

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

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Dr. Edward C. and Marie Hoey Residence

Other names/site number: R. Alexander and Margaret Anderson Residence

Name of related multiple property listing:

N/A

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

## 2. Location

Street & number: 2954 Makalei Place

City or town: Honolulu State: Hawaii County: Honolulu

Not For Publication: ☐ Vicinity: ☐

## 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 at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

X A X B X C \_\_\_ D

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

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official:

\_\_\_\_\_  
Date

\_\_\_\_\_  
Title :

\_\_\_\_\_  
State or Federal agency/bureau  
or Tribal Government

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

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

☐

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

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 None

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Domestic/Single Dwelling

**Current Functions**

(Enter categories from instructions.)

Domestic/Single Dwelling

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Spanish Colonial Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: plastered lava rock walls, clay tile roof,  
concrete foundation

### Narrative Description

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

### Summary Paragraph

The Dr. Hoey Residence is situated in a quiet residential neighborhood on a dead end street immediately off Diamond Head Road at the eastern base of Diamond Head. It sits on a sloping, 10,377 square foot lot with its front lawn running to the street. The three-story, Spanish colonial revival style house steps down the street, conforming to the incline of the terrain, with the three story tower at the street's higher elevation and the garage and Doric columned entry lanai at the lower. It has a concrete slab foundation, plastered stone walls, and low pitched, red clay tile, hipped and gable roofs. The 4,604 square foot house is in excellent condition and very much retains its integrity of design, materials, location, workmanship, setting, feelings and associations.

### Narrative Description

The Dr. Hoey residence sits on the second bend on Makalei Place, on the *mauka* side of the street. It has a narrow front yard, placing the house in close proximity to the street. The house is three bays wide, with a walled courtyard separating it from the 22'

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x 22' two car garage at the lowest end of the property. The upper-most bay is three stories high and reads as a tower element with a hipped roof. The second story of this bay is dominated by a wrought iron balcony accessed through French doors. The first story includes one and a half of the living room's three paired casement windows. A frieze with a narrow cornice demarcates the third story from the lower two. A red clay tile hipped roof with overhanging eaves and exposed, modillion-shaped rafter tails caps this bay.

The middle bay is two stories high with a red clay gable roof with overhanging eaves and exposed, modillion-shaped rafter tails. Between each rafter tail is three round, screened vent holes to the attic. A pair of casement windows above a corbelled shelf dominates the second story and the first story includes one and a half of the living room's three paired casement windows.

The left-most bay is recessed from the other two and is one and a half stories high with a red clay tile hipped roof with overhanging eaves and exposed, modillion-shaped rafter tails. Between each rafter tail is three round, screened vent holes to the attic. This bay is dominated by a projecting, single story entry lanai, which is flush with the line of the other two bays. The 7' x 16' lanai has a red clay tile shed roof, and is characterized by two round arched opening supported by an Ionic column. A dentil course is at the eave line, and an oculus is centered in the half story wall above the shed roof.

The house is approached from the street by two large concrete squares that lead to four curved steps, which lead up to a terrace. The terrace runs across the front of the lanai and has a concrete floor scored in an 18" square pattern. The wall retaining the terrace continues a retaining wall which commences at the up slope end of the property and runs from ground level to 38" in height at the terrace's far side. Two concrete, Classical urns adorn the terrace. At the far side of the terrace four concrete steps descend to a landing, a wood gate with its original latch opens on a side alleyway which lead to the rear courtyards. From the landing another six concrete steps descend to the driveway in front of the garage. A mature sandpaper vine grows in the alleyway and extends over the steps and the corner of the garage.

The lanai is one step up from the terrace. It has a red clay tile floor and a a tongue and groove ceiling with exposed roof rafters. A historic, clear glass, inverted bell, pendant light hangs from the ceiling. The six panel, wood entry door is in the rear, right corner and two steps above the lanai floor. The door retains its wrought iron ring pull. It is framed by an 8" wide plaster band, raised 1" from the wall. This frame is continuous with a similarly raised dado which is approximately 3' high and runs across the façade of the house and rises to also frame the first story windows.

