first ten years, it is cancelled retroactive to the date of dedication. After the end of the fifth year, however, either the owner or the Director of Taxation has the right to cancel the property tax exemption at any time. This ordinance, 8-10.22, can be found at <http://www.co.honolulu.hi.us/refs/roh/8a10.htm>.

**False: Owners of a Listed Residence is Entitled to Funding**

Unfortunately, it is not true that there are large sums of money available to assist owners and local agencies in rehabilitating residential properties that are listed on the Hawaii Register. Funds are very limited. For owners of historic residences, Federal funds are usually limited to historic income-producing homes, such as those used for Bed and Breakfast operations, which qualify for the Federal rehabilitation tax credit program.

Federal funds are also provided annually to each state from the Historic Preservation Fund grant program. Federal law requires that “no less than ten percent” of this grant money be given to a state’s Certified Local Governments (CLGs). At the present time, Hawaii’s SHPD makes these funds available to the CLGs on a grant application basis only. In some cases, a county may offer some funding. The County of Kauai has published a brochure through its Planning Department titled, *Financial Incentives for Historic Preservation in Kauai County, Hawaii*, to inform the public that grant money is available from time to time, and that in the past, this funding has provided technical assistance to owners.

**False: The Owner of a House Listed on the Register Automatically Receives a Historic Residence Plaque**

Neither the State nor the Federal Government automatically provides private property owners with a plaque or marker for residences listed on the Hawaii and/or National Registers. If an owner wants to purchase a historic residence plaque, it is available locally through Historic Hawaii Foundation. The City and County of Honolulu requires owners of historic residences who receive exemptions from real property taxation to place a sign or plaque on these properties. Maui, Kauai and Hawaii Counties, on the other hand, do not require owners of listed properties to put historic residence signs on these homes, although they must assure reasonable visual access to the public.

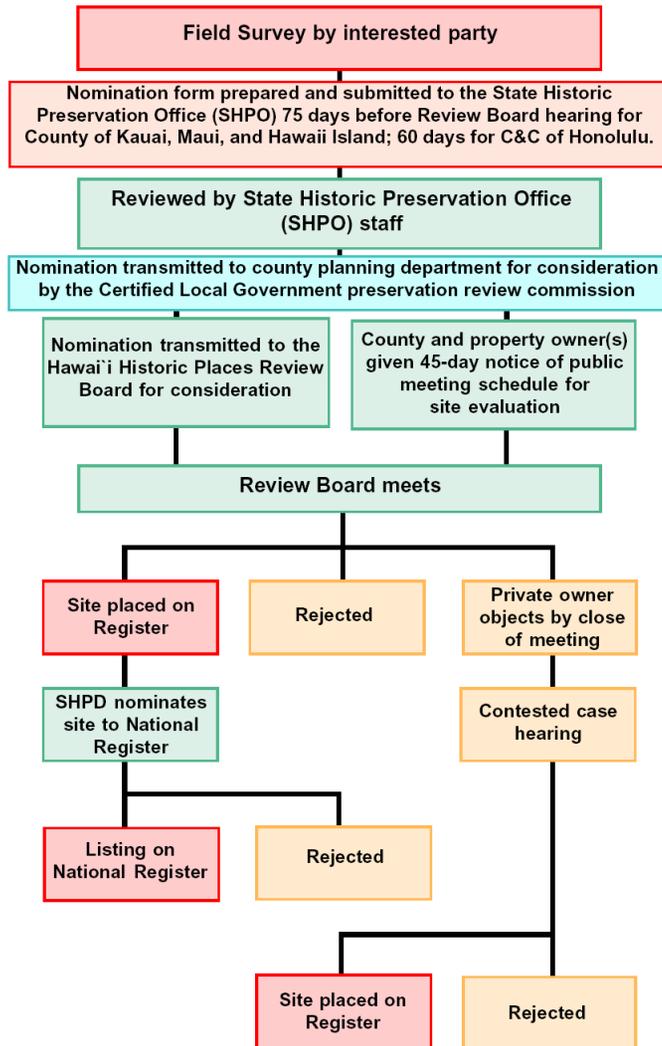
# Chapter 2: The Listing Process



Photo: David Franzen

HAWAII REGISTER NOMINATION GUIDE

**REGISTRATION PROCEDURE**



**WHO CAN NOMINATE A HISTORIC RESIDENCE?**

Any person or agency can nominate a historic residence to the Hawaii Register of Historic Places. A nomination must be accompanied by a map clearly showing the exact boundaries of the property being nominated. It must also include contemporary, good quality photographs of the property which provide a clear and accurate visual representation of the property and its setting. Chapter 3 follows the steps required to fill out the nomination form for a typical Hawaii residence.

**HOW OLD DOES A RESIDENCE HAVE TO BE?**

To qualify as eligible for listing on the Hawaii Register, a residence must be a *historic property*, as defined in State preservation law, Chapter 6E. According to this law, *historic property means any building, structure, object, district, area, or site, including heiau and underwater site, which is over fifty years old*(6E-2). Historic properties are eligible for the Hawaii Register according to the same criteria as required by the National Register. These criteria are listed at the end of the chapter. One of these criteria provides an exception to the fifty year rule, which allows a residence that has achieved significance within the past fifty years to be considered for listing *if it is of exceptional importance*.

**HAWAII HISTORIC PLACES REVIEW BOARD**

Once completed, nominations are submitted to the SHPD where they are reviewed by staff. The SHPD transmits these

nominations to the Review Board forty-five days prior to the hearing at which the Board will make its decision. When the State preservation law, Chapter 6E, established the Hawaii Historic Places Review Board for the Hawaii and National Register of Historic Places, it specified that the Review Board should have ten members appointed by the Governor, with one professionally-qualified member from each of the following disciplines: archeology, architecture, history, and sociology. In addition, it required the Review Board to have one person knowledgeable in traditional Hawaiian society and culture (6E-5.5). The Review Board typically makes a decision on listing residences by the conclusion of the hearing. It either approves or disapproves nominations based on standard criteria for eligibility and the completeness of the nomination. At this time, the Board also recommends whether nominations should be sent to the National Park Service for possible placement on the National Register.

### **COUNTY REVIEW COMMISSIONS**

The SHPD requires that *completed* nominations from the City and County of Honolulu be submitted sixty days prior to the Review Board hearing. It requires homeowners in Kauai, Maui, and Hawaii Island Counties to submit nominations seventy-five days prior to the date of the Review Board hearing, so these nominations can be sent to those counties sixty days before the Review Board hearing. This county review is part of the Certified Local Government (CLGs) programs on Kauai, Maui, and Hawaii Island. The CLG program is a county-level historic preservation program with a local review commission, established by county ordinance in accordance with Federal

historic preservation rules and regulations (36 CFR 61). Kauai's Historic Preservation Review Commission reviews nominations and proposed zoning changes that affect historic resources, which are listed on the County inventory. On Maui, the Cultural Resource Commission reviews nominations, administers the county's historic districts, and performs other duties related to carrying out the County's historic preservation responsibilities. Hawaii County recently passed an ordinance to meet the requirements of the CLG program and is currently implementing this new law which established a review commission. The rules governing the CLG program require the SHPD to *include* the County review commissions in the process of nominating properties to the National Register (36 CFR 61).

The SHPD sends nominations to the County planning departments sixty days prior to the Review Board hearing, so that these agencies have the time they need to put these nominations on the agenda for the monthly County review commission hearing. The SHPD also sends a letter to the Mayors of each County notifying them of the nominations. Once they have reviewed nominations at their monthly hearing, the CLG commissions may submit their comments up to the date of the Review Board hearing. County planning departments may submit transcripts of local commission hearings to the SHPD, although they are not required to do so. Commissioners may also read their transcripts directly into the record at the Review Board hearings, which was recommended by a former Commission Chair from the island of Kauai. The main difference for owners or nominators of properties from counties with CLG review commissions, according to the SHPD, is that they submit nominations seventy-five, rather than sixty days, prior to the Review Board hearing.

**NOTIFYING THE PROPERTY OWNER**

State rules and regulations governing the practice and procedures of the Hawaii Historic Places Review Board (13-8-197) require that the SHPD notify homeowners (and nominators if they are different people) by registered or certified mail with return receipt at least forty-five days before the hearing. If a residence is on leasehold land, a homeowner does not need the permission of the fee owner to nominate the residence to the Hawaii Register. In Hawaii, a historic residence can be nominated and listed on the Hawaii Register without an owner's permission. The law requires that owners must be notified of the nomination, and it allows them the right to object to the listing and request a contested case hearing. Nonetheless, state law allows a residence to be listed on the Hawaii Register over the objections of an owner, as long as the Review Board approves this listing at the conclusion of the contested case hearing. It cannot be listed on the National Register, however, without an owner's permission. Should the owner object to the listing on the National Register, the National Park Service can make an official *determination of eligibility* for the residence, but will not list the property.

Review Board meetings are typically held four times a year. In addition to notifying the owners of nominated residences, SHPD notifies the public through a mailing to individuals who have requested the information. Under certain circumstances, state law, 13-198-4, allows the notice of the hearing to be published in the newspaper instead. Owners have thirty days from receipt of the notice to submit written comments to concur with the nomination, or submit a statement of objections to the Review

Board. The Review Board hearings give nominators the opportunity to present their case for eligibility. They also allow the public an opportunity to submit their views regarding the nomination.

**HAWAII REGISTER CRITERIA**

To be eligible for listing, historic residences need to possess historic significance and integrity. In deciding whether a residence should be placed on the Hawaii Register, state law requires that the Review Board and county preservation commissions evaluate whether a residence meets the Hawaii Register criteria. These criteria are listed on the following page and can be found online at:

[http://www.state.hi.us/dlnr/hpd/hphar13\\_8\\_198.htm](http://www.state.hi.us/dlnr/hpd/hphar13_8_198.htm).

**THE HAWAII REGISTER CRITERIA**

In deciding whether a property should be entered and ordered into the Hawaii register, the review board shall evaluate whether the property meets or possesses, individually or in combination, the following criteria or characteristics:

Criteria: **(1)** The quality of significance in Hawaiian history, architecture, archaeology, and culture, which is present in districts, sites, buildings, structures, and objects of State and local importance that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and

(A) That are associated with events that have made a significant contribution to the broad patterns of our American or Hawaiian history; or

(B) That are associated with the lives of persons significant in our past; or

(C) That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

(D) That have yielded, or may be likely to yield, information important in prehistory or history;

**(2)** Environmental impact, i.e., whether the preservation of the building, site, structure, district, or object significantly enhances the environmental quality of the State;

**(3)** The social, cultural, educational, and recreational value of the building, site, structure, district, or object, when preserved, presented, or interpreted, contributes significantly to the understanding and enjoyment of the history and culture of Hawaii, the Pacific area, or the nation.

For a residence, historic significance will usually relate to its importance to the history, architecture, individuals, and/or culture of a community. This is often defined by the area of history in which the home made important contributions and by the period of time when these contributions were made. A homeowner evaluates a residence's integrity by looking at historic qualities of location, design, setting, materials, workmanship, feeling, and association. A nomination form should make the case for both a residence's significance and integrity. Chapter 3 on filling out the form takes you through this process.

# Chapter 3: Filling out the Form



Photo: Mason Architects

HAWAII REGISTER NOMINATION GUIDE

Hawaii Register nominations are prepared on the standard National Register Registration form, available from the National Park Service at <http://www.nps.gov/history/nr/publications/forms.htm>. A nomination form is completed according to the technical guidelines contained in the *National Register Bulletin*, “How To Complete The National Register Registration Form.” Several sections of the form provide continuation sheets for additional information and narrative statements. Once completed, a nomination should identify and locate the historic property; explain how it meets one or more of the National Register

criteria; and make the case for historic significance and integrity. The National Park Service publishes a series of National Register Bulletins to provide guidance on completing nominations. Bulletins which might help a homeowner with listing a residence are in Chapter 8, the reference section of the guide. This chapter provides instruction on filling out the form for a residence. For other types of historic resources or for more complicated nominations, such as multiple property submissions or district nominations, it may be necessary to rely on professional assistance. A directory of professionals who offer this service is provided in Chapter 7.

The image shows a thumbnail of the National Register of Historic Places Registration Form. At the top left, it reads "NPS Form 10-900 (Rev. 10-90)". At the top right, it reads "OMB No. 1024-0018". Below this, it says "United States Department of the Interior National Park Service". The main title is "NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM". Below the title, there is a paragraph of instructions: "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." Two green arrows point to the form number and the OMB number respectively.

The National Register forms must be done on a computer, word processor, or typewriter, and is available either in pdf or a template that may be filled out on the computer. It cannot have written notes or corrections. A computer-generated form may be used, but it must contain the form number (NPS 10-900) and the OMB approval number. Forms must be printed on archival quality paper. You must follow the directions item by item and be sure to fill in an X or N/A where it is requested. Use continuation sheets for additional information and narrative statements. These are included as part of the nomination form. These instructions are from “How To Complete the National Register Registration Form,” p. 8.

# 1. NAME OF PROPERTY

## 1. Name of Property

historic name \_\_\_\_\_  
 other names/site number \_\_\_\_\_

Enter other names by which the house has been commonly known, if any. Separate the names by semicolons. If there are no other names associated with the house, enter N/A.

The historic name should reflect the property's historic importance and should be associated with the home's period of significance. Often a name is associated with the first owner, such as the Alfred Hocking House, or significant person or event that was associated with the house. A name may also relate to an original or later significant use of the property, such as the Honolulu Plantation Manager's Residence or Tsoong Nyee Society Cook House. The name may reflect a location, such as 3029 Oahu Avenue, or a defining characteristic, such as The Coral House. It may be a professional, scientific, technical, or traditional name, such as Kualoa Ahupuaa Historical District. Enter only one name, of not more than 120 characters, including spaces and punctuation.

# 2. LOCATION

Enter N/A for a residence. This is for a property that needs certain protection, such as a heiau.

## 2. Location

street & number \_\_\_\_\_  not for publication  
 city or town \_\_\_\_\_  vicinity  
 state \_\_\_\_\_ code \_\_\_\_\_ county \_\_\_\_\_ code \_\_\_\_\_ zip code \_\_\_\_\_

Enter the home's address. Do not exceed 120 characters, including spaces and punctuation.

Enter the County name and code where the residence is located. County names and codes are Hawaii 001, Honolulu 003, Kauai 007, and Maui 009.

Enter N/A for Vicinity, unless your house is outside the boundaries of a city or town. If it is, mark an X and enter the name of the nearest city or town.

### 3. STATE/FEDERAL AGENCY CERTIFICATION

#### 3. State/Federal Agency Certification

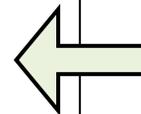
As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and 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.)

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



You do not need to fill out this section. The State Historic Preservation Division completes Part 3.

### 4. NATIONAL PARK SERVICE CERTIFICATION

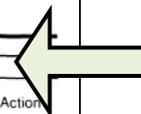
#### 4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  
 See continuation sheet.
- determined eligible for the National Register

Signature of the Keeper \_\_\_\_\_

Date of Action \_\_\_\_\_



The National Park Service completes Part 4.

## 5. CLASSIFICATION

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

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
_____	_____	Total

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

#### Number of contributing resources previously listed in the National Register

A residence owned by an individual, group of people, or organized body such as a church or corporation is classified as private. Property owned by the government would be public.

A district can be a large acreage with a variety of buildings, such as a ranch, or a number of properties relatively equal in importance, such as a neighborhood. A district needs to have a concentration of buildings united historically or aesthetically by plan or physical development. A district nomination may require the help of a professional.

Mark an X in the box for the Category of Property being nominated. Mark only one box. A residence is categorized as a Building(s). A property is categorized by the main resource, if there are also secondary resources. For example, a house and a garage would be entered as Building (for the house). A house and attached garage is one Building.

If your home is being nominated individually, and it is not part of a multiple property listing, enter N/A.

A residence may be eligible to be nominated as part of a multiple property submission, such as the College Hills Tract Thematic nomination. To qualify, the homes would need to share the same significance. For example, to qualify for the College Hills Tract Thematic nomination, a home would need to have been built in this geographic area during this period of early residential development. Check the Hawaii Register to see if your home qualifies as part of a multiple property nomination. If the residence is not part of a multiple property submission, enter N/A

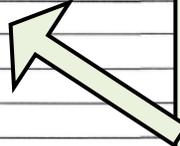
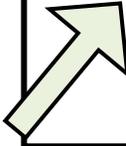
A building, site, object or structure is contributing if it adds to the historic significance of the property and is relatively unaltered. To be counted as contributing, it must be substantial in size and scale, or strongly contribute to the historic significance.

**6. FUNCTION OR USE**

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**6. Function or Use**

<p><b>Historic Functions</b> (Enter categories from instructions)</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p><b>Current Functions</b> (Enter categories from instructions)</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
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Enter Current Functions for both contributing and non-contributing buildings. If the building is undergoing rehabilitation, restoration, or adaptive reuse, enter “work in progress,” in addition to any functions that are current or anticipated upon completion of the work. If the residence is no longer being used as a home, consult “How To Complete The National Register Form,” for a comprehensive list of Data Categories for Functions and Uses, pages 20 to 23. See the link in the box to the left.

For most residences, the category and subcategory which most accurately describe the principal historic functions are: “Domestic” and “Single Dwelling.” Enter a function only for contributing buildings that are still extant. A garage would be categorized as “Domestic,” “Secondary Structure.” Enter one category and subcategory in each blank. Consult “How To Complete The National Register Form” for more information about Data Categories. This is available at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm).

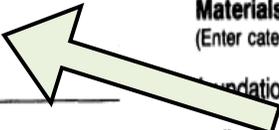
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## 7. DESCRIPTION

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**7. Description**

<p><b>Architectural Classification</b> (Enter categories from instructions)</p> <hr/> <hr/> <hr/>	<p><b>Materials</b> (Enter categories from instructions)</p> <p>foundation _____</p> <p>walls _____</p> <p>roof _____</p>
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The next page has a list of architectural classifications used to classify the style or stylistic influences of a residence. If no specific style or stylistic influence is apparent, but general characteristics of a period are present, enter the general category by itself. For example, a Hawaii home was recently classified as Pacific Modern, with no subcategory. The subcategories which have been included in this Guide generally apply to 20<sup>th</sup> century residences. If your home was built before 1900, you will need to refer to the publication, “How To Complete The National Register Form,” for a comprehensive list of Data Categories for Architectural Classification, pages 25 and 26. Many Hawaii residences are a combination of different styles. If none of the subcategories describe your property’s style or stylistic influence, you may enter “other,” with a descriptive term (not exceeding 28 characters) to classify the property by type, period, method of construction, or other characteristics. For example, you could use “Other: Plantation Style.” Remember to define this term, however, in the narrative for Section 7. Do not use “vernacular” as a style because the term does not describe specific characteristics. Enter one category on each blank, placing those most important to the property first.

CATEGORY	SUBCATEGORY	OTHER STYLISTIC TERMINOLOGY
LATE 19TH AND 20TH CENTURY REVIVALS	Beaux Arts	Beaux Arts Classicism
	Colonial Revival	Georgian Revival
	Classical Revival	Neo-Classical Revival
	Tudor Revival	Jacobean or Jacobethan Revival; Elizabethan Revival
	Late Gothic Revival	Collegiate Gothic
	Mission/Spanish Colonial Revival	Spanish Revival; Mediterranean Revival
	Italian Renaissance	
	French Renaissance	
	Pueblo	
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS		Sullivan-esque
	Prairie School	
	Commercial Style	
	Chicago	
	Skyscraper	
	Bungalow/Craftsman	Western Stick; Bungalowoid
MODERN MOVEMENT		New Formalism; Neo-Expressionism; Brutalism; California Style or Ranch Style; Post-Modern; Wrightian
	Moderne	Modernistic; Streamlined Moderne; Art Moderne
	International Style	Miesian
	Art Deco	
OTHER		
MIXED		More than three styles from different periods (for a building only)

Many historic homes in Hawaii fall into 20<sup>th</sup> century architectural classifications. Many Hawaii homes reflect a mix of stylistic elements. To the left is the National Register list of acceptable data categories for architectural classifications. Enter the Category and Subcategory which seem to be most important to the property. Style guides can provide guidance and help you identify your home's stylistic influences. Two of these are McAlester & McAlester's *A Field Guide To American Houses*, and Poppeliers & Chambers, *What Style Is It?* Some illustrations are provided on the following page for a few styles more commonly found in Hawaii. Recently, the style "Pacific Modern" has been accepted by the National Park Service for Ossipoff-designed homes. Other Hawaii nominations have successfully been classified as "Other: Plantation Style."

### NATIONAL REGISTER DATA CATEGORIES

#### CATEGORY: LATE VICTORIAN

#### SUBCATEGORY:

##### Gothic

This style from the Middle Ages served as the prototype for the Gothic Revival dating from the 1830s, which was popularized by pattern books, particularly those by Andrew Jackson Downing and Alexander Jackson Davis.

##### Second Empire

A grand, eclectic style in America between 1855-1890 used in public buildings and elegant homes.



##### Italianate

An eclectic style of Italian-influenced residential and commercial architecture. Residences are divided into Villas, Town houses (urban row houses). Façade and exterior wall

treatments include either symmetrical or asymmetrical façade; two stories with smooth masonry walls, or stucco or wood clapboard siding; classical columns, balustrade balconies; wide projecting cornices with decorative brackets for support, a porch on one or more sides. Roof is usually low- to moderate-pitched gabled or hipped, sometimes front gabled. Widely overhanging eaves supported by wood or pressed metal brackets (often in pairs) evenly spaced. Windows are typically tall, relatively narrow double-hung sash; often hung in pairs or triple units; commonly windows are topped by segmental arches. Commonly a pair of decoratively paneled double doors at the main entrance; often a round topped door or a door set in an arch.



##### Queen Anne/Queen Anne Revival Stick/Eastlake

An eclectic style of domestic architecture from 1870s to 1910. This style is often timber-framed and irregular in plan and elevation. Façade and exterior wall treatments often include a front-facing gable; decorative trusses, bracketed posts,

gingerbread in the form of spindlework. Textured shingles and masonry can provide variations in wall surface treatment and color. Roof is irregular in shape or parapeted; sometimes hipped; high, steeply pitched gables and cross gables, overhanging eaves, bargeboards. Windows have large sashes, usually with upper sash multipaned; casement windows, often in groups; three part windows, bay windows. Doors have main entry door located off the main axis set with panes; occasionally transom light above the door or sidelights flanking the door.

### **Shingle Style**

An American eclectic style of domestic architecture used from about 1880 to 1900 and beyond. Houses were usually two or three stories, wood construction, rambling and asymmetrical, with the walls and roof uniformly covered with wood shingles. More recently, architects such as Robert Venturi have applied a modified Shingle style to shed-roof structures or other forms of vernacular architecture.

### **Romanesque/Romanesque Revival/Richardsonian**

#### **Romanesque**

A style originating in Europe, characterized by massive articulated walls, barrel vaults, and groined vaults.

Richardsonian Romanesque and Romanesque Revival built on the older style and dated from 1880 to 1900 and beyond.

Especially popular in public buildings, occasionally used for large homes.



### **Renaissance/Renaissance Revival/Second Renaissance Revival/Italian Renaissance Revival (1890-1930)**

A style emulating the Renaissance palazzi of northern Italy, which became popular in America from about 1890-1930. The Romano-Tuscan mode was plain, while the North Italian was more ornamented. As a revival residential style, houses were usually rectangular or square, ornate or plain, and two or three stories high. This style was often used in public buildings. One of the best known residential examples of the ornamental Northern mode is La Pietra, which was designed by David Adler for Walter Dillingham.

### **CATEGORY: LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS**

#### **SUBCATEGORY:**

##### **Beaux Arts (1880-1930)**

A grandiose style often used for public buildings. Not commonly seen in historic Hawaii residences.



##### **Colonial Revival Style (1880-1940)**

American Colonial Revival architecture includes Dutch Colonial, French Colonial, German Colonial, and Spanish Colonial. The term “Colonial Revival” usually refers to architecture based on prototypes in English colonies in America. Elements of this style can be found in historic residences in Hawaii. These include an extension of the pediment above the entrance and double-hung, rectangular sash windows with multiple panes in the upper and lower sashes.

##### **Classical Revival/Neoclassical Revival (1895-1940)**

Houses in this style usually exhibit many of the following characteristics: a symmetrical façade, usually two stories high, commonly with one- or two-story wings; often a two-story monumental portico, painted white, with a triangular pediment. These stylistic elements are not typical of Hawaii historic residential architecture.



##### **Tudor Revival (1890-1940)**

Elements of this style can be found in historic residences in Hawaii. These houses are usually asymmetrical and often have the following elements of style: clad in stucco or wood and stucco, false half-timbering, steeply pitched gables, double-hung or casement style sash windows that are tall, narrow, and usually set with a number of small diamond-shaped panes or small square-shaped panes placed diagonally.

### **Late Gothic Revival**

This style became popular in the 1800s through Andrew Jackson Downing's widely available pattern books. Typically, it has an asymmetrical plan. Stylistic elements include highly decorative woodwork, gingerbread, steeply pitched gable roof, bay windows, casement windows with diamond-shaped panes, ogee arch windows, paneled entry door. These stylistic elements can be found on bungalows built in the early half of the 20<sup>th</sup> century.



### **Mission/Spanish Colonial Revival/Mediterranean Revival (1915-present, particularly popular in 1920s and 30s)**

An eclectic style loosely based on Spanish Colonial architecture, primarily found in residences. These stylistic elements include stucco or plastered walls, patio, wrought-iron balconies, decorative vents, low-pitched, red mission-tiled roof which can be hipped or gable and, occasionally flat. Windows can be arched. Doors can be heavy wood.

### **Italian Renaissance (see above)**

### **French Renaissance/French Eclectic (1920-1950)**

This style emulates many of its French antecedents, such as Beaux Arts, Chateausque, Second Empire, but somewhat loosely uses elements of different styles in the same structure. Elements of the style include stucco, quoins, decorative half-timbering, circular stair tower, arched dormers, French windows, French doors.



### **Pueblo (Revival) (1910-1940)**

Typically found in the Southwest and meant to suggest pueblo architecture; usually includes a mixture of Spanish Colonial Revival and Mission Revival. Elements of this style include stucco walls that have a low-profile adobelike appearance, flat roof drained by wood beams (vigas), brick flooring on porches or terraces, casement windows, battened doors.

### **CATEGORY: LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS**

#### **Sullivanese (1890-1924)**

A term descriptive of the architectural style and decorative designs of Louis Sullivan, who was a formative force in modern functional architecture.

#### **Prairie School (1900-1930)**

American style of architecture that was primarily domestic. Typically two-story house with one-story wings and/or porches, integrated to its site to provide a low-to-the-ground horizontal appearance. Stylistic elements include stucco walls, contrasting wood trim between stories, porch roof supported by heavy columns that are square or slanted sides. Roof is usually broad, low-pitched, either hipped or gable, overhanging eaves, hipped or gabled dormers. Windows are often ribbon windows. Window often have small diamond-shaped panes of glass, set in geometric patterns in 1-over-1 double hung or tall casement windows, set in pairs or sets of three.

#### **Commercial Style (1875-1930)**

A commercial style of American architecture employed by the Chicago School, associated with Louis Sullivan.

#### **Chicago (late 1800s-1920)**

A group of architects in Chicago, including Louis Sullivan, whose philosophy was based on the precept that design should be of its time rather than based on the past. They focused on both homes and skyscrapers.

#### **Skyscraper**

A very tall building many stories high.



#### **Bungalow (1900-1940s)**

A bungalow is a small one-story or one-and-a-half story house, usually low profile and wood-frame construction, popular in the early 20<sup>th</sup> century. They could be built from pattern books and were purchased as early as 1908 as precut kits from Sears and Roebuck Catalogue. In Hawaii, bungalows were sold in a similar manner by Lewers & Cooke, Ltd. The Building Department sold architectural services, house plans, and building supplies to those who wanted an affordable home. The 1937 Catalogue promoted a double-pitched roof as a “Roof in the Hawaiian Manner,” to perpetuate a distinctive style that can be known as “The Hawaiian Type.” This is sometimes called “Hawaiian style Bungalow.”

Other variations of this style include the “Bungalow Court” which is a group of three or more detached, essentially identical one-story single-family dwellings, under common ownership.



### **Craftsman (1900-1920)**

The Craftsman style of house was popularized by Gustav Stickley in his magazine, *The Craftsman*, published from 1901-1916. Stickley provided construction drawings, and Sears, Roebuck and Company sold precut components for houses available through mail order and shipped by railroad throughout the nation. This style became very popular everywhere and these stylistic elements can be seen on historic residences throughout Hawaii. Façade and exterior wall treatments often include nonsymmetrical façade which can be clad in stucco, wood clapboard, wood shingles, often masonry walls on the first floor and wood on the second story; occasionally a battered foundation; partial-width front porch with square columns that support the porch roof; commonly structural members of the porch are exposed. Roof treatments usually are low- to moderate-pitched front-gabled roof; occasionally cross-gabled, side-gabled, or hipped roof; wide overhanging eaves. Along the eaves, exposed roof rafters, beams, false beams, or triangular

knee braces inserted as decorative elements under the gables. Windows are commonly double-hung with multiple panes in the upper sash and a single pane in the lower sash; or heavily framed casement windows. Doors can be battened with wrought-iron strap hinges like those used in the early American colonies.

A variation of the Craftsman-style residence that is found in Hawaii is the “Airplane Bungalow,” which has a gable parallel to the main ridge of the roof.

**CATEGORY: MODERN MOVEMENT**

**SUBCATEGORY:**

**New Formalism, Neo-expressionism; Brutalism; California Style or Ranch Style; Post-Modern; Wrightian (1950s)**

A Ranch house, Rambler (1950) is a one-story house having a large floor area. It is found from the 1930s on, but was especially popular during the 1950s and 1960s, particularly in the West. It tended to have an asymmetrical plan usually designed to emphasize the width of the façade.; Façade and exterior treatment included wall cladding of stucco, brick, wood, or some combination. Roof was low-pitched with eaves having a moderate-to-wide overhang. It could be hipped, cross-gable, or side-gabled with exposed rafters. Windows could be ribbon windows, or windows decorated with shutters. There were frequently glass sliding doors at the side or rear of the house that open onto a porch or patio; it usually had an attached garage.

Wrightian is an imprecise term suggestive of the work of Frank Lloyd Wright, who is not characterized by a single style. His early buildings are closely associated with the Prairie School,

which are in marked contrast to his later designs featuring the use of decorative concrete block units.

### **Moderne (1920-1940)**

Art Deco (1920-1945): usually characterized by angular, zigzag, or other geometric ornamentation in low relief on building facades. It was rare in domestic homes, although used for apartment buildings.

Art Moderne (1930-1945) was found principally in houses constructed in the 1930s; and was usually characterized by an asymmetrical façade that emphasized the horizontal appearance of the building. Façade and exterior wall treatment included smooth stuccoed wall surfaces with rounded exterior corners. Roof was flat. Windows were often ribbon windows that continued around the corner of the house and were made of glass blocks.



### **International Style./Miesian (1920-1945)**

A style applied to residences and public buildings that is minimalist in concept, devoid of regional characteristics, stresses functionalism, and rejects all nonessential decorative elements; typically this style emphasizes the horizontal aspects of the residence. It developed in the 1920s and 30s in the European Bauhaus School. Façade and exterior wall treatments include simple geometric forms of reinforced concrete and steel construction; unadorned smooth walls of glass, steel, or stucco painted white; often a cantilevered upper floor or balcony. Characterized by open interior spaces and are asymmetrical. Roof treatments include flat roof, often without eaves, that terminates at the edge of the wall. Windows tend to be large areas of floor to ceiling glass. Doors are plain. Miesian refers to architect Ludwig Mies van der Rohe who was a proponent of the International style.

**CATEGORY: OTHER**

**SUBCATEGORY:**

### **Pacific Modern**

A style recently accepted for use by the National Park Service for the Ossipoff–designed Liljestrand residence built in the 1950s. For a description of the home, see Appendix B Sample Forms.



### **Plantation Style**

A style accepted by the State Historic Preservation Office and the National Park Service for historic residences in Hawaii that have stylistic elements associated with plantation architecture. These houses tend to have an asymmetrical plan. Façade and exterior wall treatment includes the use of single wall construction of vertical tongue and groove boards with an exterior girt or board-and-batten walls. Lattice is often used as a vent covering. Foundations often make use of lava rock. Roof is typically a hipped roof with overhanging eaves and exposed rafter ends. It can be double-pitched. Windows tend to be either double-hung or sliding wood sash.



### **Modified Plantation Style**

Two story residence with plantation style elements and double-pitched hip roof.

<h2 style="text-align: center; border-bottom: 1px solid black; margin-bottom: 10px;">7. DESCRIPTION</h2> <hr/> <p><b>7. Description</b></p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; border-bottom: 1px solid black; padding: 5px;"> <b>Architectural Classification</b>  <small>(Enter categories from instructions)</small> </td> <td style="width: 50%; border-bottom: 1px solid black; padding: 5px;"> <b>Materials</b>  <small>(Enter categories from instructions)</small> </td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 5px;"> </td> <td style="border-bottom: 1px solid black; padding: 5px;">                     foundation _____                 </td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 5px;"> </td> <td style="border-bottom: 1px solid black; padding: 5px;">                     walls _____                 </td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 5px;"> </td> <td style="border-bottom: 1px solid black; padding: 5px;">                     roof _____                 </td> </tr> <tr> <td style="padding: 5px;"> </td> <td style="padding: 5px;">                     other _____                 </td> </tr> </table> <div style="border: 1px solid black; background-color: #e0f0e0; padding: 10px; margin-top: 10px;"> <p><b>Materials</b></p> <p>Enter terms from the list to the right titled “Data Categories for Materials.” This asks for information about the main exterior materials of your residence. Enter both historic and nonhistoric materials. For example, if the building has shingle walls, then enter “Wood.” Enter only one material in each blank for categories, “foundation, walls, roof.” Under “other,” describe other parts of the exterior, such as the porch, chimney, and decorative elements. If there is more than one material used for an area, such as walls with wood-framing on concrete, select the <u>principal</u> exterior material. Some materials commonly found in Hawaii’s historic homes include lava rock and canec, a wallboard made from bagasse, a sugar cane by-product. These materials are accepted by the State Historic Places Review Board and the National Park Service.</p> </div>	<b>Architectural Classification</b> <small>(Enter categories from instructions)</small>	<b>Materials</b> <small>(Enter categories from instructions)</small>		foundation _____		walls _____		roof _____		other _____	<p><b>DATA CATEGORIES</b></p> <p><b>Foundation:</b>                  EARTH                  CONCRETE                  STONE:                      Granite                      Sandstone                      Limestone                      Marble                      Slate                      Lava Rock</p> <p><b>Walls:</b>                  WOOD                      Weatherboard                      Shingle                      Log                      Plywood                      Shake                      Canec</p> <p>BRICK                  STUCCO                  ADOBE</p>	<p><b>FOR MATERIALS</b></p> <p><b>Roof:</b>                  METAL                      Iron                      Copper                      Bronze                      Tin                      Aluminum                      Steel                      Lead                      Nickel                      Cast iron</p> <p>ASPHALT                  ASBESTOS</p> <p><b>Other:</b>                  ALL OF THE ABOVE                  CERAMIC TILE                  GLASS                  CLOTH/CANVAS                  SYTHETICS                      Fiberglass                      Vinyl                      Rubber                      Plastic                  TERRA COTTA                  OTHER</p>
<b>Architectural Classification</b> <small>(Enter categories from instructions)</small>	<b>Materials</b> <small>(Enter categories from instructions)</small>											
	foundation _____											
	walls _____											
	roof _____											
	other _____											

# 7. DESCRIPTION

## 7. Description

### Architectural Classification

(Enter categories from instructions)

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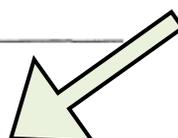
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### Narrative Description

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



Put the all the information in the following sections on National Register Continuation Sheets (NPS 10-900-a). In the header at the top of each sheet, enter 1) the section and page number at the top of the form; 2) the name of the residence, county, and State to the right of the page number or at the upper left below the line,; and 3) a heading for each item with the corresponding information.

### Narrative Description

The narrative description of the property describes its physical characteristics. Do not enter the information here, but rather use one or more Continuation Sheets. The narrative should describe the setting, buildings and other major resources, such as outbuildings, and landscape features. The narrative should document the evolution of the property, describing major changes since its construction or period of significance.

1. Begin with a summary paragraph, including location and setting, type, style, method of construction, size, and significant features. Describe the current condition of the property and whether it has historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

2. Then, continue the description by following the "Guidelines for Describing Properties," shown on the following page. Include specific facts, and, whenever possible, dates. Describe the house from the foundation up and from exterior to the interior. Alterations and additions need to be described to clearly delineate between its current appearance and its original appearance. Begin by describing the current appearance of a feature. Then describe its original appearance and any changes, noting the dates these changes occurred. Appendix B in the web version of this publication provides sample nominations with examples of narrative descriptions.

**GUIDELINES FOR DESCRIBING PROPERTIES****BUILDINGS, STRUCTURES, AND OBJECTS**

- A. **Type or form**, such as dwelling, church, or commercial block.
- B. **Setting**, including the placement or arrangement of buildings and other resources, such as in a commercial center or a residential neighborhood or detached or in a row.
- C. **General characteristics**:
  - 1. Overall shape of plan and arrangement of interior spaces.
  - 2. Number of stories.
  - 3. Number of vertical divisions or bays.
  - 4. Construction materials, such as brick, wood, or stone, and wall finish, such as type of bond, coursing, or shingling.
  - 5. Roof shape, such as gabled, hip, or shed.
  - 6. Structural system, such as balloon frame, reinforced concrete, or post and beam.
- D. **Specific features**, by type, location, number, material, and condition:
  - 1. Porches, including verandas, porticos, stoops, and attached sheds.
  - 2. Windows.
  - 3. Doors.
  - 4. Chimney.
  - 5. Dormer.
  - 6. Other.
- E. **Important decorative elements**, such as finials, pilasters, bargeboards, brackets, half-timbering, sculptural relief, balustrades, corbelling, cartouches, and murals or mosaics.
- F. **Significant interior features**, such as floor plans, stairways, functions of rooms, spatial relationships, wainscoting, flooring, paneling, beams, vaulting, architraves, moldings, and chimney pieces.
- G. **Number, type, and location of outbuildings**, with dates, if known.

- H. **Other manmade elements**, including roadways, contemporary structures, and landscape features.
- I. **Alterations or changes to the property**, with dates, if known. A restoration is considered an alteration even if an attempt has been made to restore the property to its historic form (see L below). If there have been numerous alterations to a significant interior, also submit a sketch of the floor plan illustrating and dating the changes.
- J. **Deterioration** due to vandalism, neglect, lack of use, or weather, and the effect it has had on the property's historic integrity.
- K. **For moved properties:**
  - 1. Date of move.
  - 2. Descriptions of location, orientation, and setting historically and after the move.
  - 3. Reasons for the move.
  - 4. Method of moving.
  - 5. Effect of the move and the new location on the historic integrity of the property.
- L. **For restored and reconstructed buildings:**
  - 1. Date of restoration or reconstruction.
  - 2. Historical basis for the work.
  - 3. Amount of remaining historic material and replacement material.
  - 4. Effect of the work on the property's historic integrity.
  - 5. For reconstructions, whether the work was done as part of a master plan.

Describe the residence in a logical sequence, from the ground up, façade by façade, from the exterior to the interior. Use simple words and refer to the illustrated glossary in Chapter 5 for correct terms. When you are delineating between original and current appearance, start with current appearance, then the original and any changes, noting when they occurred.

# 8. STATEMENT OF SIGNIFICANCE

## 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

Architect/Builder

**Applicable National Register Criteria**  
 Mark an X in one or more of these boxes to identify the criteria under which the property qualifies for listing. A residence may be significant for more than one criterion, but each criterion must be supported in the narrative statement. This is explained further at the end of this section. A nomination may elect to document just one criterion, even though the residence appears likely to meet additional criteria. For more guidance on applying the criteria, refer to the *National Register Bulletin*, "How to Apply the National Register Criteria for Evaluation," available at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm).

The Hawaii Register has two categories of criteria in addition to the National Register criteria:

- 2) Environmental impact, ie., whether the preservation of the building significantly enhances the environmental quality of the State; and
- 3) The social, cultural, educational, and recreational value of the building when preserved, presented, or interpreted, contributes significantly to the understanding and enjoyment of the history and culture of Hawaii, the pacific area, or the nation.

**Criteria Considerations**  
 Mark an X in the box for any criteria consideration applying to the property. Mark all that apply. Leave this section blank if no considerations apply.



### GUIDELINES FOR SELECTING THE PERIODS OF SIGNIFICANCE

**Criterion A:** For the site of an important event, such as a pivotal five-month labor strike, the period of significance is the time when the event occurred. For properties associated with historic trends, such as commercial development, the period of significance is the span of time when the property actively contributed to the trend.

**Criterion B:** The period of significance for a property significant for Criterion B is usually the length of time the property was associated with the important person.

**Criterion C:** For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions.

**Criterion D:** The period of significance for an archeological site is the estimated time when it was occupied or used for reasons related to its importance, for example, 3000-2500 B.C.

### ADDITIONAL GUIDELINES

- The property must possess historic integrity for all periods of significance entered.
- Continued use or activity does not necessarily justify continuing the period of significance. The period of significance is based upon the time when the property made the contributions or achieved the character on which significance is based.
- **Fifty years ago** is used as the closing date for periods of significance where activities begun historically continued to have importance and no more specific date can be defined to end the historic period. (Events and activities occurring within the last 50 years must be exceptionally important to be recognized as "historic" and to justify extending a period of significance beyond the limit of 50 years ago.)

**Significant Dates**

Enter the year of any events, associations, construction, or alterations qualifying the residence for listing or adding to its significance. Enter one date in each blank, placing those most important to the home first. A significant date is the year when one or more major events directly contributing to the significance occurred, such as the year of construction of an architecturally significant house, the opening of an important transportation route, or alteration of a home that contributed to its architectural importance, or the residency of an important person. Guidelines state that the residence must have historic integrity for all significant dates entered. Do not enter dates of alterations if they did not contribute to the home's significance.

**Significant Dates**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

**Cultural Affiliation**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

**Significant Person**

If your residence is significant under Criterion B for its association with a significant person, then enter the full name of the person with whom the home is associated. Enter last name, first. Do not exceed 26 characters. Do not enter the name of a family, group or organization. Enter the architect only if the property meets Criterion B for association with the life of that person, such as the architect's home, studio, or office. If the architect designed the home for someone else, then it is significant under Criterion C for architecture. If Criterion B has not been marked, enter N/A. For more information, see the *National Register Bulletin series*, "Guidelines for Evaluating and Documenting Properties Associated with Significant Persons," which is available at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm).

Enter N/A for **Cultural Affiliation**. This is not a residential category and is applicable to properties eligible under Criterion D, which are typically archeological sites or districts.

**Architect/Builder**  
 Enter the full name of the **architect/builder** responsible for the design, last name first. Do not exceed 36 characters. Only enter the name of the architectural firm, if the names of the specific persons responsible for the design are NOT known. If the home’s design is from the stock plans of a company, enter the name of the company. Do not put the owner’s name, unless they are actually designed the home. If the architect or builder is not known, enter “unknown.”

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

**Narrative Statement of Significance**  
 Use Continuation Sheets to write a statement of significance that explains how the residence meets the Hawaii Register criteria by which it is eligible. The criteria are available at [http://www.state.hi.us/dlnr/hpd/hpdar13\\_8\\_198.htm](http://www.state.hi.us/dlnr/hpd/hpdar13_8_198.htm). Draw on the facts about the history of the residence and the historic trends that are associated with it. Make a case for both the historic significance and integrity of the home. Explain the information entered earlier on the form under Criteria, Criteria Considerations, Significant Persons, Period of Significance, Significant Dates, and Areas of Significance. The Statement of Significance should have a summary of the residence’s significance and several supporting paragraphs that discuss: 1)the history of the home, particularly as it represents important historic contexts and reflects significant events; and 2)the historic contexts, themes, patterns of development relating to the residence. Include only information pertinent to the residence. Avoid extensive land history that predates the construction of the house. Do not forget the landscape features that were associated with the historic residence. Include the specific roles of any important persons entered on the form. Include the ways in which the house meets the specific criteria considerations. Discuss the chronology and historic development of the residence, focusing on events, activities, associations, characteristics and other facts that relate to the home. More information can be found in “How To Complete the National Register Registration Form,” pages 46-51, available at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm). Samples of significance statements from each of the islands are contained in Appendix B in the web version of this publication.

The diagram shows a form with three main sections. The first section is labeled 'Cultural Affiliation' and has a line for text. The second section is labeled 'Architect/Builder' and has a line for text. The third section is labeled 'Narrative Statement of Significance' and has a line for text. Three arrows point from the explanatory text boxes to these sections: one from the 'Cultural Affiliation' box to the 'Cultural Affiliation' field, one from the 'Architect/Builder' box to the 'Architect/Builder' field, and one from the 'Narrative Statement of Significance' box to the 'Narrative Statement of Significance' field.

## 9. MAJOR BIBLIOGRAPHICAL REFERENCES

### 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: \_\_\_\_\_

#### BIBLIOGRAPHY

Enter the primary and secondary sources used in documenting and evaluating this property on one or more continuation sheets. These include books, journal or magazine articles, interviews, oral history tapes, planning documents, historic resource studies or survey reports, census data, newspaper articles, deeds, wills, correspondence, business records, diaries, and other sources. Do

not include general reference works unless they provide specific information about the property or have assisted in evaluating the property's significance.

Use a standard bibliographical style such as that found in *A Manual of Style or A Manual for Writers* by Kate L. Turabian, both published by the University of Chicago Press.

Lancaster, Clay. *The American Bungalow, 1880-1930*. New York: Abbeville Press, 1985.

Page, Jane. "Gustave Gustavsen: Architect and Craftsman." *Texas Journal of Art* 2 (June 1989): 113-25.

Stickley, Gustave. *Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement*. 2nd ed. New York: Craftsman Publishing Company, 1909; reprint ed. New York: Dover Publications, 1979.

#### PREVIOUS DOCUMENTATION ON FILE (NPS)

This item is completed by the nominating official. Mark the appropriate box for previous NPS action on property being registered: the survey number, if the property has been recorded by the Historic American Buildings Survey (HABS) or Historic American Engineering Record (HAER). Also indicate any requests for preliminary determinations of individual listing (Tax Act Certification Application—Part One) currently in process.

#### GUIDELINES FOR BIBLIOGRAPHICAL REFERENCES

- For all printed materials, list the author, full title, location and date of publication, and publisher.
- For articles, list also the name, volume, and date of the journal or magazine.
- For unpublished manuscripts, indicate where copies are available.
- For interviews, include the date of the interview, name of the interviewer, name and title of the person interviewed, and the location where the tape or transcript is stored.
- Cite any established historic contexts that have been used to evaluate the property. (Contact the SHPO for information about historic contexts that may be useful.)
- For National Park Service properties that have been listed as classified structures, cite *List of Classified Structures*.

**Major Bibliographical References**  
Use Continuation Sheets to cite books, articles, and other sources used in preparing the nomination form. Do not include general reference books unless they have provided specific information about the residence or assisted in evaluating its significance. Carefully follow the "Guidelines for Bibliographical References" shown to the left. This can be found in "How To Complete the National Register Registration Form", pages 46-51, at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm).



## 10. GEOGRAPHICAL DATA

---

**10. Geographical Data**

**Acreeage of Property** \_\_\_\_\_

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

1			
	Zone	Easting	Northing

2			
	Zone	Easting	Northing

3			
	Zone	Easting	Northing

4			
	Zone	Easting	Northing

See continuation sheet

---

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

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

**Verbal Boundary Description**  
Describe the boundaries of the property. You may use the legal parcel number associated with the residence. For example, “The boundary of this property encompasses the entirety of TMK 2-5-011-008.”

**Acreeage of Property**  
Enter the number of acres, recording fractions to the nearest tenth. If the property is substantially smaller than one acre, “less than one acre,” may be entered.

Enter the Universal Transverse Mercator (UTM) grid references to identify the exact location. Use a United States Geological Survey (USGS) map and a UTM counter. Refer to “Using the UTM Grid System to Record Historic Sites,” National Register Bulletin. U.S. Department of the Interior, National Park Service. Available at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm). For properties less than 10 acres, enter the UTM reference for the point corresponding to the center of the property.

**Boundary Justification**  
Provide a brief explanation of the reasons for selecting the boundaries. For example, “The boundary of this property is the historic boundary associated with TMK 2-5-011-008.”

## 11. FORM PREPARED BY

### 11. Form Prepared By

name/title \_\_\_\_\_

organization \_\_\_\_\_ date \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

This section identifies the person who prepared the nominations form and any affiliation this person may have, so that the State Historic Preservation Division or National Park Service has a contact if any questions arise.

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## ADDITIONAL DOCUMENTATION

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### CONTINUATION SHEETS

Use the National Register Continuation Sheet (NPS 10-900-a) or a computer-generated form for additional entries and narrative items.

NPS Form 10-900-a  
2008

OMB Approval No. 1024-0218

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

**National Register of Historic Places**  
**Continuation Sheet**

Section number \_\_\_\_\_ Page \_\_\_\_\_

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**Continuation Sheets**

Continuation Sheets must be used for Section 7 Description, Section 8 Significance Statement, Section 9 Bibliographical References, and other additional information, if any. Enter the following information:

1. Section and Page number in the blanks at the top of the form.
2. Name of the residence, county, and state to the right of the page number or upper left below the line.
3. A heading for each item with the corresponding information.

Order the pages in numerical sequence for each section, beginning each section with page 1. For example, if Section 7 has 10 continuation sheets, they should be numbered “1” through “10.”

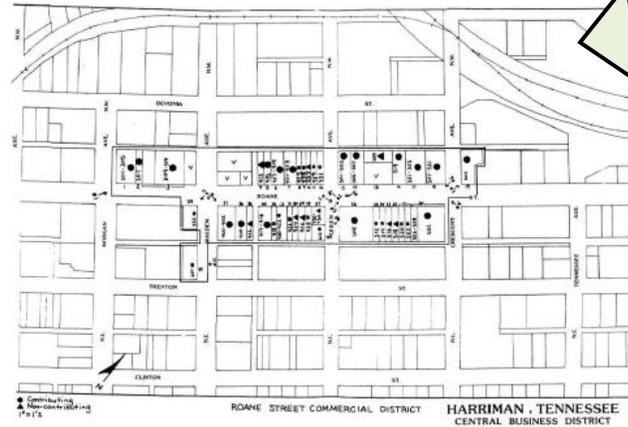
**MAPS**

**GEOGRAPHICAL MAP**

Submit a United States Geological Survey map clearly locating the property within a city or other geographical area. Follow guidelines on page 63.

**SKETCH MAP**

Submit at least one detailed map or sketch map for districts and for properties containing a substantial number of sites, structures, or buildings. Plat books, insurance maps, bird's-eye views, district highway maps, and hand-drawn maps may be used. Sketch maps need not be drawn to a precise scale, unless they are also used in place of a boundary description. (See page 62 for guidelines.)



*Sketch map for Roane Street Commercial Historic District, Harriman, Tennessee, shows contributing and noncontributing resources, street addresses, the numbers and vantage points of photographs accompanying the nomination, and streets in and surrounding the district. (Tennessee State Historic Preservation Office)*



**USGS Map**

Submit a United States Geological Survey (USGS) map clearly locating the residence within a city or other geographical area. These can be purchased. For example, Pacific Map Center at 560 North Nimitz, Suite 206A, Honolulu, HI. Tel (808) 545-3600.

**Sketch Map**

Submit at least one detailed map showing the location of the residence within the boundaries of the property. The TMK map is a good place to start. It should be drawn on archival quality paper that is, ideally, 8 ½ x 11 inches. It does not have to be drawn to precise scale. Show the boundaries of the property, names of streets, address, a north arrow, approximate scale, buildings keyed to the photographs and sections 7 and 8, land uses and natural features such as trees, lakes, harbors, rivers, etc. Also, put the number and vantage of each accompanying photo.

**National Register of Historic Places  
Digital Photography Specifications Checklist**

Every NR submission utilizing digital photography must provide both black-and-white prints and electronic images on CD or DVD.

**Media:**

- CD-R Archival Gold or DVD-R Archival Gold

**Media Labels:**

- Archival CD/DVD labeling markers or archival labels or direct print CD
- Include-Resource Name, Multiple (if applicable), County and State

**Images:**

- Original-capture .tiff
- Pixel depth or dimension minimum 3000 x 2000
- 300 dpi (camera default is usually lower, adjustment needed)
- RGB Color

**Image labeling:**

- Resource Name, Multiple (If Applicable), County, State, Image number
- (Example: SmithHouse,\_JonesCounty,\_AL\_0001)
- Leading zeros are required
- Nomination must contain photo log with rest of NR required labeling information (Name of photograph, date, description)

**B/W Prints:**

- Listed below are printers, inks and papers known to meet the National Register of Historic Places minimum standards for the production of prints of black-and-white photographs to be submitted as part of the final, traditional paper copy of a nomination

**NOTE:** The list below includes products known at this time to meet the minimum documentation specifications established for the compilation of National a Register nomination documents. The list is not intended to be restrictive or comprehensive, and does not constitute, and shall not be taken as, endorsement by the National Park Service or the Department of the Interior of any of the specific products or manufacturers identified.

Epson Stylus Photo 1400	Epson Claria® Hi-Definition Inks	Premium Presentation Paper Matte Epson Ultra Premium Glossy Photo Paper Epson
Epson Style Mate	Epson Picture Mate Pigment Inks	PictureMate Paper
Epson Stylus CX4800 (contains scanner)	Epson DURABrite Ultra Pigmented Inks	Premium Presentation Paper Matte Epson Ultra Premium Glossy Photo Paper Epson
Hewlett-Packard Photosmart 325 and 475	HP Vivera 95 dye-based Inks	HP Premium Plus Photo Paper
Hewlett-Packard Photosmart 8450	HP Vivera dye-based Inks	HP Premium Plus Photo Paper
Hewlett-Packard Photosmart B9180	HP Vivera Pigment Inks	HP Advanced Photo Paper Glossy HP Photo Matte Paper
Hewlett-Packard Photosmart C8180 (all in one series)	HP Vivera Inks	HP Premium Plus Photo Paper
Lexmark Home Photo Center P6250	Lexmark Evercolor Dye/ Pigment Hybrid Photo Inks	Lexmark Premium Photo Paper High Gloss

**Digital Photography Specifications Checklist**

This is available at the State Historic Preservation Division office. They require unmounted, high quality photos, printed on double or medium weight paper having a standard finish (matte, glossary, satin), labeled in pencil. These may be 3” x 5” or larger, but 8” x 10” are preferred. The State Historic Preservation Division will accept photos printed from digital format, in accordance with the National Register specifications, and both prints and electronic images on CD or DVD should be provided. The images should be in a tiff file and have a pixel depth of 3000 x 2000. 300dpi is the minimum camera setting that should be used. Label the image with Resource name, County, State, Image Number. For example: SmithHouse\_JonesCounty\_AL\_0001. The nomination must include a photo log with the rest of the information required: name of the photograph, date, description. For more information, see the “Photograph Policy Update March 2005, *National Register Bulletin*. U.S. Department of the Interior, National Park Service, at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm), and “Photograph Policy Update March 2008,” *National Register Bulletin*. U.S. Department of the Interior, National Park Service, at [www.nps.gov/history/nr/publications/bulletins.htm](http://www.nps.gov/history/nr/publications/bulletins.htm).

# Chapter 4: Research



Photo: Augie Salbosa

HAWAII REGISTER NOMINATION GUIDE

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## PLANNING YOUR RESEARCH

In researching a historic residence, your goal is to find out what it was like originally. You want to find out:

- Who built the house and when?
- What did the house originally look like—inside and out?
- Who owned and lived in it?
- What were the cultural forces at work when the house was built?
- What changes have been made and when?

## DEPARTMENT OF PLANNING AND PERMITTING

To begin your research, you will need the residence's street address and Tax Map Key (TMK) number. You can find a residence's TMK number on the Real Property Tax Bill. Use the TMK number to find the permit history for your residence. Building permit records help you find the dates of alterations made to the house, the type of alterations, the name of the owners, name of the architect and builder, cost, floor plans that show the location of major fixtures, and types of materials.

In Honolulu, this information may be found on-line on the website for the Department of Planning and Permitting for the City & County of Honolulu (<http://www.honoluluodpp.org>). The Geographic Information System (GIS) option allows you to search either by address or TMK number. The zoning information will tell you if the residence is already on the "historic site register." Building permits issued prior to January 1972, however, are not available on-line. Copies of the building

permits may be obtained by visiting the Data Access and Imaging Branch on the first floor of the Honolulu Municipal Building at 650 South King Street, tel (808) 527-6743 or email [info@honoluluodpp.org](mailto:info@honoluluodpp.org).

In the County of Kauai, you may be able to get information on your residence's building permit history through the County's official website at [www.kauai.gov/planning](http://www.kauai.gov/planning) or by calling the Planning Department at (808) 241-6677.

In the County of Maui, you can go to the County's website at [www.co.maui.hi.us/](http://www.co.maui.hi.us/) and go to *on-line services* to find permit history and property tax assessment information.

The County of Hawaii has on-line information available at [www.co.hawaii.hi.us](http://www.co.hawaii.hi.us) for the Public Works Department, which oversees building permits, and the Tax Assessment Division.

## COUNTY REAL PROPERTY TAX ASSESSEMENT OFFICE

A residence's real property tax records help you establish the "chain of title" history that shows who owned the residence and when ownership transfers occurred. On the summary tax sheet for the residence, each transfer of ownership is recorded. On the same line as the transfer, there is a document number that will help you locate the deed book in which a copy of the deed is kept. The next section will explain how to find the deed book at the State Bureau of Conveyances.

In Honolulu, a residence's tax records can be found at the City and County's Tax Assessment Office. This office houses the original field books containing residences' tax history. These original field books are no longer available, but they have been scanned and can be viewed by the public on-line at computer terminals in the computer room. Property tax records for residences in Kauai, Maui, and Hawaii Island Counties can be researched using the county government links provided in the previous section, or by going to the county tax assessor's office to request information. Locations for the county tax assessment offices can be found at each of the county's homepages by using the links provided above.

While you are researching tax record information at the county tax office or on their website, request a copy of the tax map, which shows the boundaries of the property. This map will provide a useful basis on which to draw the site map of your residence, which is a required part of the nomination. For Hawaii Island County, residents can download TMK maps at <http://co.hawaii.hi.us/maps/tmk/zone.htm>. For Maui County, maps can be found at <http://webmail.co.maui.hi.us/com/webload/zone.htm>. In Kauai County, the Real Property Assessment Office will provide individual plat maps, which may be ordered directly from this office by placing an order. Contact information can be found at [www.kauai.gov/realproperty](http://www.kauai.gov/realproperty).

### **STATE BUREAU OF CONVEYANCES**

A residence's "chain of title" history shows each time it transferred ownership. Each transfer of ownership has a deed

book reference listed next to it, which allows you to locate the original deeds. The deeds will verify the legal names of the owners who held title to the residence and the dates of their ownership. A deed also can contain some information about the residence, particularly a legal description of the residence that will give you its boundaries. Deed books can be found at the State's Bureau of Conveyances, which is responsible for maintaining the State's system for title to real property. Hawaii is the only state in the nation with a single statewide recording office, according to the Bureau's website. Sometimes a deed will reference a plat book, which is a large scale map showing lots and buildings on each block. These were generally available for large communities going back to the 19<sup>th</sup> century. By comparing plat books from year to year, you can see how the neighborhood developed, when water and sewer lines appeared, etc. The State Bureau of Conveyances, which is part of the Dept of Land and Natural Resources (DLNR), is located in Honolulu at 1151 Punchbowl Street, Room 121. The phone number is (808) 587-0314 and website is <http://hawaii.gov/dlnr/boc>

### **THE HAWAII STATE ARCHIVES**

Once you have assembled the residence's "chain of title," it is important to find out as much as possible about the person who built the house, the people who lived in the house, and the original appearance of the house. The Hawaii State Archives has old photographs, aerial photographs, old city directories that list people's names and occupations, maps, and other types of historical materials that may provide this type of information. Hawaii's State Archives was established in 1905 and is responsible for collecting, appraising, preserving, and making

available to the public Hawaiian government records considered to be of enduring value. The primary collections consist of government records from the monarchy to the current legislative session, private collections of individuals and organizations, historical photographs, maps, and library collections specializing in Hawaiian history, culture, and Pacific voyages. An old city directory, for example, can provide names, addresses, and occupations for a town's inhabitants in that year. Another valuable resource, The Aerial Photograph Index, contains historic aerial photographs that give a bird's eye view of past buildings and roads. The Hawaii State Archives are located in the Kekauluohi Building on the Iolani Palace grounds. The staff can be reached at tel. (808) 586-0330 or email [archives@hawaii.gov](mailto:archives@hawaii.gov). The website is available at: <http://www.state.hi.us/dags/archives/welcome.htm>.