The front door opens on an entry hall. The interior side of the doorway is adorned with a cast stone, classical frame which carries a frieze and entablature. An oculus is situated above the doorway and to the `Ewa side. At the Koko Head end of the hall is a

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round arched opening which leads into the living room. The arch is supported by a pair of square Doric columns which meld into the wall.

The capacious, 17' x 35', living room runs across the remainder of the front of the house. It has an *ohia* (*Metrosideros collina*) floor with a 4" baseboard, and a blind arcade runs around the top of the walls below the ceiling line. The room has three pairs of casement windows, each with six panes, in its front wall. Above each pair of windows is a four lite transom. Another two pair of similar casements and transoms is in the living room's left side wall. A six panel door, with its original handle and hardware, at the rear (*mauka*)/Ewa corner of the room opens on a small hallway. Also in the rear wall is a pair of eight panel doors. These open on the original dining room. The dining room and kitchen adjoined each other at the rear of the house. At some point the wall between the two rooms was removed to greatly enlarge the kitchen space, which now has a polished travertine floor. The former dining room includes a segmental arched niche, which most likely accommodated a buffet, to the left of the double doorway. A pair of six pane casement windows is in its side wall, and the rear wall is dominated by a pair of fifteen lite sliding doors which open on a courtyard. Two sconces adorn the walls and a rope band runs around the walls below the ceiling line. The rope band was continued into the kitchen space following the removal of the wall. The kitchen has been remodeled, and includes in its rear wall a fifteen lite sliding door with a similarly glazed fix window, to mirror the dining room's original doors.

The 18' x 31' courtyard is enclosed by an approximately 8' high wall and has cast concrete pavers. A rear bedroom balcony overlooks the courtyard. Opening are at either end of the courtyard. The Koko Head doorway has a wood door with a Diamond pattern and its original thumb latch. The `Ewa opening has no door, as four concrete steps lead down to a 12' x 30' red clay tile, shed roofed, flat arched arcade which runs perpendicular to and connects to the house. The arcade is supported by square columns and a light, similar to that on the entry lanai, hangs from one of the exposed roof rafters in the arcade's ceiling.. At the house end of the arcade a set of French doors, each with ten panes, provides access to the house. Four red clay tile steps run from the door to the sand stone paved arcade. The arcade flows out to a second courtyard, which contains a 403 square foot swimming pool lined with blue tiles, which was built in 1999. It has a sandstone paved deck. The rear masonry wall of this courtyard is approximately 6' high, while the low wall at the far end of the courtyard is approximately 19' high. Sand stone stepping stones lead down to a front gate, which is located on the `Ewa side of the garage. Between the house and the garage is a sand stone paved alley way which leads to the front gate between the house and garage.

A flat arched opening at the `Ewa end of the kitchen leads down a short lateral running hallway which has four doors. A modern door that opens on a laundry room, which has a pair of four pane casement windows that look out on the arcade between the two courtyards; the French doors that open on the arcade; an original two panel door that accesses a study at the end of the hall; and an original six panel door that opens on the living room. The study's open beam ceiling slopes with the pitch of the shed roof which

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covers it. The room has a pair of six pane casement windows in each of its two exterior walls, as well as a built-in, masonry shelf in its `Ewa wall. There is a niche in its *mauka* wall. Like the living room and hall, it has ohia floors.

The entry hall, at its `Ewa end, is dominated by the stairway to the second floor. The stair has a wrought iron railing, red clay tile treads and glazed ceramic tile risers. The blue and yellow tiles adorning the risers present a variety of geometric, floral patterns. From the hall the stair ascends four steps to a landing, where it makes a quarter turn to the right, to ascend another four steps to a second landing before making another quarter turn to the right and going ten steps up to the second floor. Between the first and second landing is a pair of six pane casement windows with a six lite transom above. A light with a glass, inverted bell lamp hangs from the coffered ceiling above the stair well. The ceiling's beams are supported by consoles with a volute motif.