### **HAWAII STATE LIBRARY**

Hawaii's public libraries offer old newspaper and map collections, as well as reference materials, which can be used to better understand the social, economic, and political history of your neighborhood, as well as the individuals associated with an old building. History books, such as, Edward Beechert's *Honolulu Crossroads of the Pacific* (University of South Carolina Press, 1991), provide many details about Honolulu. Obituaries can give insight into people's lives. Map collections, such as the Sanborn Fire Insurance maps, the U.S. Geographical Survey (USGS) maps, and old city or county maps provide information about streets and buildings as they were in the past. There is detailed information about each of these map collections below. There are 51 branches that make up the

Hawaii State Library system, and the locations for each island can be found on the website at: <http://www.librarieshawaii.org/locations/index.htm>.

### **HAWAII-PACIFIC COLLECTION OF THE UNIVERSITY OF HAWAII**

Another library that offers an extensive collection of historical materials about Hawaii is The Hawaii-Pacific Collection housed in the Manoa Hamilton Library. This collection includes journals and periodicals, as well as newspapers, videotapes, and special collections, such as, the Hawaii Sugar Planter's Association archives with some of the plantation's original house plans. The Hawaii-Pacific Collection can be reached at (808) 956-8264 or email [speccoll@hawaii.edu](mailto:speccoll@hawaii.edu). The website is <http://libweb.hawaii.edu/libdept/pacific/>.

### **MUSEUMS AND OTHER COLLECTIONS**

You may find old photos and other historical materials at museums and local historical societies, such as the Bishop Museum, Mission Houses Museum Library, Hawaiian Historical Society, Lyman Museum, Kona Historical Society, Kauai Historical Society, Bailey House Museum, etc. These collections may provide historical materials such as missionary letters, journals, Hawaiian church records, Hawaiian language materials, photographs and images of Hawaii and the Pacific that would be helpful. Remember, however, historical materials that pre-date the construction of your house might not be directly

relevant to its significance, but this information can give you a better understanding of the individuals who built and lived in the home.

### **STATE HISTORIC PRESERVATION DIVISION**

The State Historic Preservation Division offers another opportunity for research. It has many files, which may include previous survey forms that could provide information on a residence from previous inventory work dating back to the 1970s.

### **HOUSE PLANS AND OTHER PHYSICAL EVIDENCE**

In addition to written records, photographs, and maps, look for original house plans that may be stored in your residence. The original plans and architectural drawings can provide indisputable evidence of the residence's original plan, and possibly the name of the architect. There is also important information that can be inferred from the old house itself. Inferences from architectural style are based on knowing that tastes in domestic architecture have gone through well-defined phases. But you need to be cautious because styles were in fashion at different times in different parts of the country and homes rarely remain unaltered. Also confusing is the tendency of many carpenter-builders (and architects) to combine in a single house the elements from several different styles that pleased them. The key is to study each detail of the house: windows, doors, cornice, porches, chimneys, roofline, siding,

ornament, interior woodwork, etc. The styling and combinations of these many elements also give age clues that are fairly accurate. In most cases, therefore, it is best to approach the style of a house as a combination of various elements, with particular focus on those that appear to best define the character of the house.

### **SANBORN FIRE INSURANCE MAPS**

Many libraries and archival collections contain Sanborn Fire Insurance maps. These maps provide historical information such as the layout of a neighborhood and footprint of a building. This information can be used to confirm the original date of a building, reveal the nature of neighboring streets and houses, and distinguish alterations or changes that have been made to the materials and design of a house. The Sanborn Map Company was founded in 1867 by D.A. Sanborn, who created hand-made and colored lithograph maps of over 12,000 cities and towns across the United States. The maps are large-scale plans containing data that was used to assess the potential risk of fire for urban structures. This includes information such as the outline of each building, the size, shape and construction materials, heights, and function of structures, location of windows and doors. The maps also give street names, street and sidewalk widths, property boundaries, building use, and house and block numbers. Seven or eight different editions can sometimes represent some areas. These maps can be found in the Hawaii State Library map collection, the University of Hawaii map collection, and the Hawaii State Archives. The original maps are usually not available, but can be viewed on micro-film.

**U.S. GEOGRAPHICAL SURVEY (USGS)  
TOPOGRAPHICAL MAPS**

USGS topographical maps show the shape and elevation of the land and include both natural and manmade features, such as roads, boundaries, transmission lines, and major buildings. These maps are useful tools in understanding the pattern of development in your part of the islands. Historic USGS topographic maps of various areas in Hawaii can be found in the Hawaii State Library's Map Collection.

**ORAL HISTORY**

Interview neighbors, previous owners, or relatives of these families. Many of the historic homes in Hawaii were built during the first half of the twentieth century, so they are associated with people and communities which still are able to provide first-hand information. Put together a list of names of people associated with the house, such as former neighbors, family friends, housekeepers, relatives, etc. The telephone book or an internet search may give you information to help locate some of these people. Some information they may be able to provide include colors of the house inside and out; type and placement of the furniture; uses of various rooms; and stories about its occupants. One of the most important things you may find are old photos of the house.

# Chapter 5: Illustrated Glossary



Photo: Augie Salbosa

HAWAII REGISTER NOMINATION GUIDE

## FAÇADE AND EXTERIOR ELEMENTS

**Arch:** A construction that spans an opening, usually curved. A segmental arch has a head in the shape of an arc of a circle.



**Balcony:** A projecting platform that is supported from below or cantilevered from the structure; usually enclosed with a railing or balustrade.



**Battered:** A surface that is inclined or tilted with respect to the vertical. It can refer to a wall, foundation, pier, chimney, etc. Battered architectural elements are often found in Craftsman style architecture.



**False half-timbering:** A wall that appears to be half-timbered construction, but whose woodwork is merely decorative.



**Girt:** A board between corner posts that helps to hold together the walls of a timber-framed house.



**Lattice:** A structure formed by the crossing of laths, rods, bars, or thin strips of wood or metal, usually arranged in a diagonal pattern or a square pattern; often used as a screen, as ornamental grillwork, or as a barrier to prevent entry into an area intended to be private.



**Open Work:** Any work, especially ornamental, that is characterized by perforations or openings, such as scrollwork. Scrollwork may be cut on a scroll saw such as the decorative bargeboards on Carpenter Gothic houses, or it may be wrought-iron ornamental work in which scroll-like characters are an important element.



**Pier:** A column, masonry support, or other structural member used to sustain a concentrated load. When the sides slope, it is battered.



**Pierced work:** Ornamentation that is characterized by patterns formed by perforations.



**Pilaster:** A pier or pillar attached to a wall, often with a capital and base, which projects slightly from the wall.



**Porch:** An exterior structure that extends along the outside of a building; usually roofed and generally open-sided, but may also be screened, semi-enclosed, or glass-enclosed; it may be an addition to the main structure or may be set within the house structure, in which case it is called an inset or integral porch. Also a veranda, galerie, or piazza.



Above are examples of an outset, or projecting, porch which extends beyond the face of the house.



These houses have an inset, or integral, porch which is set within the main structure of the house



Above are homes with a full-width porch which extends the full width of the house.



These homes have a wraparound porch which is a full-width porch that continues around the sides of a house.

**Porte cochere:** A covered automobile entryway to provide shelter from weather for persons arriving or leaving a building by vehicle, or a covered automobile entryway leading to a courtyard.



**Rail; Balustrade:** A bar of wood, a panel, or other material connecting one post, pale, or baluster to another. A balustrade is an entire railing system, as along the edge of a porch, balcony, or roof deck; includes a top rail, balusters, and often a bottom rail.



**Rubblework, rubble masonry:** Masonry built of rough stones of irregular shapes and sizes that are not laid in regular courses; used in the construction of walls, foundations, and paving.



**Wall Cladding Materials:** Walls may be clad with wood, brick or stone, or have a stucco finish. Horizontal Board Siding includes three types: bevel, drop, and flush.



Bevel siding is constructed of horizontal boards that overlap such as lapped, clapboard, and rabbeted.



Drop siding has a simple channel



Tongue-and-groove (T&G) boards

**Vertical Board Siding:** The three types are lapped; channel, and flush.



Board-and-batten is lapped siding.



Vertical channel siding has a simple channel



Tongue-and-groove (T & G) boards

**Shingle siding:** This type uses a thin piece of wood as an exterior covering. These are applied in overlapping rows, often in one of the following designs: staggered pattern, chisel pattern, coursed pattern, diamond pattern, fishscale pattern, or sawtooth pattern.



Fishscale pattern



Coursed pattern



Staggered pattern

**Stucco finish:** An exterior finish, usually textured, formed by mixing Portland cement, lime, sand, and water; often applied over wall constructions.



**Vents:** Openings that allow air to circulate through the various parts of a building, such as foundation and attic spaces.



Wood-slat foundation vent



Louvered gable vent



Screened eave vent



Lattice foundation vent



Wood slat attic vent

## ROOF TREATMENTS

**Gable:** A vertical surface on a building usually adjoining a pitched roof, commonly at its end and triangular-shaped, although the specific shape of the vertical surface depends on the type of roof and parapet.



Front-gabled



Pair of front gables



Double gabled



Side-gabled



Low-pitched cross gabled



High-pitched cross gabled



Three intersecting gables



Curvilinear parapeted gable



Parapeted gable



A gable-on-hip roof has a gable that sits on a hipped roof. If the gable is small, it may be called a gablet.



Double-pitched front gable



Double-pitched cross-gabled



Cross gable-on-hip

**Gambrel roof, Dutch gambrel roof:** This roof has two flat surfaces on each side of a central ridge; each surface is at a different pitch; the shorter upper ridge has a low pitch, and the longer, lower surface has a steep pitch. It is common in Colonial Revival architecture. It is sometimes called a Dutch or English gambrel roof.



**Hipped roof, hip roof:** A roof comprising adjacent flat surfaces that slope upward from all sides of the perimeter of the building.



Simple hipped roof



Hip-on-hip



Pyramidal



Cross-hipped



Double-pitched hipped



Double-pitched hipped



A combination gable roof and hipped roof can be called a Jerkinhead roof, a clipped gable, hipped gable, or hip-on-gable roof.

**Flat Roof:** A horizontal roof having either no slope or a slope sufficient only to effect drainage; it may be surrounded by a parapet or it may extend beyond the exterior walls.



**Canopy Roof:** A roof, often over a balcony or porch, that is suggestive of the curvature of a suspended cloth canopy.



**Bargeboard or Fascia:** A board that hangs from the projecting edge of a sloping gable roof; sometimes carved and ornamented. Highly decorated bargeboards are found, for example, in Tudor Revival houses. Also called a gableboard or vergeboard.



**Bracket:** Any support that helps support an overhanging member, such as a cornice, eaves, or shelf. A decorative bracket may support a cornice or entablature over a door, mantel, or window. The diagonal support placed across the angle between two members that are joined is called a knee brace and is a popular feature in Craftsman style architecture.



**Dormer:** A structure projecting from a sloping roof, usually housing a vertical window or louvers. It is not part of the roof structure but is framed separately, and often provides daylight and ventilation for a bedroom located in a loft space.



These dormers are shed dormers or shed-roof dormers, whose eave line is parallel to the eave line of the main roof.



Above are gable dormers, also known as gabled dormer or triangular dormer, which have a triangular gable roof.



An eyebrow dormer has no sides and roof is carried over in a wavy line. An inset dormer is partially set below the sloping roof.



A hipped dormer has a roof with flat surfaces that slope upward at the front of the dormer as well as on both sides.

**Eaves:** The part of the roof that projects beyond the exterior wall; usually the lower edge of a sloped roof.



Bellcast eaves or flared eaves are the part of the roof that has a gradually diminishing slope and projects beyond the face of an exterior wall, flaring upward near its lower end. Flemish in origin.



Closed or boxed eaves are enclosed by boards and/or molding so that the rafters are not visible.



Open eaves are overhanging eaves in which the roof rafters are visible from below.

**Modillion:** a horizontal bracket that supports a cornice on its underside; often has the shape of a scroll. If it is a plain slab, it is called a block modillion. If it is under the eaves, it can be called an eaves bracket.



**Parapet:** A low protective wall or similar barrier at the edge of a roof, balcony, terrace, or the like; often decorative.



**Pediment:** A gable above or over a door, window, or hood; usually has a horizontal cornice, crowned with slanting sides forming a triangle, but may be crowned with other configurations, such as curved or broken sides: angular pediment, broken pediment, broken-scroll pediment, center-gabled pediment, curved pediment, open pediment, pointed pediment, round pediment, scroll pediment, segmental pediment, split pediment, swan's-neck pediment, triangular pediment.



**Pent roof:** A small false roof having a single slope, placed between the first and second floors of a house; may provide limited shelter for a window or door directly below but is usually merely decorative; frequently called a visor roof or skirt roof.



**Roofing material:** This covers the roof, such as shingles, shake, slate, or tile. Roofs may have wood or slate shingles that are sometimes cut into decorative shapes such as fishscale, diamond, hexagon, octagon, or plain. They can also be variegated.



Mission tile, also called Spanish tile.



Slate fish-scale shingles



Wood shake

**FENESTRATION: THE DESIGN AND ARRANGEMENT OF WINDOWS**

**Bay window:** A window that protrudes outward from a wall.



**Pane, Light:** A flat sheet of glass, cut to fit part of a window or door; often of smaller size, the larger ones usually being called sheets. Once installed in a window sash, a pane is often referred to as a *light*. A window sash may be subdivided into a number of smaller lights, often for decorative purposes. In specifying the configuration of a double-hung window having divided lights, the number in the upper sash is specified first, followed by the word “over” and the number in the lower sash. For example, historic homes often have a “six-over-three (6/3) pattern;” “nine-over-nine (9/9);” “twelve-over-twelve (12/12),” “fifteen-over-one” pattern, and so on.



Fifteen-over-one



Seven geometric-shaped lights-over-one



Eight-over-eight

**Ribbon window, or ribbon lights:** A ribbon window is a horizontal band of at least three windows, separated only by mullions, on the façade of a building. It may be called a window band.



Ribbon windows surround a center fixed light



Geometric-shaped ribbon lights

**Sash windows:** Sash refers to the framework of a glazed window, which is either movable or fixed. It may be built of a variety of materials including wood, aluminum, and vinyl.



If sash windows slide in a vertical plane, they are double-hung windows and may be hung as a single, pair, or set of three.



A sash window that moves in a horizontal plane is a sliding sash window.



If sash windows pivot about a vertical axis, they are casement windows.



If a sash window pivots about a horizontal axis, they are awning windows.



Fixed sash may hold glass jalousies



Sash windows may be divided into three parts of varying heights



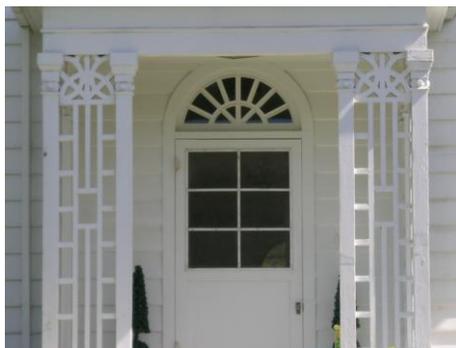
**Shutter:** A moveable panel, usually one of a pair used to cover an opening, especially a window opening. Types include solid wood shutter, louvered shutter, battened shutter, boxing shutter, and folding shutter.



**Transom window:** A window that sits above the door. If this window is semicircular or semi-elliptical with radiating rods or bars suggestive of an open fan, it is commonly known as a fanlight.



Fanlight transoms



Ribbon-light transom

DOORWAY TREATMENTS

**Battened door:** An early type of exterior door, constructed of vertical wood planks or boards held together by horizontal battens. Doors of this type were usually carried on very long strap hinges fastened to the door frame.



**Glazed door:** A door set with a pane or panes of glass.



**Paneled door:** A door with recessed panels; commonly referred to by the number of panels it contains, usually between one and eight; for example a “two-paneled door,” “three-paneled door,” “four-paneled door, or “six-paneled door.”



**Round-topped door:** A door that has a semicircular head.



**Sidelight:** A framed area of fixed glass, usually comprising a number of small panes; commonly one of a pair of such lights, set vertically on each side of a door.



# Chapter 6: Frequently Asked Questions



Photo: Augie Salosa

HAWAII REGISTER NOMINATION GUIDE

**WHAT IS THE HAWAII REGISTER OF HISTORIC PLACES?**

The Hawaii State Register is the official list of districts, sites, structures, buildings, and objects that formally recognizes their significance in Hawaii's history, architecture, archaeology, engineering and culture. The Hawaii Register was established in 1976 to help property owners, communities, and neighborhoods recognize their important historic properties and to preserve and enhance the State's historic and cultural heritage. It was not designed as a major regulatory program or as just an honor roll. Like the National Register, it was intended to be broad rather than exclusive, and it includes many different kinds of properties important to the people of Hawaii.

**HOW OLD DOES A HOUSE NEED TO BE?**

Hawaii law requires a residence to be *historic* before it can be entered into the Hawaii Register. The law defines a "historic property" as "any building, structure, object, district, area, or site, including heiau and underwater site, which is over fifty years old." One exception is a residence that has achieved significance within the last 50 years and is of exceptional importance. More information regarding this is available from the NPS ([www.nps.gov/nr/](http://www.nps.gov/nr/)) in the *National Register Bulletin*, "How To Evaluate and Nominate Potential National Register Properties That Have Achieved Significance Within the Last 50 Years."

**HOW DO I CHECK TO SEE IF MY RESIDENCE IS LISTED IN THE HAWAII REGISTER?**

• [Check the on-line register by islands.](#) If the residence you are researching is not on the Register, you may check with the State Historic Preservation Division for the latest submittals and additions to the Register.

**IF I LIST MY RESIDENCE IN THE HAWAII REGISTER, WILL I BE RESTRICTED FROM CHANGING OR SELLING IT?**

Listing in the Hawaii Register does not prohibit your right to paint, remodel, manage, sell, or even demolish your residence. You may alter your building at any time, but you need to allow the State Historic Preservation Division (SHPD) an opportunity to review your proposed construction, alteration, disposition, or improvement prior to commencing the work. In Hawaii, the state reviews these types of permit applications for all homes fifty years and older, not just those listed on the Register. If a home is listed and receiving property tax benefits, however, the SHPD review can be valuable to homeowners because, if they choose to alter a historic residence inappropriately, they run the risk that the residence could be removed from the Register. If they have received County property tax exemptions, they could lose these tax benefits retroactively.

**IF MY HOME IS LISTED ON THE HAWAII REGISTER, IS IT ELIGIBLE FOR THE NATIONAL REGISTER?**

The Historic Places Review Board is directed by State preservation law, Chapter 6E, to enter historic properties into the Hawaii Register of Historic Places on the basis of their value to Hawaii's heritage. The National Register was established to expand Federal recognition to historic properties of local and State significance. To qualify for the National Register, therefore, a residence needs only be of significance at the State or local level. Entering a residence in the Hawaii Register supports its eligibility at the national level.

**WHAT KIND OF ALTERATION CAN BE DONE TO A HOME ON THE HAWAII REGISTER?**

The State Historic Preservation Division handles questions pertaining to alterations of a historic structure on a case-by-case basis. Usually, if the desired alterations will affect the public facing elevations (a scaled drawing of the side, front, or rear of a structure) it is unlikely for the plan to be approved as submitted. Guidelines for altering a structure's interior are usually more lenient for utility spaces like bathrooms, storage, laundry and kitchen, unless the interior relates to the overall historic quality of the structure. Any approved alterations will have to comply with the Secretary of the Interior's Standards for Rehabilitation. These guidelines can be found at [www.nps.gov/history/hps/tps/](http://www.nps.gov/history/hps/tps/).

**CAN A NEW OR BETTER MATERIAL REPLACE THE EXISTING MATERIAL ON MY HISTORIC RESIDENCE?**

The SHPD scrutinizes the replacement of structural elements with anything other than the original construction material on a case-by-case basis. If replacement of roofing material will negatively affect the character of the structure, i.e. replacing wood shake for glazed tile, SHPD's concurrence will not be given for the project. New, modern building materials may have different qualities which, in extreme cases, may damage existing material or cause bleeding of chemical agents into surrounding, pre-existing materials, causing accelerated deterioration. Be careful of mismatched materials which may have a detrimental effect on your historic residence. Check for compatibility when placing new building materials adjacent to the old structural material. Check with the Secretary of the Interior's Standards for Rehabilitation at [www.nps.gov/history/hps/tps/](http://www.nps.gov/history/hps/tps/).

# Chapter 7: Professional Directory



Photo: David Franzen

HAWAII REGISTER NOMINATION GUIDE

## CHAPTER 7

## DIRECTORY OF PROFESSIONAL SERVICE PROVIDERS

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Louisa LaRoux Architecture  
Ms. Louisa Potgieter, AIA, Principal  
993 Wainiha Street  
Honolulu, Hawaii 96825  
Phone: (808) 277-0246  
Fax: (808) 396-0522  
Email: [Louisa@louisaleroux.com](mailto:Louisa@louisaleroux.com)  
Geographic Area: Statewide  
Area of Expertise: Architecture

Kauai Historical Society  
Ms. Mary Reguilman  
P.O. Box 1778  
Lihue, Hawaii 96766  
Phone: (808) 243-3373  
Fax: (808) 245-8693  
Email: [info@kauaihistoricalsociety.org](mailto:info@kauaihistoricalsociety.org)  
Geographic Area: Kauai  
Areas of Expertise: Archaeology, Architecture and History

Environmental Planning Services  
Mr. Eugene Dashiell  
1314 South King Street #952  
Honolulu, HI 96814  
Phone: (808) 593-8330  
Fax: (808) 593-8330  
Email: [dashiell.e@hawaiiantel.net](mailto:dashiell.e@hawaiiantel.net)  
Geographic Area: Statewide  
Areas of Expertise: Archaeology, Engineering and History

Stone-Swanson Enterprises  
Ms. Deborah Stone-Swanson  
68-1904 Lina Poepoe Street  
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Phone: (808) 883-9262  
Fax: (808) 443-0409  
Email: [stone-swanson@hawaii.rr.com](mailto:stone-swanson@hawaii.rr.com)  
Geographic Areas: Hawaii Island, Oahu  
Areas of Expertise: Landscape Architecture

Stone-Swanson Enterprises  
Ms. Deborah Stone-Swanson  
94-132 Lumikula Street  
Waipahu, Hawaii 96797  
Phone: (808) 896-1220  
Fax: (808) 443-0409  
Email: [stone-swanson@hawaii.rr.com](mailto:stone-swanson@hawaii.rr.com)  
Geographic Areas: Hawaii Island, Oahu  
Areas of Expertise: Landscape Architecture

Chase Preservation Services  
Ms. Sheree Chase  
P.O. Box 1588  
Kealahou, Hawaii 96750  
Phone: (808) 937-4549  
Email: [shereechase@gmail.com](mailto:shereechase@gmail.com)  
Geographic Area: Statewide  
Areas of Expertise: Architecture and History

## CHAPTER 7

## DIRECTORY OF PROFESSIONAL SERVICE PROVIDERS

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Canner Associates, LLC  
Mr. Gary Canner, AIA, CSI  
20A Puukani Place  
Kailua, Hawaii 96734  
Phone: (808) 271-2285  
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Email: gcanner@hawaii.rr.com  
Geographic Area: Statewide  
Area of Expertise: Architecture

Helber, Hastert & Fee, Planners  
Ms. Wendie McAllaster  
733 Bishop Street, Suite 2590  
Honolulu, Hawaii 96813  
Phone: (808) 545-2055  
Fax: (808) 545-2050  
Email: hhf@hhf.com  
Geographic Area: Statewide  
Area of Expertise: Landscape Architecture

Historic Preservation Research  
Ms. Joan Harper, Researcher  
3312 Paty Drive  
Honolulu, HI 96822  
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Geographic Area: Statewide  
Areas of Expertise: Architecture and History

Mason Architects  
Mr. Glenn Mason, AIA, Principal  
119 Merchant Street, Suite 501  
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Areas of Expertise: Archaeology and History

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Photo: Mason Architects

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# Appendix A: NPS Glossary of Historic Register Terms



Photo: Mason Architects

HAWAII REGISTER NOMINATION GUIDE

## NATIONAL REGISTER BULLETIN GLOSSARY OF NATIONAL REGISTER TERMS

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- Accompanying documentation**— USGS map, photographs, and sketch maps that accompany completed registration form.
- Acreage**— area of a historic property measured in acres.
- Amendment documentation**— provided on a new registration form or continuation sheets for a property already listed in the National Register officially changing the significance, boundaries, name, or other aspect of the listing.
- Antiquities Act**— enacted in 1906, the first legislation in the United States to preserve American antiquities, including the designation and protection of national monuments on federally owned land.
- Archeological district**— a significant concentration, linkage, or continuity of sites important in history or prehistory.
- Architectural classification**— item on registration form calling for the entry of an architectural style or other term by which property can be identified.
- Architectural significance**— importance of a property based on physical aspects of its design, materials, form, style, or workmanship, and recognized by criterion C.
- Area of significance**— aspect of historic development in which a property made contributions for which it meets the National Register criteria, such as agriculture or politics/government.
- Association**— link of a historic property with a historic event, activity, or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.
- Associative characteristic**— an aspect of a property's history that links it with historic events, activities, or persons.
- Boundaries**— lines delineating the geographical extent or area of a historic property.
- Boundary description**— a precise description of the lines that bound a historic property.
- Boundary justification**— an explanation of the reasons for selecting the boundaries of a historic property.
- Building**— a resource created principally to shelter any form of human activity, such as house.
- Certification**— process by which a nominating authority signs a National Register form or continuation sheet to verify the accuracy of the documentation and to express his or her opinion on the eligibility of the property for National Register listing; also, the signature through which the authority nominates a property or requests a determination of eligibility; also, the process and signature by which the Keeper of the National Register acts on a request for listing, a determination of eligibility, or other action.
- Certified local government (CLG)**— a local government officially certified to carry out some of the purposes of the National Historic Preservation Act, as amended.
- Certifying official**— SHPO or FPO who initiates and supports a nomination or requests other official action related to National Register listing.
- CLG**— see "certified local government."
- Commenting official**— any official whose comment is required or requested on the nomination of a property to the National Register or other action related to National Register listings.
- Contributing resource**— a building, site, structure, or object adding to the historic significance of a property.
- Criteria**— general standards by which the significance of a historic property is judged; see "National Register criteria."
- Criteria Considerations**— additional standards applying to certain kinds of historic properties.
- Cultural Affiliation**— archeological or ethnographic culture to which a collection of sites, resources, or artifacts belong.
- Cultural resource**— building, site, structure, object, or district evaluated as having significance in prehistory or history.
- Current function**— purpose that a property, or portion of it, currently serves or will serve in the near future.
- Design**— quality of integrity applying to the elements that create the physical form, plan, space, structure, and style of a property.
-

## GLOSSARY OF NATIONAL REGISTER TERMS

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**Determination of eligibility**— an action through which the eligibility of a property for National Register listing is decided but the property is not actually listed; nominating authorities and federal agency officials commonly request determinations of eligibility for federal planning purposes and in cases where a majority of private owners has objected to National Register listing.

**Description**— section of the registration form where the historic features and current condition of a property are described.

**Discontiguous district**— a historic or archeological district containing two or more geographically separate areas.

**District**— a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

**Documentation**— information that describes, locates, and explains the significance of a historic property.

**Documentation standards**— requirements for describing, locating, and stating the significance of a property for listing in the National Register.

**Eligibility**— ability of a property to meet the National Register criteria.

**Evaluation**— process by which the significance and integrity of a historic property are judged and eligibility for National Register listing is determined.

**Evaluation methods**— steps through which the eligibility of a historic property is determined.

**Event**— an occasion, circumstance, or activity that occurred within a particular period of time, or continued over an extended period of time.

**Federal Preservation Officer (FPO)**— official designated by the head of each Federal agency to be responsible for coordinating the agency's activities under the National Historic Preservation Act, as amended, including nominating properties to the National Register.

**Feeling**— quality of integrity through which a historic property evokes the aesthetic or historic sense of past time and place.

**Function**— (or use) purpose for which a building, site, structure, object, or district is used. (See also current and historic function.)

**Geographical area**— an area of land containing historic or archeological resources that can be identified on a map and delineated by boundaries.

**Historic context**— an organizing structure for interpreting history that groups information about historic properties which share a common theme, common geographical location, and common time period. The development of historic contexts is a foundation for decisions about the planning, identification, evaluation, registration, and treatment of historic properties, based upon comparative significance.

**Historic district**— See "district."

**Historic function**— use of a district, site, building, structure, or object at the time it attained historic significance.

**Historic property**— any prehistoric or historic district, site, building, structure, or object.

**Historic significance**— importance for which a property has been evaluated and found to meet the National Register criteria.

**Historic Sites Act**— enacted in 1935, the legislation providing for the preservation of historic American sites, buildings, objects, and antiquities of national significance, including the designation of National Historic Landmarks and historic units of the National Park System.

**Identification**— process through which information is gathered about historic properties.

**Identification methods**— steps through which information about historic properties is gathered.

**Important person**— an individual who has made significant contributions in American history, architecture, archeology, engineering, and culture.

**Information potential**— ability of a property to provide important information about history or prehistory through its composition and physical remains; importance recognized by criterion D.

## GLOSSARY OF NATIONAL REGISTER TERMS

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**Integrity**— authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period.

**Level of significance**— geographical level—local, State, or national—at which a historic property has been evaluated and found to be significant.

**Local significance**— importance of a property to the history of its community, such as a town or county.

**Location**— quality of integrity retained by a historic property existing in the same place as it did during the period of significance.

**Materials**— quality of integrity applying to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

**Multiple property documentation form**— official National Register form (NPS 10-900-b) used for documenting the contexts and property types for a multiple property listing.

**Multiple property listing**— a group of historic properties related by common theme, general geographical area, and period of time for the purpose of National Register documentation and listing.

**Multiple property submission**— format through which historic properties related by theme, general geographical area, and period of time may be documented as a group and listed in the National Register.

**Multiple resource submission**— format previously used for documenting and listing groups of historic properties located within the same general geographical area; see "multiple property submission."

**National Historic Landmark**— (NHL) a historic property evaluated and found to have significance at the national level and designated as such by the Secretary of the Interior.

**National Historic Preservation Act, as amended**— 1966 legislation establishing the National Register of Historic Places and extending the national historic preservation programs to properties of State and local significance.

**National Register criteria for evaluation**— established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places.

**National Register Information System (NRIS)**— computerized data base of information on properties included in the National Register of Historic Places.

**National Register of Historic Places**— official federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering and culture.

**National significance**— importance of a property to the history of the United States as a nation.

**Nominating Authority**— Federal or State official authorized to nominate properties to the National Register of Historic Places.

**Noncontributing resource**— a building, site, structure, or object that does not add to the historic significance of a property.

**Notification**— process through which property owners, public officials, and the general public are notified of nominations to and listings in and determinations of eligibility for the National Register.

**Object**— a construction primarily artistic in nature or relatively small in scale and simply constructed, such as a statue or milepost.

**Owner objection**— a notarized written statement from a property owner disapproving the nomination and listing of his or her property in the National Register.

**Ownership**— legal status in which an owner holds fee simple title to a property, or portion of it.

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## GLOSSARY OF NATIONAL REGISTER TERMS

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**Period of significance**— span of time in which a property attained the significance for which it meets the National Register criteria.

**Physical characteristics**— visible and tangible attributes of a historic property or group of historic properties.

**Potential to yield information**— likelihood of a property to provide information about an important aspect of history or prehistory through its physical composition and remains.

**Preservation planning**— series of activities through which goals, priorities, and strategies for identification, evaluation, registration, and protection of historic properties are developed.

**Preservation planning process**— process by which goals, priorities, and strategies for preservation planning activities are set forth and carried out.

**Property**— area of land containing a single historic resource or a group of resources, and constituting a single entry in the National Register of Historic Places.

**Property type**— a grouping of properties defined by common physical and associative attributes.

**Public notice**— notification made through a public notice in a local newspaper or public place.

**Public participation**— process by which the opinions of property owners, public officials, and the general public are considered

**Registration**— process described in 36 CFR Part 60 which results in historic or archeological properties being listed or determined eligible for listing in the National Register.

**Registration requirements**— attributes of significance and integrity qualifying a property for listing in the National Register.

**Resource**— any building, structure, site, or object that is part of or constitutes a historic property.

**Resource type**— the general category of property— building, structure, site, district, or object— that may be listed in the National Register.

**Setting**— quality of integrity applying to the physical environment of a historic property.

**Significance**— importance of a historic property as defined by the National Register criteria in one or more areas of significance.

**Significant date**— date of an event or activity related to the importance for which a property meets the National Register criteria.

**Site**— location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.

**State Historic Preservation Officer (SHPO)**— the official designated by the Governor to administer the State's historic preservation program and the duties described in 36 CFR Part 61 including nominating properties to the National Register.

**State historic preservation office**— office in State or territorial government that administers the preservation programs under the National Historic Preservation Act.

**State preservation plan**— document that sets forth the process by which a State develops goals, priorities, and strategies for preservation planning purposes.

**State review board**— a board, council, commission or other collegial body appointed by the SHPO to review the eligibility of nominated properties and the adequacy of nomination documentation.

**State significance**— importance of a property to the history of the State where it is located.

**Statement of significance**— section of the registration form where the reasons a property is significant and meets the National Register criteria are stated and explained.

**Structure**— a functional construction made for purposes other than creating shelter, such as a bridge.

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## GLOSSARY OF NATIONAL REGISTER TERMS

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**Thematic resource submission**— format previously used for documenting and listing a group of historic properties related by a common theme; see “multiple property submission.”

**Theme**— a trend or pattern in history or prehistory relating to a particular aspect of cultural development, such as dairy farming or silver mining.

**UTM reference**— a set of coordinates (easting and northing) that indicates a unique location according to the Universal Transmercator Grid appearing on maps of the United States Geological Survey.

**Verbal boundary description**— a statement that gives the precise boundaries of a historic property, such as a lot number, metes and bounds, or township and range.

**Workmanship**— quality of integrity applying to the physical evidence of the crafts of a particular culture, people, or artisan.

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# Appendix B: Sample Nomination Forms



Photo: Mason Architects

HAWAII REGISTER NOMINATION GUIDE

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 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)

---

### 1. Name of Property

---

historic name: Liljestrand House

other names/site number: 3300 Tantalus Dr., Honolulu, Hawaii 96822

---

### 2. Location

---

street & number: 3300 Tantalus Dr.

not for publication

city or town: Honolulu

vicinity

state: Hawaii code: HI county: Honolulu

code

zip code: 96822

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### 3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, 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.)

Signature of certifying official \_\_\_\_\_

Date \_\_\_\_\_

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

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

Signature of commenting or other official \_\_\_\_\_

Date \_\_\_\_\_

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

---

### 4. National Park Service Certification

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I, hereby certify that this property is:

entered in the National Register \_\_\_\_\_ See continuation sheet.

determined eligible for the \_\_\_\_\_ See continuation sheet.  
National Register

---

determined not eligible for the \_\_\_\_\_  
National Register  
 removed from the National Register \_\_\_\_\_  
 other (explain): \_\_\_\_\_

---

Signature of Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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## 5. Classification

---

Ownership of Property (Check as many boxes as apply)

- private  
 public-local  
 public-State  
 public-Federal

Category of Property (Check only one box)

- building(s)  
 district  
 site  
 structure  
 object

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	_____
_____	_____
_____	_____
_____	_____
<u>1</u>	_____
	Total

Number of contributing resources previously listed in the National Register \_\_\_\_\_

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

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## 6. Function or Use

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Historic Functions (Enter categories from instructions)

Cat: Domestic \_\_\_\_\_ Sub: single dwelling \_\_\_\_\_

Current Functions (Enter categories from instructions)

Cat: Domestic \_\_\_\_\_ Sub: single dwelling \_\_\_\_\_

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## 7. Description

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Architectural Classification (Enter categories from instructions)

Pacific Modern

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Materials (Enter categories from instructions)

foundation: lava rock/concrete block footings

roof: composition shingle

walls: 4" wood siding

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

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## 8. Statement of Significance

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Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions):

Architecture/Regionalism

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Period of Significance:

1952 - 1957

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Significant Dates:

1952

1957

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

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Architect/Builder: Vladimir Ossipoff

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

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## 9. Major Bibliographical References

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(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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## 10. Geographical Data

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Acreage of Property: .959 acres

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

Zone	Easting	Northing	Zone	Easting	Northing
1	_____	_____	3	_____	_____
2	_____	_____	4	_____	_____

See continuation sheet.

Verbal Boundary Description:

The boundary of this property encompasses the entirety of TMK 2-5-011-008.

Boundary Justification:

The boundary of this property is the historic boundary associated with TMK 2-5-011-008.

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## 11. Form Prepared By

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name/title: Jessica Way  
organization: University of Hawaii, Historic Preservation Department date: May 9, 2007  
street & number: Department of American Studies, 334 Moore telephone: (808) 956-8574  
city or town: Honolulu state: HI zip code: 96822

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## Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name \_\_\_\_\_  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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The Liljestrand house at 3300 Tantalus Drive is a single family home, built in 1952. It is one of the masterworks of architect Vladimir Ossipoff, who worked in Hawaii from 1930 until his death in 1998.

The house was designed by Ossipoff in consultation with owners Betty and Howard Liljestrand, who had definite ideas for the necessary features in their home. Ossipoff's design took all these elements into consideration, in addition to incorporating as many modern conveniences as possible.<sup>1</sup>

The house has an irregular H-shaped floor plan, with one wing set at a 45 degree angle, instead of perpendicular to the middle wing. The foundation is of reinforced concrete blocks. The house is constructed of redwood which throughout has been managed with a variety of treatments to fit the feeling and flow of the floor plan. The sheet metal roof is cross gabled. It was originally an aluminum roof, but was replaced a few years ago with steel.

The house is set far off the street, down a private road with a security gate. The road services two residences, and divides after 50 yards or so, with the left driveway leading to the Liljestrand property and the right driveway leading to 3302 Tantalus Drive. The driveway leads through the lower Tantalus rain forest, with mango trees reaching up overhead and philodendron varieties climbing them and low shrubs along the driveway. Daylilies line part of the drive towards the house. The portion of the driveway that services both residences is paved; after the driveways split, the Liljestrands' driveway is paved only in two thin strips, reducing the impact of the road on the rain forest. Historically, this driveway section was paved with the metal mesh from airport landing mats, allowing the grass to grow up through it.<sup>2</sup> This treatment was even less visually jarring, as the metal mesh wasn't readily apparent. As the metal aged, the decision was made to pave with asphalt.

The driveway terminates in a circular paved section that runs under a port-cochere, leading to the front entrance. At the interior of the circular drive is a small central area of grass, and the grass lawn surrounds the drive and extends up to the plantings around the house foundation.

The port-cochere is the main structural element that is seen from the driveway. It projects from the low slung house, making the house recede further into the landscape. It is composed of heavy wooden fir posts that support a front gabled roof clad in corrugated metal. The vertical

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<sup>1</sup> Trudy Couillard, Personal interview, 18 Mar. 2007, 12 Apr. 2007.

<sup>2</sup> "House Beautiful's 1958 Honolulu Pace Setter House" House Beautiful Magazine July 1958: 49.

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posts are braced by crossed members of the same thickness. These wood posts were originally harbor pilings that a friend donated to the Liljestrands.<sup>3</sup>

The front facade of the house appears unassuming. The low horizontal shape set into the landscape and weathered redwood siding offer a low key introduction. It is not until one enters the house and moves into the living space that the drama of the house is revealed.

The front entrance lies through the port-cochere. An L-shaped covered walkway leads to the front door, which is set at the corner where the public and private wings of the house meet. The walkway is paved in stained concrete, a treatment that is used in many other areas of the house. A small bed of polished stones runs beside the walkway. The different levels of plantings next to the door give a tropical ambience with the use of tall tree ferns, skinny mid-level mother-in-law's tongue, and a low ground cover of philodendrons.

Echoing the front gabled port-cochere, the cross gabled roofline sets the different wings of the house apart, while the repetition of the gable serves to tie the structure together. Common details of the roof include bargeboards, fascia, and exposed rafters.

The gable on the Diamond Head (East) side of the structure is parallel to the port-cochere and encloses the public wing of the house. This wing is set behind a six foot fence for privacy. The fence is constructed of the same redwood as the house siding, enhancing the continuity of the form.

There is a secondary entrance into the kitchen in this facade, the single door has one large pane of glass. The door sits at ground level and the area is paved with concrete. There are two awning windows to the right of the door. An exterior sink sits below these windows.

On the Ewa (West) side of the house, the wing sits at an angle, the gable aimed away from the driveway. This wing encloses the master suite; the angle, originally designed around existing trees on the property, offers a further degree of privacy. There are large single-pane widows in this wall that slide open.

The middle wing facing the driveway is set with large plate glass windows. Screened soffit vents run along the length of the windows under the roof. There are various low shrubs that run along the side of this wing. The area below the roofline is set with irregularly shaped sandstone pavers.

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<sup>3</sup> Trudy Couillard, "Alakukui" (Unpublished manuscript) 3.

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A path of concrete blocks leads around from the front into the grove of Eucalyptus trees at the Ewa facade of the house. Here the natural gradient of the site is apparent; a lower story of white painted concrete blocks is set into the hillside, with the redwood siding above. The lower story has a wood door leading to a meter room, with a window and louvered vent next to it. Further down the facade there is a set of two single pane windows and one louvered vent with the original screening. The upper story contains a row of ribbon windows. There is a shed roof overhanging this facade, with a gable above it.

The *makai* (or ocean facing) facade has a soaring dramatic tension. At ground level the white painted concrete block wall continues, and turns an obtuse angle where it stops after joining the long wing. Here the house opens up into a pavilion area with a color stained concrete floor that extends to the sandstone pavers that edge the lawn. This space is supported by metal posts along the open side, and the concrete block wall continues along the back, separated by built-in seating alcoves. A lanai with a railing leaning slightly outwards runs the length of the upper story. The railing is supported by slender balusters close set together and capped by a flat 1 x 6 board railing. The roof supports are square 4 x 4 posts set into the railing. On the Ewa side of the *lanai* (porch or balcony), there are three full length windows that slide away to open the master suite onto the lanai. The rest of the rooms opening onto the lanai have double sliding doors.

The rear of the public wing extends out from this facade, the ground level is wrapped on three sides by single pane glass doors that slide away to open the room to the garden. Above this are more sliding glass doors that open up the living room, with a single round bar acting as a railing. Another lanai extends to a peak from this corner, the steel beam that the redwood flooring rests on is supported by a V shaped 4 inch diameter steel pipe set into a reinforced concrete pier.<sup>4</sup> This lanai has a bench that runs the length of the railing.

The lanai continues around the Diamond Head (East) facade of the house. This facade again uses floor to ceiling windows in sets of three, first under the peaked gable of the living room, then under the slope of the rest of the public wing. The living room windows have vents underneath covered with screen, and there are round soffit vents up in the eaves. On the ground level, the house here becomes set back into the hillside. A tiled patio extends out from the kitchen door above a studio apartment. The apartment is set into the natural gradient of the slope and landscaped in such a way as it is almost invisible from the lawn, and totally invisible from the pool area.

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<sup>4</sup> "House Beautiful" 81

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There are two exterior entrances in this facade, a single pane door set into an alcove that leads to the dining room, and a wood and single pane door that leads to the kitchen. The kitchen wall has a row of ribbon windows.

Ossipoff designed the house to showcase the view from the ridge. The house was situated on the ridge to extend the view from Diamond Head in one direction to the airport in the other. The natural beauty around the house was an important element incorporated into the design. The use of floor to ceiling windows and walls that slide away, entirely open the house to the outside world. The long driveway and forested area provide privacy.

The house utilizes a separation of public and private areas. These areas separate from the entry area at the front door. The Diamond Head wing of the house contains all the public rooms: living room, dining room, kitchen, and playroom. The middle wing contain the library and children's rooms, while the Ewa wing, farthest away from the front door and public rooms, contains the master suite.

The front door opens into an enclosed area with a low ceiling. A wall with a painting is visible from the exterior, but there is no sense of the interior space until the building has been fully entered. Once inside, the space to the left dramatically opens up into the living room, the full length windows showcasing the view of the city straight ahead, and Diamond Head to the left. The floor is carpeted, the walls are of redwood treated to a subdued beige finish. The ceiling soars to a peak overhead, the wood rafters exposed. A fireplace set into the exterior corner of the room is surrounded with sandstone dredged from Yokohama Bay.<sup>5</sup>

The furniture in this room is all original, much of it designed by Ossipoff. The lucite coffee table was drawn by Ossipoff into a free-form kidney shape, echoing the shape of the swimming pool that can be seen through the windows. Ossipoff told Dr. Liljestrand to go out into the woods and pick a guava branch that had three points up and three points down. Afterwards, Ossipoff lay the branch down on a sheet of butcher paper and drew the form for the lucite. He chose lucite for the table because it didn't have the green edge that glass did.<sup>6</sup>

Turning away from the wall of windows, the space recedes into the dining room. The dining room is only separated from the living room by a low redwood divider and a set of monkeypod stairs down to the lower floor, but the feel of the room is much more intimate. If the living room is a grand showcase for the view, the dining room is a cozy space for conversation. The ceiling

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<sup>5</sup> Bob Liljestrand, Personal interview, 18 Mar. 2007 and 12 Apr. 2007.

<sup>6</sup> B. Liljestrand

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is low and flat; airplane reading lights have been set into the ceiling to create soft spotlights for mood lighting. This ceiling, and all others on this floor have the original canec paneling. A Japanese screen hangs on the wall behind the dining room table, this screen was suggested by the architect as a focal point for the room.<sup>7</sup> The screen catches the setting sun and glows with a fiery brilliance in the early evenings. The dining room continues the use of floor to ceiling windows from the living room and there is a door set into a corner by the kitchen that exits onto the wrap around lanai.

A swinging door leads from the dining room into the kitchen. The kitchen is a large open square, set with various work areas, enabling the use of the space for many concurrent activities. All appliances with the exception of the refrigerator and the microwave are original to the house. The stainless steel stove is a free-standing block that dominates the central area. A bar with a monkeypod counter-top sits in a corner of the kitchen near the dining room. At the back of the kitchen a monkey pod drop-leaf table, a low desk, and work station island highlight the kitchen's multi-functionality. A washer and drier stand against the back wall, and a built in ironing board drops out of a closet across from them. A built in cabinet once housed a sewing machine and a hamper, completing the laundry corner.

There is a large walk in pantry off of the kitchen. The floor to ceiling shelving could, and did, hold supplies to last over six months. The Liljestrands lived through the shipping strike of 1936-1937, and were determined to be self-sufficient if another should occur. Mrs. Liljestrand was meticulous for details, and organized her pantry and supplies as if it were a store.<sup>8</sup>

The private areas of the house are to the right of the main entrance. A single wood door can close these wings off from the rest of the house. Through this door, the main hallway runs along the front side of the library and children's rooms. The hallway is a beige finished redwood with hidden storage cupboards along its length. The opposite wall is lined with full length windows, with screened soffit vents along the top that can be closed if necessary. This wall of the house faces the windward side of the mountain, and the cool trade winds run over the top of the mountain and through these vents to circulate through the house and exit through the rear sliding doors.

The first room off this corridor, the library, has sliding pocket doors, reminiscent of Japanese screens. Bookshelves are built into one side and the opposite side has a door leading to a small

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<sup>7</sup> "House Beautiful" 55

<sup>8</sup> B. Liljestrand

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bathroom with a half-sized bathtub. Sliding glass doors open onto the lanai that runs behind all the bedrooms.

This room was originally a bedroom for Dr. Liljestrand's mother, who lived with the family until her death around 1956, only a few years after the house was built. In its earlier guise, the room was walled in, with a traditional door opening off of the hallway to afford additional privacy. After her death, Ossipoff was called to redesign the room, at which point it became the library that is still evident today. There are no surviving pictures of this room before it became the library.<sup>9</sup>

The two children's rooms are further down the hall towards the master suite. These rooms are separated by a full bathroom. Ossipoff designed these rooms as mirror images of each other, with built-in desks, shelves, and bunk beds. The built-in features and symmetry were supposed to reinforce equality between the children, however the youngest daughter, Wendy, says that she hated the rooms because she could never move her furniture around. One room was meant for the two boys, one for the girls. As the children grew older, they soon outgrew the space, and the two boys moved to a basement room below the master suite.<sup>10</sup>

These rooms have seen some minor changes. After the children had mostly moved out of the house, Mrs. Liljestrand had Ossipoff redesign one bedroom for her personal use as a study. He lengthened the upper bunk to create a wide desk across the wall covering the length of the room. After Mrs. Liljestrand's death in 1991, Dr. Liljestrand's second wife was allowed to redecorate this room, in part to stave off her desire to redecorate the entire house. Her attempt at interior design has since been remedied, and the room retains its historic finish and shelving, although no other built in features remain.<sup>11</sup>

The master suite takes its place at the end of the corridor, in its own wing. The doorway opens into the large rectangular room, the view in this room is again apparent only once it has been entered. Here the light grey of the Eucalyptus trees resonates with the bleached and stained redwood. The ribbon windows draw the trees into the room, while the finished woodwork harmonizes with their tones.

This room is set at an angle to the rest of the house, inside the bedroom, the bed itself is placed at an angle to the exterior wall, positioned with a built-in headboard of monkeypod. The

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<sup>9</sup> B. Liljestrand

<sup>10</sup> B. Liljestrand

<sup>11</sup> B. Liljestrand

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custom headboard and attached desk and drawers tie this room to the rest of the house with the use of the monkeypod, while the angle of the bed and the opposite built in daybed are parallel with the horizontal lines of the corridor.

Like the kitchen, here is another room where Ossipoff created a wealth of built-in features to enhance the quality of life. There are a multitude of cabinets and closets for clothes storage. The closets are huge and hidden in the walls, and an ironing board folds down from one.

The master bathroom extends from the end of the bedroom. The redwood walls here again mimic the Eucalyptus trees visible through the large window and the long glass mirror above the vanity reflects the trees onto another wall. The tub is oversized, and the shower has a high threshold to prevent flooding. A custom heater was required by Mrs. Liljestrand to keep the bathroom warm.<sup>12</sup>

A small office for Dr. Liljestrand is placed off the master bedroom. This room just fits an easy chair, and has many built in shelves of monkeypod to place necessary items at arms reach.<sup>13</sup> The floor is wood, and the walls are stained redwood. A row of built in cupboards runs around the room just below the ceiling for storage.

The lower level of the house can be reached by two staircases, an informal one with cork treads from the family wing, and a more formal staircase with hanging monkeypod risers from slim metal rods that leads down from the living room. The living room stairway was slightly modified by Ossipoff shortly before his death, at the request of Dr. Liljestrand, who wanted a railing to get down the stairs as he aged. Dr. Liljestrand didn't want a railing that would obscure the stairs, so Ossipoff designed a simple stair step of horizontal bars, set into the wall that could be held onto.<sup>14</sup>

The central element in the playroom at the bottom of the stairs is the pool table set on the diagonal, with the hanging lamp illuminating its center. The diagonal of the pool table reflects the diagonal of the far wing of the house. The rear wall is of white painted concrete blocks, while the remaining three walls are of sliding glass doors that open this room to the garden and to the open pavilion area. The carpet is a different pattern from the historical one, and a section at the rear has been carpeted that was historically stained concrete.

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<sup>12</sup> B. Liljestrand

<sup>13</sup> "House Beautiful" 64

<sup>14</sup> B. Liljestrand

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There is a fireplace in the exterior corner of the room, directly below the upstairs fireplace. Ossipoff had the idea of a Japanese style hibachi in this open fireplace. However the chimney never drew well, and the family stopped using it: a TV is placed in the fireplace today.<sup>15</sup>

This room has a screen that lowers from the ceiling, and a hole in the back wall for a movie projector. Dr. Liljestrand was an amateur movie maker, and the basement room behind the playroom was used as a darkroom.<sup>16</sup> Today this windowless concrete walled room is used for storage. The ceiling beams are exposed, and the floor is of stained concrete. Another concrete walled room on an exterior wall that opened into the playroom was the maid's room. This room is unchanged from its historical appearance, and is today used as an office space.

The open pavilion area is the central space of the ground floor. This space brings the outdoors into the living space of the house in the truest sense; the front of the room is totally open. In keeping with its function, Ossipoff's design for this room is fun and playful with the different colored built-in alcoves set at differing heights, and the multi-colored ceiling beams, yet easy to maintain with its stained concrete flooring.

The use of color in this space brightens the whole of the rear facade, and the openness of this room makes the house seem to float upwards from the ground.<sup>17</sup> The structural use of concrete blocks as a foundation material is lightened by the white paint, while the more delicate wood structure floats above with its deeper redwood finish. The strong horizontal of the roof and the floor of the lanai divide the house into two long layers, briefly interspersed by the softer vertical elements of the ceiling supports, glass doors, and the alcove divisions.

On the ground level, the diagonal wing has a large guest room and a storage room. The guest room is set into the concrete block foundation, with ribbon windows and wooden louvered screened vents. This room was expanded in the late 1950's, and a bathroom added. The bathroom's fixtures are similar to those in the master bathroom, even if it is of slightly later date.

The biggest change to the house was the addition of an attached studio apartment. On the Diamond Head facade, an apartment was added underneath the kitchen patio in 1973 to provide housing for a couple to take care of the house and grounds for the family.

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<sup>15</sup> B. Liljestrand

<sup>16</sup> "House Beautiful" 48

<sup>17</sup> Diane Dericks, A Study of Characteristics Underlying the Form of an Ossipoff House (Unpublished Thesis: University of Hawaii, 1982) 18

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The Liljestrands had Ossipoff design a free-standing cottage in 1971 that would have been set into the slope to the side of the house, resulting in minimal changes in landscaping and the least amount of visual notice. The Liljestrands took this blueprint to the Department of Land and Natural Resources to get a permit, and were told that they could not build a second free-standing structure on their land, due to the conservation zoning of their property.<sup>18</sup> Ossipoff was against a unit attached to the house itself, as it would change the feeling of the house. He was adamant that there should be no sharp edges or straight lines marring the view in front of Diamond Head. The Liljestrands decided that they truly needed the apartment, even without Ossipoff's blessing, and Ossipoff had one of his associates, Alan Rowland, design the unit. This is the only change to the house that wasn't done expressly by Ossipoff himself, and even on this project, Ossipoff okayed Rowland's design before it was built.<sup>19</sup>

This apartment was built below the kitchen patio, which historically was paved with sandstone pavers from the hills above Kahuku.<sup>20</sup> Ossipoff's plan landscaped a gentle slope of the land down to the swimming pool. The pavers were of irregular rounded shapes, set into the grass. Ossipoff designed a rustic wooden table and stools for this patio.<sup>21</sup> The addition required the excavation of this slope. The pavers were removed and placed around the foundation of the house.<sup>22</sup> The patio was repaved with square tiles, and features a straight edge, which is the front entrance to the apartment.

The apartment is a simple square studio, built of concrete blocks attached to the foundation of the house. The front has large windows and sliding glass doors. A tile patio similar to the kitchen patio above paves the area in front of the doors.

The house is set into a large opening in the canopy of the rain forest. There is a moderate amount of lawn at the front of the house, with the canopy encroaching upon the house along the sides. The lawn at the rear facade of the house runs to the edge of the tree canopy overhead, along the edge of a drop off. It continues along the side towards Diamond Head in a gentle downhill slope to a large flat area with a kidney shaped gunite swimming pool. The plantings at the edges of the lawn require minimal maintenance.

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<sup>18</sup> Paul Howard Liljestrand, Letter to Department of Land and Natural Resources 1972.

<sup>19</sup> Paul Howard Liljestrand, Letter to Vladimir Ossipoff 1973.

<sup>20</sup> B. Liljestrand

<sup>21</sup> B. Liljestrand

<sup>22</sup> Couillard, Personal Interview

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The House Beautiful magazine edition from 1958 shows in vivid detail that the house is unchanged in almost all its aspects. Even the furnishings designed by Ossipoff and interior designer Hope Foote are still situated in their original locations. Western Interiors Magazine ran an article on this house in 2006 precisely because it is the house designed by Ossipoff that is the most unchanged since its inception. The few changes to the house were mostly done by the architect himself, and these necessary changes kept the original feeling of the house intact. The statement that Ossipoff was making with this house is still evident, the majesty of the view and the place of the house within the landscape are untouched. Even the 1973 addition to the house was carried out by an architect associated with Ossipoff in sympathy with his vision, and requiring the least impact possible upon the original house. The history of this house is visible in every room; the sweeping modernist ideas adapted to the Hawaiian climate and the placement of the house within the landscape to create an ideal living environment have stood the test of time and rendered Ossipoff's legacy for future generations.

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The Liljestrand house at 3300 Tantalus Drive is eligible for the National Register under criterion C as a master work of the architect Vladimir Ossipoff. It is a definitive example of Pacific Modernism and an evocative look at the architecture of mid-century Honolulu.

When Howard and Betty Liljestrand decided to move from their Plantation Style cottage in Aiea to a neighborhood closer to Honolulu, they had very definite ideas about the qualities their new home should encompass. The building needed to comfortably house the Liljestrands and their four children. Mrs. Liljestrand wanted to have lots of flat surfaces for projects, so that any project left unfinished could be left out. She felt that this was the main reason that things went unfinished, from craft projects to folding the laundry. She wanted a kitchen with morning sun, and bedrooms without morning sun. She had a 10 page list of requirements of the perfect kitchen. The Liljestrands also wanted a home that fit the Hawaiian climate, cooled with trade winds and making use of outdoor space. A circular driveway was important, as one of their close friends had run over his own child while backing out of his driveway. They wanted a front door that visitors would use, instead of an easy access kitchen door at the end of the driveway. They wanted a single loaded hallway, with all rooms serving a purpose and not just used as a passageway to another room.<sup>1</sup>

In terms of location, the Liljestrands knew that one of the most important things to them was a view. They spent years searching for the perfect location. They wanted to be up on a hill above the city, near to Punahou school where their four children were enrolled, near to the Honolulu hospitals, and with a certain amount of isolation. Having lived for years in a relatively rural area of Aiea surrounded by sugar cane fields, they didn't want to feel too enclosed by the city.<sup>2</sup>

They searched various neighborhoods, such as Pacific Heights, Alewa Heights, and Maunalani Heights before looking at Tantalus. Tantalus met all of their necessary requirements for location, and it was the most rural and isolated area they could find close to downtown Honolulu. It was on a hike in the rain forest on Tantalus that they decided that this was where they wanted to build their home. While hiking they met George Coulter sitting on his porch watching the sunset. They struck up a casual conversation, telling George about their desire to move to the mountain. Realizing how much they loved it, George offered to sell them a portion of his land.<sup>3</sup>

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<sup>1</sup> Trudy Couillard, "Alakukui" (Unpublished manuscript) 2.

<sup>2</sup> Bob Liljestrand, Personal interview, 18 Mar. 2007 and 12 Apr. 2007

<sup>3</sup> B. Liljestrand

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The Liljestrands purchased 2.5 acres from Coulter in 1946 for \$4000: a 2 acre square parcel on one side of Coulter's house lot, and a half acre parcel on the other side that was just below a ridge-line overlooking the city. The half acre parcel didn't have the entire view they wanted, the other side of the ridge was conservation land owned by the Territory of Hawaii. They made an even trade with the Territory, they would deed the 2 acre square parcel to the Territory for conservation land in exchange for the half acre parcel on the other side of the ridge-line from their own. This secured the view of the city that they wanted, and created the house lot for their new home.

In the 1940s Tantalus was a more rugged place to live, more part of the country than part of the city. The Liljestrands envisioned a mountain lodge up on the hill, however, they wanted some of the creature comforts that they were used to.<sup>4</sup> In 1946, and even today, many homes on Tantalus are not on city water and instead use a rainwater catchment system. Dr. Liljestrand worked to get easements through private and public property to bring water from the Pacific Heights pumping station down through Pauoa Valley and up the side of the ridge to the home site. He was successful, and the system of easements was finalized with the Board of Water Supply in March of 1950.