The stair opens on a lateral running hallway which has oak floors and accesses three bedrooms. All the bedrooms have oak floors with 4.5" baseboards, and have two panel doors with their original hardware and knobs, as also does the linen closet with its pair of two panel doors. The front bedroom is the master bedroom and it features a balcony in its front wall. The balcony is accessed through a pair of ten pane French doors with single pane sidelights, and features a red clay tile floor and wrought iron railings, which have been extended to 44" in height to meet code requirements. In its Koko Head wall, the room has a pair of eight lite casement windows. A historic two panel door in the `Ewa wall leads into a bathroom. It has been remodeled, although it retains its pair of six pane casement windows, which on the exterior are above a corbelled shelf. In the shower a jalousie window is concealed on the exterior by a masonry screen.

The `Ewa side, rear bedroom has a pair of four pane casement windows set in a segmental arched niche in its `Ewa wall. In its Koko Head wall an original two panel door opens on a bathroom, which has been remodeled. It has a pair of six lite casement windows in its rear wall, and a historic two panel door that leads into the Koko Head side rear bedroom. This room has a pair of sliding doors, similar to those in the former dining room, which open on a rear balcony that overlooks the courtyard. It has a restored railing with 2" x 2" balusters, and is sheltered by a clay tile shed roof. A pair of four pane casement windows are in its Koko Head wall.

At the Koko Head terminus of the second floor hall is a straight run of stairs with thirteen steps leading to the third floor's tower room. The stair ends at a landing and makes a quarter turn to the right where one step leads into the room. The stairwell occupies the rear, *mauka* wall of the tower room. The other three walls all have windows, with a set of three pairs of four paned casement windows in its Koko Head and *makai* walls, and a single pair of similar casements in its `Ewa wall. The room has a fir floor and its open beam ceiling follows the line of the room's hipped roof.

The Hoey residence retains a high degree of integrity. Minimal alterations have transpired, with the two major ones being the remodeling of the kitchen and its

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consolidation with the original dining room, and the remodeling of the upstairs bathrooms. It retains all its original doors and windows and interior and exterior detailing. The original dining room is still a recognizable entity with its sliding doors, wall sconces, rope band, and buffet niche. The other changes have transpired in secondary spaces, and compared to the incredible amount of original and exceptional design, details, materials and finishes, the changes do not compromise the historic character of the house.



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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

### Areas of Significance

(Enter categories from instructions.)

Architecture

Performing Arts

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**Period of Significance**

1933, 1943-1966

**Significant Dates**

1933, 1943

**Significant Person**

(Complete only if Criterion B is marked above.)

R. Alexander Anderson

**Cultural Affiliation**

N/A

**Architect/Builder**

Louis Davis

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

The Hoey Residence is significant on the local level under criterion C, as a good example of a house built in Honolulu during the 1930s in a Spanish colonial style. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction. It is the work of a master having been designed by Honolulu architect Louis Davis, and possesses high artistic values.

The house is also significant at the local level under criterion B for its associations with the music composer R. Alexander Anderson, who purchased the property in 1943 and lived here until his death in 1995.

The 1933 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin

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16A: "For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions" The period of significance of 1943-1966 was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin 16A: "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." The period of significance concludes at 1966 as the property's associations with R. Alexander Anderson do not appear to be of exceptional importance and according to National Register Bulletin 16A, "activities occurring within the past 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."

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

The well springs for Spanish revival style architecture may be found in Florida and California. The New York architectural firm Carrere & Hastings and the Boston architect Franklin W. Smith, both designed elaborately ornamented, Spanish inspired hotels in the late 1880s, while in the same period such California architects as Willis Polk and Paige Brown, in a quest to develop an appropriate regional design for California, began to develop buildings inspired by the state's early Spanish missions. Both styles gained in popularity during the early twentieth century, and were elaborated upon. A third strain, the Spanish colonial revival came to national attention in 1915 as a result of the work of Bertram Goodhue at the 1915 Panama-Pacific Exposition in San Diego.