Howard Liljestrand was born in Iowa in 1911. The child of medical missionaries, he was raised in Sichuan, China. He graduated from Harvard Medical School and met his wife, Helen Betty Horner, at the Woods Hole Oceanographic Institute in Cape Cod, and they were married in 1937. They stopped in Honolulu for Dr. Liljestrand to complete a residency at Queens Hospital on their way to rejoin his parents in China. When World War II broke out, they decided to stay in Hawaii.<sup>5</sup>

In addition to the design requirements, there were many personal elements to incorporate into the house. Monkeypod wood is used in many places throughout the house, from the kitchen table, and the stairs down to the playroom, to the built in desk in the master bedroom. All monkeypod in the house comes from a single tree. When the Liljestrands lived in Aiea, a neighbor had a huge monkeypod tree that Dr. Liljestrand liked. One day Dr. Liljestrand drove by and saw that the neighbor had cut the tree down and was trying to burn it up with kerosene. He stopped his car and got the neighbor to give him the remains of the tree. They dragged it to

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<sup>4</sup> Couillard, "Alakukui" 2

<sup>5</sup> Hawaii Medical Library. Obituary on Paul Howard Liljestrand. 8 May 2007 <http://hml.org/mmhc/mdindex/liljestrand.html>

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the lawn of the Liljestrand house in Aiea and the kids used it as a jungle-gym. Dr. Liljestrand had the wood milled, and the boards stored, to use when he built his own house.<sup>6</sup>

The Liljestrands took their list of features their home had to have to a number of local architects. After visiting various residential examples, Vladimir Ossipoff's work seemed most in tune with their vision.<sup>7</sup>

Vladimir Ossipoff was born in 1907 in Vladivostock, Russia. His mother was Mongolian, his father Russian, a captain in the Russian Army, and later the Imperial Army Attaché to Japan. Ossipoff spent his early years traveling between St. Petersburg and Japan, absorbing the unique architectural influences of each culture. He was educated at the foreign school in Japan, speaking English at school, Japanese with his nurse, and Russian with his parents. When he was fourteen, his mother suggested a career in architecture after watching him draw pictures of houses.<sup>8</sup>

The Russian Revolution in October of 1917 left his family cut off from Russia. The Japanese initially refused to recognize the communist government, and retained the family at the embassy until the money ran out. The Japanese earthquake of 1923 encouraged Ossipoff's father to relocate the family to the United States. He put them on a ship for California, but died before he could follow them.<sup>9</sup>

The ship docked in Honolulu for one night. Ossipoff remembers seeing the Sheraton Moana Surfrider Hotel in Waikiki as the only hotel there. This was his first contact with the land that would become his home.<sup>10</sup>

Ossipoff graduated from UC Berkeley in 1931 with a degree in Architecture. He went to work as a draftsman in an architectural firm, earning \$100 a month. When the depression necessitated a

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<sup>6</sup> B. Liljestrand

<sup>7</sup> Couillard, "Alakukui" 2

<sup>8</sup> Marshall Berges, "Home Q & A: Raelyn and Vladimir Ossipoff" Los Angeles Times Home Magazine 9 Apr. 1978: 23.

<sup>9</sup> Bob Krauss, "Hawaii Architect Ossipoff Spent Long Career in 'War on Ugliness'," Honolulu Advertiser 4 Oct. 1998: A3

<sup>10</sup> Charles A. Ware, "He's Made His Mark on Honolulu," Honolulu Advertiser circa 1965.

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pay cut to \$50 a month, he took the advice of a college roommate encouraging him to move to Hawaii in search of better jobs.<sup>11</sup>

Ossipoff arrived in Hawaii in 1936, initially taking a job with Theo. H. Davies in their home builders department. After leaving Davies, he worked for C.W. Dickey and then Claude Stiel for a short time before opening his own practice in 1939.<sup>12</sup>

Ossipoff has designed such buildings as the Outrigger Canoe Club, the Pacific Club, Thurston Chapel at Punahou School, Diamond Head Apartments, the Student Services Building at the University of Hawaii, the concourse and ticketing lobby at the Honolulu Airport, and the IBM building. One of his early residential works, the Boetcher Estate in Kahala, has been listed on the National Register.

Ossipoff's work is somewhat hard to categorize. In interviews, he was never forthcoming about his influences and often said that he preferred not to be pigeonholed.<sup>13</sup> He preferred to solve problems as they came, structuring each building around its site and function. Some defining themes in his work over the course of his career include designing climate-appropriate structures that reflected the natural world around them and were intended to bring the outdoors into the buildings.<sup>14</sup>

If C.W. Dickey began the quest to design a style of architecture unique for Hawaii, Vladimir Ossipoff can be seen as a champion for this cause. Some of Dickey's ideas about what a unique Hawaii Style entailed can be seen in Ossipoff's oeuvre: the wide over-hanging eaves to shade the house from the sun, hipped roofs, and low unassuming structural shape. However, while Dickey was creating a local architectural style, Ossipoff created architecture that transcends a single style. Especially in his residential architecture, Ossipoff built unique buildings that

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<sup>11</sup> Berges 23

<sup>12</sup> Diane Dericks, A Study of Characteristics Underlying the Form of an Ossipoff House (Unpublished Thesis: University of Hawaii, 1982) 7

<sup>13</sup> Dean Sakamoto, Personal interview, 18 Mar. 2007.

<sup>14</sup> Krauss A3

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interact with their environment: the house becomes part of the landscape and the view, even as it is built precisely to emphasize and take advantage of those features.<sup>15</sup>

His work has been variously called *Kama'aina* (child of the land or local) Style, Hawaii Style, Modernist, and Contemporary. Japanese influences from his childhood can be felt in his work; even one of the later homes that he designed for himself was in the style of a simple Japanese farmhouse.<sup>16</sup> The obituary for Ossipoff in the Honolulu Advertiser on Sunday, October 4, 1998, calls Ossipoff's work "a bold interpretation of modernism, uniquely suited to Hawaii's climate and topography." Architect Dean Sakamoto from Yale is curating a show of Ossipoff's work at the Honolulu Academy of Arts in the Fall of 2007 that will include the Liljestrand Residence. This show is booked to travel internationally, from Honolulu, to Washington, D.C., Tokyo and Hamburg, Germany. When asked, Sakamoto said the term "Pacific Modern" is the best description of the Liljestrand Residence.

The definition of Pacific Modern best describes the Liljestrand home because its use of interior space, sweeping horizontal lines, and built-in features are representative of modernist architecture and yet the house is specifically designed to suit its location of both building site and the sub-tropical climate. Ossipoff was horrified that the invention of air conditioning could make architecture in Alaska identical with architecture in the Bahamas. A local vernacular style of architecture could be done away with because it was no longer necessary to take the climate into account when planning buildings.<sup>17</sup> The Liljestrand house makes use of trade winds coming over the top of Tantalus and rushing downhill through the louvered vents in the house and out the sliding glass doors at the back to naturally cool the house.<sup>18</sup> The site of the house in the cooler rain forest above Honolulu also helps obviate the need for any air conditioning.

The house builds on aspects of previous Hawaiian architecture, the low, simple front facade draws from earlier Craftsman and the vernacular Plantation Style of houses. Ossipoff's vision embraces key concepts of life in Hawaii, such as the expansion of the living area to include the outdoors.

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<sup>15</sup> Nina Wu, "Ossipoff Homes Still Stand As Uniquely Hawaii" Pacific Business News (Honolulu) 24 Feb. 2006, 1 May 2007. <http://www.bizjournals.com/pacific/stories/2006/02/27/focus1.html>

<sup>16</sup> Sakamoto

<sup>17</sup> Lois Taylor, "The Master of Hawaiian Architecture," Honolulu Star Bulletin 17 July 1980: F1.

<sup>18</sup> "House Beautiful's 1958 Honolulu Pace Setter House." House Beautiful Magazine July 1958: 39

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The modernist aspects of the architecture are apparent when looking at the rear facade. On this facade the strong geometry of modernism rises up out of the landscape. Many modernist houses are masses that are meant to be viewed as a sculptural element placed on top of the landscape. The sculptural quality of this house is separate from the land and the drama comes out of the dichotomy between the two. In Ossipoff's modernist designs, the house is meant to be seen as an organic extension of the landscape. It is a symbiotic relationship: the house relies on the land to exist as much as the land needs the house to be viewed in this precise way.

After the house was built in 1952, it took a further five years to decorate. Elizabeth Gordon, a magazine editor for House Beautiful Magazine, visited the house in 1953 while on a trip to find a house in Honolulu to feature as their Pace Setter house of the year. When she saw the Liljestrand Residence, she decided this was the house. However, Mrs. Liljestrand had not begun the project of decorating the house. In October of 1954, furnishings editor Francis Taylor arrived unannounced with a photographer to begin work on the spread: the house was still unfurnished, and the Liljestrands sent her away. House Beautiful called again in 1957, at which point Mrs. Liljestrand began working with her college friend, interior designer Hope Foote, and Ossipoff to furnish the house. The house was photographed in October of 1957, and the magazine published in July of 1958 as the Pace Setter home of the year.<sup>19</sup>

This magazine spread is an important historical document that shows exactly how unchanged the house is. The floor plans and pictures show that even the furniture and appliances have not altered in over 50 years. In 2006, Western Interiors Magazine published an article on the Liljestrand Residence as the most unchanged of all Ossipoff's residential architecture.

The superior workmanship and design of the house relegate this property to the status of master work for Vladimir Ossipoff. The extremely high level of integrity in all aspects places this house at the forefront of Ossipoff's architecture in terms of preservation. This house is an intact view into the past, it has been almost frozen in time in the year 1957, when the interior decorating was completed. This house embodies Ossipoff's ideals of place and design; it is a superb example of Pacific Modernist architecture that stands out above all others.

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<sup>19</sup> Couillard, "Alakukui" 4-5

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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 Sanborn Beach House, Hanalei, Kauai

other names/site number Princeville Ranch Manager's Residence, TMK: 5-5-002:094

2. Location

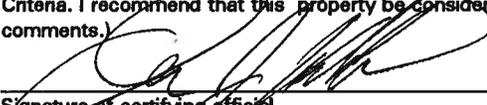
street & number 5174 Weke Road not for publication

city or town Hanalei vicinity

state Hawaii code HI county Kauai code 007 zip code 96714

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

 3/19/01  
Signature of certifying official Date

State Historic Preservation Division  
State or Federal agency and bureau

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

\_\_\_\_\_  
Signature of commenting or other official Date

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

4. National Park Service Certification

I, hereby certify that this property is:  
 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): \_\_\_\_\_

Signature of Keeper \_\_\_\_\_  
Date of Action \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. Classification



**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 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.

**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  
# \_\_\_\_\_

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE  
AGRICULTURE

**Period of Significance**

1910-1950

**Significant Dates**

1910, 1947

**Significant Person**

(Complete if Criterion B is marked above)

**Cultural Affiliation**

**Architect/Builder**

Builder: Walter Sanborn

**Primary Location of Additional Data**

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

Name of repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of Property less than 2 acres

**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone Easting	Northing		Zone Easting	Northing
1	_____	_____		3	_____
2	_____	_____		4	_____

\_\_\_\_ See continuation sheet.

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name/title Ronald Bonaguidi, Trustor

organization \_\_\_\_\_ date April 20, 2000

street & number 5174 Weke Road telephone (808)826-9324

city or town Hanalei state Hawaii zip code 96714

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative black and white photographs of the property.

**Additional items**

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

**Property Owner**

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

name Ronald M. Bonaguidi Irrevocable Insurance Trust

street & number same as above telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Act amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section 7 Page 1 Sanborn Beach House  
name of property

Hawaii County, Hawaii  
county and State

**Description:**

The old Sanborn residence is a two-story wood, plantation-style home situated on more than one acre of beachfront property on historic Hanalei Bay, Kauai, Hawaii. Groups of coconut tree contribute to the tropical ambience. The house has panoramic views encompassing not only scenic Hanalei Bay to the north, but also the Hanalei mountains, including Namolokama, to the west, the Napali Coast to the northwest, and the Princeville Resort and surrounding areas to the east.

The house is built with a hip and valley roof with cedar shingles and open, overhanging eaves, typical of the plantation style that proliferated this time period. It is designed around large "great" rooms, typical of the genre of this era, with single wall, board and batten construction. The ground floor houses the dining room, which is separated from the attached "great" room (now the living room) by a half-wall of built-in bookcases. The built-in features three shelves and the original lead pane doors with six small panes over the large square pane on the bottom and the original old glass knobs. The interior walls in the downstairs rooms have board and batten wood paneling and trim of natural color contrasting against planes of walls painted white. The ceilings in all the downstairs rooms repeat the board and batten pattern with more elaborate trim on the great room and dining room ceilings, typical of the early Craftsman style.

The great room opens via 12 pane French doors onto a lanai that spans three sides of the house and steps down into the yard towards the ocean. There is also a guest suite with private bath, the kitchen and breakfast room that also opens onto the lanai via 12-pane French doors, and finally a small room used now as an office. Upstairs finds the master bedroom sporting cathedral ceilings and two sets of French doors that open onto a private lanai offering panoramic views of Hanalei Bay, the Hanalei mountains, and the Princeville Resort. There is also a large bathroom complete with a claw-footed bath and vaulted ceilings. There is another bedroom across from the master, which overlooks Weke Road and has a private 1/2 bath. Finally there is an extra storage room at the top of the stairs that is now used as a laundry room.

The windows in all the downstairs rooms, except the breakfast room, are comprised of either 3-pane awning types or 3 over 2-pane, double hung windows. The breakfast room windows are 2-pane awning along the side and casement windows in the front. The master bedroom upstairs has all 3 over 2-pane, double hung windows while those in the master bath are 2-pane awning. Finally, the extra bedroom upstairs has three windows total each with 6 small panes over 3 large rectangle-pane awnings.

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Section 7 Page 2 Sanborn Beach House  
name of property

Kauai County, Hawaii  
county and State

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There have been some changes and needed improvements made to the house over the years. In 1972 Mr. Allen Sanborn, architect and previous owner of the Sanborn residence, reports that the original property was divided into three parts. At that time there existed another wing off of the kitchen to the west, this wing was relocated across Weke Road and made into a full house itself, apparently due to the division of the property for the Sanborn family. Also during that remodel, the breakfast room was then added in place of the removed wing. Mr. Sanborn also reports that the upstairs was originally a sleeping porch for the children and a large playroom. Also in 1972, the sleeping porch was walled in for a master bedroom, the bathroom plumbed and built, and the playroom was converted into an extra bedroom along with the attached ½ bath. In 1989 Mr. Bonaguidi added the windows in the master bath, as there were none, for ventilation. And, finally, after the hurricane, Iniki, in September of 1992 he added the French doors in the breakfast room, the great room and upstairs in the master bedroom, along with the added lanai off of the master bedroom.

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Section 8 Page 1

Sanborn Beach House  
name of property

Kauai County, Hawaii  
county and State

**Statement of Significance**

The Sanborn Beach House is significant for its association with the history and development of the small town called Hanalei on Kauai's north shore the picturesque site of films such as South Pacific, Blue Hawaii, Jurassic Park, Raiders of the Lost Ark, and Outbreak. The Sanborn residence was the first house on the beach in Hanalei. Most of the beach houses built between 1910 to 1935 were used as vacation homes by the Faye, Sloggett and Baldwin families to name a few of the prominent families who have influenced the development of Kauai. This is one of approximately a dozen surviving beach houses to be constructed during this period; it has managed to prevail throughout time, development, and Mother Nature. It is further significant for its association with Walter Sanborn, the former manager of Princeville Ranch and a leader in the community.

**Historic Background**

The history of this house and lot date back as far as the 1800's, though it was yet to be built or even imagined. The missionaries were among the first white people to settle the Hawaiian Islands. In 1846 Abner and Lucy Wilcox arrived from Oahu along with their four small sons and settled in Hanalei Valley establishing the Waioli mission. The Protestant American Board of Commissioners for Foreign Missions (A.B.C.F.M.) that had been founded in Boston as a voluntary, interdenominational association to support evangelicalism in Asia, India, Ceylon, China and the Pacific Islands funded the Waioli mission and subsequent schools for the native Hawaiians. Indeed, Mr. Wilcox began and taught at the Select School for Hawaiian Boys, a school unheard of during this time period, educating the gifted Hawaiian boys from Niihau and all along the north shore of Kauai.

Mr. and Mrs. Wilcox settled in the Hanalei valley permanently after the A.B.C.F.M. discontinued funding of missions and schools in Hawaii, raising their family, now eight sons, and continuing to teach and minister. The Wilcox boys considered Kauai their home and most returned after further education at Punahou School on Oahu and on the mainland. The fourth son, Albert S. Wilcox (A.S. Wilcox) became a successful sugar planter in Lihue and eventually purchased the Princeville Plantation and other properties in and around Hanalei.

Previous to A.S. Wilcox's ownership of the Princeville Plantation, many crops were raised, such as sugar cane (though with little success), taro, and even rice along with cattle. After his purchase of the plantation, Mr. Wilcox decided to raise cattle exclusively, and the Princeville Plantation became known as the Princeville Ranch.

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CONTINUATION SHEET

Section 8 Page 2

Sanborn Beach House  
name of property

Kauai County, Hawaii  
county and State

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Another pioneer to move to Hawaii in the early 1900's was Walter Foss Sanborn. Mr. Sanborn had originally thought to play professional baseball, but his family convinced him to pursue a more traditional career. Mr. Sanborn moved to Kauai in 1901, though not for missionary reasons, but as the U.S. District Commissioner for Kauai and Federal Court Representative. Here in Hanalei, he settled and married Lena Deverill, who had been raised on Kauai, and became involved in the growing community.

A.S. Wilcox asked Walter Sanborn to manage the extensive cattle ranching operations of the Princeville Ranch, which he accepted. In 1916 the Lihue Plantation Company bought the ranch from A.S. Wilcox, and Mr. Sanborn retained the management position until he retired in 1927. As with many people during this era, Mr. Sanborn contributed to the community in many ways, from acting as the tax assessor and collector for the north shore of Kauai to building and operating the poi factory in Hanalei.

The management position of the Princeville Ranch offered many benefits to the Sanborn family, one of which was the use of the Princeville Plantation Ranch House. Helen Sanborn David Hibbard was born in 1907, the first child and only daughter of Walter and Lena Sanborn, and she grew up with her three brothers in the Plantation House. The family called the residence "Mauka House," for they also built the first house on the beach side of Weke Road in Hanalei in 1910.

Mr. Sanborn bought the lot for the beach house from A.S. Wilcox, the owner of the Princeville Ranch, and built this house for his family. The Sanborn family used the beach house as their primary residence during the early 1900's and Helen Hibbard has many wonderful memories of growing up in Hanalei during this era. She recalls riding all over the ranch lands from Kalihiwai into Hanalei and into Lumahai, which was leased to the Princeville Ranch by the Bishop Estate. The children rode with the cowboys, drove cattle, and watched the roping and branding.

She even recalled the tidal wave of 1958 that originated in Chili and set the house back a good 10 feet from the original foundation. She credits the avocado tree in the front yard for stopping any further movement of the house. There was very little structural damage done to the house, says Mrs. Hibbard, "My father built a very strong house. They simply re-posted the house and basically left it in this new location."

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NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 9,10 Page 1 Sanborn Beach House  
name of property

Kauai County, Hawaii  
county and State

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**Bibliography**

Interviews with: Helen Sanborn David Hibbard, daughter of Walter Foss Sanborn, the Princeville Ranch Manager, and original builder/owner of the Sanborn Residence, Mr. Michael Sheehan, husband of Patsy (Wilcox) Sheehan, and Hanalei resident.

Blaich, Beryl, *Hanalei Yesterday*, Hanalei, Hawaii, 1000 Friends of Kauai, 1997

Riznik, Barnes, *Waioli Mission House Hanalei, Kauai*; Lihue, Hawaii, Grove Farm Homestead and Waioli Mission House, 1987.

Schleck, Robert J., *The Wilcox Quilts in Hawaii*; Lihue, Hawaii, Grove Farm Homestead and Waioli Mission House, 1986.

**Boundary description**

All of the property located at tax map key number 5-5-002:094 in November, 2000.

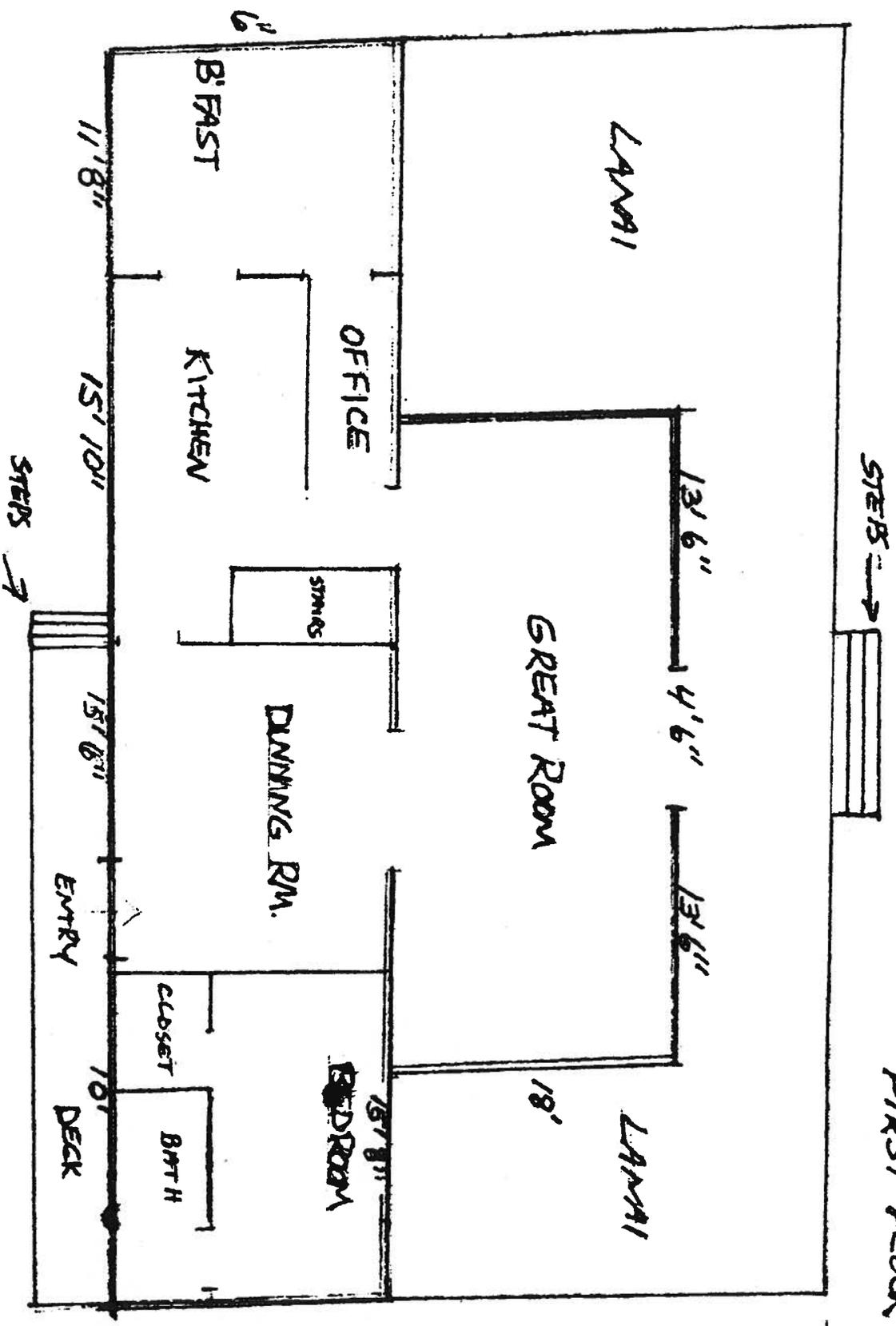
**Boundary justification**

The boundaries include all of the land that was historically associated with the Sanborn Beach House.



Prineville Ranch Manager's Residence OCEAN

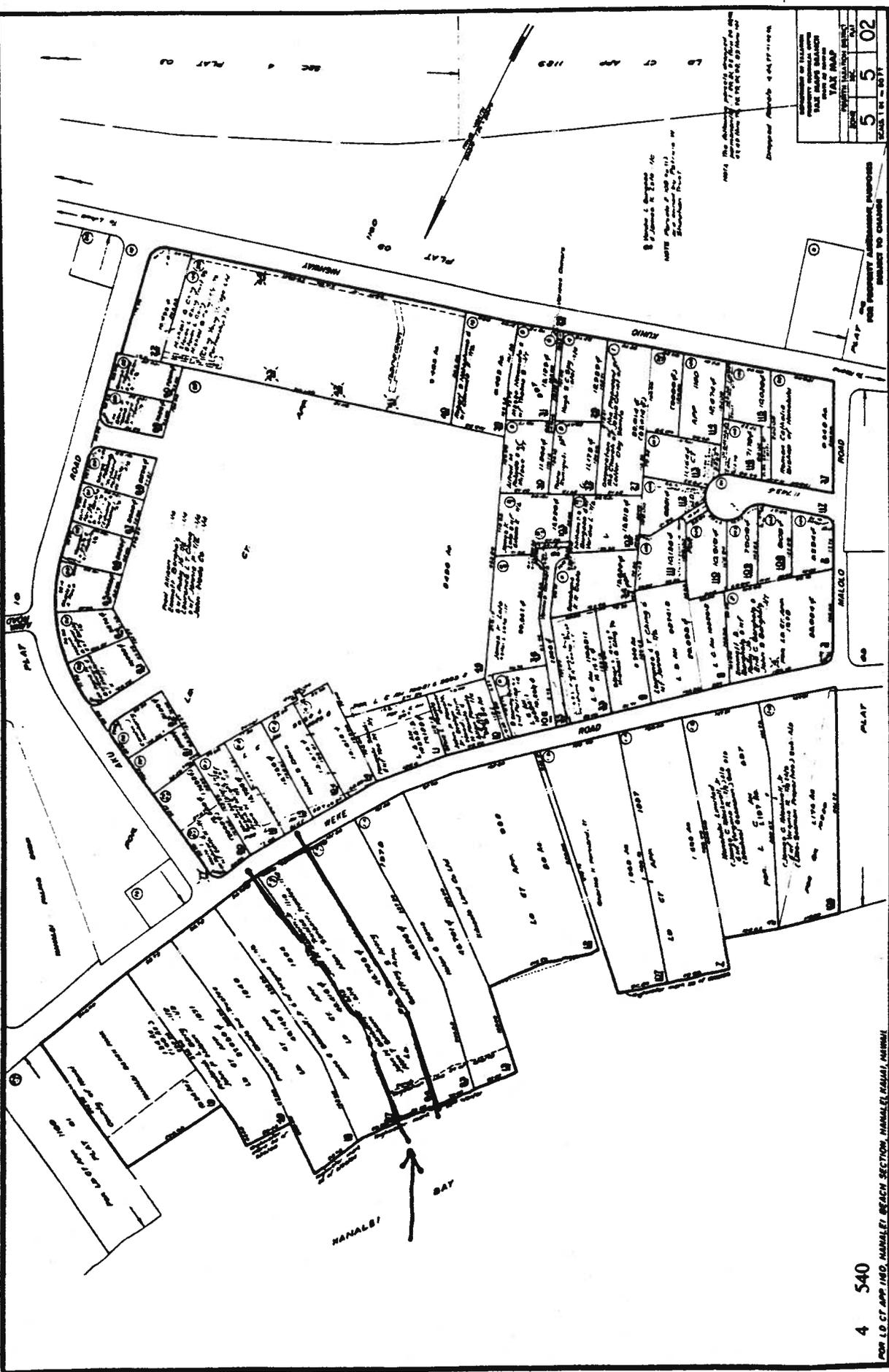
BOVAGUIDI RES  
FIRST FLOOR



STAIRS →  
STAIRS →  
STREET WEKERD.



5 3 02



DATE OF RECORDING	5 5 02
DATE OF SALE	5 5 02
DATE OF DEED	5 5 02
DATE OF MORTGAGE	5 5 02
DATE OF TAX MAP	5 5 02
DATE OF PLAT	5 5 02
DATE OF RECORDING	5 5 02

4 540

FOR L.D. CT APP 1/80, HANALETI BEACH SECTION, HANALETI, KAUAI, HAWAII

FOR PROPERTY ADDRESSING PURPOSES  
CONTACT TO CHANGE









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 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 Kaluakini, William K., House

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

## 2. Location

street & number 450 Front Street

not for publication \_\_\_\_\_

city or town Lahaina

vicinity \_\_\_\_\_

state HI

code 09

county Maui

code 09

zip code 96761

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

\_\_\_\_\_  
Signature of certifying official

\_\_\_\_\_  
Date

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

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

\_\_\_\_\_  
Signature of commenting or other official

\_\_\_\_\_  
Date

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

## 4. National Park Service Certification

I, hereby certify that this property is:

\_\_\_\_ 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):

\_\_\_\_\_  
Signature of Keeper

\_\_\_\_\_  
Date of Action



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**8. Statement of Significance**

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**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 a grave.

**D** a cemetery.

**E** a reconstructed building, object, or structure.

**F** a commemorative property.

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

**Areas of Significance**

(Enter categories from instructions)

Politics/Government  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1900-1958  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1905, 1919, 1924, 1927  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

William K. Kaluakini  
\_\_\_\_\_

**Cultural Affiliation**

Hawaiian/American  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Unknown; possibly George Ward Yamayoshi  
\_\_\_\_\_

**Narrative Statement of Significance**

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

(See Continuation Sheets 8-1 through 8-15)

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**9. Major Bibliographical References**

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

Original Architectural Drawings: No original architectural drawings of the William K. Kakluakini House were located during the research investigations.

Early Views: One early view taken following the house's construction in 1927 by an unidentified photographer has been included (See Continuation Sheet 8-21).

**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: \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property**

**UTM References**

(Place additional UTM references on a continuation sheet)

Zone Easting Northing	Zone Easting Northing
1 _____	3 _____
2 _____	4 _____
_____ See continuation sheet.	

**Verbal Boundary Description**

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

(See Continuation Sheet 10-1)

**Boundary Justification**

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

**11. Form Prepared By**

name/title Stanley Solamillo, Cultural Resource Planner

organization Maui County Planning Department date May 18, 2008

street & number 250 S. High Street telephone 808-270-7506

city or town Wailuku state HI zip code 96793

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

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

---

**Property Owner**

---

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

name Thomas Brayton and Chris Brayton

street & number 450 Front Street

telephone 808-667-2762

city or town Lahaina

state HI

zip code 96761

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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section 7 Page 1

Kaluakini, William K., House  
name of property

Maui, HI  
county and State

William K. Kaluakini House

The William K. Kaluakini House is a Craftsman-inspired Plantation Style residence that was built in 1927 at 450 Front Street and is located in the Lahaina National Historic Landmark (NHL). It is a Craftsman-inspired Plantation Style bungalow that was erected on the *mauka* or mountain side of Front Street (See Continuation Sheets 8-21 through 8-27). Possibly constructed by a Wailuku contractor named George Ward Yamayoshi, the house is asymmetrically massed, one story in height, four bays in width and four bays in length, and measures 50'-0" x 48'-4". It features gable-on-hip roofs which are covered with circular-sawn wood shingles and two large cross gables whose ends are fenestrated with louvered wood vents. The house has a wide porch on two sides and deep eaves that are constructed of 3/4" x 3 3/4" tongue and groove boards. They form a roof deck beneath which 2 1/2" x 3 3/4" rafter tails, spaced at regular 25" intervals, have been embellished with repetitive scroll-sawn details.

The house is oriented west-east, *makai-mauka* or sea-to-mountain, on a site that slopes in roughly the same direction and is perpendicular to Front Street. It is set back some forty-five feet from the street edge and features manicured front, side, and rear yards which are enclosed on two sides by lava rock walls that are 6'-2" in height. There is a fieldstone-lined concrete fountain with a concrete cap, lava rock planters, and an entry walk that is finished with concrete pavers which are modern landscaping elements. The property is entered through a decorative metal gate which provides access to the paved walk and five concrete risers which function as the primary means of access onto the front porch.

The porch or *lanai*, a dominant feature of the front (west) and north (side) façades, provides shade for the two facades and measures 9'-6" and 8'-7" in depth, respectively. It is supported by paired, tapered square box columns that are simply trimmed at the bases and capitals with wood molding. They are supported by a wood frame knee wall that is 2'-4 1/2" in height. The knee wall has been covered with 3/4" x 5 1/4" wood siding and 3/4" x 5 1/2" wood trim, replicating an earlier wall in height and detailing with the exception of weep holes that were located at regular intervals adjacent to the floor. They functioned to drain water when the porch was mopped or washed down with water. The porch floor and ceilings are finished with 3/4" x 3 1/2" tongue and groove boards and have been stained.

Entry from the porch into the house is made through a pair of glazed entry doors located on the west façade as well as a single glazed entry door that is accessed from the porch on the north façade into a living room (100) which measures 24'-11" x 15'-1". The entry doors are painted wood, cased with painted 3/4" x 5 1/2" wood trim, and glazed in a Craftsman-inspired design that is comprised of eight lights which form a border about a central pane. The design is repeated in nine-light transoms which are located above each doorway and the house's fenestration includes nine-light wood sash over single light wood sash which repeat the Craftsman motif in all windows for every façade of the house.

The floors of the living room (100) are 3/4" x 3 1/2" tongue and groove boards which have been laid north-south and have been stained. The walls have been built in with nominal 2" x 4" wood studs and covered with 1/4" gypsum board which obscures the building's original box-frame or "single-wall" construction. A master bedroom (101) is located on the south side of the living room and measures 15'-7" x 13'-8" (including the bay window that is located in the west wall). A closet and master bath (102) are located on the east side of the master bedroom and their combined dimensions are 13'-9" x 13'-9".

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Kaluakini, William K. House  
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A rear bedroom (103) is located at the southeast corner of the house and is accessed from the main living room (100) and measures 13'-3" x 13'-0". The bedroom's interior finishes include 3/4" x 3 1/2" wood flooring that has been stained, gypsum board walls and ceiling, wood base boards and wood cove molding. A bathroom (104), flanked on either side by closets, measures 11'-7" x 6'-1", and includes a toilet that is located in a 2'-7" x 2'-10" alcove. Its interior finishes include a ceramic tile floor, gypsum board walls and ceiling, and wood cove molding. A second rear bedroom (105) is located at the northeast corner of the house, measures 13'-6" x 13'-0", and includes interior finishes similar to that of bedroom (103).

A laundry room (106) and kitchen (107) are located in the northeast corner of the house and measure 9'-8" x 8'-2" and 11'-7" x 11'-0", respectively. The interior finishes of the kitchen include wood flooring that has been stained, gypsum board walls and ceilings, wood base boards and wood cove molding. A dining room (108) is located between the kitchen (107) and the living room (100), measures 10'-10" x 7'-10", and duplicates the interior finishes of the latter area (100). A window located in the kitchen, although duplicating the motif of the other original windows in the house has been rebuilt and is larger than one that is shown in a photograph that was taken shortly after the house had been built in 1927.

The dwelling was occupied by family members until 1952, was vacant for a decade, and then used as rental property from 1962 through 2000. By 2000 the William K. Kaluakini House had become extremely deteriorated (See Continuation Sheets 8-22 through 8-25). Sections of the roof and floor had collapsed and the exterior walls were bowing outward or were at minimum out of plumb. Some windows were boarded up and for a time, a modern slab door replaced one of the house's craftsman entry doors. Severe water damage also rendered the porch unusable and the damage from termite infestations was readily visible. A Los Angeles carpenter named James Stiebinger undertook the restoration of the Kaluakini House, completed the work, and sold the property to Thomas and Christine Brayton in 2004 (See Continuation Sheet 8-26).

The Braytons added a modern garage that was been built in the same vernacular architectural style and includes similar materials to the Kaluakini House which is located on the south side of the dwelling. In addition, a cabana was added adjacent to a pool on the north side or rear of the property. Both the garage and pool structure are non-contributing and little if any landscaping features that might be associated with the period of significance remain intact on the property.

#### Historic Integrity

Based upon photographic evidence and a physical examination of the William K. Kaluakini House, the building possesses a high degree of historic integrity, although the house site has incurred the above building and structure as well as some changes in landscaping. Notable features of the house include original front and side facades (1927) with only some slight alterations (one window in room 107 has been replaced and the porch knee walls have been rebuilt without weep holes). For the most part, however, the important character-defining elements such as wood detailing and moldings, original doors, transoms, windows, porch, porch columns, knee wall, roof lines, cross gables, gable vents, and decorative scroll-sawn rafter tails remain intact.

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Section 8 Page 1 Kaluakini, William K., House Maui, HI  
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Historic Context

William Kauahaao Kaluakini was born in Puako, in the district or moku of Lahaina on December 29, 1872. He was the son of Gidion Kaluakini and Elizabeth Kaluakini. In 1885 he was sent to Halealoha School in Lahaina and then to the Royal School in Honolulu. He remained at the Royal School through 1889, then enrolled at Lahainaluna Seminary, and graduated in 1895. He was a school teacher at the Lua'ehu or Lahaina School as well as the Honokohau and Honokowai Schools. He married Abigail Pauka-makanikamanao'o'oloko'okalani Hose on January 29, 1898 (Waal 1898: 57). Abigail was the daughter of Richard Pikao Hose and Elizabeth Duncan Hose. She was the second among nine children and her siblings included Maria, Minni, Johnny, Alexander, Adeline, Henry, and Alice as well as one unidentified Hose child appears to have not survived into adulthood. In 1898 Abigail was identified as "Mrs. William Kaluakini" and described as a "teacher" at the Luaehu School while her husband was identified as a local "official" (Ibid.: 62, 64).

In that year as well he was recorded by census taker Henry Dickenson as a "teacher" who resided in Lahaina along with his wife Abigail, two children, William and John, as well as a brother and sister-in-law, Hoffender and Addie Hose ("Thirteenth Census of the United States, Census of the Hawaiian Islands, Lahaina District, Maui," June 9, 1900: 17). William was listed in the telephone directories as a teacher at Honokowai School in 1902 then principal of the school in the following year (Husted 1902: 579; 1903: 511). He appears to have left the teaching profession by 1904 but his position was not identified for that year (Ibid.: 510). He is purported in the oral tradition to have worked briefly as a truant officer and then as a tax assessor before joining the local police force in 1905.

The County Act of that year established five districts: Lahaina and Lana'i, Wailuku and Kaho'olawe, Hana, Makawao, and Moloka'i. A sheriff was elected for the county and a deputy sheriff was elected from each district. Lincoln M. Baldwin (1900-1903) was the first sheriff of Maui under the new Territorial government, followed by William White (1903-1905), William Saffrey (1906-1910) who was elected in the year that Maui was officially established as a county, and Clement Crowell (1911-1939). Prior to 1910 the deputy sheriffs were also chosen by the electorate but after 1911, the positions were appointed by the sheriff. One author later commented that:

In terms of local government, the sheriff occupied the most important position in 1900. Under the Hawaiian Kingdom, there [had been] a governor for each major island. However, in 1888, over King Kalākaua's objection, the position of governor was abolished by the legislature...[Consequently,] it was the sheriff's job to preserve public peace, to have charge of all jails and prisons, to arrest fugitives from justice, as well as criminals and violators of the law, and to execute all lawful precepts and mandates directed to him by any judge, court, head of department [such as health] or other authorized person (Ramil 1984: 4).

Baldwin's salary was \$2,000 but upon winning the election of June 20, 1905, William Saffrey was accorded an annual salary of only \$1,800 for reasons unknown (Ibid.). At the time that William entered the Lahaina police force, there had already been a well established trend of Hawaiians serving in the rank and file from the township. In 1898 alone, they included: Captain Moses Kauhaahaa, and officers Charles Ho'opii, Edward Moni, John Keanini, an officer with

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the surname of Kamakoa, and Edward Waiaholo, a Pioneer Mill Company plantation police officer. Although the reason for William's departure from education to law enforcement remains unknown, it may be conjectured that his father-in-law may have been influential in his making the decision. Richard Pikao Hose had been employed by Pioneer Mill Company from 1888 onward as a locomotive and then pump engineer. In 1892 he left the company to join the Lahaina police department as captain and was promoted to deputy sheriff by 1894. Unfortunately he served in that capacity only through 1898 and left the force to become Superintendent of the Lahaina Water Works (Waal 1898: 57). William in contrast, remained with the force for some twenty-six years.

On August 12, 1898, the Hawaiian flag was lowered from the Lahaina courthouse and folded while the American flag was hoisted in its place. It was never flown over the courthouse again. Coincident with the change in government occurred the replacement of a few local government officials, most notably, the Lahaina post master of the Republic of Hawaii, George Hayselden, who resigned and was replaced by Norwegian Arthur Waal.

Lahaina's principle employer since 1861 had been a sugar operation named Pioneer Mill Company, Ltd. and the advent of a new government in 1898 along with a new century two years later was tumultuous for the town ship and for Pioneer Mill, primarily because of its relations with its work force. In 1900 there were 24,797 persons on the island of Maui and 4,332 persons in Lahaina (Thrum 1900: 41, 31). Of that total, Japanese laborers comprised at least 1,186 individuals, roughly twenty-seven percent of the total township's population but seventy-seven percent of Pioneer Mill's employees (Ibid. 1898: 176). Increased nationalism among them, which the local press often described as "militancy," was nurtured by news of the Imperial Japanese victory over Russia with the capture of Port Arthur on January 2, 1905 and a contemporary sea battle that later culminated in the sinking of the Russian Imperial Navy fleet on May 29 of that year. In addition, Japanese-led labor strikes had occurred on Maui with walkouts at Hana in 1891, Hamakuapoko in 1893, Olowalu in 1896, as well as Sprecklesville and Wailuku in 1897, but no such activity had yet taken place in Lahaina (Okihiro 1991: 42).

Pioneer Mill's managers had all been German from 1889 onward after the company had been acquired four years earlier by the Honolulu-based German enterprise, Hackfeld & Company. They included German nationals, naturalized Hawaiian subjects, or naturalized American citizens. When the company came out of bankruptcy in 1889, the management of the mill was assumed by C.F. Horner. Horner was an American of German descent and son of Hawaiian Senator W.Y. Horner, as well as a co-owner of the company with Paul Isenberg from 1889-1895, an associate of Hackfeld who later retired to Bremen. Horner was replaced in 1895 by a German national, Capt. L. Ahlborn, who remained in that position through 1900 (Simpich 1974: 134). Ahlborn was the first recorded Hackfeld manager at Pioneer Mill to be subjected to an organized strike.

The action was initially described by the press as having been precipitated by the eviction of a Japanese laborer from Ka'anapali Camp following an altercation with a luna but a list of sixteen grievances surfaced within a week, which unfortunately remained undocumented (*Maui News*, April 7, 1900: 3: 5; April 14, 1900: 3: 2). Six hundred Japanese workers from Pioneer Mill participated in the walkout and were joined by about two hundred Japanese laborers from Olowalu Sugar Company, another plantation located six miles south of Lahaina. The latter reportedly wanted an indemnity for two Japanese workers who had been crushed to death by the collapse of a chimney, in addition to not wanting to wait two weeks after the end of each month for payroll and demanding an end to poor housing conditions (Ibid., April 7, 1900: 3: 5).

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Field laborers from Ka'anapali and mill workers from the Lahaina central gathered in a crowd at the courthouse and at an unidentified "place fortified [in] back of the town near the Church" (Ibid.). Maui County Sheriff L. Mansfield Baldwin and a contingent of deputies were called from Wailuku to maintain order and the strike was over in less than two weeks time (Ibid. April 14, 1900: 3: 2). Ka'anapali field workers were the first to return to work, followed by the Lahaina mill workers, after keeping the mill idle for over a week, and after rebuffing an unidentified representative from the Japanese consul who returned to Honolulu (Ibid.). Japanese workers from Olowalu were the last to return to the fields (Ibid., April 28, 1900: 3: 1).

Whether the incident was responsible for Ahlborn's leaving Pioneer Mill can only be conjectured, however, he was replaced by Louis Barkhausen in 1900 and unceremoniously sent back to Germany (Ibid., June 9, 1900: 3: 1). Barkhausen was a Hackfeld cousin who had emigrated from Hanover in 1895. He started working for Pioneer Mill shortly after his arrival and was made a section luna at Ka'anapali Gate, *makai* of Pu'ukoli'i by 1897. He unfortunately also gained a negative reputation that was still recalled by workers' families as late as 2001 (Waal 1898: 40; Nishiyama 2001: personal communication).

Such sentiments appeared related to events that transpired in the late 1890s and boiled over into a labor strike that occurred later in 1905. A period collection of writings by Norwegian Arthur Waal, who became Lahaina's postmaster in 1898, noted that Barkhausen was "rough, brutal, savage, and inhumane." Waal wrote that he had seen him drive a group of "Japanese laborers like a herd of cattle down a steep road to Ka'anapali Gate [from Pu'ukoli'i with the help of] his vicious dogs..." Several [of the workers]," recalled Waal, "were so badly bitten by his three dogs [that they] were compelled to return to camp for treatment and their wages for those days were deducted..." Waal commented that in order to protect himself "Mr. Barkausen always carried a revolver [and] his dogs were constantly at his side in the field [or] at his house" (Waal 1898: 9-10).

Barkhausen's treatment of his Japanese work crew in that year appears to have been emulated by other lunas during his tenure as manager and a labor strike finally did occur in 1905. Curiously, he was not in Lahaina at the time and the acting manager for the company was the chief engineer, another German named C.L. Scrimger (*Maui News*, April 22, 1905: 5: 2). On Friday, May 19, a Japanese laborer with the surname of Iwamoto was beaten in Ka'anapali Camp by an unnamed European luna. Iwamoto's injuries were so severe that he was left blind in one eye. News of the incident spread quickly among the Japanese workers at the other camps and at the mill. Two days later, 1,400 Japanese workers and their supporters gathered in front of the Pioneer Mill Company office in Lahaina to protest the beating, demanding termination of the luna, as well as the redress of a list of additional grievances (Ibid., May 27, 1905: 1: 2-3; 4: 2; Takaki 1983: 150-151).

The strikers started stoning the mill and breaking windows. Scrimger telephoned the Lahaina police requesting assistance when the crowd first surrounded the office. They arrived on horseback, armed, and demanding that the strikers disperse which they eventually did. It was later reported by the *News* that a shot was fired by someone in the crowd and that the police returned fire, killing a worker named Ousuka, and wounding three others (*Maui News*, May 27, 1905: 1: 2; Beechert 1993: 58).

However, transcripts of telegrams traded between a representative of the Lahaina Japanese Association named Ninomiya and Japanese Consul Saito in Honolulu indicated that the casualties occurred elsewhere the following

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evening. On May 22 tensions again boiled over in Kuhua Camp, in front of the house of a Japanese labor contractor named Kyonaga, who the workers were threatening to kill (*Pacific Commercial Advertiser*, May 22, 1905: 7: 2-3). Members of Pioneer Mill's own police force were positioned around his house after it was learned that there were threats on his life and they opened fire on the crowd. Following the incident, Kyonaga and his family were spirited away to an undisclosed location and the strikers' reaction was described as "sullen" (*Ibid.*, May 23, 1905: 1: 1-2).

On May 21, the night that the mill's windows were broken, Maui County Sheriff L.M. Baldwin had sent a telegram and a ship to Honolulu requesting assistance after dispatching sixty officers from the County seat in Wailuku. Forty-eight policemen arrived in Lahaina from Honolulu the next day on the steamer Kinau, along with 126 National Guardsmen from three O'ahu companies, armed with an artillery piece -- a Colt field rifle. The town was placed under martial law. The strike was eventually resolved by Thursday, May 25 when Scrimger fired the luna and agreed to some of the other strikers' demands (Takaki 1983: 150-151; Beechert 1993: 58). A memorial and procession for Ousuka was also later attended by 200 workers, while a victory celebration was provided for members of the occupying force at the courthouse by the local elite (Later authors mistakenly recorded the attendance as 2,000; *Honolulu Record*, November 8, 1951: 7: 2, 8: 2; *Ibid.*, November 15, 1951: 4: 2, 8: 2; November 22, 1951: 8: 2; Takaki 1983: 151; Maui News, May 27, 1905: 2: 3).

The Lahaina strike was initially announced by the *Pacific Commercial Advertiser* with the racially-charged headlines: "TWO THOUSAND JAPS ARE STRIKING ON MAUI. Riotous Laborers Smash Windows in Pioneer's Mill." Nearly six hundred Japanese strikers from Wailuku Sugar Company who staged an unrelated walkout on May 14 were combined with the Pioneer Mill workers who struck on May 20 to create the total used in the headline (*Pacific Commercial Advertiser*, May 21, 1905: 1: 2). Coverage of the Lahaina strike extended for the duration of the walkout but at its close, the *Advertiser's* headline simply read: "THE STRIKE IS NOW FINISHED" (*Ibid.* May 25, 1905: 1: 1-2). The *Hawaii Shinpu*, a Japanese paper in Honolulu was the only member of the press that calmly presented the position of the strikers. Its editor, C. Shiozawa, wrote that, "[B]ehind a strike like that at Lahaina...is always a long list of grievances which have been ignored by managers...If [they] had kept in touch with the difficulties of [their] men [they] would know that they are an accumulation of months, perhaps years, of small troubles which need not have existed" (*Honolulu Record*, November 22, 1951: 8: 2).

Descriptions of the events in Lahaina in that year did not remain in Hawai'i either, but were wired to the U.S. mainland where they were sensationalized with incendiary headlines that were printed in newspapers from communities as distant as New York City. The *New York Times* printed the following headline: "JAPANESE STRIKE RIOT. All the Whites on a Hawaiian Island Besieged" (*New York Times*, May 22, 1905: 2: 1). Following Scrimger's acquiescence to the strikers' demands and Barkhausen's return, production at the mill only showed a modest increase for the following two-year period with 22,509 tons reported for 1906 and 23,099 tons for 1907 (*Hawaiian Securities* 1913: 47). Although Barkhausen was absent during the 1905 strike he also left the company abruptly for Germany in 1908.

Whether William Kaluakini's experience during the strike as a new member of the Lahaina's police had an effect in him can only be conjectured. In the year of the strike he was listed in the telephone directory as "capt[ain] of police," a position that he held at least through 1906 (Husted 1905-1906: 511). Curiously, however, he was not listed in the directories for 1907 or 1908 and when his name reappeared in the publication of 1909, he was described as

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Lahaina had been relatively quiet since the violence of 1905, while Japanese-led strikes and walkouts were staged at other plantations on Maui, O'ahu, and the other islands in 1909 and 1919. Manlapit had organized the first Filipino strike in Hawai'i in concert with the Japanese Labor Federation on O'ahu in January 18, 1920 for an increase in wages from \$0.77 to \$1.25 but it was ill-planned and collapsed in July of that year. The casualties of the strike were 1,400 Filipino and 1,000 Japanese dead from an influenza outbreak in February, the loss of skilled jobs for Japanese strikers and 15 convictions for conspiracy of former leaders from the Japanese Labor Federation on O'ahu (Kerkvliet 2002: 24, 28). Also ended by the 1920 strike were walkouts by individual labor organizations, whose membership had been previously based solely upon ethnicity or nationality.

In 1924 a work stoppage began in April and lasted through September on the islands of O'ahu, Hawai'i, and Kaua'i. The strike started later on Maui although it had been anticipated for months by the local press who goaded workers with headlines such as, "Nothing Resembling Filipino Strike is Found on Island," and "Filipinos of Maui Stick to Jobs in Spite of Manlapit" (*Maui News*, July 8, 1924: 1: 1). When the walkout finally began on July 11, 1924, it was announced by the local press one week later with the headline: "Filipinos Walk out From Pioneer Mill in Large Numbers (Ibid.: July 23, 1924: 1: 3).

A special police force of sixty-four officers had been organized by Sheriff Crowell and arrived in Lahaina from Wailuku to "preserve law and order." They were sent to guard critical infrastructure, including the power houses and pump stations, the mill, and the company office, "armed with revolvers and clubs" (Ibid). Sleeping quarters for the officers were provided at the Lahaina courthouse. With the exception of two who were Japanese and Portuguese, all were either Hawaiian or Anglo-American (Ibid.: July 23, 1924: 1: 3; July 26, 1924: 1: 4).

William arrived in Lahaina from Hāna to assume his new post during the same week. He received mention in the local press with a brief story beneath the headline, "Kaluakini is Made Deputy of Lahaina" (*Maui News*, July 26, 1924: 1: 4). The article stated:

Deputy Sheriff William Kaluakini of Hana arrived at Lahaina Wednesday and took up his new post, succeeding the late Deputy Sheriff Philip Pali of Lahaina. Lahaina residents gladly welcome the new deputy sheriff and regard themselves as fortunate in regaining one of the [*kama'ainas*]...Kaluakini was connected with the Lahaina police department as a captain some five or six years ago... (Ibid.).

Whatever role William was to play in dealing with the strike in Lahaina remained unclear. Within a week, the Pioneer Mill Company's policy of evicting strikers' families from their camp houses during walkouts brought a deluge of women and children with their husbands into Lahaina.

Accurate estimates were not reported in the press but striker's settlements of "tent houses" were described as "set up everywhere" with a majority being housed "at Hop Kee Camp [on Chapel Street]," and "on the lot opposite the Catholic Church" as well as on the "lot Kaanapali side of the Farden Residence [on Front Street]," at the entrance [to] Mala wharf," and "at [unidentified] Japanese hotels" (Ibid., July 23, 1924: 1: 3). Even the largest of all of Pioneer Mill's work camps at Pu'ukoli'i, which normally housed a community of over 1,000 people, was described as "nearly deserted" but under guard awaiting 115 Filipino strikebreakers who were brought from Honolulu, who "arrived at

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Mala...and [were] taken under escort to Puukolii camp as workers for Pioneer Mill Company” (Ibid., August 6, 1924: 1: 5-6; August 9, 1924: 1: 5).

On August 5, an altercation between twelve sheriff’s deputies and thirty-five to forty-five strikers occurred at Pump Camp at Kapunakea, mauka of Baldwin Packers, a cannery north of Mala Wharf. The police force was reported to have learned of a strikers’ plan to enter the camp and lay in wait for the group with automobiles flanking the road. When the strikers arrived, the vehicles’ head lights were turned on and gunshots were fired. The strikers dispersed immediately and seven stragglers were arrested. In contrast with the Japanese strike of 1905, however, no one was wounded or killed. The officers were reported as having fired volleys above the heads of the strikers. After the incident, which was headlined by the press as, “Filipinos Would Enter Camp But Advance is Met by Sheriff’s Men,” ten more deputies were sworn in for service at Lahaina, and an unspecified number of strikers began “leaving Lahaina for Honolulu” (Ibid., August 8, 1924: 1: 5-6).

Two more attempts were made within the next week by other groups of strikers to enter Pump Camp. Although the press described their objective as retaliation against workers who chose not to participate in the walkout, their real objective may have been to shut off water to the cane fields. Burning cane fields in an attempt to destroy a season’s crop was futile since the practice had been adopted a decade earlier by Pioneer Mill in advance of grinding. The News headlined descriptions of the incidents with, “Lahaina Filipinos Appear Determined to Enter Pump Camp,” and following exchanges involving weapons which resulted in several more arrests, “Filipino Strikers are Carrying Arms” (Ibid., August 16, 1924: 3: 4; August 20, 1924: 1: 4).

The 1924 strike lost momentum by September 9 of that year and the local press announced that the “Strike of Filipinos [is] Regarded Practically at End on Maui,” although there were still “150 idle Filipinos about Lahaina...” (Ibid., September 20, 1924: 1: 4). Manager Burns was reported as stating that, “when the strike reached its height his company was short about 650 men and the shortage [was] now about 350” (Ibid.). In addition, he was reported as being “heartily in his praise and commendation for Sheriff Clem Crowell...observ[ing] the manner in which a situation that was tense and might have become critical and as serious as that on Kauai...” in which sixteen strikers and four policemen lost their lives, was averted (Ibid.; Kerkvliet 2002: 51). Burns left for the U.S. mainland for a vacation shortly thereafter, while the Lahaina court continued trials of strikers that had been started in August for “riot” and “unlawful assembly,” and Pablo Manlapit, along with his organization’s secretary, Cecilio Basan, were convicted of “conspiracy” and sentenced to prison (*Maui News*, August 23, 1924: 1: 1; 6: 4; October 1, 1924: 8: 1; December 6, 1924: 1: 5).

Unfortunately, no description of William’s role during the strike was made by the local press which centered primarily on the exploits of Sheriff Crowell. In hindsight, the walkout achieved little more than hinder the sugar central’s production, and Pioneer Mill’s grinding season for 1924 still resulted in 34,980 tons, compared to 26,266 tons in 1921, 26,310 tons in 1922, and 28,324 tons the year before (PM Co. Annual Report 1924: 9; 1921: 8; 1922: 10; 1923: 9).

One year later, however, William did receive mention in the Hawaiian language publication, *Ka Nupepa Kuokoa*, when it reported that “Assistant County Prosecutor, Frank Cockett, Assistant Sheriff, Wm. K. Kaluakini, and police

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officers from Lana‘i responded to a disturbance in which Pasqual Marinab and Esteban were arrested and taken to Lahaina...” (*Ka Nupepa Kuokoa*, March 26, 1925: n.p.; Maly 2008, personal communication).

In that year as well, William was presumably involved with plans to erect a home for his family. Following a conclusion to the strike of 1924 and the arrival of his wife and children from Hāna, the Kaluakinis are remembered in the oral tradition as having first rented the parsonage at Holy Innocents Episcopal Church located at 551 Front Street. A granddaughter later recalled: “After returning from Hāna, [they] rented the Holy Innocents Church parsonage for awhile...” (Lake 2006: 2).

The Kaluakinis then acquired a parcel that had been owned by William’s mother (see Continuation Sheets 8-17 through 8-18). Located in Ko‘okā Ahupua‘a or land division, in the *moku* of Lāhainā or Lahaina District, the 3.07 acre parcel was recorded as Royal Patent 2717, Land Commission Award (LCA) 6921, Apana 3 to Paikaulani, Royal Patent 2725, LCA 9812-E, Apana 3 to Kaanaana 2 and Lot B, a portion of Royal Patent 1682, LCA 9812-E, Apana 2 to Kaanaana (Bureau of Conveyances, 2006: 4).

While William was planning for the new house, the family church, Holy Innocents Episcopal, also had a new edifice designed by Wailuku architect William D’Esmond and built by a Japanese contractor from Wailuku named George Ward Yamayoshi (*Maui News*, December 8, 1926: 1: 3-5). Yamayoshi had worked briefly as a draftsman under D’Esmond in 1923 in addition to working as a builder with Kikuichi Honda, a contractor who constructed Lana‘i City in 1925. He later erected fashionable residences for such clients as Norman Lyman, Dr. Homer Benson, and R.L. Cooke, as well as two thirds of the houses on Wailuku’s Sand Hill, a number of institutions including Wailuku Children’s Home, Waialea Catholic Church, St. Anthony’s School, Maui High School Auditorium, and numerous commercial buildings on the islands of Maui and Moloka‘i (Newton 1940: 115).

Given the probable involvement that Kaluakini had in fund-raising activities for the construction of the new Holy Innocents Church edifice in 1926, it may be conjectured that Yamayoshi may have been asked to build the family house or that D’Esmond might have been asked to design it. D’Esmond was, during the mid-1920s, a proponent of bungalow construction, lectured on the topic frequently, and his extant houses exhibit some similarities with the Kaluakini home (*Maui News*, June 9, 1926: 1: 3).

Sometime after the church’s completion in 1926, William posed for a photograph in front of the entry to the church with members of the Hale Kumukulani Men’s Club. They included two of his sons, William D. and John (See Continuation Sheet 8-20). Construction of the Kaluakini home began in the following year and a grand daughter later recalled: “[L]ater Papa built a home on [a] property given to him by his mother. The property [was] situated on Front Street across from ‘Puamana’ [455 Front Street, the Farden Family residence]. According to Papa, the old family home on that piece [of] property was rolled down Front Street to Luakini Street [Chapel Street] before building the Kaluakini home” (Lake 2006: 2).

The Kaluakini house was built as a vernacular Plantation Style bungalow and embellished with Craftsman details. Displaying two cross-gables and a wide porch or lanai with both paired and triple columns, nine-over-one light wood windows and nine-light doors, the façade provided a fashionable edifice for Front Street. In 1928 William K.

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Kaluakini posed in front of his new house while holding grand daughter, Patricia Trask, for an unidentified photographer (See Continuation Sheet 8-21).

The Sanborn Insurance Company of New York prepared maps of Lahaina in 1914, 1919, and in 1929, but their agents stopped two blocks short of recording the Kaluakini House. Consequently, there were no maps produced by the company that showed the dwelling after it was first erected in 1927. Pioneer Mill Company did produce a map of Lahaina in 1930 and the dwelling was shown (See Continuation Sheet 8-19). Also in that year census taker, Patrick Shaw recorded William as "Deputy Sheriff," residing in Lahaina along with his wife, Abbie, as well as children William, Calanthe, Leopold, Kealoha, Elizabeth, Geraldine, Rose, Dorothy, and Patricia ("Fifteenth Census of the United States, Population - Hawaii, Lahaina, Maui," 1930: 21B-22A).