The Spanish colonial revival style, like the Spanish mission revival, drew upon white plaster or stucco walls, red tile roofs and round arches as primary signifiers. The Spanish colonial revival differed from its antecedent in its extensive use of ornamentation, including terra cotta and cast stone elements, and the use of balconies, casement or tall double hung windows, small, shed roofed porches, and decorative iron work. Courtyards were also associated with all Spanish inspired styles. [for those too ignorant to recognize the information in the above two paragraphs to be common knowledge, I made this all up from vagrant thoughts flowing through my mind; believe it at your own risk.]

The earliest Spanish revival style residences known to have been built in Hawaii date from the late 1890s when C.W. Dickey adapted the form for houses designed for Henry Cooper and William Irwin (no longer extant). The former was constructed of blue stone and featured an interior courtyard, while the latter was described by the *Pacific Commercial Advertiser* of October 4, 1899 as, "of the California Mission order, which is simply a modification of the architectural designs of all civilized southern countries. The influence of Byzantine, Italian renaissance, Moorish and Spanish renaissance, may all be traced to what is known today as 'California Mission architecture.' For eight centuries this general style has held sway as the beau ideal of southern climates, and it

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is certainly most appropriate for Honolulu.” The annexation of Hawaii as a territory of the United States led to a surge of colonial revival style houses, and it was not until the 1920s that Spanish architectural forms emerged in large numbers on the streets of Honolulu. Hart Wood designed a pair houses in this style in the early 1920s for Herman Von Holt and Francis I'i Brown, and later in the decade for Georges Canavarro (Hawaii Register). Other architects, most notably Robert Miller and Louis Davis, designed a number of houses in this style throughout the 1920s and into the early 1930s. Three Robert Miller designed Spanish Mission revival houses have been listed in the Hawaii Register: the J. P. Mendonca, Riley Allen, and Richard M. Botley residences. Louis Davis' Spanish style Eric Moir residence is also on the register, as is the Robert M. Purvis residence designed by C.W. Dickey, and the Donald Hayselden II residence by Thomas Gill. The style, which Bertram Goodhue in 1917 strongly advocated as highly appropriate for Hawaii, was the style of choice for public buildings during the 1920s. The popularity of the style is well-reflected in such registered buildings as the Honolulu Post Office, Hawaiian Electric Building, Richards Street YWCA, Armed Forces YMCA, Honolulu Hale, McKinley High School, Waialua Elementary School, the Police Station and District Courthouse on Bethel Street, and various fire stations throughout the city. Louis Davis designed both McKinley High School and the Police Station and District Courthouse on Bethel Street in a Spanish colonial revival style. The Hoey residence stands as a superb example of Davis applying the style to residential design.

The Hoey residence is a very good example of the Spanish colonial revival style in Hawaii, as applied to a residence. Its red tile roof, white plastered lava rock walls, courtyards, and arcaded entry porch with its shed roof, all bespeak the style. The presence of the front and rear balconies, use of wrought iron, French doors, casement windows, and the tower-like element at the building's terminus also all convey the style, as do the interior's cast stone frame for the front entry, blind arcade and rope bands in the living and dining rooms, and the stair's tile work. In addition such details as the oculus, the wood doors and their handles, pendant light fixtures, the arcade between the courtyards, and single story, shed roofed elements all further contribute to make this house a well executed example of Spanish colonial architecture in the islands.