The Kaluakini House was located in the 200-400 block of Front Street, an area that during the 1910s and 1920s was inhabited by many of the *kama'aina* families of Lahaina. They included the Fardens who lived in a home that had been named "Puamana," as well as the Searles, Leongs, and others. However, after 1930, the area was sometimes derisively referred to by Pioneer Mill workers as "Haole Camp," when members of the company's management moved into beach houses along the shore (PM Co 1930: n.p.; Cockett 2008: personal communication). A 1936 map series of "Pioneer Mill Company Beach Residences" included houses with such tenants as the Pioneer Mill Company Manager, Manager of the Lahaina Store, Sugar Boiler, Chief Chemist, Civil Engineer, Electrical Engineer, and Overseer ("Index, Pioneer Mill Company, Ltd., Residences & Villages," 1936: 1-3, 36).

In stark contrast to the derelict populations of Japanese and Filipinos which descended on Lahaina to live in tents during the 1924 strike, the *kama'aina* families were the *hapa* sons and daughters of American and European families who married Hawaiians or Chinese-Hawaiians, lived in fashionable houses, and attended festive luaus beneath the banyan tree at the courthouse from the 1900s through the 1920s. They constituted the members of Lahaina's social and political elite who remained physically, if not psychologically removed from the traumatic lives of immigrant laborers who lived on the edges of Lahaina Town or in their very midst.

Consequently, when asked about strikes and other instances of labor unrest which are recorded to have paralyzed the town, many descendents of the *kama'aina* families who lived along Front Street had no recollection of or did not remember ever being told about such events. They were also reticent to discuss associations that family members may have had with Pioneer Mill or even that they may have worked in the sugar industry. Such was the case of Charles K. Farden, born in Makawao in 1871, who worked as an irrigation luna for Pioneer Mill between 1897 and 1910, after having left a similar position at Pā'ia Mill, following an altercation with a Japanese laborer which precipitated a walkout on August 10, 1896 (Reinecke 1967: 4). Nominated as a Republican candidate for the Territorial House of Representatives in 1908, a political race from which he later withdrew, he continued his employment with Pioneer Mill as a section luna then as overseer, and his family produced a succession of accomplished musicians, who acquired the moniker of the "Fabulous Fardens" (*Maui News*, August 1, 1945: 1: 6; August 8, 1945: 7: 3, 8: 1). His descendents, along with members of the Kaluakini Family, remember mostly happy, care-free childhoods.

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One mele entitled, "Pua Mana," was written by Irmgard 'Aluli and Charles Kekua Farden in 1937 about the Farden home across Front Street from the Kaluakini house:

Pua Mana  
Ku'u home i Lahaina  
Me nā pua 'ala onaona  
Ku'u home i aloha 'ia

Puamana  
My home in Lahaina  
With fragrant flowers  
The home I love

Ku'u home  
I ka ulu o ka niu  
O ka niu kū kilakila  
Napenape mālie

My home  
Stands among coco palms  
Majestic coco palms that  
Sway gently

Home nani  
Home i ka'ae kai  
Ke kōnane a ka mahina  
I ke kai hāwanawana

Lovely home  
Home by the sea  
The bright moon shines over  
The whispering sea

Ha'ina  
'Ia mai ka puana  
Ku'u home i Lahaina  
Ua piha me ka hau'oli

Tell  
The refrain of  
My home in Lahaina  
Filled with happiness (Lirama 2008: n.p.)

"Puamana," although associated with the Farden house, was also the name of a tract of land located south of Lahaina that was identified with the Hawaiian place name of Kauapaupili (Antosik et al 2007: n.p., Ka'ai 2008: personal communication).

Not all the *kama'aina* families who inhabited the houses in the 200-400 blocks of Front Street were famous musicians and for the Kaluakini household in particular, there was keen interest in politics and great concern about the survival of the Hawaiian language and culture as well as a dedication to *kanaka* values that were inculcated and nurtured in a world that was rapidly becoming more American. Education was a predominant theme and the oral tradition reinforces this aspect of the family. One granddaughter stated: "Papa and mama felt very strongly about seeing that their children get the best education. With [William's] small salary of \$29.00 a month and the many sacrifices, they continued to foster their determination, strength, wisdom, integrity, love and humility in all their children...William and Abigail can be proud of their legacy and their children [...s]everal of whom became teachers..." (Lake 2006: 2).

William's involvement in politics and connection with Prince Jonah Kūhio was described by a granddaughter, who recalled:

Papa played a very important role in politics. He took care of Prince Jonah Kūhio's campaign...[He] was Hawaii's second delegate to Congress and...ushered through the 1920 Federal Hawaiian Homes Commission

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Act which created the 203,000-acre Hawaiian Homeland Program for native Hawaiians...Papa and the prince were very close friends. The prince frequently visited Maui and was always a house guest of the Kaluakini Family.

He was a charming person and made the children very comfortable to be around him. This is the part of [Papa's] political life that I cherish: to see how Papa and the prince shared their *mana'o* with each other. Kūhio had the foresight and wisdom when he founded the [Hawaiian] civic clubs eighty-four years ago" (Ibid.).

Several descendants of the Kaluakini household later became associated with the late twentieth century Hawaiian culture renaissance. They included: *kumu* and cultural practitioners Charles Lake and the late John Lake. Two of William's sons also went into politics. William D. was a member of the Territorial legislature while John was a tax assessor for Maui County before taking a similar position for the City and County of Honolulu (*Honolulu Star-Bulletin*, September 11, 1959: n.p.).

William died in August 1932 at the age of sixty and his obituary was printed by the local press beneath the headline: "Wm K. Kaluakini, Deputy Sheriff, Dies at Lahaina" along with the by-lines: "End Comes Suddenly Monday for [for] Prominent Official in West Maui," "LONG SERVICE RECORD – Thirty-five Years in Office Under Monarchy, Republic and US Territory" and "Sudden Attack Terminates Long Illness" (*Maui News*, August 17, 1932: 1: 5). Highlights of William's career were described in the article as well as his political activities. It stated:

[William taught] school classes [in the Maui schools] until 1904 when he was appointed deputy tax assessor at Lahaina, but resigned from that position a year later when he was appointed Captain of police...he remained in that office until 1919 when he was appointed as deputy sheriff of Hana by Sheriff Clement C. Crowell. After five years in charge of police activities there he was transferred to the Lahaina district, a position he held up to the time of his death.

Mr. Kaluakini was active in Republican political circles, holding office for many years in the Lahaina Republican precinct Club. On a number of occasions he was elected delegate to the Republican Territorial Convention from the Lahaina precinct.

In the course of his political career, he served as messenger to the House of Representatives in 1915 and was clerk of the House printing committee in 1919...He was 19 years a member of the Hawaii National Guard and was commissioned a second lieutenant in 1908, reaching the rank of first lieutenant in 1911. He was promoted to a captaincy in 1911.

During the world war he served as registrar on the advisory council of the draft board...[William] was a member of the Kamehameha Lodge, a strong supporter of Episcopalian faith and an active member of the Holy Innocents Church of Lahaina (Ibid.).

The Honolulu press carried brief announcements of his death beneath the headlines, "Kaluakini Dies After Illness," and "W.K. Kaluakini Dies on Maui" (*Honolulu Star-Bulletin*, August 17, 1932: 10: 6; *Honolulu Advertiser*, August

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18, 1932: 2: 2). William's funeral was described by the Maui press beneath the headline, "Hundreds Pay Final Tribute" and the by-lines, "William K Kaluakini Laid to Rest Wednesday With Impressive Rites," "Many Participate," "Order of Kamehameha In Charge of Services at Home, Church, Graveside" (Ibid., August 20, 1932: 1: 3, 3: 4). The article stated:

Tribute to the memory of the late William Kauahaao Kaluakini was paid by the Maui community enmasse when funeral services were held late Wednesday afternoon at Lahaina...[The] first rites were read over the casket by Rev. L.B. Kaumeheiwa, officiating for Kahekili Chapter No. 4 Order of Kamehameha, under whose auspices the funeral was conducted [and a] long cortege proceeded to Holy Innocent's church where [a] requiem was spoken by Clarence F. Howe, pastor of the Church of the God Shepard in Wailuku.

Included among the massed throng were people from all walks of life, the highest to the humble...floral offerings were banked high within the church building...Decorating was under the charge of Mrs. C.E.S. Burns. Last rites were read at the grave [at Halealoha Cemetery] by Rev. Kaumeheiwa...The casket was lowered to its resting place amid the rattling volley of musketry as a picked squad of eight National Guardsman...fired a salute of honor...Taps were sounded...Also participating in the funeral was the Kaahumanu Society, the women's auxiliary to the Order of Kamehameha...

Industry at Lahaina came to almost a complete stop at 3:30 p.m. to permit officials and workers to attend the funeral. Honorary pallbearers were Caleb E.S. Burns, Hon. D.T. Fleming, Henry P. Robinson, Sheriff C.C. Crowell, Dr. Wm. T. Dunn, Charles K. Farden, John Plunkett and William Buchanan (Ibid.).

William's widow, Abigail, lived in the house until her death in 1952 and was an active member of the Hawaiian Civic Clubs. Despite the importance of the building and the family's history to that of Lahaina, the dwelling remained vacant after her death for a decade. Finally, one of her sons-in-law, John M. Lake, rented it to David Williams and the dwelling began its use as rental property from 1962 through 2000.

By 2000 the William K. Kaluakini House had become extremely deteriorated (See Continuation Sheets 8-22 through 8-25). Sections of the roof and floor had collapsed and the exterior walls were bowing outward or were at minimum out of plumb. Some windows were boarded up and for a time, a modern slab door replaced one of the house's craftsman entry doors. Severe water damage also rendered the porch unusable and the damage from termite infestations was readily visible. A Los Angeles carpenter named James Stiebinger undertook the restoration of the Kaluakini House, completed the work, and sold the property to Thomas and Christine Brayton in 2004.

**Summary**

The William K. Kaluakini House is an eighty-one-year-old Craftsman-inspired Plantation Style bungalow that was built in 1927 at 450 Front Street in Lahaina. It is one of less than ten remaining *kama'aina* family dwellings that are still found in Lahaina which date from the Period of Significance (1900-1959).

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The William K. Kaluakini house was built by an unidentified contractor, possibly George Ward Yamayoshi, for William Kauaha'ao Kaluakini, a local government official who witnessed the transition of Hawaii from a Monarchy (1791-1893), to a Republic (1894-1898), and then to an American territory in 1898. He started his career as a teacher, then became a public official in 1893, serving briefly as a truant officer and then as a tax assessor, before entering law enforcement.

William K. Kaluakini was a member of the Lahaina police during a period of great labor unrest and disturbances. William joined the Lahaina police department in 1905, in the midst of a major Japanese strike, was appointed deputy sheriff of Lahaina in 1917 at the beginning of World War I, after serving as lieutenant and captain, and was then transferred to Hāna as deputy sheriff of that township in 1919. William K. Kaluakini returned to Lahaina as deputy sheriff of both townships in 1924 and arrived one week into Lahaina's second major strike by Filipino workers.

The William K. Kaluakini House is an indication of the relative prosperity that its owner had achieved as a government official, a member of the Republican Party, and a member of the local elite. William was active in the Republican Party and represented Hāna as a delegate in the territory-wide convention in Honolulu in 1924. He is accorded by oral tradition to have been associated with Prince Jonah Kūhio Kalaniana'ole (1871-1922) and is purported to have been involved in his political campaigns. William Kaluakini married a school teacher named, Abigail Pauka-makanikamano'o'oloko'okalani Hose, and both of them are remembered as having been deeply involved in the preservation of Hawaiian culture and language during a period of increased American political and cultural domination of the islands.

The William K. Kaluakini House has been only slightly altered with the rebuilding of a porch and enlargement of a single window and retains at least seventy-five percent (75%) of its original building materials and craftsmanship. The quality of its restoration by carpenter James Steibinger was recognized by the Historic Hawai'i Foundation with a Historic Preservation Honor Award in 2006 "for the careful restoration and revitalization of a historic residence" (Historic Hawai'i Foundation 2006: n.p.).

The William K. Kaluakini House is the only known house among the dwellings located in the 200-400 blocks of Front Street to have been photographed shortly after its construction was completed (1928).

The William K. Kaluakini House is one of only two buildings in the 200-400 blocks of Front Street that are associated with the *kama'aina* families of Lahaina who lived along the arterial during the 1910s and 1920s. The dwelling was among many fashionable residences that included by 1930 the management of Pioneer Mill Company, Ltd.

The William K. Kaluakini House is a Craftsman-inspired Plantation Style bungalow that retains its architectural integrity as well as integrity of site and setting, despite some minimal changes that were made in 2005. It features original asymmetrical massing, gable-on-hip roofs, cross-gables with louvered wood vents, decorative scroll-sawn wood rafter tails, vertical wood siding, wood base, corner, belt, and trim boards, wood cornices, porch with paired, battered wood columns with wood capitals and bases.

Changes to the William K. Kaluakini House and site include the following: a modified window located in the kitchen which, although duplicating the motif of the other original windows in the house, has been rebuilt and is larger than

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one that is shown in a photograph that was taken shortly after the house had been built in 1928; a porch knee wall that has been built without the weep holes; as well as the addition of a garage, a lava rock planter, lava rock-lined fountain, and perimeter lava rock wall with metal entry gate. Despite these modifications, the dwelling retains its architectural integrity as well as integrity of site and setting.

Based upon these findings, the William K. Kaluakini House (1927) appears eligible for listing in the National Register of Historic Places (NRHP). Applying the National Register (NR) criteria for buildings and/or structures over fifty years of age, the dwelling is eligible under Criteria A, B, and C.

The building and the site on which the William K. Kaluakini House is located:

- A. are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. are associated with the lives of persons significant in our past; or
- C. embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

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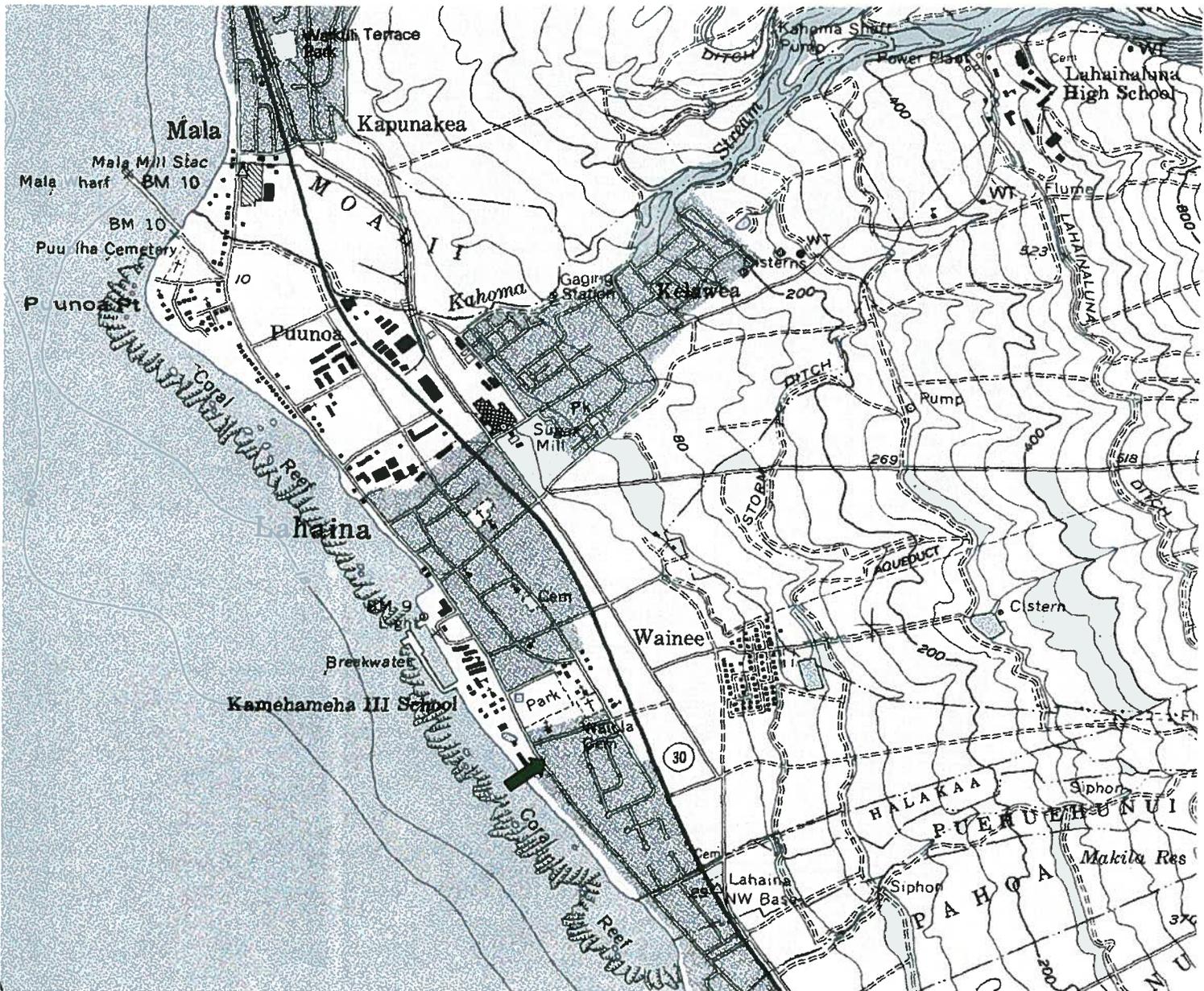


Figure 1. William K. Kaluakini house site at 450 Front Street in Lahaina in 1980.

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Figure 2. Parcel which became the William K. Kaluakini house site in Lahaina near the southern side of Loko Mokuhinia in 1884.

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Figure 3. Parcel which became the William K. Kaluakini house site in Lahaina near the southern side of Loko Mokuhinia in 1916.

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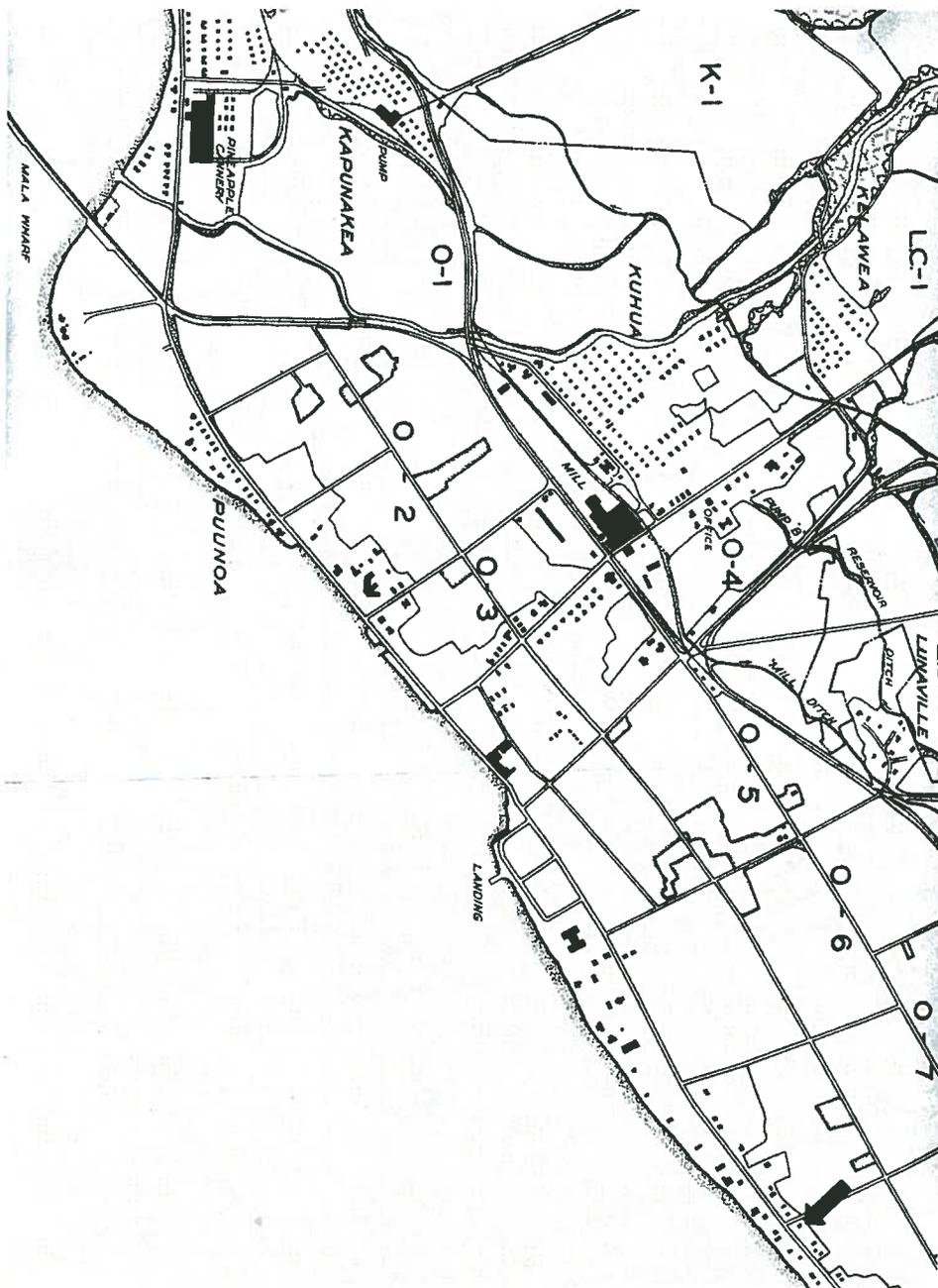


Figure 4. Location of William K. Kaluakini house at 450 Front Street after its construction in 1927 on a Pioneer Mill Company map from 1930.

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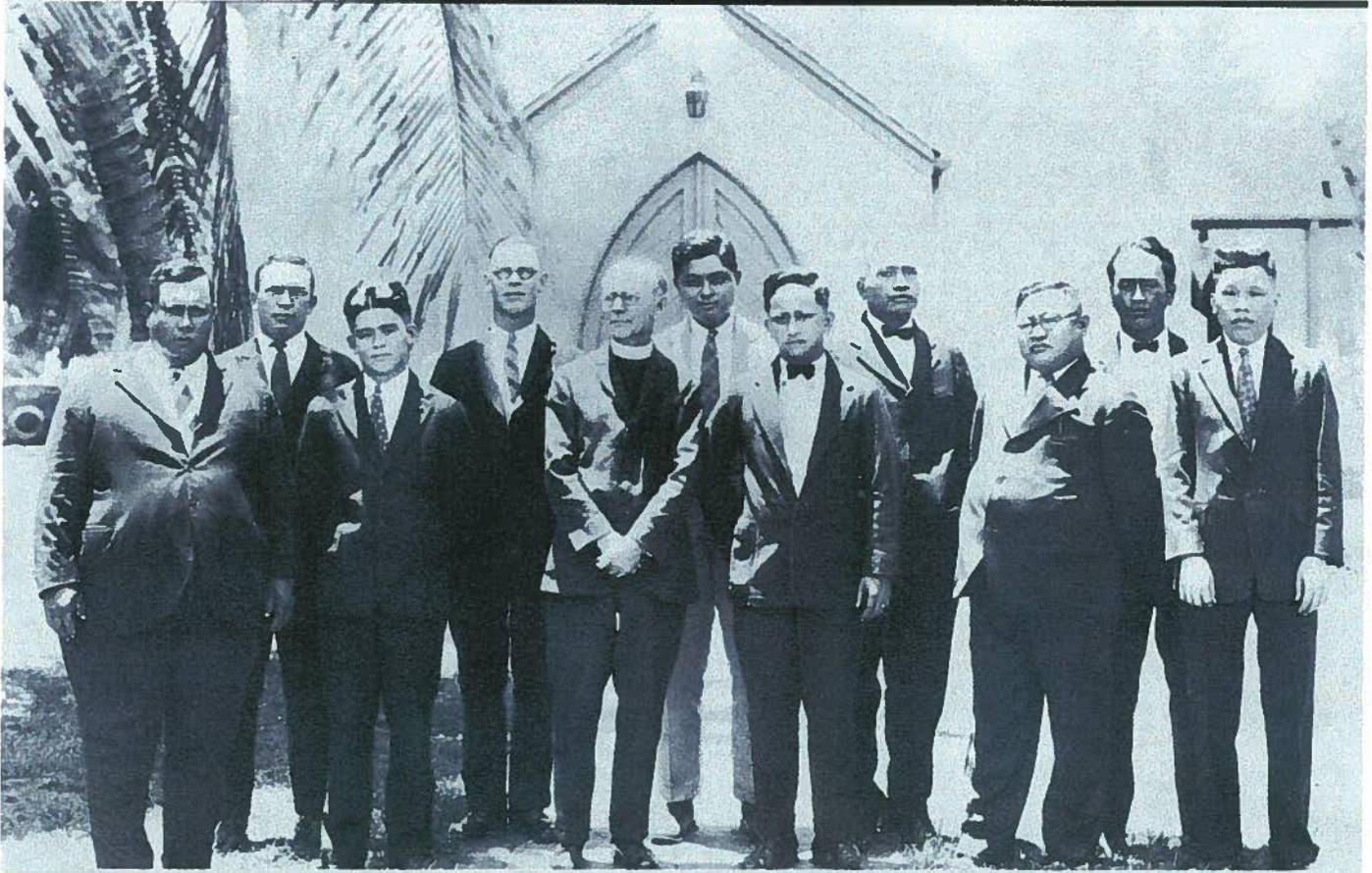


Figure 5. William K. Kaluakini (fourth from right) standing in front of Holy Innocents Episcopal Church with members of the Hale Kumukulani Men's Club in 1927. Two of his sons, William D. (second from right) and John (fifth from right), who later became a Hawai'i legislator and Maui County Tax Assessor, respectively, are among the group's members.

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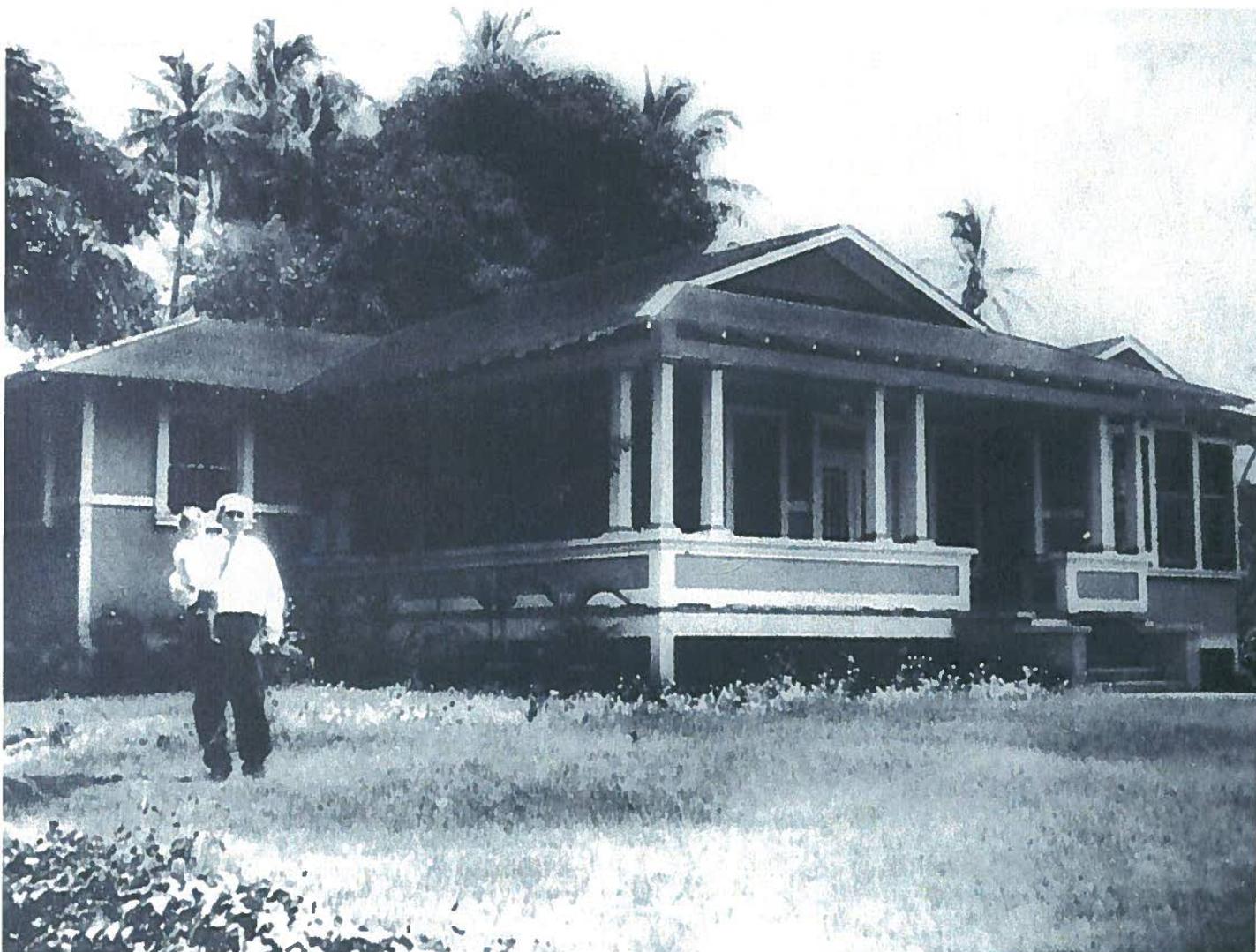


Figure 6. William K. Kaluakini holding a grand daughter and standing in front of his home at 450 Front Street after its construction in 1927.

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Figure 7. William K. Kaluakini House, 450 Front Street, front façade looking Northeast in 2004.

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Figure 8. William K. Kaluakini House, 450 Front Street, front façade looking North in 2004.

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Figure 9. William K. Kaluakini House, 450 Front Street, front façade looking Southeast in 2004.



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Figure 11. William K. Kaluakini House, 450 Front Street, front façade looking Southeast.