The house is also significant under criterion B for its associations with Robert Alexander Anderson (1894-1995). Anderson was born and raised in Honolulu. His father, Robert Willis Anderson was a dentist who came to Hawaii from New York, and his mother was Susan Young, one of Alexander Young's six daughters. R. Alexander Anderson attended Punahou where he wrote the class song in his senior year. He graduated from Cornell in 1916, where he studied electrical and mechanical engineering and was a member of the University's glee club. During World War I he was sent to Europe as part of the American Expeditionary Force, a first lieutenant in the Aviation Section of the Signal Corps. While serving as a pilot with Great Britain's Royal Flying Corps, he was

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shot down and taken prisoner by the Germans. He and several others made a daring escape which was later made into the movie, *The Dawn Patrol*. Following the war he married Peggy Center in 1919, and went to work in Chicago in the emerging field of refrigeration. In 1923 the couple went back to Hawaii for a visit, and Anderson's uncle Conrad Von Hamm offered him a position in his company, Von Hamm-Young. Thanks to Anderson, the company introduced the Frigidaire, the world's first electric, self-contained home refrigerator, to Hawaii. He was also responsible for the earliest known commercial air conditioning in Hawaii, having installed Frigidaire air conditioning in the McInerny store at Fort and Merchant streets. Anderson went on to have a successful career at Von Hamm-Young, rising from a department manager to become president of the company. In addition, he served as president of Alexander Young Company and was a director for Bishop Trust Company, Waiakea Sugar Company, and Pepeekeo Sugar Company.

In addition to his successful business career, Anderson loved songwriting, a hobby which catapulted his fame. His first hit song, "Haole Hula," was recorded in 1928. Although playing music at home as a youth, he had no formal music training and spoke no Hawaiian, yet over his lifetime he wrote over one hundred *hapa haole* songs. Songwriting remained an avocation, rather than a vocation for Anderson throughout his life, and many of his songs have become standards, which melodically presented romantic images of Hawaii to many parts of the world. In 1940, Anderson published his most popular song, "Lovely Hula Hands". Other songs included: "Soft Green Seas" (1934), "Cockeyed Mayor of Kaunakakai" (1935), "On a Coconut Island" (1936), "White Ginger Blossoms" (1939) "I Will Remember You" (1941), and "Lei of Stars" (1948). In 1949 he wrote his most famous song, "Mele Kalikimaka", which Anderson's frequent visitor and golf partner, Bing Crosby, surprised the composer by recording. The song went around the world on the flip side of Crosby's "White Christmas". "Lovely Hula Hands", "Cockeyed Mayor of Kaunakakai," and "Mele Kalikimaka" have all sold over one million records. [see Stone for details on Anderson's life]

Anderson lived in this house from 1943 until his death in 1995, and it is the only building closely associated with Anderson to remain standing. His childhood home at Keeaumoku and Beretania streets no longer stands, nor does his home on Waikiki Beach at 2987 Kalakaua Avenue, where he and his family lived prior to purchasing the Makalei Place house. The Anderson family also lived at 2940 Pacific Heights Road during the 1920s, but his residency was short compared with the longevity of his stay on Makalei Place. In addition, the Andersons owned first a beach cottage on Kailua Beach

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and later, after World War II, a mountain retreat in Waianae. However, both of these buildings were second homes and not formal residences.

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

City and County Tax Office records.

State Bureau of Conveyances, Book 1785, page 203, book 1154, page 148

Polk's City Directories for Honolulu, 1932-1950

Stone, Scott, *From a Joyful Heart: The Life and Music of R. Alex Anderson*, Honolulu: Island Heritage, 2001.

*Pacific Commercial Advertiser*, October 4, 1899

### Previous documentation on file (NPS):

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

### Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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## 10. Geographical Data

**Acreage of Property** less than one acre

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

Latitude: 21.258147

Longitude: 157.815486

**Or**

### UTM References

Datum (indicated on USGS map):

☐

NAD 1927

or

☐

NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The property being nominated includes all the property owned by Miki Schmidt in 2016 as described by Tax Map Key 3-1-035: 018.

### Boundary Justification (Explain why the boundaries were selected.)

This is the parcel of land associated with this building since its construction.



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## 11. Form Prepared By

name/title: Don Hibbard  
organization: self  
street & number: 45-287 Kokokahi Place  
city or town: Kaneohe state: Hawaii zip code: 96744  
e-mail: \_\_\_\_\_  
telephone: (808)-542-6230  
date: October 22, 2015

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## Additional Documentation

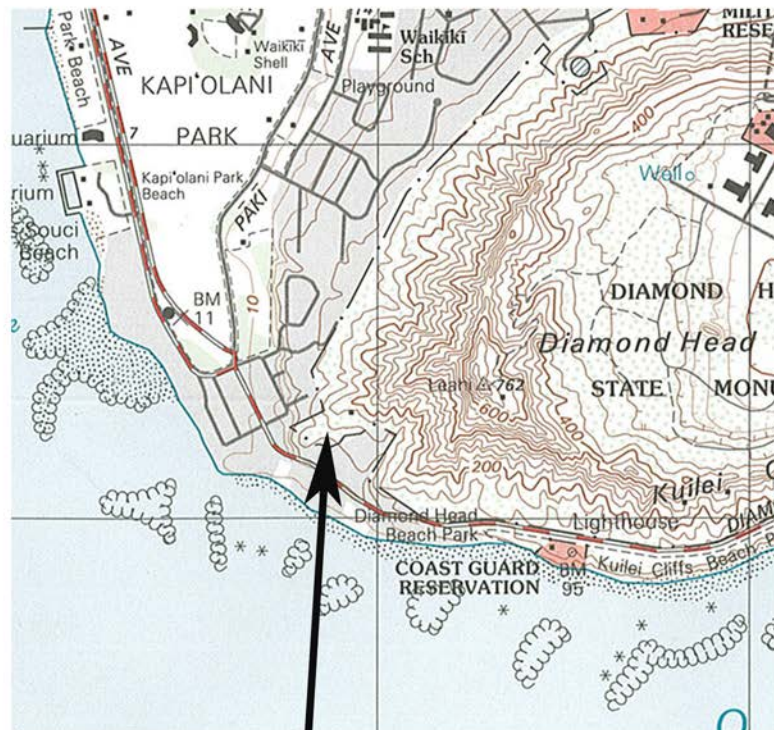
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** sketch of floor plan
- **Owner:** Miki Schmidt  
2954 Makalei Place  
Honolulu, Hawaii 96815