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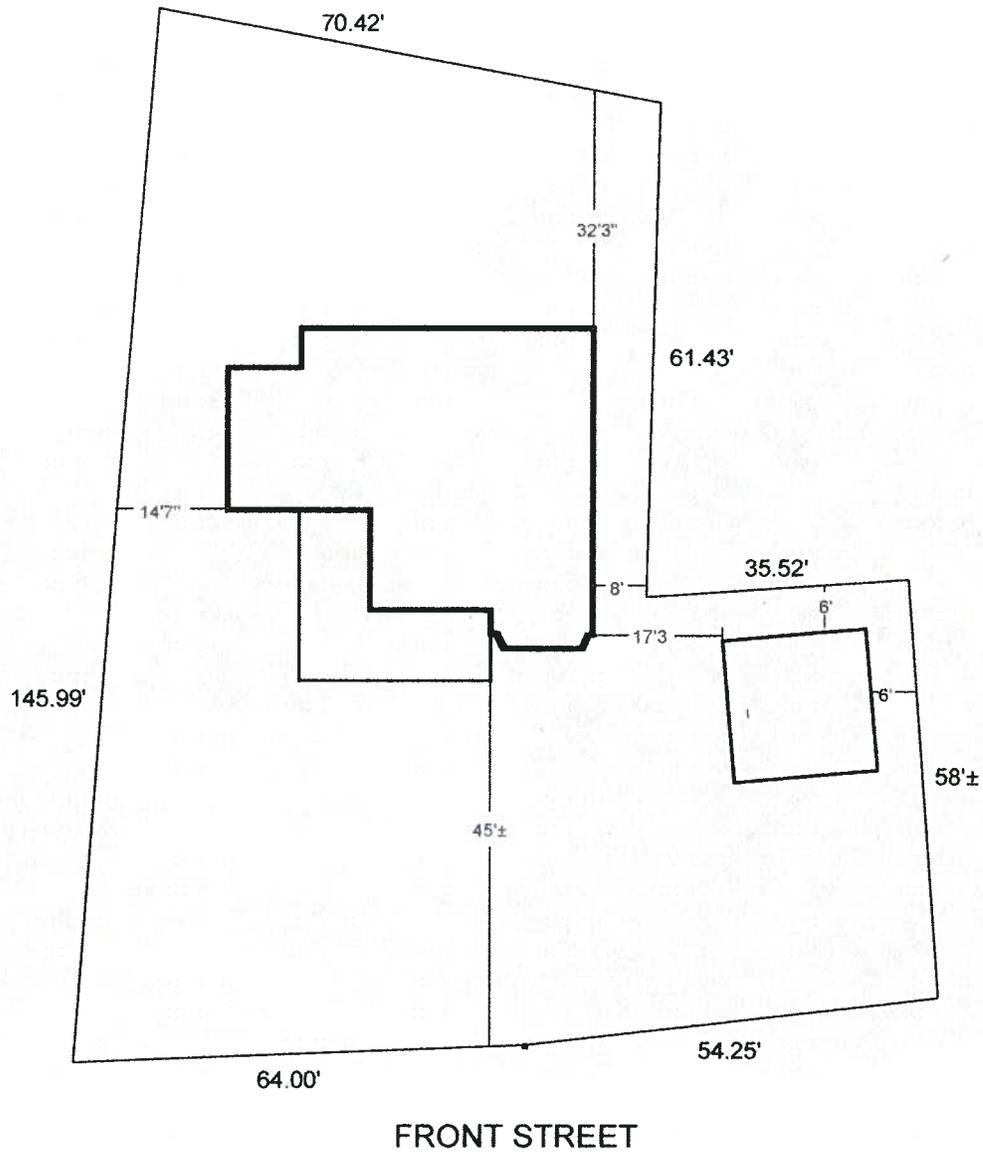


Figure 12. Plot plan of the William K. Kaluakini House, 450 Front Street, Lahaina.

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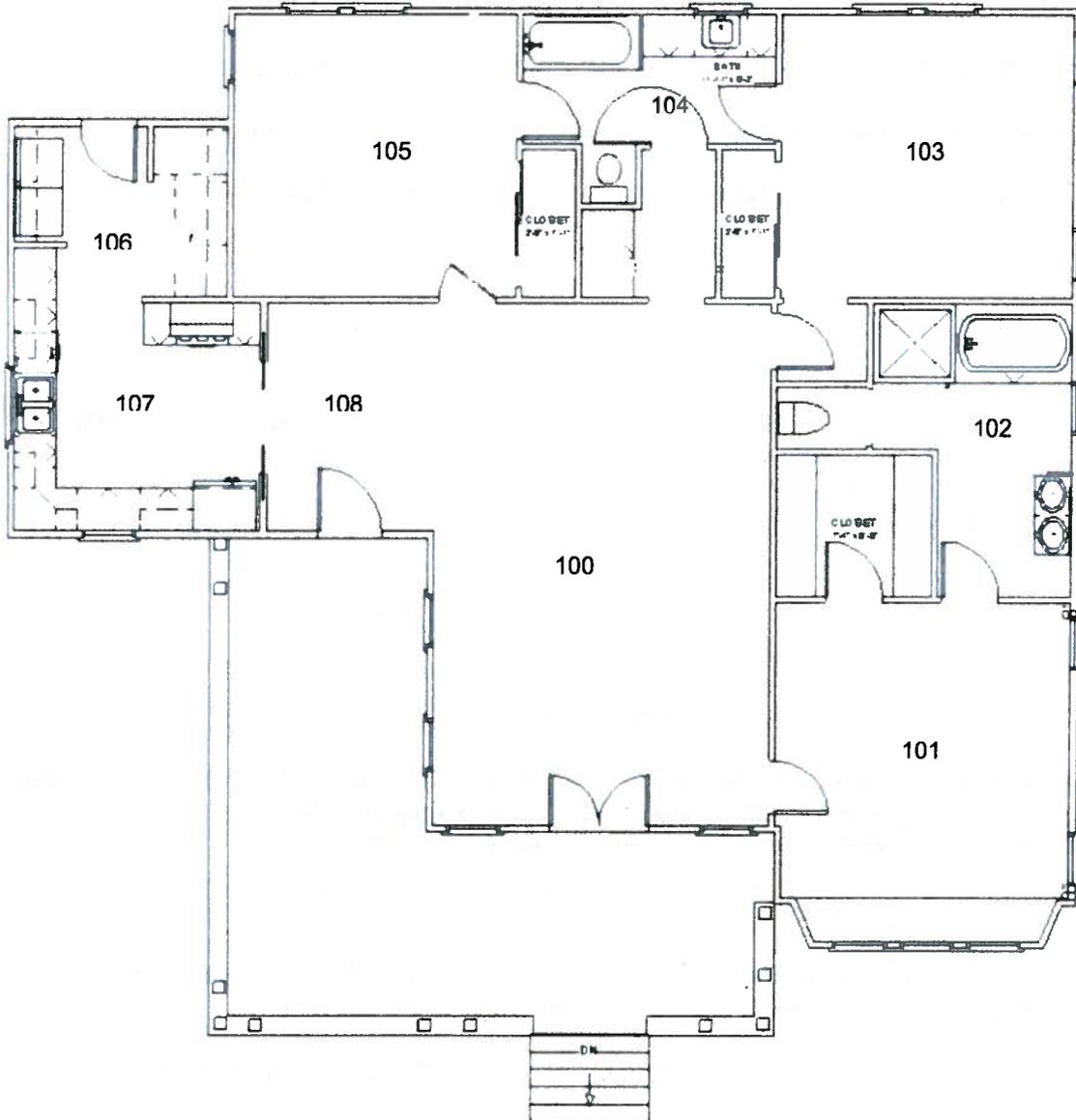


Figure 13. Floor plan of the William K. Kaluakini House, 450 Front Street, Lahaina.

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The William K. Kaluakini House is addressed as 450 Front Street in Lahaina and is part of a certain parcel of land situated at Kooka, Lahaina, being Royal Patent 2717, Land Commission Award 6921, Apana 3 to Paikaulani, Royal Patent 2725, Land Commission Award 9812-E, Apana 3 to Kaanaana and Lot B, portion of Royal Patent 1682, Land Commission Award 9812-E, Apana 2 to Kaanaana, being more particularly described as follows:

Beginning at the West Corner of this parcel of land on the Northeast side of Front Street, being also the West corner of Royal Patent 2725, Land Commission Award 9812-E, Apana 3, the coordinates of said point of beginning referred to in Government Survey Triangulation Station "LAINA" being 10,569.66 feet South and 2,059.97 feet West, running by azimuths measured clockwise from True South and distance.

- 244° 12' 00" 145.99 feet along Land Commission Award 3418-B to Kaauneke
- 320° 34' 00" 70.42 feet along Lot A (remainder of Royal Patent 1682) Land Commission Award 9812-E, Apana 2 to Kaanaana
- 61° 43' 00" 68.83 feet along Land Commission Award 6800, Apana 1 to Kekukahiku
- 325° 58' 00" 106.25 feet along same
- 55° 25' 00" 55.59 feet along Land Commission Award 235-T to Kukona
- 144° 14' 00" 125.00 feet along Front Street
- 146° 58' 00" 64.00 feet along same to the point of beginning and containing an area of 16,258 square feet, more or less

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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 Ainahou Ranch

other names/site number 10-62-19429

2. Location

street & number Hawaii Volcanoes National Park, Building 320 not for publication

city or town Hawaii National Park vicinity

state Hawaii code HI county Hawaii code 0001 zip code 96718

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 comment.)

Signature of certifying official \_\_\_\_\_ Date \_\_\_\_\_

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

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

Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_

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

4. National Park Service Certification

I, hereby certify that this property is:  
 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): \_\_\_\_\_

Signature of Keeper	Date of Action
_____	_____
_____	_____
_____	_____
_____	_____

**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

**Name of related multiple property listing**

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

N/A

**Number of Resources within Property**

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

**Number of contributing resources previously listed in the National Register**   0  

**6. Function or Use**

**Historic Functions** (Enter categories from instructions)

Cat: DOMESTIC  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Sub: single family dwelling/retreat  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions** (Enter categories from instructions)

Cat: VACANT  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Sub: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

EARLY 20TH C. AMERICAN -  
Craftsman Style  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**

(Enter categories from instructions)

foundation lava rock  
roof corrugated metal  
walls wood  
\_\_\_\_\_  
other \_\_\_\_\_

**Narrative Description**

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



**10. Geographical Data**

**Acreage of Property** Less than 1 Acre

**UTM References**

(Place additional UTM references on a continuation sheet)

Zone Easting Northing	Zone Easting Northing
1 <u>          </u> <u>          </u> <u>          </u>	3 <u>          </u> <u>          </u> <u>          </u>
2 <u>          </u> <u>          </u> <u>          </u>	4 <u>          </u> <u>          </u> <u>          </u>

           See continuation sheet.

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name/title Janet Keswick (NPS)/Thomas Quinlan (independent)

organization Hawaii Volcanoes National Park - National Park Service date February 25, 1994

street & number P.O. Box 52 telephone (808)967-8226

city or town Hawaii National Park state Hawaii zip code 96718

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

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

**Property Owner**

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

name Department of Interior/National Park Service

street & number 600 Harrison St. Suite 600 telephone (415) 744-3985

city or town San Francisco state CA zip code 94107-1372

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United States Department of the Interior  
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NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 1 Ainahou Ranch Hawaii County, Hawaii  
name of property county and State

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Ainahou Ranch house, a one and two story retreat built in the Craftsman style with natural redwood horizontal siding and gabled metal roofing sits amid the *ohia* trees of Hawaii Volcanoes National Park, blending into the forest. It is accessible only by a jeep trail that is part of the historic Keauhou Trail, once a horse trail. The trail connects the Keauhou Landing to the old pulu factory where mattress stuffing was once manufactured. Though now part of the Hawaii Volcanoes National Park, the approximately 6,324 acres surrounding the lodge were originally part of Shipman's cattle ranch. This nomination only includes the area surrounding the dwelling (see site plan).

The overall front exterior appearance is very much like a Japanese country home with its low, horizontal railings, exposed rafters and window and door pane proportions resembling the pattern of *shoji* doors. Its asymmetric, flowing plan (see floor plan) with all circulation spaces on the exterior is analogous to the plan of a Japanese country home where the veranda acts as the hallway. Bottom floor posts are roughly hewn to keep the shape of the trees and rest on concrete blocks, also a similar element in Japanese architecture.

The *lanai* or veranda along the entrance face of the second story incorporates built in planter holders and trellises which add a decorative as well as functional detail. Another unique detail is the rafters which extend past the roof line and are notched out to accommodate gutters shaped triangular in profile. The *lanais* and large windows of the house face the sea, towards what was once a panoramic view. Nowadays, only partial views can be seen through the overgrown brush and trees planted by Shipman. Windows at corners lighten up the interior of the house as well as the massing of the exterior. Electricity was added at a later date with some gas fixtures still remaining when the National Park took over the property.

Meticulously cut lava rock form the low foundation, the three barbecue pits on the side of the driveway, and the stone pavement that leads up to a large, two car garage. The level pavement and the three barbecue pits suggest an outdoor entertainment area for a large group. This fine rock work forms the foundation for what were once two 24,000 gallon capacity wooden water tanks fed from a rain catchment system removed by the NPS in the mid 1980's. Protecting these large tanks is a substantial enclosed storage shed two stories in height adjoining the garage. There was one corrugated glass panel on the roof of the water catchment area. It was located against the bathroom of the master bedroom so that the light would have shown into that room as well, but was painted black sometime after its installation. It was removed during the 1993 National Park Service improvements, but kept on site.

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The single story structure to the right of the garage houses the public area of a house; the kitchen, living room and a bathroom; and is entered through a covered walkway off the garage. Facing the front is a large bay window. A mix of six over six double hung windows and large, single-sheet picture windows add great light to this section. Built-in cupboards and storage drawers grace the walls.

On the opposite side of the garage is a large room, currently housing bunk beds and is entered through ten-pane double doors. The stairs to the second floor is located between the garage and this bunk room (see floor plan) and steps up into an outdoor hallway between the two upstairs bedrooms. The staircase has unusually wide treads and is gracious for a lodge. Windows in the first and second floor bedrooms have nine-pane fixed windows at corners -- the cool air at this 3,000 foot elevation doesn't require too many openings.

The master bedroom is situated over the garage with a window and door that overlook the water tanks and connects to a large bathroom. This rather large L-shaped room has six-paned triple hung windows that go from floor to ceiling at the corner closest to the stairs and along the front side, flanking the 10-paned double doors. Six over six double hung windows are along the side wall furthest from the stairs.

To the rear of the house, connected by uncovered stone walkways are a storage room and a small studio with a kitchen. Between this area and the living area of the house are two smaller water tanks. There is also a square, 450-gallon capacity water tank in the attic, thus requiring the structure to be very solid.

Ainahou Ranch house is very much intact on the exterior, with only minimal alterations such as the removal of the sink, bath and toilet fixtures and water tanks and the addition of electricity. However, neglect is starting to take its toll. The roof and rain gutters were replaced in 1993 by the National Park Service with the help of a donation from the Shipman family. Similar materials were utilized and the work has not compromised the historic integrity of the ranch house.

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Ainahou Ranch  
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county and State

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The Ainahou Ranch house is significant for its association with Herbert C. Shipman, Hilo businessman, Big Island rancher, philanthropist and conservationist and as an unusual example of the Craftsman style of architecture in Hawaii. The house is now the property of the Hawaii Volcanoes National Park and is rarely used, but the National Park Service and Shipman's heirs would like to see it utilized.

Herbert C. Shipman was the only son of William Herbert Shipman, one of East Hawaii's best known ranchers and businessmen. Herbert Shipman took over the business after his father's death in 1943. He is credited with the saving of the *nene* (Hawaiian Goose) from the brink of extinction by initiating a controlled breeding program in Keaau (his father's ranch). At that time, the total population of the species had been reduced to a few dozen birds. The Shipman ranch lands on Mauna Kea have been set aside in perpetuity as a conservation area.

Herbert, who never married, died childless in 1976. In accordance with his will, most of his assets went to establish a philanthropic foundation. A portion of his collection of Oriental art may be seen on exhibit in the Lyman Museum in Hilo.

The property called Ainahou (6,324 acres) was leased by Shipman from the Bernice Pauahi Bishop Estate to provide a mountain home for his growing flock of *nene* and as a safe retreat in case of a Japanese invasion for himself, his sisters and his father, hence the three separate living areas. The house was completed in July 1941, just months before the Japanese attack on Pearl Harbor. The glass panel near the master bathroom was probably painted black to control light emission at that time. During the war, Ainahou was a working ranch supplying beef to the military and several Hilo outlets. The dates of significance stop at 1944 due to the 50 year closing date as set forth in National Register Bulletin 16A.

After the war, Ainahou was used as his personal retreat and a place to entertain friends. A rather ponderous Ainahou guest book in the possession of Roy Blackshear (Shipman's nephew) contains the signatures of several hundreds of people who were invited by Shipman between 1945-1965. Among his guest were actresses Joan Crawford and Janet Gaynor, Sir Peter Buck and well known Pacific archaeologists Kenneth Emory and Marian Kelly.

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Ainahou Ranch  
name of property

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county and State

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In 1969, when Kilauea Volcano became active, threatening Shipman's property, Shipman decided to evacuate all personnel, but left the *nene*. In 1971-72, as the lava approached the property within 2/3 of a mile, an agreement was reached where Shipman received \$150,000 from the Park Service, Bernice Pauahi Bishop Estate terminated Shipman's lease due to an imminent danger clause and sold the land fee simple to the National Park Service for \$648,000.

The property was purchased by the National Park Service under the authority of the Endangered Species Act, requiring that part of the land be set aside for activities related to preserving endangered species and a portion is currently being used to care for the *nene*. Since the National Park Service acquired the property, the house has been used intermittently as a retreat, hostel for visiting work crews and overnight lodging for social groups.

Architecturally, the Ainahou Ranch building is significant as a beautifully intact example of a simplified Craftsman style house in Hawaii. The Arts and Crafts movement was very popular in California and Hawaii in the 1920-30s and is noted for its sensitivity to nature as displayed at Ainahou in the use of trellises and the natural wood coloring of the house. Oriental influence is displayed in this building as it often is in Craftsman style homes such as the Gamble house in Pasadena by Greene and Greene. The interesting thing about this building is that the Oriental influence shows up in its plan, not as much in the detailing as is normally done in a Craftsman style building. Another feature that is common in the Arts and Crafts movement, is the use of unusual or one-of-a-kind detailing such as the gutters and planters outlined in the description.

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CONTINUATION SHEET

Section 9,10 Page 1

Ainahou Ranch  
name of property

Hawaii County, Hawaii  
county and State

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**9. Selected Bibliography**

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Nellist, George F., ed., The Story of Hawaii and Its Builders, Honolulu: Star Bulletin, 1925.

Siddle, John W. ed., Men of Hawaii, Honolulu, Star Bulletin, 1917.

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**10. Verbal Boundary Description**

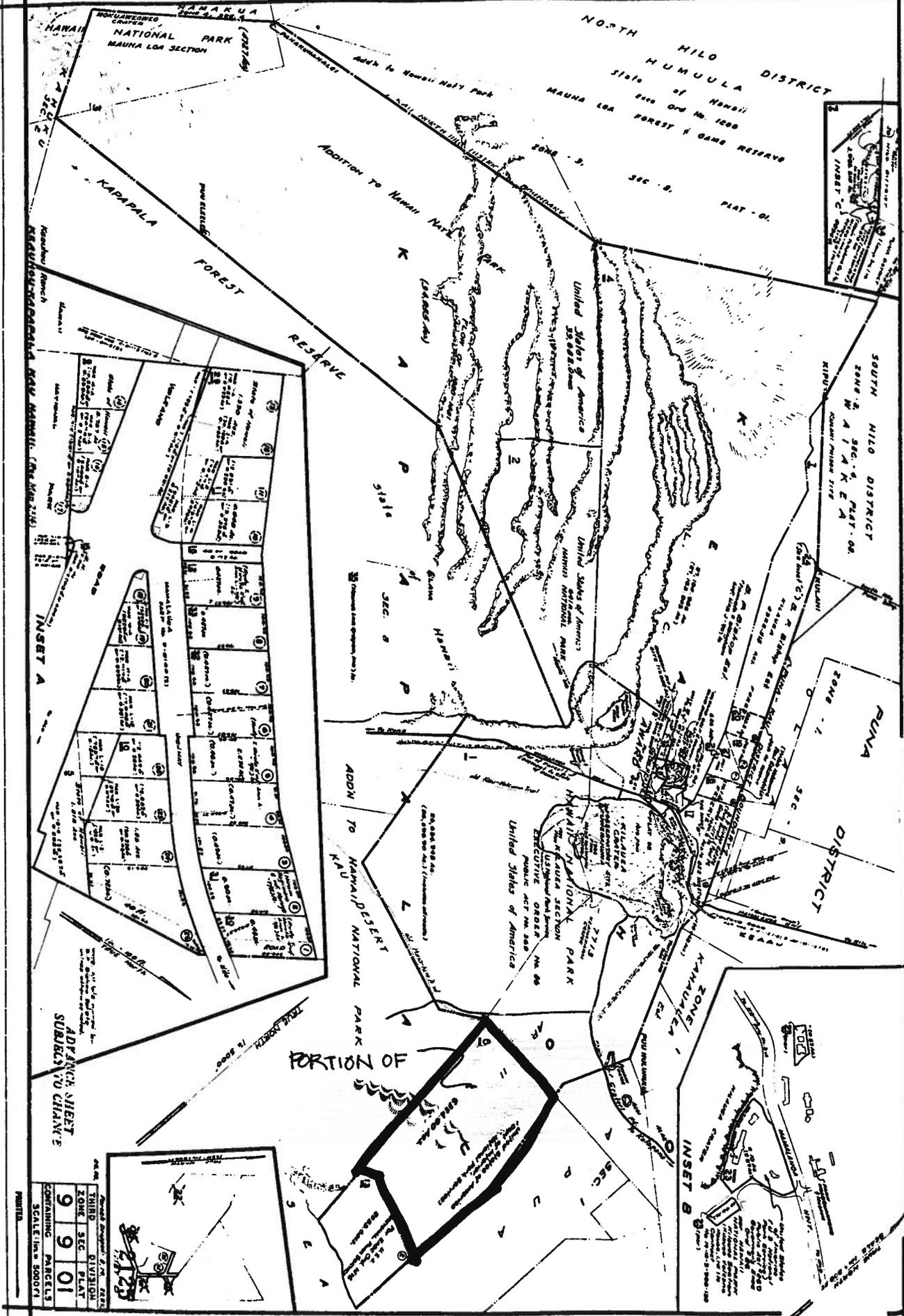
This nomination includes the property surrounding the Ainahou Ranch house located within a portion of TMK: 9-09-01:006 in 1994 on the island of Hawaii.

**Boundary Justification**

This is the boundary historically associated with the house.



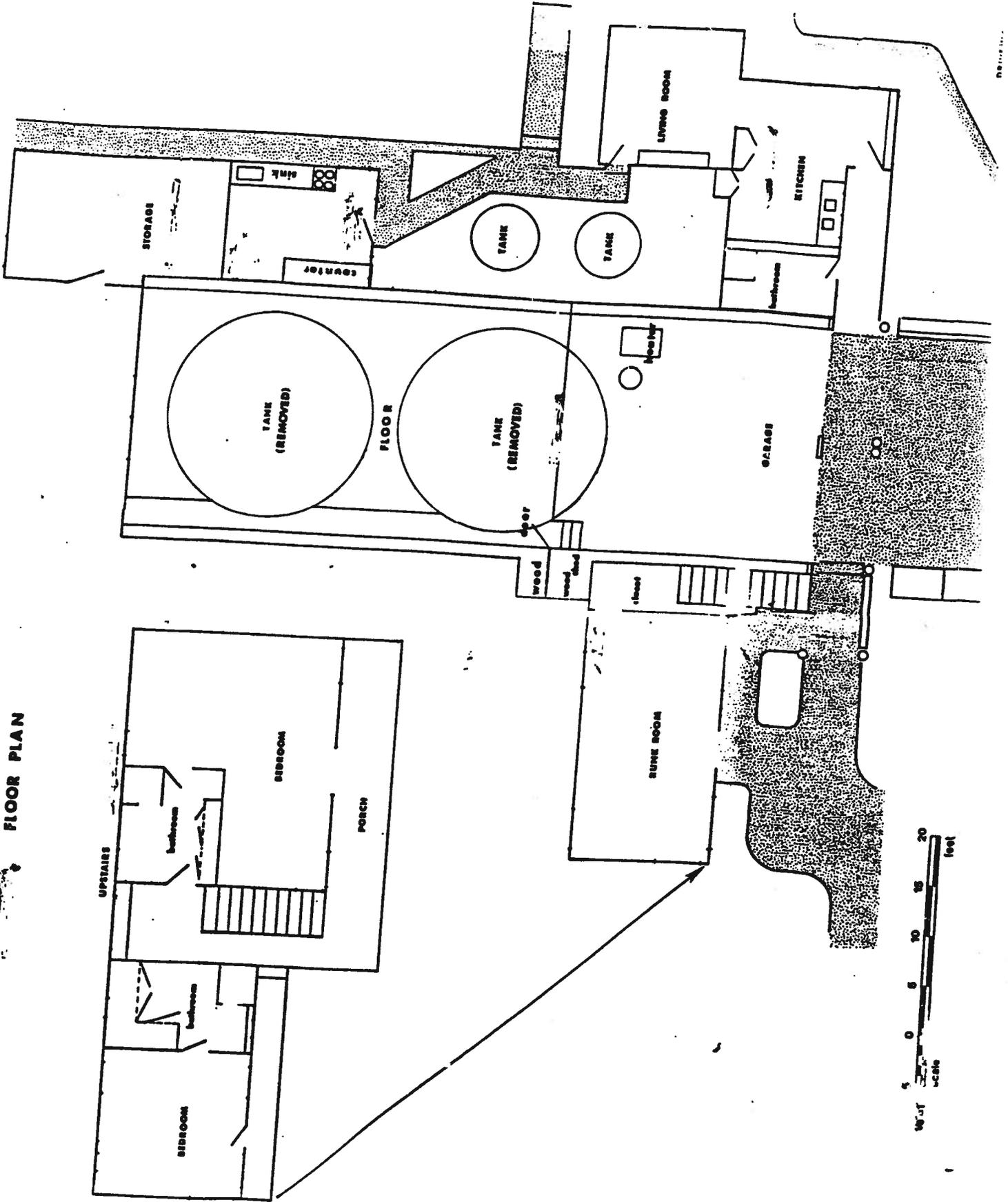
Source: The Maps Bureau  
 By: H.N.E.K. Aug. 1925

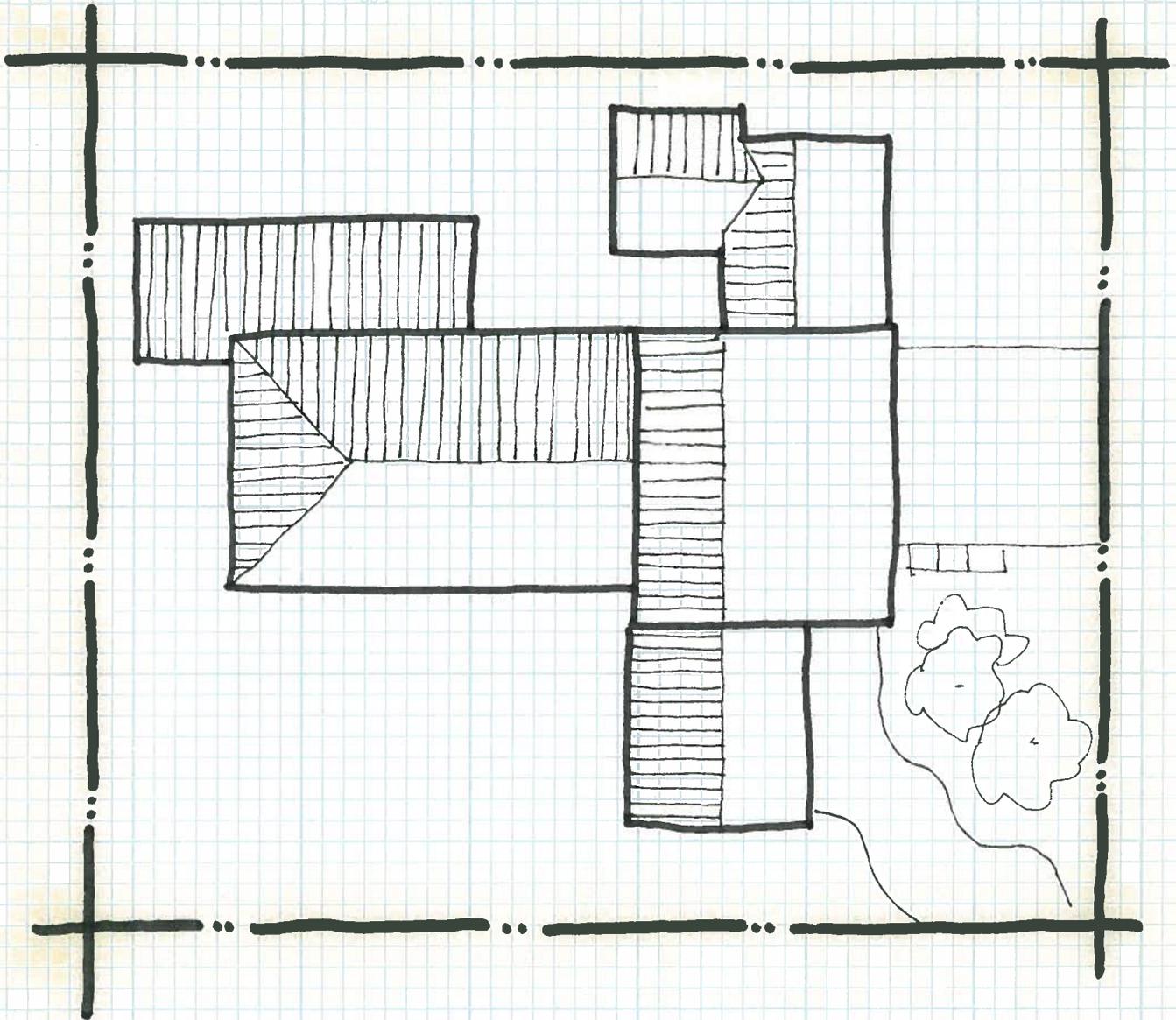


ADVANCE SHEET  
 SUBJECT TO CHANGE

THIRD DIVISION	9
ZONE SEC PLAT	9 9 01
CONTAINING PARCELS	
SCALE: 1 IN. = 500 FT.	

FLOOR PLAN





# SITE PLAN

DRAWING NOT TO SCALE

GAL. TANK HOLDING CAPACITY IN GALLONS

VALVE COLOR CODE —

- R RED - PRIMARY VALUES
- Y YELLOW - SECONDARY VALUES
- B BLUE - OVERFLOW + FEEDER VALUES
- G GREEN - FLOW CONTROL VALUES
- WN1 TANK I.D. CODE
- OVF OVERFLOW

— DIAGRAM IS NOT TO SCALE AND BY NO MEANS A TRUE REPRESENTATION OF AREAL PLACEMENT.