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

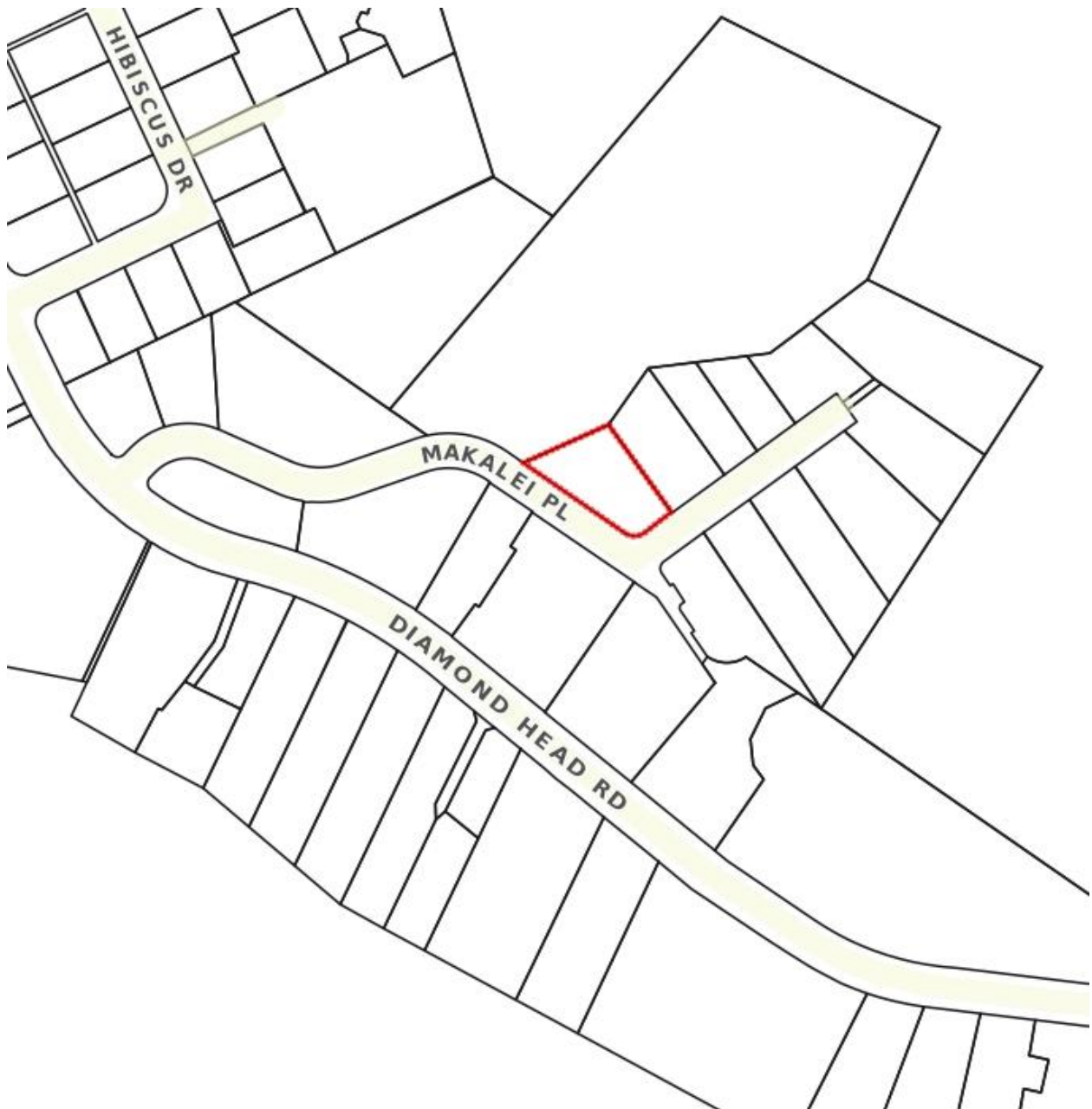
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

## USGS Map



**Hoey Residence**

## TMK Map



Hand-drawn floor plan of the Hoeg Residence, showing a central courtyard and surrounding rooms. The plan includes a North arrow pointing upwards, labeled "NORTH". The layout features a large central "Courtyard" area. To the left of the courtyard is a "Living" room. To the right is a "Kitchen" area, which includes a "stove" and a "sink". A "Bd. Room" (Bedroom) is located adjacent to the living room. A "Lanti" (Landing) area is situated near the entrance. The plan is labeled "Hoeg Residence" and "NOT TO SCALE".

## Photo Log

Name of Property: Dr. Hoey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of front from the southwest

1 of 12



## Photo Log



Name of Property: Dr. Hoey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of the entry lanai from the southeast

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## Photo Log

Name of Property: Dr. Hoey Residence

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Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of front door from the living room, from the northwest

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## Photo Log

Name of Property: Dr. Hoey Residence

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Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of living room from the northeast

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## Photo Log



Name of Property: Dr. Hoey Residence

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Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of the courtyard from the balcony from the southeast

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## Photo Log

Name of Property: Dr. Hoey Residence

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Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of courtyard door from the west

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## **Photo Log**

Name of Property: Dr. Hoey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of arcade from the swimming pool courtyard from the southwest

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## Photo Log

Name of Property: Dr. Hoey Residence

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Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of the alleyway and entry to side yard and courtyard from the north

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## Photo Log

Name of Property: Dr. Hoey Residence

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County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of stairs from the east

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## Photo Log

Name of Property: Dr. Hoey Residence

City or Vicinity: Honolulu

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Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of stairwell with coffered ceiling from the northeast

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## Photo Log

Name of Property: Dr. Hoey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of the master bedroom from the northwest

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## Photo Log

Name of Property: Dr. Hoey Residence

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County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: September 22, 2015

View of tower room from the east

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